

centre
de
création
contemporaine
olivier
debré

astèr atèr
group show

black gallery (ground floor)
and galleries (2nd floor)

07.07.2023 — 25.02.2024

curator: julie crenn

mounir allaoui
alice aucuit
jack beng-thi
catherine boyer
lolita bourdon
stéphanie brossard
jimmy cadet
sonia charbonneau
thierry cheyrol
cristof dènmont
emma di orio
morgan fache
florans féliks
brandon gercara
hasawa
esther hoareau

stéphanie hoareau,
christian jalma dit pink floyd
jean-claude jolet
kako & stéphanie kenklé
kid kreol & boogie
jean-marc lacaze
gabrielle manglou
masami
anie matois
sanjeeyann paléatchy
tatiana patchama
tiéri rivière
chloé robert
abel techer
prudence tetu
wilhiam zitte

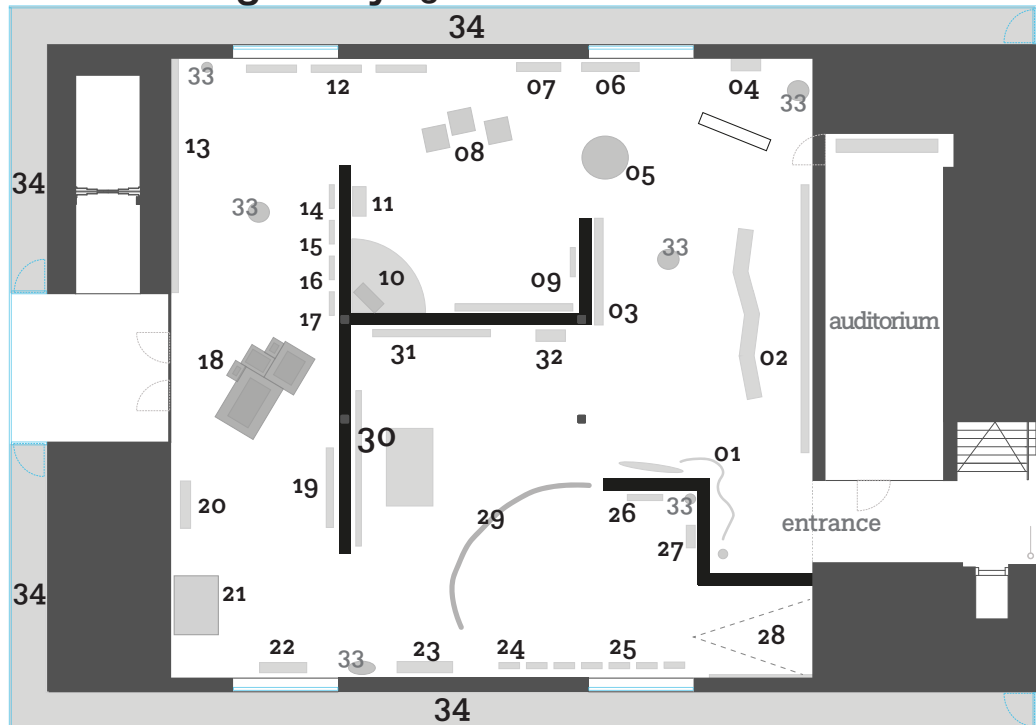
Astèr Atèr (« *Now and here* »), thirty-four artists from Réunion delve into temporalities that stretch from the remotest past to the most futuristic speculations in order to compose, unfold and recount a situated story. By means of their respective bodies and experiences, they implement narratives which are as personal as they are collective. From the island's entrails to the Indian Ocean from which it sprang, by way of its paved streets, ravines, ponds, pitons, heights and cane fields, the artists act in the context of a specific geography and a necessarily plural history. Through a set of interconnected issues, visible and invisible bodies, both human and non-human, are placed at the heart of the collective reflection. Bodies which manifest and diffuse reflections leading us to paths which are inevitably intertwined : memory and the means of transmitting it, plural cultures, syncretism, insularity, the Creole identity, language,

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lifestyles, rejuvenation, mythologies, living things and many other topics besides. In a resolutely political perspective, the exhibition becomes a space enabling conversations with Réunion, which is considered in its dense, complex and multiple realities. An exhibition made up of artistic dialogues, a shared imagination that draws its strength from the life of Réunion and the Indian Ocean more broadly.

