

28.04. – 13.07.2024

Room 01 & 02

L'AMITIÉ : CE TREMBLE

Room 03 & Crédakino

TRIPPLE DRIBBLE Julia Borderie

with Simon Zaborski's collaboration

CENTRE D'ART CONTEMPORAIN
D'IVRY – LE CRÉDAC
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Free entry

Wednesday to Friday: 14:00-18:00
Weekends: 14:00-19:00
Closed on public holidays
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CONTEMPORARY ART CENTER OF
NATIONAL INTEREST

A member of the TRAM, DCA and BLA!
networks, Crédac is supported by the
City of Ivry-sur-Seine, the Ministry
of Culture - Direction Régionale des
Affaires Culturelles d'Île-de-France, the
Conseil Régional d'Île-de-France and the
Conseil Départemental du Val-de-Marne.

At the Crédac, this spring 2024 is about collaboration and sharing. *L'amitié : ce tremble* (Friendship: That Aspen, That Shiver), the second part of the exhibition organized in association with the CRAC Alsace in Altkirch, brings together some twenty artists with pieces attesting to the faithfulness of long-term friends and the pleasure of new artistic partnerships. The two art centres' teams envisaged friendship as both the subject and method of this project, and joined forces to produce a choral exhibition encompassing the two venues and complementary off-site performances.

On the occasion of the 2024 Olympic and Paralympic games in Paris, Julia Borderie pursues her interrogation of the rules and regulations that govern sports. For *Tripple Dribble*, she drew on her work with basketball players affiliated with the Ivry Union Sportive and the neighbouring town of Vitry's Entente Sportive. Her show will continue this summer in Vitry at the MAC VAL, the contemporary art museum of the department of Val-de-Marne in which Ivry located. This will allow the Crédac and the MAC Val to strengthen their ties as the Olympic flame passes through the department. The MAC VAL, for its part, has invited the group SUZANNE to give a series of performative readings of transcriptions of play-by-play sports commentaries recorded at the Crédac.

We are also happy to take part in La Métropolitaine, an interactive grouping of 13 greater Paris-area art sites orchestrated by the TRAM network and the Métropole du Grand Paris, an alliance of greater Paris-area local governments. The artist Maxime Rossi was collectively selected to conceive a common thread traversing the region's exhibitions, giving visitors many options to choose from.

Finally, together with our next-door neighbours at the Théâtre des Quartiers d'Ivry, we will host *13grammes89*, produced by the nation-wide Mondes nouveaux organization, to be hosted on the Manufacture des Œillets' courtyard. This family-friendly puppet show was created by four visual artists working together for the first time. All these criss-crossed connections are the result of a desire to join hands and build a mutually supportive and collaborative network allowing our art spaces to thrive together while benefitting from active public participation.

Claire Le Restif, director of the Crédac

L'AMITIÉ : CE TREMBLE

At the Crédac with:

Boris Achour, Noémie Bablet, Anna Byskov (with Bertil Byskov, Margaret Byskov, Camila Farina et Sophie Lamm), Thomas Cap de Ville, Caretto & Spagna, Lola González, Donna Gottschalk, Tom Hallet, Eric Hattan (with Hannah Villiger), Yuri Johnson, Edit Oderbolz, Hatice Pinarbaşı, Marthe Ramm Fortun, Marnie Slater (with Robin Brettar, Matilda Cobanli, Judith Geerts, Jessica Gysel, Katja Mater et Clare Noonan) et Sarah Tritz

The CRAC Alsace and Crédac teams partnered to present this dual-site exhibition *L'amitié : ce tremble* about friendship as a driving force in making art.

Although located in two different geographic, social and artistic contexts – one in a rural area where France meets Switzerland and Germany, the other on the urban outskirts of Paris – the CRAC Alsace and the Crédac share a common commitment to enabling and spotlighting experimentation in contemporary art by bringing together artists, visitors and artworks. *L'amitié : ce tremble* combines the missions and values specified in our official designation as contemporary art centres “of national interest.” Both venues are members of the Association française de développement des centres d'art contemporain (DCA).

