

simé grenn
dach&zephir

Exhibition
at the Cité du design
from 20.09.2024
to 05.01.2025



dach&zephir,
simé grenn - n°03
Exhibition at the Cité du design
From 20.09.2024 to 05.01.2025

Curatorship and scenography

Florian Dach et Dimitri Zephir,
guest designers

Production of the exhibition

Cité du design

Partner company

Neyret

Technical production

Jonathan Bisbau, Olivier Chambrial,
Thomas Collet, Jonathan Grancollot,
Christina Modolo, Clément Morel,
Flavien Pallandre, Florian Pasquier,
Elisabeth Perrot, Jean Robin, Vincent
Savinel et Didier Vosgien

Partners

Édouard Glissant Art Fund
Neyret

Media partners

Arte France
Geste/s
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Kibлинд
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simé grenn

dach&zephir

**Présent >< Futur:
a panorama of a new
generation of designers**

Initiated by the Cité du design in Saint-Etienne in 2023, Présent >< Futur is a cycle of monographic exhibitions illustrating the plurality of expression in contemporary French and European design. To create a permanent trace of these exhibitions and prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer and tells the story of a creative adventure that brings together two notable assets of the Auvergne-Rhône-Alpes region, design and industrial know-how.

The third exhibition in the Présent >< Future cycle, *simé grenn* takes us to the islands of Guadeloupe and Martinique. It reveals the singular and sensitive practice of design duo dach&zephir, which opens up to the Other and celebrates the necessary diversity of the World through small stories forgotten, neglected or erased from official narratives.

In a contemporary world that has become used to imposing tempo presto, Présent >< Futur takes the opposite view. This new programme brings together under one title an exhibition and a booklet, retracing paths that are already well underway. To the designers invited to exhibit at the Cité du design in Saint-Étienne, it offers a pause in the present moment to break down the projects they have undertaken, to make them visible and readable, and to have a better view at those projects in order to convey them in a better way. Another challenge this programme focuses on is to reach audiences on what design is. In fact, this practice goes far beyond merely adapting form to function. It mainly aims “to make the world more welcoming”, as Andrea Branzi aptly wrote. Présent >< Futur shows a proliferation of expressions and a multiplicity of approaches that confirm the vitality of French and European design. The history of Saint-Étienne merges with that of industrial modernity. Today, there is a dense network of companies in the territory with the right know-how, willing to meet design, and think outside the box. In other words, to do business differently, based on what they already know. The Cité du Design is a unique place, with the legitimacy required to carry out this creative adventure. Présent >< Futur largely echoes this fact by facilitating the conversation and carrying out an unprecedented experiment that will bring future innovation.

Laurence Salmon

Director of Artistic and Cultural Development at the Cité du design - Esadse

Guest designers

dach&zephir

The emergence of a Creole design

After graduating from the École nationale supérieure des Arts Décoratifs (National Higher School of Decorative Arts) in Paris, French designers Florian Dach and Dimitri Zephir formed their duo in 2016. For them, our modern world must tell its story and be shared in accordance with the principles of the interpenetration of cultures, in a dynamic of fair exchange.

After completing their diploma with distinction, around the theme *La figure de l'Autre (the Figure of Otherness)*, they created their studio dach&zephir. They devised it as a free creative space, where they pool their own lived experiences — their roots are in Paris and Guadeloupe — in a quest to discover what makes history and identity. History and cultural heritage are addressed as a rich vein of raw material for design, capable of producing a language of forms, materials and uses that underlies artefacts.

They define themselves as “researcher-authors” in design. Their creative approach, based on the Whole-world concept of Martinique-born poet and philosopher Édouard Glissant, is conveyed through *Élòj Kréyòl*. Initiated as soon as 2015, this research project focuses on the forgotten, downplayed or overlooked cultural and creative histories of the Creole societies of the West Indies (Antilles françaises), whose roots date back, among other things, to colonial slavery in Guadeloupe and in Martinique. What dash&zephir offer is a contemporary vision and transmission of those histories. The duo believe French design is in the era of creolisation: it suggests the creation of a rich, shared narrative of knowledge and heritages. A design based on connections that produces more connections, embracing the diversity of cultural and creative histories that make up a France that is not limited to the mainland.