Julie Crenn (curator)

the black gallery (ground floor)



jack beng-thi

01 - *blue line- heritage*, 1996
 painted steel, natural fibers, painted fabrics,
 clay, sand, salt, hair, courtesy of the artist
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gabrielle manglou

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 mixed media, courtesy of the artist
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kako and stéphanie kenkle

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jean-claude jolet

05 - *I strongly condemn*, 2019
 glued laminated timber sculpture, silicone,
 courtesy of the artist

wilham zitte

06 - *untitled*, 1991
 mixed media, coll. FRAC RÉUNION
 07 - *untitled*, 1995
 mixed media, coll. FRAC RÉUNION

stéphanie hoareau

08 - *mailane, assia, khais*, 2023
 3 resin sculptures, courtesy of the artist
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prudence tetu

09 - *i am*, 2021 - 2023
 embroidered fabrics scarves series, courtesy
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10 - *thought lip sync*, 2021
 video, coll. FRAC RÉUNION
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sanjeeyann paléatchy

12 - « *véli* » series, 2023

3 photographic prints on Dibond, courtesy of the artist

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morgan fache

13 - « *The heights of the island* » series, 2023

photographic prints and prints on wallpaper, courtesy of the artist

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emma di orio

14 - *power*, 2022

painting and embroidery on canvas, coll. FRAC RÉUNION

15 - *flowers*, 2022

painting and embroidery on canvas, courtesy of the artist

16 - *transformation*, 2022

painting and embroidery on canvas, coll. FRAC RÉUNION

17 - *inspiration*, 2022

painting and embroidery on canvas, coll. FRAC RÉUNION

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stéphanie brossard

18 - *sold out*, 2018

stones, fabrics, glue, coll. FRAC Provence-Alpes-Côte d'Azur

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cristof dènmont

19 - *untitled (Clouds series)*, 2022

mixed medias on canvas, courtesy of the artist

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jimmy cadet

20 - *archipelago*, 2022

painting, courtesy of the artist

22 - *altour*, 2022

painting, courtesy of the artist

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alice aucuit

21 - *born from stardust and die ashes of life*, 2021

ceramics, dyed fabrics, table, courtesy of the artist

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sonia charbonneau

23 - *maïdo maïdo*, 2020

video, sound, 4' 56'', courtesy of the artist

32 - *La Belle Créole - Saint-Rose*, 2016

video 39'30'', courtesy of the artist

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catherine boyer

24 - *divinariane*, 2021

4 drawings (graphite and coloured pencils, chinese ink and pen on Canson paper), FRAC RÉUNION

25 - *magic wick*, 2022

3 drawings (graphite and coloured pencils, chinese ink and and pen on Canson paper), courtesy of the artist

26 - *volò lava akorandriaka*, 2022

drawing (graphite and coloured pencils, chinese ink and and pen on Canson paper), courtesy of the artist

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esther hoareau

27 - *rainbow 4*, 2022

ink on paper, courtesy of the artist

28 - *organ*, 2022

video, sound, 8'39'', courtesy of the artist

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masami

29 - *new consciousness*, 2021 - 2023

fabrics sculpture, courtesy of the artist

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tatiana patchama

30 - *will there be another day ?* - 2023

leaf skeletons with gold wire on fabrics (organza), dried leaves on wall with gold wire, courtesy of the artist