We hope that *L'amitié : ce tremble* will reflect the importance of the strong bonds of friendship that nurture the featured artworks and connect, at the deepest level, the artists, thinkers and visitors who make our art centres come alive. In this case friendship is more than a personal connection; it's a practice, curatorial method and definition of a specific project. In preparing this exhibition, on view from February to May at the CRAC Alsace and from April through July at the Crédac, the art centre teams sometimes chose to ask artists who had already been shown in our venues to make pieces highlighting the joint commitment and durability of friendships. The selected artists in turn wanted to invite those closest to them to take part in this project, and in some instances produce new artworks with them. Others were interested in the issues involved, the power of friendship circles and the changes they undergo, and the idea of friendship as a refuge or a site of political and social resistance. Some even questioned the limits and duration of such reciprocal emotional bonds, noting the possible self-interest and transactionality in the mix. All these artists are reaching out to different audiences and invite visitors to deeply explore these indefinable relations for themselves.

From February the 18th through May the 12th 2024 the show *L'amitié : ce tremble* will be on view at the CRAC Alsace, in Altkirch, France, at 18 rue du Château, and on the website cracalsace.com.

Works by Thomas Cap de Ville and Sarah Tritz can be viewed on request.

Boris Achour

This artist is presenting three “corkboard canvases” stuck full of buttons. These pins are often worn as signs of membership in a group defined by similar interests. Here they are spraypainted to make them uniform and mounted firmly on corkboard on which each one imprints its unique shape. Visitors are invited to remove them. Thus these buttons create a fictional link between visitors, and the imprint they leave behind produces a group portrait of friends. Since 2016, during his shows Boris Achour has received postcards signed by dead artists who apologize for the fact that they can’t be present. The ghostly presence of these artists that infuses Achour work is, for him, a manifestation of a fictional friendship. For the duration of L’amitié : ce tremble, every week the deceased filmmaker Jean-Luc Godard will send a postcard c/o the Crédac.

Noémie Bablet

At the CRAC Alsace, Noémie Bablet is showing an ensemble of threads and knots dripping drops of matching and coordinated colours. These paintings are exercises in seriality, in sameness and difference, and can be read as variations on the idea of relationships. The knots simultaneously evoke the idea of an attentive, affectionate gesture toward an object or another person, as well as a possible tension. Small Town Girl is distinguished from the rest of this group by its elastic forms and cartoon-like characters. The title seems to imply a transition from one social class to another, a milieu where the rules governing people’s interactions are not yet known, thus requiring flexibility to get along. The ability to make social connections turns out to be a means of survival. If the production of endearment depends on self-interest and transactionality, does friendship then mean nothing but the art of the superficial?

Anna Byskov (with Bertil Byskov, Margaret Byskov, Camila Farina et Sopia Lamm)

Anna Byskov was inspired by the relationship between Natalie Clifford Barney (1876-1972) and her mother, the artist Alice Pike Barney, and the latter’s contribution to a chapbook of her daughter’s poems, *Quelques Portraits – Sonnets de Femmes*, which Allice illustrated with portraits of her daughter’s friends and lovers. In response, Anna Byskov conceived a constellation constituted by her artist friends Camila Farina and Sophie Lamm, her father, and her mother, whom she asked to produce a series of drawings – fruit, snails and leaves sketched during a family outing to a partially sand-covered chapel in Denmark. These contributions, each with its own frame, are hung on two walls, one at the Crédac and the other at the CRAC Alsace, like inter-reflecting mirrors, activated by performances.

Thomas Cap de Ville

This artist meticulously saved mementos of his years as a teenager and young adult in the context of the popular and alternative culture of the 1980s and ’90s. Since 2011, he has kept these relics in scrapbooks made with obsessive care and sometimes almost funereal aesthetics. For Thomas Cap de Ville they represent the archives of an age when friendships are the strongest, so much so that they help structure identity. He calls friendship “your body’s missing bone.” Through the years he has patiently constructed an anthumous (as opposed to posthumous) monument to his life story and his friendships, whether sustained or broken off. These souvenirs are held under layers of plastic as if under glass, to preserve the beauty of a time long gone.