Portrait of dach&zephir © Kelly Koffi 2024

“Telling the history of Creole culture does not mean, in a word, granting it a land, a people, and rites that could make it specific. It also means restoring its memory, and attesting to its ability to reinvent itself, to weave itself into a plural present where everyone can be themselves, with their own qualities and flaws.”

2017

Award winners in the national support programme for emerging artists “Création en cours” organised by Les Ateliers Médicis, with the backing of the French Ministry of Culture and in partnership with the French Ministry of Education and Youth, for the **Élòj kréyòl x NATK** (Nasyon A Ti Kréyòl) project conducted with the Michèle Gisquet primary school in Vauclin, in Martinique (2017).

2020

Awarded the FME label by the Foundation for the Remembrance of Slavery for the scope of the *Élòj kréyòl* research project. “Special Prize” at the 35th International Festival of Fashion, Photography and Accessories in Hyères for their Bijoux de tête (Head jewellery) collection produced in collaboration with textile designer Antonin Mongin.

2021

Exhibition of the Caribbean beauties series at the 65th Salon de Montrouge art fair. Winners of the “Mondes nouveaux” (New Worlds) call for expressions of interest (CEI) launched by the French Ministry of Culture with their *Voix plurielles, voies créoles (Plural Voices, Creole Ways)* project.

2023

Winners of the “Créer un vase” (Create a Vase) call for proposals for a public commission by the Centre National des Arts Plastiques (CNAP), with their Vases Péyi collection.

2024

Development of a collection of leather goods combining upcycling and know-how, in collaboration with Le Tanneur.

Dach&zephir’s work has been exhibited at :

Carpenters Workshop Gallery de Londres
Maison&Objet Paris
Musée des Arts décoratifs à Paris
Salon Satellite de Milan
65° Salon de Montrouge
Dutch Design Week — Eindhoven
Reciprocity Design Liège
Grand Hornu à Mons
Operae design Festival à Turin
Mémorial ACTe en Guadeloupe
Shenzhen Museum of Contemporary Art en Chine
Gangju design Biennale de Corée
Biennale internationale de photographie de Guyane
Galerie Karimoku au Japon

Élòj Kréyòl, Meanderings in the Field of Decolonial Design

Élòj Kréyòl, Meanderings in the Field of Decolonial Design is the first work dedicated to the research project initiated by dach&zephir on the Creole cultures from the West Indies (Les Antilles).

The book is made up of five meanders which are invitations to meditate on the hidden biographies of archive images; the processes of creolisation and alienation that persist in Martinican society; the ingenuity of simple objects; the wealth and the unknowns of cooperation across cultures in the field of design; how aesthetic standards were spread at the turn of the century; and what is left as a legacy to the next generation.

Available for reading within the dach&zephir exhibition, *simé grenn*.



A design approach stemming from the Whole-world concept

The design researcher-author approach of the dach&zephir duo weaves a sensitive, inspired link with the Whole-world concept developed by poet and philosopher Édouard Glissant.

The projects led by dach&zephir, a mixture of fervour and poetry, are intended to represent plural biographies and histories, with their wealth and their interference, celebrating the urgent, necessary diversity of the World. Édouard Glissant's proposal was to think about today's world based on the experience of the island, and Creole communities. For him, the world acts on humans, and at the same time, humans act on the world. He suggests taking advantage of experiences of creolisation to understand today's world and to build the world of tomorrow, where "converging cultures and creativities become a response to social fractures and dominant models" (Édouard Glissant, *Treatise on the Whole World, Poetics IV*, Gallimard, 1997).

By indirect lineage, creolisation (through design) is a way of considering a way of "making a project" / "making design". It echoes new modalities of creation to be experienced today, opening up to a new way of thinking about design — Creole design — and, in doing so, to a new paradigm of French design.

The dach&zephir approach is built along the way, in the course of research documentaries and encounters. The question of transmission is at the heart of their work. An intellectual and sensitive approach, it hybridises thought and experimentation, knowledge and creation. Each of their projects brings together artisans, industrialists and manufacturers. They see transmission as sharing knowledge, acquiring skills, or a way to support and revive a forgotten or disappearing craft.