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jean-marc lacaze

31 - « *Karmon* » series, 2016 - 2018

digital prints, courtesy of the artist

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hasawa

nomadic daydream - 2023

performance, courtesy of the artist

33 - *sak i fè koul loral dann la*

matièr - 2023

wooden sculptures, courtesy of the artist

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kid kreol & boogie

34 - *untitled (recumbent effigy of subtle bodies)*, 2023

wall painting, courtesy of the artist

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jack beng-thi

01 *blue line - heritage*, 1996, painted steel, natural fibers, painted fabrics, clay, sand, salt, hair

Jack Beng-Thi's work is informed by ideas of crossings and relationships (of encounters, interdependence and sharing). His sculptures and installations intertwine bodies, objects, symbols, languages, spices and materials from the Global South⁰¹. They thereby compose a collage in which hybridisation is king. They are also the medium of poetic, spiritual and political narratives of bodies, languages and silenced and invisible memories.

The sculpture *Ligne bleue - Héritage* (1996) consists of a wheel made of plant fibres, placed on black volcanic sand and salt.



The Blue line is the pendulum that swings between the liquid element and human tragedy. We are the products of a common heritage, that of the granite bedrock of Gondwana and its abyssal depths.



The work takes us back to the history of slavery, of those who crossed the seas, who perished in the waters and who now carry this memory in their flesh.

gabrielle manglou

02 *bagatelles*, 2023 | mixed media, in collaboration with l'ESAAB Lorient (Alexis Baudet)

Gabrielle Manglou revisits the narrative of Reunionese history through its gaps, bagatelles and ghosts. Like an investigator, she is developing a very long term research project, *HOC: Hypothèse de l'objet en creux* (2016 - in progress). The heritage of historical objects is very fragile and rare on Réunion. There are few traces of everyday life (domestic life, work, etc.), few traces with which to project and identify oneself.

⁰¹ Term that designates the countries formerly known as the «Third World». The notion groups together the States of the South, the main victims of the harmful effects of globalisation which refuse to align themselves with one or other of the powerful countries of the Global North, the other name for the West.

The artist sees her installations as scores whose notes we must read in order to understand their meaning. *Bagatelles* (2023) brings together clues, fragments.

« Everything here is about an in-between, a blur raised by open questions. Those linked to the overseas territories and the colonisation of these territories are swept away by this idea of paradise (beaches, coconut palms, a half-naked woman, tanned bodies, holidays, obligatory coolness), by a set of caricatures. »

She reveals the absence of objects through the manipulation of archives to tell a fragmented Reunionese story. The collages, collected objects, fabrics and sculptures touch in a poetic way on the history and persistence of colonial thinking. Amnesia becomes a generator of forms, narrative fragments, associations of materials and ideas.

kako & stéphane kenkle

03 *zour d'bazar, 2022* | print on wallpaper (in the black gallery)

It is the story of two *dalons* (friends), two artists who made the choice to join forces with the land. Starting in 2019, Kako and Stéphane Kenklé decide to cultivate and plant in the Madame Henry kour in Montvert les Hauts. It was necessary to tear out the cane, to work the soil, to design the vegetable garden and the alliance of crops, to plant trees with the wonderful idea of planting for the future and making a piece of primary forest come to life. The Madame Henry kour has become a ZAD, an agricultural area to defend, in which art meets the work of the land, and vice versa.

The two artists stage themselves in the Madame Henry kour: in a manifesto image, they pose in front of the week's harvest, their eyes raised to the sky (*Zour d'bazar, 2022*). They also buried themselves in the vegetable garden to physically merge with their crops (*Lèvtèt, 2022* | 2nd floor). In a poetic and conscious perspective, the bodies « raise their heads » they grow together in an interdependence that Kako and Stéphane Kenklé cherish daily.

christian jalma alias pink floyd

04 *lékcole pokc pock nennaine vanina, 2023* | 6 video series, filmmakers : Maëva Thurel & Christian Jalma

Christian Jalma, alias Pink Floyd, is a storyteller, a smuggler of stories. Since the 1980s, he has been using orality, music and writing (theatre, poetry, short stories) to develop a complex thought

process that interweaves mythology, philosophy, history, sociology, literature, etymology and many other fields.