Caretto & Spagna

The green oak in front of the Crédac watches over as people come and go or take a cigarette break. It also marks the spot where Caretto & Spagna are holding a public workshop entitled *Epiderma*, Ivry-sur-Seine. After harvesting plants in empty lots in and around Ivry, the two artists invite visitors to experience a mass massage of the soles of their feet, an approach meant to interrogate how we relate to other species. As we gather around the oak tree, or one of different species, we feel a shiver. A collective shiver.

Lola González

Ever since she began practicing art, Lola González has worked with one or more fellow artists, friends and family. The collective production of her films is the form that embodies the issues involved in collective political engagement that is their content. Summer Camp exemplifies the foundations of her work. In this video we see young men apparently living in an autarkic community, far from the nearest city. They seem to be preparing for an action. Their training is accompanied by the reading of a litany of first names, recited in the manner of a prayer or a collective homage, simultaneously spoken, chanted and written on the walls of a game room. This choral scene makes us wonder what this group is really about.

Donna Gottschalk

The American photographer and activist Donna Gottschalk grew up in New York. In 19069 she joined the Gay Liberation Front. Along with other activists, in 1970 she organized an action called the Lavender Menace at a congress of the National Organisation for Women to protest the exclusion of lesbians from the women’s liberation movement. Since the beginning friendship and solidarity have been at the core of her work. Gottschalk’s pictures show trans and gay activists, comrades and friends she has hung out with for decades. These four photos, shown for the first time in Europe, are emblematic of her work.

Tom Hallet

Tom Hallet puts graphic and sculptural shapes into dialogue with each other. Each exhibition narrates a personal and political story shaped by the bonds of love, admiration and sometimes violence. He invokes the presence of those he holds dear by dedicating drawings to them by name, whether friends, lovers, family members or queer icons. He also evokes aggressors in his sequence of sculptures entitled *A New Kind of Tenderness*, pieces where tenderness wards off pain. His personal narratives are visceral, a style that confers an almost mythic dimension and yet tends toward abstraction. His phantasmagorical universe is filled with wounded bodies and landscapes. The sculptural forms resemble decomposing corpses turning into fertile soil where new plant life can thrive. Desire and germination sprout amid agony, giving rise to hope.

Eric Hattan (with Hannah Villiger)

Eric Hattan’s previously unseen installation puts his video *Speed Moon* literally back-to-back with a series of black and white photos called *Arbeit* by Hannah Villiger (1951-1997). Hattan pays homage to this artist who influenced his work and became a close artistic friend. In both cases, their work is characterized by a fascination with the poetry of everyday life. Villiger approached this theme in her photographs, while Hattan’s main medium is sculpture. Their common concern is the body and its performative dimension. The spatial location of this precarious installation in the exhibition room is an important element in it. It allows Hatten to give us a heads-and-tails view of a man playing bocci and a speeding car chasing the moon.

Youri Johnson

Youri Johnson is a fictional character in the book *L’art secret de la guerre secrète* (ASDLGS), which, despite its title, features almost votive assemblages infused with a powerful tenderness and a radical cruelty. Each bladed weapon was chosen from among his collection by one of his friends. Johnson transforms it and will give it back to that friend at the end of the exhibition. These arms are “anti-daggers” that formalize violence without being meant to carry it out. The cause must be just if it is to change the world. This wall of blades transforms a group of friends into “a new order of queer knights.” Following a tradition, to avoid severing a friendship the gift of a knife must be paid for with a coin stamped with a blade, which is then deposited in the *Autel à Zamir*, an alter shown at the CRAC Alsace.