Édouard Glissant Art Fund

The Édouard Glissant Art Fund is a non-profit organisation serving the public interest under French law. It is aimed at:

- Supporting the Édouard Glissant artist residency, within the Maison Édouard Glissant (Le Diamant, Martinique), labelled Maison des Illustres (House of the Illustrious) by the French Ministry of Culture,
- Promoting access and spreading Édouard Glissant's art collection, made up of around 200 works, mainly from artists' bequests.
- Encouraging international dialogue between new generations of artists and writings by Édouard Glissant, through support for exhibitions, research work, publications, conferences, and transdisciplinary exchanges.



House© Édouard Glissant
Art Fund and MG

“I call Whole-world our universe as it changes and endures through its exchanges and, at the same time, our vision of it.”

Édouard Glissant

Promoting and transmitting Creole histories and cultures

The dach&zephir duo is hailed for the singularity of their approach on the French design scene, in particular through *Élòj Kréyòl (Creole Praise)*, which constitutes an integral part of the studio's activity: research through design, aimed at promoting and transmitting Creole stories and cultures.

Florian Dach and Dimitri Zephir began this research work during their diploma year, as soon as 2015. By assembling the scattered elements making up the biographies of these islands, partly annihilated by the slave trade and colonial slavery that raged there, the project embodies the desire of designers to reconcile and reactivate artisanal and cultural lifelines which have been neglected in the genealogy of the West Indies archipelago. What is at stake is to question this knowledge and know-how, practices, gestures, rituals/life scenes, often forgotten or downplayed, in a dynamic of creation through design.

This approach extends from research to the production of witness objects and is based on transmission workshops for young people.

NATK [Nasyon A Ti Kréyol], a transmission to young people

The transmission component in the *Élòj Kréyòl* research project was carried out at the Michèle Gisquet du Vauclin school in Martinique with a group of children aged 7 to 10 years. All the members of *Nasyon A Ti Kréyol* were invited to play with the complementarity of expression media (photos, drawings, writings) as well as encounters and cultural visits, to better understand "what Creole culture is made of".



NATK, transmission workshop in Martinique, 2018 © dach&zephir



NATK, exhibition of Creole totems made by children, 2018 © dach&zephir



simé grenn exhibition
scenography © Rights
reserved

A scenography inspired by West Indian houses

The scenography of the *simé grenn* exhibition takes up the imagination of Creole houses through elements like the corrugated metal, the colour of facades, the terrace, or even the garden. It thus alternates interior and exterior standpoints, where the objects placed in relation show ways of being and living inspired by the West Indies.

Here, the scenography serves the narrative. The immersion envelops and transports visitors to allow them to live a sensitive experience, and hear forgotten or erased voices. Histories are what give birth to objects. Corrugated metal defines spaces in reference to traditional houses in the West Indies. The body of carefully chosen projects gives substance to the story. Pieces of furniture, works, and image-collages coexist, complement each other, reveal each other as a source of reflection for the public. They recount a practice made of multiple dialogues. Behind the beauty of this coherent whole, dach&zephir's projects are attempts to revitalise production sectors that have been abandoned or sometimes crushed by the attractive competition of globalisation. They are also attempts to develop a virtuous economic and production model through the measured use of natural fibres in the design of objects; to integrate notions of resilience, resistance and creative audacity into the design, and to think about what is passed onto future generations, beyond objects.



Caribbean Beauties #2, 2022
© dach&zephir

“ In our work, the island becomes the point of departure of plural narrations, productions of knowledge and know-how that do not appear in official accounts. Its particularities and its wealth tell about other ways of being and inhabiting the world.”