« I am not a historian BUT I am a historian of my LIFE. I am not an archaeologist BUT I am an archaeologist of the traces of my LIVED EXPERIENCE. »

A fragmented philosophy through which he recounts the past, the present and the future of Reunionese society.

Six thematic videos produced for the exhibition give access to the thoughts of Christian Jalma alias Pink Floyd. He explains his name, tells his story, talks about his relationship with Creolity, leads us through the twists and turns of *mythosophy*, and analyses the constitution of Reunionese society based on a painting by Biard⁰². He also explains the origin of *Elakawez*, a language that he invented from scratch, and of the opera *Pock Pock*, a total work of art, an opera in progress that has occupied his thoughts since time immemorial.

jean-claude jolet

05 *I strongly condemn*, 2019 | glued laminated timber sculpture, silicone

Jean-Claude Jolet develops a reflection on cultural fusion and Creole identity. The sculptures, videos and photographs are based on elements of everyday life (lambrequin, suitcase, washing machine, Saint-Expédit, etc.) which he subverts to include a decolonial reflection.

He thus articulates motifs from Reunionese culture (architecture, spirituality, craft traditions) and motifs from a globalised culture. He transforms the original materials to transpose them towards other readings. In this sense, he has made an oratory dedicated to Saint Expedit (*Ex Péi*, 2009 | 2nd floor). L'œuvre en cire rouge met en lumière un patrimoine fragile.

The red wax work highlights a fragile heritage. In a more transversal way, the artist questions Creole identity by refusing stereotypes, assignments and imposed imaginations. The suspended wooden stamp expresses this refusal in a radical way: *Je condamne fermement* (« *I strongly condemn* »). By dissecting the history and visible elements of Creolisation, the artist brings an appropriate distance and the right measure to a collective imagination subject to erasure, oblivion, confluences and false claims.

02 François Auguste Biard (1799-1882), journey's painter.

william zitte (1955 - 2018)

06 *untitled*, 1991 | mixed media

07 *untitled*, 1995 | mixed media

Since the 1980s, William Zitte has been considered as a pioneering and major painter of the Reunionese artistic scene. He conducted a visual, theoretical and critical reflection into the representation of the Cafre body⁰³. On sheets of newspaper or burlap, he made stencils, painting and drawing portraits of his friends. The materials and techniques derive from an attention to everyday objects, but also from popular practices inherent to Reunionese history and culture. .

The works, from the FRAC REUNION collection, are emblematic of William Zitte's artistic practice: the painted representation of black men, posing in profile, in the image of the biometric photographs of enslaved people. Influenced by the black American movement, in *Black is beautiful (Kaf lé zoli)*, the artist uses violent, humiliating images to transform them into strong, proud representations. Mindful of the stakes of Black history and memory, Zitte sought to put an end to a victimising, contemptuous and dehumanising imagination.

stéphanie hoareau

08 *mailane, assia, khais*, 2023 | 3 resin sculptures

From the outset, Stéphanie Hoareau's paintings, drawings and sculptures have lifted the veil on those considered to be on the margins of Reunionese society. After having painted portraits of people living on the street, she now creates portraits of her friends whom she transforms into gods and goddesses (*Bon dié*, 2023 | 2nd floor).

For several years now, Stéphanie Hoareau has been conducting psycho-genealogical and visual research in order to identify filiations and visible and invisible heritages. With a concern for revelation, she represents the members of her family, manipulating images and memories to create new narratives. Three resin busts (*Mailane, Assia, Khais*, 2023) present hybrid figures of her family members. The artist has assembled the features and expressions of people from different generations to generate three children's faces with different expressions. Implicitly, the artist summons the ghosts that inhabit our bodily memories, the individual and collective amnesias that constitute the history of each family.