Edit Oderbolz

After her solo show *Water Your Garden In The Morning* at the CRAC Alsace in 2018-19, Edit Oderbolz has come back to Altkirch with some snails, solidly tethered to their twigs, scattered throughout the exhibition, a direct reference to the poem “Au Temple de l’Amitié” by Natalie Clifford Barney, who wrote, “Like the shell of a snail, our friendship grows by a new ring each year.” At the Crédac, Oderholz gives us her version of Barney’s real-life temple with the installation of a light-weight tent just right to shelter a bookstore – of books selected by by Marnie Slater, Clare Noonan, Jessica Gysel, Judith Geerts, Katja Mater, Matilda Cobanli & Robin Brettar – a refuge for reading, conversations, etc., by the art centre’s inhabitants.

Hatice Pinarbaşı

Dogs exemplify the values we would like to personify ourselves and see in our friends: Loyalty, courage and faithfulness. In two paintings, hung side by side as if a diptych, a pair of dogs look towards one another, their expressions more like that of accomplices than rivals. In the third work in this ensemble, *Exercice my triple*, numbers and symbols indicate the features of three individuals, and recycled shoes extend the bodies of this show’s guardian angels. Hatice Pinarbaşı’s paintings look at each other just as we look at them. Her work piles up layers of meaning that play on alphabets as much as onomatopoeia. She uses her all-over paint to produce distinct embodied beings. At the CRAC Alsace, her welcoming installation was made with friends and family.

Marthe Ramm Fortun

This artist plunged into the Natalie Clifford Barney archives at the Jacques Doucet Literary Library in Paris, which holds some of Barney’s furniture, artworks and documents. During her research she suddenly came upon two boxes containing human hair, probably used as hair extensions by Barney, looking like pieces of a body preserved among words. Marthe Ramm Fortun copied out excerpts from notes that resonated with her on a deeply personal level, and incorporated them into her own writing. Based on these discoveries she designed an installation and three performances where the audience is invited to interrogate the emotions that affect the relationships between an artist, an art centre and its contextual environment. The first part of this work was presented Altkirch, the second at Ivry-sur-Seine and the third in the rue Jacob neighbourhood in Paris where Barney’s Temple to Friendship still stands.

Marnie Slater (with Robin Brettar, Matilda Cobanli, Judith Geerts, Jessica Gysel, Katja Mater et Clare Noonan)

Marnie Slater is currently working with a group of artist friends (Robin Brettar, Matilda Cobanli, Judith Geerts, Jessica Gysel, Katja Mater and Clare Noonan) to rehabilitate a building in Brussel’s Molenbeek neighbourhood where they intend to live and work. After a collective decision, one of the site’s outer walls, facing the street and a park, was pierced by three gaping holes that will expose the future balconies to public view – and also expose the occupations to the danger of falling out of them. Consequently, they decided to have three metal grills fabricated and installed, each representing the stories, friendships and queer feminist politics that unite them. At our initiative, they decided to connect their lives in these spaces with the exhibition, forging a new version to serve as the entry to the CRAC Alsace garden, and presenting the documentation of the making of these grills at the Crédac. They were enthusiastic about the idea that a piece of their home, a token of the profound friendship that binds them together, will be incorporated into the two art centres.

Sarah Tritz

The artworks Sarah Tritz is presenting are part of the DIY Books series, inspired by the binders of children’s drawings and colouring pictures collected by a friend. For her, this disorderly accumulation of iconography is “one of the most beautiful things [I have] ever seen,” a “text composed of signifiers to be deciphered.” In an attempt to give an account of this memory, and offer her friend the forms generated by this sharing, every day Tritz sends him an ensemble of drawings and objects. Since 2020 these dispatches have given rise to a new body of work, including the DIY Books. These pieces are distinguished by the affective charge generated by conjoining endearing icons, works by admired artists and objects of desire. Wrapped up like gifts or kept secretly in their boxes, they are highly personal.

Follow each event of *L’amitié : ce tremble* on or programm and our website: www.credac.fr

TRIPPLE DRIBBLE

Julia Borderie with Simon Zaborski's collaboration

As part of La Métropolitaine, echoing to the Olympic and Paralympics games of Paris 2024.

