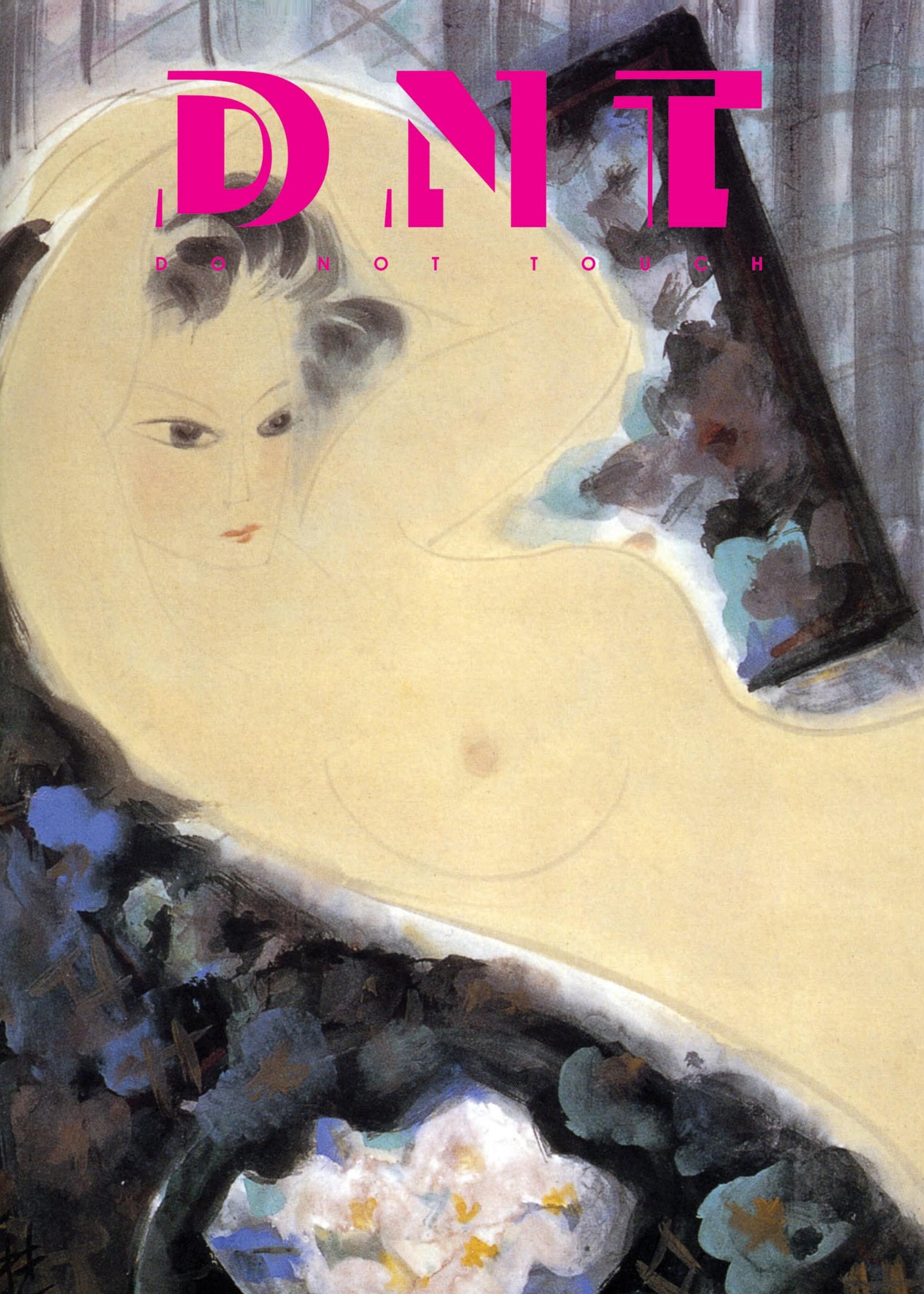


DONT

D O N O T T O U C H





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ISABELLE MOTCHANE-BRUN
Directrice de la publication

« Nous n'aurons jamais trop de ces fiers esprits qui jugent, critiquent et résistent. Ils sont le sel de la cité. » Alain, *Propos d'un Normand*, tome I.

Une âme de saumon

Lorsque nous avons choisi le thème de la résistance pour le numéro 3 de DNT, nous étions à mille lieues d'imager qu'un virus allait masquer nos manières de vivre, ériger des gestes barrières et fermer les frontières. Un virus auquel il nous faudrait résister vaill que vaile. Raison pour laquelle nous n'avons pas pu paraître en 2020 et qui nous oblige cette année à envisager une édition numérique. Ironie de l'histoire, nous ne nous doutions pas non plus que le titre de la revue « Do Not Touch » allait préfigurer le monde d'aujourd'hui qui nous somme de garder nos distances toutes affaires cessantes !