⁰³ Black person.

prudence tetu

09 *I am, 2021 - 2023* | embroidered fabrics scarves series

It is through textiles and the convergence of struggles that Prudence Têtu conceives of her history and her commitments in relation to other eras and geographies. The artist pursues an artistic and activist practice inviting an awareness of assignments and the violence they engender.

To this end, she activates sewing and embroidery techniques, assigned to women, to turn them into political tools. Through them, the artist manifests a committed way of thinking that infuses the materials inherent in a collective intimacy. In the black gallery, we encounter a series of « *miss* » sashes embroidered with sexist and racist insults. Prudence Tetu thereby criticises beauty contests, transforming the sashes into feminist and anti-racist banners. In the galleries, she presents a beggar's carpet⁰⁴ that brings together the slogans and logos of feminist and decolonialist movements from the 1960s to the present day.

brandon gercara

10 *thought lip sync, 2021* | video (the black gallery)

11 *KAFRINE curtain, 2022* | fabrics sculpture (the black gallery)

Brandon Gercara is a non-binary zoréole (with a zorey [metropolitan] mother and a Creole father). They live and work on Réunion, where they actively reflect on feminist, decolonial and LGBTQIA+ struggles. They inject their visual reflection into the heart of society in order to deconstruct its stultifying binarity, its dominant models, its oppressions and assignments. The aim is then to foster a collective strategy of joy to transform this violence into a vital and emancipatory force.

As the initiator of the *REqueer collective* (an artistic project and an activist organisation), Brandon Gercara activated the first march of visibilities on Réunion in 2021. Art and activism intertwined for the benefit of actions and artworks that shed light on a socially-invisible community on Réunion. Simultaneously inspired by the aesthetics of cabaret, kour culture (popular culture) and

04 or tapi mendian: a type of patchwork traditionally found on Réunion. Hand-sewn, it is made from scraps of fabric or used clothing. According to the codes of patchwork, the technique is called piécée. The common

model is the « grandmother's garden.» The symmetrically assembled pieces, guided by a hexagonal template, are sewn edge to edge to form seven-piece flowers called rosaces.

transfeminist, queer and decolonial theories, Brandon Gercara develops a radical, joyful practice in order to establish a space of representation and situated action: kwir.

sanjeeyann paléatchy

12 « *véli* » series , 2023 | 3 photographic prints on Dibond

As a smuggler of living languages, Sanjeeyann Paleechy derives visual and sensitive translations from them. Informed by a Hindu spiritual practice, the artist experiences the interdependence of living things on a daily basis. He maintains an intimate relationship with the botanical world, which he contemplates and uses to activate ephemeral sculptures and photographic or video productions. The manipulation of flowers and plants derives from Hindu know-how (making bouquets, garlands and other compositions) which he then injects into his artistic practice. Very early on, Sanjeeyann Paléatchy became aware of the modesty of his presence, of trans-species alliances and the ethics of living things. His photographs and installations instil the magic of nature: its cycles, nuances, metamorphoses and textures. In this way, the artist aims to enhance the gaze of humans within their ecosystems.

In the photographs from the *Véli* series (guardian, protector), initiated in 2019 on Réunion, the artist photographs his friends in their environment, in symbiosis with living things. Crowned or clothed with plants collected in situ, they appear as the guardians of these precious and fragile places and contribute to the narrative of a story, a shared emotion, a tender and sacred relationship.

morgan fache

13 « *The heights of the island* » series, 2018 - work in progress | photographic prints and prints on wallpaper

Since 2012, Morgan Fache has been practicing an engaged form of photography. The images, both documentary and sensitive, immerse us in communities specific to Réunion and in the Indian Ocean region more broadly. Each series results from extensive periods of research. The artist takes the time to make encounters in order to depict the bodies and their surroundings : the heights of the island, a neighbourhood, a family, a town. From a societal and political perspective, he gives a face to those who live apart, by tradition, by choice or by constraint.