Salako II (in collaboration with Camille Beaujour (Guadeloupe), 2023)
© Andrés Barón · ADAGP

An invitation to read

The exhibition invites the public to treat themselves with a break, to be curious, by settling into a documentation space. Here are some book recommendations :

- **Élòj Kréyòl (Creole Praise) : Meanderings in the Field of Decolonial Design**, Thomas Golsenne, Éditions Onomatopee, 2019
- **Tracées de mélancolies : Artisanat et Traditions**, Patrick Chamoiseau, Jean-Luc de Laguarigue, Éditions Traces, Martinique, 1999
- **Suites décoloniales : s'enfuir de la plantation**, Olivier Marboeuf, Éditions du Commun, 2022
- **Éloge de la Créolité**, Jean Bernabé, Patrick Chamoiseau, Raphaël Confiant, Éditions Gallimard, 1993



Cahier d'un retour au pays natal, Aimé Césaire, Éditions Présence Africaine, poetry, 2000

Ribbonmaking and design know-how

dach&zephir x Neyret

The exhibition relates an unprecedented collaboration undertaken as part of the Présent><Futur cycle between dach&zephir and Saint-Étienne-based company Neyret, specialised in the manufacture of ribbons and textile accessories.

Ribbonmaking is one of the significant industrial arts of the Saint-Étienne region. An attribute of femininity, the ribbon took off in 1840 thanks to the Jacquard loom, which allowed it to be adapted to the changing moods of fashion. Established in 1823 in Saint-Étienne, the Neyret house specialised from its beginnings in making official ribbons as well as civilian and military decorations, before developing its expertise in the creation of woven silk pictures for liturgical use. Its recognized skills in weaving and printing narrow textiles gradually led it to expand its clientele, and to tackle the field of fashion and luxury. Neyret thus became a specialist in woven labels, from packaging ribbons to the ornamentation of fragrance bottles and vials.

As innovation is a powerful driver for research, the company is now engaged in a reflection on brand protection, eco-design, and interactive connectivity. The meeting with dach&zephir, orchestrated by the Cité du design, allows it to take a step aside, projecting Maison Neyret in new forms linked to its history and its production.

Together, they reflected on projects combining Neyret's inimitable know-how and the plastic and historical approach developed by dach&zephir. What is at stake is a set of images, tables of circumstances, and the reuse of scraps from production, showing potential imaginary worlds, networks, and applications for Neyret. The dach&zephir duo explores two creative avenues that link the sensitivity of Neyret's traditional techniques to a contemporary approach to textile assemblage.

Neyret: an internationally oriented company

Eight generations into its history, Neyret is a family business with three production facilities: in Saint-Just-Malmont, Grammond, and Montbonnot-Saint-Martin. The internationally renowned company (export accounts for 40% of its sales) has a fleet of 60 looms, 30 printing machines and 25 processing and cutting machines. Each year, Neyret produces over 70 million metres of printed ribbons, and over 100 million labels and woven accessories. Neyret's longevity reveals its ability to renew itself and evolve, combining its know-how as a traditional ribbon maker with new technologies.



Jacquard loom in Neyret's Grammond workshop
© Neyret

“ When we visited Neyret’s workshops, we were drawn to two stories in particular. On the one hand, the ancient tradition of woven silk pictures, which we revisited through our image-collages around Creole imagery. On the other hand, the fabric offcuts we found in bins, which we upcycled.”

West Indian woven silk pictures

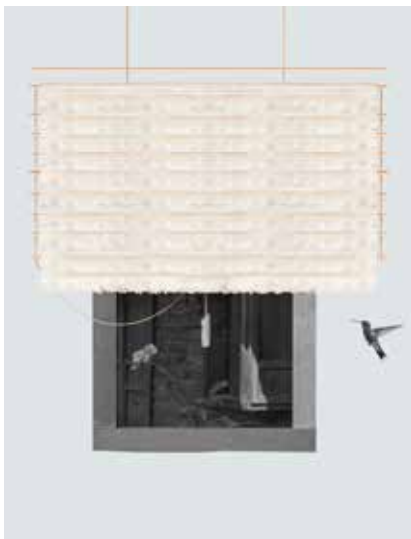
These proposals reactivate a 19th century tradition, which Neyret once used as an emblem : the creation of pictures woven from popular imagery on themes such as national heroes, family, life stages, and religion, highlighting what can be done with a Jacquard loom. Echoing this story, dach&zephir’s image-collages around Creole imagery provides a starting point for new creations, exploring other ways of “picture making” with imagery, techniques, and visual effects specific to their aesthetic.