“A basket scored, an object placed on the floor.” This is the principle guiding the *Tripple Dribble* project Borderie has been carrying out since 2015 when she first began working with members of the University of Quebec-Montreal’s men’s and women’s basketball teams. For six months the athletes and the artist explored possible forms of communication between basketball and the visual arts by using pieces to modify, disrupt, destabilize and constrain their accustomed plays.

In 2018, she transferred her investigations to the Val-de-Marne department, particularly Ivry and Vitry where she worked with the teams of the École de la rue and of the Union Sportive d’Ivry. Using the same principle developed in Montréal, she and fellow artist Cécile Bouffard designed sculptures based on the shooting zone or the identity of each player. Borderie’s ties with the Crédac were solidified in 2022 when she had a residency at two Val-de-Marne high schools. She had students combine the rules of soccer and basketball to invent a new, more inclusive and egalitarian game.

For this show at the Crédac, Borderie worked with the artist Simon Zaborski to create a third part of the *Tripple Dribble* project, structured around several on-site and extramural games.

Located in the Crédac’s third exhibition room is a new series of sculptures conceived with the USI and the Entente Sportive de Vitry team members over the course of 2023, with sessions devoted to research, experiments and training. The sculptures are made of light, flexible and resistant materials such as tent bows and fabrics whose spatial arrangement corresponds to basketball play diagrams. They are meant to alter players’ moves by making them see things literally from a different perspective. Moves such as blocking, checking, slowing down the game, changing direction, obstructing, reflecting, diffracting, turning left, turning right, going high, etc., will be reproduced by these sculptures when they are activated for two match/performances in June, one in front of the Ivry city hall and the other in the gardens of the MAC VAL from 21 July through 22 September. Visitors can also share this experience at the Crédac exhibition, where they, like the players, are constrained to see and act in unexpected ways.

In the Crédakino, a film shot in February 2024 in the Epinettes gymnasium in Ivry activates the series of sculptures. Conceived as a tableau vivant offering several points of view, the film seeks to convey the impact of constraint on the game. The norms of classic basketball filming are disrupted by the arrival of the sculptures. The kaleidoscopic filmic device stages the interactions of all the elements of the game: the players, the sculptures, the baskets, the ball, the weather, the gymnasium.

Since the beginning of the project, Julia Borderie has been trying to untie basketball from some of its conventions, while retaining the necessary tension of sporting competition.

Thus, anchoring the creative process in the logic of constraint and collaboration, Julia Borderie proposes another paradigm of creation where unpredictability, adaptation and the collective define the rules of the game.

Lucia Zapparoli

Head of Audience Office and project coordinator

Born in Paris in 1989, Julia Borderie studied at the École Nationale Supérieure d’Arts Paris-Cergy, then at UQAM. Travel, encounters and collaboration are the essential parameters of her work, enabling her to explore languages other than the visual arts. Since 2016, Julia Borderie has been conducting part of her research in duo with Eloïse Le Gallo, with whom she graduated from Le Fresnoy - Studio National des arts contemporains in 2023. Together, they show their films at numerous festivals (Winterthur, Festival du nouveau cinéma de Montréal, VIDEOFORMES, Festival dei Popoli, Ovní) and take part in solo exhibitions (Galerie/ Espace d’art contemporain du théâtre de Privas (2018, France), Gac Annonay (2020), Cac La Traverse (2021), La Maréchalerie - center d’art contemporain de l’ENSA Versailles (2022), Maison des arts de Grand Quevilly (2024)).

Born in Toronto, Canada, in 1989, Simon Zaborski is a graduate of Concordia University in Montreal. He co-founded the MAW collective in Canada, with whom he exhibits in various North American art galleries and institutions. Currently based in Paris, he is developing his personal practice between sculpture, painting, writing and scenography. He has recently exhibited his work in Brussels, Ischia and Paris.