On the subject of his project *the heights of the island* (2018 - in progress), Morgan Fache writes:

« I lived for a long time in the Hauts de La Réunion. I quickly became interested in the richness of the imagination surrounding this territory. As the real heart of the island, it is a source of fantasies that range from Jules Hermann's Lemuria* to Boris Gamaleya's poetry. It has also piqued the interest of contemporary storytellers such as Sergio Grondin and Daniel Léocadie. Its beauty, its endemic species and above all the fact that it is part of the history and identity of Réunion inspired me to use contemporary images to put it into perspective. »

emma di orio

14 *power*, 2022 | painting and embroidery on canvas

15 *flowers*, 2022 | painting and embroidery on canvas

16 *transformation*, 2022 | painting and embroidery on canvas

17 *inspiration*, 2022 | painting and embroidery on canvas

Emma Di Orio draws, paints, embroiders and tattoos melancholy bodies, powerful women, hybrid entities (human, more-than-human⁰⁵, botanical), living beings that populate a free and ecofeminist imagination. The artist is inspired by her daily life, by the profusion and intensity of the island. In a logic of empowerment, she attaches specific importance to the representation of Creole women; to whom she restores strength, vulnerability, power and knowledge.

In the black gallery, the embroidered paintings entitled *Flower*, *Power*, *Inspiration*, *Transformation* are the result of a long residency in Cilaos, on the heights of the island. There, the artist learned Cilaos embroidery, initiated in 1877 by Angèle Mac-Auliffe. A traditional skill that is now disappearing. On a white textile surface, the embroiderers of Cilaos draw inspiration from living things to create their designs. Emma Di Orio embroidered and painted her experience in situ, whilst paying tribute to the embroiderers' know-how and commitment. In the galleries, she has created

⁰⁵ A term coined by the philosopher David Abram in 1996, the more-than-human refers to earthly nature and conveys the idea of an ecology of interspecies participation.

Glows (2023), an ecofeminist mural depicting two naked Creole women surrounded by benevolent dream leaves. They stand guard on either side of a ball of light that radiates human and more-than-human bodies. A traditional skill that is now disappearing. On a white textile surface, the embroiderers of Cilaos draw inspiration from living things to create their designs. Emma Di Orio embroidered and painted her experience in situ, whilst paying tribute to the embroiderers' know-how and commitment.

stéphanie Brossard

18 *sold out*, 2018 | stones, fabrics, glue

When Stéphanie Brossard arrived in France, she drew on her memory to reconnect with the island. Informed by Creolisation, the artist tackles the mineral dimension of the island (pebbles, sand) to make memories, sensations, unstable and fragile poetry surge forth. The sculptures teem with personal and collective stories, combined with a decolonial and ecological consciousness.

The installation *Sold Out* (2019) is made up of pebble silhouettes: a cap, slippers, shorts, a t-shirt and trousers. The everyday clothes made of pebbles manifest the impregnation of the territory and the interdependence between bodies. This dimension can also be found in *Le Baiser* (2018), in which two mechanical arms face each other and slowly move two pebbles against each other. A subtle movement that recalls both the idea of erosion and an infinite embrace.

cristof dènmont

19 *untitled (Clouds series)*, 2022 | mixed media on canvas

Cristof Denmont's drawings and paintings compose ecosystems of signs. He is attentive to the signs that shape his daily life: forms, words, patterns, colours. He translates them visually, before integrating them into his cartographic paintings. Considered in the manner of video game platforms or treasure hunts, the works invite spectators on a journey that is both visual and physical. They offer elements of narratives that we must then imagine :

« I accumulate traces, I deposit matter in different proportions, and gradually these traces become signs and the composition of the paintings is partly dictated by the principle of pareidolia (where the brain recognises anthropomorphic or zoomorphic forms in the informal).