Studies of drapery, a reinterpretation of Creole pictures in a research work around woven pictures, 2024 © dash&zephir



Textile-images and textile-objects

By reusing frayed edges, the designers wish to explore new ways of “textile making”, highlighting the intrinsic beauty of this material considered as waste from weaving. The first research avenue exploits the aesthetic and visual potential of these textile scraps to create image-textiles (either figurative or abstract). Some of these creations include image fragments to produce unique fabrics, thus continuing the duo’s exploration around Creole imagery. The second research avenue focuses on domestic applications, through the making of textile objects between the Venetian blind, the window shade, and the curtain.



Research by photomontage of how to use this volatile material, a domestic object at the crossroads of the screen, the curtain, the window shade, and the Venetian blind, 2024. © dash&zephir

Linking fragments of fabric offcuts by transferring a Creole archive picture. Study of the behaviour of composed pictures on this fluid material from Neyret, 2024 © dash&zephir



simé grenn

A book dedicated to designers dash&zephir

Through a selection of unpublished commented images and archives, the book dedicated to designers dach&zephir highlights the questions that drive them, about forgotten, downplayed or erased histories. The introductory text written by author-storyteller Olivier Marboeuf sheds new light on the duo's approach. It also highlights the unique experimentation carried out between dach&zephir and Neyret, revealed in the exhibition.

“Some of dach&zephir’s creations force us to reconsider the discipline of design according to particular perspectives, lying in Caribbean Creole societies. Let us focus first on the conditions of their emergence — partially hindered and often under control. This negative approach of the object — of what constrains it — is also a way of composing the archive with low-intensity gestures of resistance, and the deployment of partly concealed uses. Some objects thus become potential observation devices of the modes and techniques for overcoming the multiple life-limiting hindrances of colonial settling.”

Olivier Marboeuf,

Author-storyteller, exhibition curator and film producer

An editorial collection

In order to keep track of the exhibitions as part of the *Présent><Futur* cycle, but also to prolong the pleasure of discovery, a collection of books explore a selection of projects for each guest designer, and tells a creative adventure that brings together design and industrial know-how.

About Olivier Marboeuf

Guadeloupean artist, author, storyteller, film producer and exhibition curator. In 1992, after studying science, he created a research comics publishing house called AMOK alongside Yvan Alagbé. In 2004, he founded Espace Khiasma, an independent art centre in Lilas (93), which he ran until 2018. Olivier Marboeuf has published numerous texts, articles and works at the crossroads of theoretical essays and poetry. His graphic design and sound installations have recently been presented at the Berlin Biennale (2022) and at the Venice Biennale (2024).



n°03
 dash&zephir, *simé grenn*
 Éditions de la Cité du design
 Présent >< Futur Collection
 Published in : September 2024
 Languages : French/English (Mickaël Mottet, Adeo)
 Price: 10€