Résister, contester, s'opposer, c'est en quelque sorte prendre le monde à rebrousse-poil, nager à contre-courant. Faire entendre une voix différente, voire discordante dans le concert silencieux de la majorité. Mais n'est pas saumon qui veut ! Oser exprimer publiquement un avis contraire, c'est prendre le risque d'être banni de la communauté et jugé pour outrécuidance. Or, depuis le berceau, on nous apprend à nous fondre dans la masse. Comme les loups, nous avons besoin d'un chef de meute. Chef de famille, chef de clan, chef de service, chef d'entreprise, chef de parti, chef suprême, nous passons de l'un à l'autre sans réchigner, habitués que nous sommes à suivre le mouvement. C'est tellement plus confortable de penser comme tout le monde, d'autant plus aujourd'hui où, celui qui remet en cause une affirmation officielle est immédiatement taxé de complotiste !

Et pourtant, il y a ceux qui résistent. À l'envahisseur. À l'opresseur. À l'ordre établi. Comme nous les envions dans le secret de notre conscience, ceux qui osent s'engager hors des sentiers battus. Nous avons besoin d'eux parce qu'ils font bouger les lignes. Et parmi eux, il y a les artistes.

L'art n'a pas seulement une fonction esthétique. Dans l'entretien qu'il nous a accordés, Ashish Beesoondial, directeur artistique du Caudan Arts Centre, l'affirme : « *Par essence, tout travail artistique est politique* ». « *Qu'il le veuille ou non, l'artiste fait un choix quand il crée et ce choix est influencé, voire dicté par ce qui se passe au niveau social, politique, économique, etc.* » Faire œuvre de création est un acte de résistance. Lin Fengmian, considéré comme le pionnier de l'art moderne chinois, dont nous consacrons plusieurs pages à l'occasion du 30^e anniversaire de sa disparition, en a fait l'amère expérience pendant la Révolution culturelle. Ainsi que le raconte son neveu, le photographe mauricien Philip Lim, il fut accusé d'être un « Peintre noir », emprisonné, ses tableaux soumis à la censure.

Si résister est un acte de survie, il me semble alors que nous sommes entrés dans une ère de résistance. Résistance au changement climatique, au néolibéralisme, à la globalisation dans ce qu'elle a d'arbitraire.

Résistons donc avec Carl de Souza et son appel à retrouver l'art de vivre des îles indiocéaniques ; avec Fanio Skizofan qui nous implore de tenir pour notre dignité et notre liberté ; avec Michèle Rakotoson qui nous rappelle « *qu'il y a toujours un moment où les peuples disent non, où ils ne veulent plus entrer dans des engrenages de mort, où ils choisissent la vie, tout simplement* ». Résistons à l'accélération du temps avec la photographe indienne Ketaki Sheth, prenons des chemins de Traverse avec les Réunionnais Thierry Hoarau et Romain Philippon. Alors, oui, résistons. À la médiocrité ambiante, au niveling par le bas des populations, à l'uniformisation culturelle, aux dogmes du totalitarisme intellectuel d'où qu'il vienne. Pour une fois, retrouvons notre âme de saumon !

SERGE GÉRARD SELVON
Plasticien, critique et théoricien de l'art

*We shall cease from exploration, and the end of all our exploring
will be to arrive where we started and know the place for the first time.*

T.S. Eliot

Djuneid Dulloo «Galer Lager maler»



Serge Gérard Selvon. You have a very eclectic pictorial vocabulary. The toolbox for your artworks consists of an appropriation of all the formal innovations and processes of 20th century modernism (from Picasso to action-painting) ... and post-modernism and contemporary urban pictoriality. Is this deliberate? Do you need this diversity of means/processes/techniques as an essential framework of meaning and structure? Does this heterogeneous choice of technical means have an importance in the articulation of your positioning?

Djuneid Dulloo. It is organic, intentional and subconscious. The diversity of visual languages and techniques reflect my personal narrative of growing up across cultures and continents. Reinterpretation as a process of translation. My identity and visual language are intertwined. I am playing different instruments in the orchestra.

There are multiple cultural identities at play in me, this comes out metaphorically in the visual languages I employ. I'm interested in how a painted image can achieve harmony (or disharmony) within this aspect.

S.G.S. You define your positioning on Instagram by the tags: Urban, Creole, Post-Pop Art. Can you briefly explain these 3 denominations to us? Let's start with the Urban concept. What do you mean by this term?

D.D. Urban by the concentration of information and visual voices present in the megalopolis. Urban also in terms of Global Urbanity as shown through Instagram: the curated feed acting as a metropolis of global art trends and takes.

S.G.S. The Creole term is very problematic in the Mauritian context. Creole refers to visions of the world, belonging/allegiance to a cultural sphere which evokes encounter, diversity, symbiosis, inclusive sensitivity ... and foreshadows what Edouard Glissant calls "Mondialité". What do you mean by the epithet "Creole" of your Instagram tag?