EVENTS

Saturday, May the 4 th ■ 3:00pm-6:00pm	■ PERFORMANCE ■ First floor of Manufacture des Œillets Sports commentary plays a central role in competitions. It conveys rhythm, atmosphere and emotion. Produced as part of the cross-programming with MAC VAL, FAIX is a reading-performance of sports commentary transcripts performed by SUZANNE. These narratives, read slowly and disembodied by the four performers (Lorenz Jack Chaillat-Cavaillé, Julien Chaudet, Julien Deransy and Eurydice Gougeon-Marine), become for a moment a sacred liturgy that questions our relationship with effort and performance, and inscribe this performance-reading in the essential desire to transform discourse into poetry.
Saturday, June the 1 st ■ 8:00pm-10:00pm	■ NUIT BLANCHE ■ Parvis of Ivry-sur-Seine’s City Hall Basketball players from Union Sportive d’Ivry and Entente Sportive de Vitry activate sculptures created with Julia Borderie and Simon Zaborski for a public game.
Sunday, June the 30 th ■ 11:00am-7:00pm	■ MATCH-PERFORMANCE ■ MAC VAL For the MAC VAL’s PIC NIC, bringing together neighbors and partners from the region, players from the Union Sportive d’Ivry and Entente Sportive de Vitry activate the sculptures during a public match.
Sunday, July the 7 th ■ 3:00pm-5:00pm	■ ATELIER-GOÛTER SPORTIF ■ Crédac Families discover the <i>Tripple Dribble</i> exhibition with the Bureau des publics team, then take part in a workshop that extends the visit in a sensitive and playful way. A snack concludes the session. Designed for children aged 6 to 12 and their families.
Sunday July the 21 st -22 nd	■ EXHIBITION ■ MAC VAL Julia Borderie’s exhibition <i>Tripple Dribble</i> is presented at the MAC VAL in Vitry.

Rendez-vous international
l’art contemporain de
la Métropole du Grand Paris



La Métropolitaine



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RÉSIDENCE

■ Saturday, June the 15th ■ 4:00pm

Meeting and feedback in the presence of the artists. Publication of *En résidence n°3*, a free publication compiling Ostensible's research during its residency at Crédac, with graphic design by Studio Kiösk.

Ostensible was founded by Lucie Camous (exhibition curator, artist and researcher) and No Anger (researcher, artist and author). The two have in common that they are disabled. Ostensible is a research and production organization involved in disability activism, crip studies and contemporary art. With an approach that mixes curation and scholarship, it promotes a new way to see disability without the usual medical prism. Taking into their purview both the representation of disability in the making of artworks and their public reception, during their residency at the Crédac Ostensible interrogated approaches combining political and aesthetic considerations. They held *assemblies* where handicapped people and their allies shared their experiences with ableism in the contemporary art world.

BUREAU DES PUBLICS

VISITE LOISIRS AND VISITE ENSEIGNANTE*

■ Thursday, May the 2nd ■ 2:30pm-4:00pm and 5:00pm-7:00pm
Guided tours of the exhibitions for professionals in the fields of education, social work and associations. Group leaders then book a tour and workshop.

CRÉDACANTINE*

■ Thursday, May the 23rd ■ 12:00am-2:00pm
Guided tour of the exhibitions *L'amitié : ce tremble* and *Tripple Dribble* by the Crédac team, followed by lunch. Lunch €8 / members €5

SUNDAY VISIT

■ Sunday, May the 26th, June the 9th and June the 23rd ■ 4:00pm
Guided tour of the exhibitions by mediator Julia Leclerc. Free admission.

ART-THE*

■ Thursday, June the 6th ■ 4:00pm-5:30pm
Guided tour of the exhibitions, followed by a discussion of the cultural resources of the Ivry media library. Complimentary tea and pastries. In partnership with the Ville d'Ivry.

*Reservations required: 01 49 60 25 06 / contact@credac.fr

PARTENSHIPS

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TRIPPLE DRIBBLE As part of La Métropolitaine, Rendez-vous international d'art contemporain de la Métropole du Grand Paris, organized in collaboration with TRAM réseau art contemporain Paris / Île-de-France from May 4 to September 15, 2024. With the support of the Région Île-de-France.

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LE CRÉDAC