Get this book on our online store :
citedudesign.store

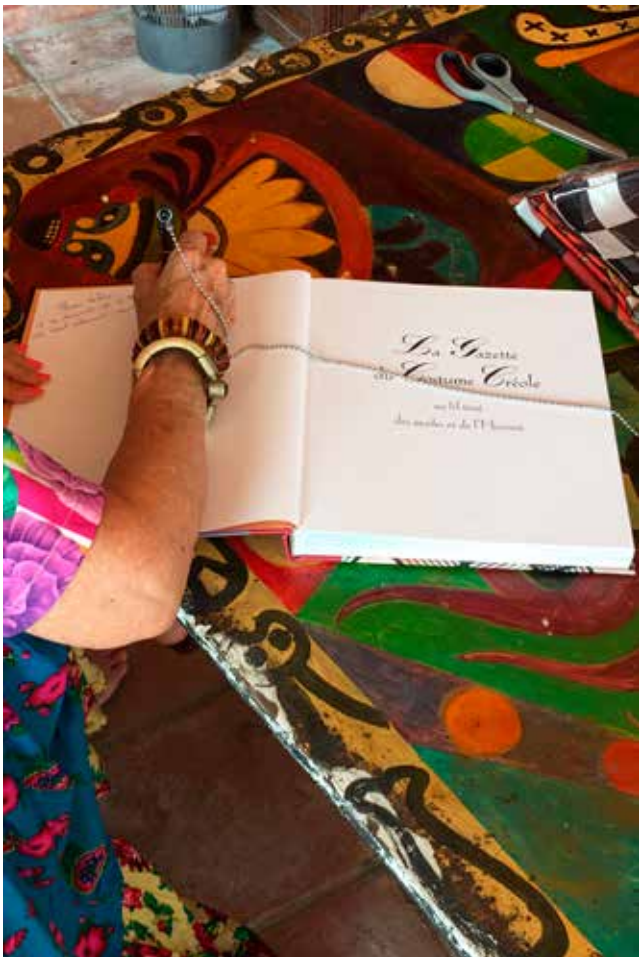




1



3



2



4

1: Portrait of Benjamin and Khym Kamoise (shingle cutter), Pointe-Noire, Guadeloupe, 2023 © dash&zephir

2: Meeting with writer Nicole Réache, Le Gosier, Guadeloupe, 2022 © dash&zephir

3: At the Beaujour family, Terre-de bas, Les Saintes, Guadeloupe, 2023 © dash&zephir

4: Day of fishing in the port of Vauclin, Le Vauclin, Martinique, 2018 © dash&zephir

Cultural mediation in art and design

Guided tours

Outside school holidays

Guided tour open to all (from 10 years old)

Crossed itineraries of the dach&zephir exhibitions, *simé grenn* and *LE VOYAGE EN DESIGN, Ceramic & Food Route*

Saturdays and Sundays at 3 p.m.
Entrance ticket + supplement 2€/person -
Duration: 1h15
Online reservation

Flash guided tour

1st Sunday of the month at 11 a.m., 11:30 a.m.,
2:30 p.m., 3:30 p.m. and 4:30 p.m.
Free - Ticketing on site, without reservation,
subject to availability
Duration: 30 mins

French sign language guided tour

Saturday November 16 at 3 p.m.: *simé grenn*
exhibition, dash&zephir
Saturday December 7 at 3 p.m.: *LE DESIGN EN VOYAGE, Ceramic & Food Route*
2€/person
Duration: 1h15

During school holidays:

Guided tour open to all

Tuesdays and Fridays at 3 p.m.
Entrance ticket + supplement 2€/person
Duration: 1h15
Online reservation

Recreational and educational visit for young audiences

(6-11 years) (1 child + 1 adult)

Wednesdays at 3 p.m.
During the Christmas holidays, visits will take place on Thursday December 26, 2024 and January 2, 2025.
6€/child within the limit of one accompanying adult (free)
Duration: 1 hour
Online reservation

Flash guided tour

Tuesdays and Fridays at 3 p.m.
Entrance ticket + supplement 2€/person -
Duration: 1h15

For school groups

Guided tour

- Guided tour of the two exhibitions dach&zephir, *simé grenn* and *LE DESIGN EN VOYAGE, Ceramic & Food Route*
Duration: 1 hour to 1 hour 15 minutes
Level: from Year 3 to Year 13
- Guided tour of *simé grenn* exhibition and the exhibition -workshop *IT'S PLAYTIME!*
Duration: 2 x 30 mins
Level: from first year of preschool to Year 2

Non-guided visit

Discover the exhibitions in a non-guided visit.
Check our online resources.

Tour and fun activity

Guided tour of the exhibition followed by a supervised activity:

- Creation of an embroidery on a photo
- Creating a collage (from first year of preschool to Year 6)
Duration: 1 hour to 1 hour 15 minutes

Information and reservations:

reservation@citedudesign.com / +334 77 33 33 32

Conférence

dash&zephir, *sé grenn diri ka fè sak diri*

Rice bags are made of tiny rice grains (out of tiny acorns mighty oaks grow).

Monday October 14, 2024 at 6 p.m.

Esadse Auditorium, Cité du design
Duration: 1h30 - Free

On the occasion of their *simé grenn* exhibition, designers Florian Dach and Dimitri Zephir take the floor at the Cité du design to share their work and their approach with the public.