D.D. Because locally in Mauritius "Creole" is often used to refer to a specific ethnical belonging. This is not my view of the term. The way I sense it is that "Creole" encapsulates the hybridity of all Mauritians and the Mauritian culture.

The intuitive, subconscious sense of commonality within a context of differences which leads to a new genetic code. This mixture and eclecticism manifests itself in my visual styles and technical processes.

"Urban creolity" as I would term it, this mélange between my Mauritian creolity and how it engages with the rest of the megalopolises and their subcultures.

S.G.S. Post-Pop-Art: What is your definition of this attitude? The definition of Pop-Art has evolved a lot since the 1960s. Post-Pop-Art is a categorization and a periodization. What differentiates Post-Pop-Art from Pop-Art, a desacralization of the work of art—consumer society—High Art of elitist art and Low Art of Kitsch and popular art (Clement Greenberg)?

D.D. Taking reference from commercial advertising, propaganda, the cult of celebrity, fetishism, and mass production...which are all hyper-prevalent in today's reality, democratized by the Internet and social networks. Much of art production is hyper-capitalized, in its production, how it looks (mostly always the same when it's by a certain artist...the brand does not change!) – this pressure of fitting a mould of uniqueness, and not venture astray.

For me post-pop because my processes reference these different worlds, and my works can only be seen well through the lens of other works... I do not infinitely vary a theme stylistically or by colour code, but constantly mix my own approach, which is about constantly changing perspective, and point of view...it is a self-research into the unknown.

This large-scale artwork is a programmatic approach of Dulloo's thought. The title of the mixed media picture is polysemous and cross-cultural. A Creole reading conveys dark and pessimistic connotations: *Galère, la Guerre, Malheur...* in German one would understand: *gallery, depot, painter*, notions that refer to the world of visual artists.

Galer Lager Maler symbolically announces the opening to "Weltanschauungen" and proclaims the perceived Zeitgeist of the most dynamic capital of Europe, Berlin.

Djun shares the elaboration of *Galer Lager Maler* as a framework for dialogue with other protagonists of the Berlin melting pot, mostly non-German artists, cosmopolitan, flâneurs belonging to the global culture flow...

Numerous chronological sequences of *Galer Lager Maler* with significant annotations regularly posted in Instagram visualize the work in progress and give us keys to comprehend the participative and ritualized complexities of his pictorial performance.

SGS. Could you give us a brief account of the making of this artwork which in fact reveals a lot about you?

DD. It started with the idea of doing a female nude from observation. Elsa, a painter, DJ and art consultant from LA. She posed for the initial steps of the painting; during this session, I invited her to participate in the painting. Instead of having the traditional role of male artist representing the female body, here the model also intervenes with her own point of view in the representation of herself. She also started to represent me in the picture experimenting with approaches to painting. Other painting approaches came into play: blind painting, painting with the hands tied from the back. In this session, other artist friends were present and I opened the arena to their voluntary contributions

Many encounters in life are accidents and in this particular piece I wanted to be open to the process by including these traces. How does someone with a different visual language and understanding react to what is already there? By opening up the conversation aesthetically, an open visual dialogue of the painterly field also unfolds. These interventions however make up only a small part of the entire process of the painting, and tend to happen more in the first half of its duration.

As I progressed further, I included (as collage elements) a photograph of my grandma's back garden in Rose-Hill, bringing back the visual anchors of my childhood, a more realistic figure drawing done during art school in Boston, some gifted or discarded drawings of my then 6-year-old art students in Berlin.

Even though I decided some weeks ago that the painting is finished, the story hasn't really ended it would seem for this painting. I feel I overworked the image (which can happen).

It can still be read as finished, and I honestly don't know if I will continue it or not at this point. As creating a further layer on top will inevitably erase some of the previous layers. Sometimes I re-intervene on paintings that sit in the studio after months or even years. But for now, I will move on to some new figurative ideas I have, where the number of layers will be reduced. As Elliot says, we shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time. This is my wish.

Düsseldorf, 10 mai 2020.
<https://www.sergeselvon.de>

Djuneid Dulloo : « Galer, lager, maler »

Integration from personal archive of an original figure drawing from art school. Here a separate artwork which could exist on its own bonds with another artwork's body.



Red wave
of energy
of thought,
projection,
transcendence.
Floating
particle cloud
as another
parallel
universe.



Physical and Spiritual
organs, like the
dissection of a flower,
birth, conception,
life cycle.



Accumulation
of gifts, cards,
drawings: many
are lost, perished,
thrown away.

My process
elevates these
elements of me-
morabilia into the
heritage realm.



Head-black layers over-
ridden-lurking shadows.
The process of painting
over previous layers is
visible.

Reference photo originally used in the first stages of the painting for colour reference: the walls behind childhood house in Rose Hill. Colours of the wall in the photograph inspired part of painting's coloration.

This reference photo, accompanying the artist in the journey of making this work, reincarnated into a creation that it sprouted. And it is visibly transformed by the accompanying waves of energy from the painting.