Le Petit journal du design

For the curious, and those who want to learn while having fun, Le Petit journal du design invites young audiences to get to know Florian Dach and Dimitri Zephir from a series of questions, and to play with a beaded curtain by composing a shape using stickers. This mediation support promotes complicity with the designer duo and their unique approach, as well as an exploratory practice, reflecting on the history of these islands which experienced colonisation and slavery.

With this support, young audiences will be sowing new seeds, and getting to display their curtain as a poster!

Self-service at the reception of the Cité du design and in the exhibition.



Also at the Cité du design



**Exhibition *simé grenn*,
dach&zephir – n°03**
At the Cité du design
3, rue Javelin Pagnon
42000 Saint-Étienne
**From 20 September 2024
to 5 January 2025**

**From Tuesday to Saturday
From 10 am to 12.30 and from
1.30 to 6 pm**

The admission ticket is valid for the
two temporary exhibitions at the
Cité du design exhibitions for 1 day:
dach&zephir, *simé grenn* et *LE DESIGN
EN VOYAGE*, *Ceramic & Food Route*
Free on every first Sunday of the month

Closed on Mondays and public holidays

→ citedudesign.com

Also at the Cité du design

La Platine

***LE DESIGN EN VOYAGE*,
Ceramic & Food Route - Exhibition**
**From 20 September 2024 to 16 March
2025.**

Curatorship and scenography:
Caramia et Miska Miller-Lovegrove (IDE)
Production: Cité du design
At the invitation of the Cité du design,
International Design Expeditions (IDE)
presents 150 ceramic objects born
of encounters between international
designers, culinary cultures and local
crafts during expeditions in Italy, Poland,
France, Cambodia and Sweden, as part of
its *Ceramic & Food Route* programme.
Full price: €6 - Concessions: €4.50
Free for visitors under 26

***Delta*⁴**
**From 20 September 2024 to
15 January 2025**

From 20 September 2024 to 5 January
2025 Installation, La Bulle de l'ESADSE
To mark the 10th anniversary of the
cross-disciplinary Art & Design ACDC_
Spaces option at ESADSE (Saint-Étienne
Higher School of Art and Design),
coordinated by lecturers Emmanuelle
Becquemin and Emilie Perotto, come
and see the work of four artists and
designers who are ESADSE graduates:
Madé Mathieu, Aurore Turpinat, Martin
Caillaud and Arthur Benyaya Cazorla.
*From Tuesday to Sunday 10 am to
12.30 pm and 1.30 to 6pm*
Free admission

IT'S PLAYTIME! Exhibition-workshop
for kids aged 0-6 From 21 September
2024 to 5 January 2025 Designed as a
play area, this new installation created for
the Centre Pompidou and now
presented at the Cité du design invites
smaller children and toddlers to play
and crawl in, over and around seven
strange figures. Installation by dutch
artist Guda Koster co-produced by the
Centre Pompidou and Mille formes/
ClermontFerrand.
Every Wednesday and Saturday
at 2, 3, 4 and 5 pm
Duration: 45 min
*Admission: €2 per child - Free for the
accompanying adult*
Online reservation
billetterie.citedudesign.com



Acknowledgements

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 plastiques (CNAP)
 Édouard Glissant Art Fund
 Les Ateliers Médicis
 Mondes Nouveaux
 Neyret
 TIBAN

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The Fondation pour la mémoire de l'esclavage for the FME label of the *Élòj Creole* research project.

Atelier Eddy Terki and Romain Cazier for creating the *Élòj Kréyòl* platform.

Andrés Barón for directing the film *Me*.

Evan Jerry and the CB2 brand.

Camille Beaujour with Joints Fournel & Garnier, Benjamin and Khym Khamoise with Bastien Phung, Philippe Alexis and Rudy Denin with Bernard Uger and Maison 1909, Mike Flessel and Christophe Suarès with Jacquenet-Malin for the *Voix plurielles, voies créoles* project.

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- 01 Laureline Galliot, *vrai ou FAUVE* (September 15, 2023 – January 7, 2024)
- 02 Guillaume Bloget, *Être là* (February 15 – June 23, 2024)
- 03 **dach&zephir, *simé grenn* (September 20, 2024 – January 5, 2025)**

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