In the black gallery, a large-format painting comes from *the Clouds series* (2022 - in progress). The title of the series refers as much to clouds as to virtual data storage spaces. The work is made up of signs, clues, traces and written references to a memory that is difficult to grasp. Three paintings from the *Purgatoire series* (2016-2020) are displayed in the galleries. Each of them constitutes a station, a stage on a path floating in a liminal space: between visible and invisible, figurative and abstract, memory and oblivion.

jimmy cadet

20 *archipelago*, 2022 | painting

22 *altour*, 2022 | painting

Jimmy Cadet revisits a traditional genre from the history of painting: the still life. He uses the elements of domestic life to paint an ambivalent portrait of Reunionese society, seen from within. The compositions feature flowers, plastic bottles, cans, medicine boxes, candles and refined porcelain dishes. Elegant and bourgeois elements are combined with other motifs, which refer to various forms of addiction and an underlying malaise. We can also observe fire starts and explosions of dark materials.

Jimmy Cadet takes a critical look at the future of a society with fragile foundations. A society on life support, fed by precarious and cobbled-together cables, which threatens to implode at any moment. Beneath the thin layer of idealised «living together» thunder the injustices and flaws of an outdated system.

alice aucuit

21 *born from stardust and die ashes of life*, 2021 | ceramics, dyed fabrics, table

Alice Aucuit places ceramic techniques at the heart of an artistic practice in which history, the memory of bodies and living things are expressed through a plurality of visual translations. She bases her work on different iconographies (anatomy, historical engravings, comic strips, witch imagery, etc.), objects (furniture, crockery, bones, seeds, etc.) to compose genuine cabinets of curiosity. The works summon a domestic and communal dimension in order to transmit a political philosophy in which feminism, ecology and decolonialism constantly intersect.

The installation *Born from stardust and die ashes of life* (2021) is the result of visual research using plant ashes. Alice Aucuit has developed glazes based on the ashes of wood species collected from her garden. Oversized seeds from the trees and fruits that surround her are placed on a table: mango, bwa nwar, tamarind, citrus, pink berry, palm, jamblon, lychee, guava and cane.

sonia charbonneau

23 *maïdo maïdo*, 2020 | video, sound, 4'56''

33 *la Belle Créole - Saint-Rose*, 2016 | video, 39'30''

Sonia Charbonneau is a performer who draws on her personal experience, Creole literature and the life of the island. Throughout her works, she affirms a Creole thinking, a language, a history, a memory, a body. Through direct physical confrontation, she puts herself to the test of a place and its history. Her body is her main tool, the filter, the transmitter and the receiver. Sonia Charbonneau walks and runs. She crosses the landscapes of Réunion to understand them, to situate herself.

La Belle Créole (2016) is a filmed performance in which the artist walks bare-legged, wearing bright pink high heels, struggling over the large pebbles of the Saint-Denis seafront. Whilst the work focuses on the body put to the test by femininity and the landscape, it also evokes the story of Dorothee Dormeuil, to whom Charles Baudelaire dedicated a poem, *La Belle Dorothee* (*Le Spleen de Paris*, 1869). In it, he describes a woman walking under a blazing sun:

« At the hour when even dogs howl with pain in the sun's jaws, what powerful motive brings out now the lazy Dorothea, beautiful and cold as bronze ? »

The poem speaks of a black woman (cafrine), a freedwoman, a prostitute. The terms used by Baudelaire are part of a colonial imagination about the islands, and more specifically about women.

Again with the spirit of effort, the video *Maïdo Maïdo* (2021) is the result of a performance that is as artistic as it is athletic. Charbonneau strapped a camera to her leg as she ran up the Piton Maïdo, situated at an altitude of just over 2,000 metres. The artist's jerky movements, her speed and breath bear witness to an intense physical effort.

catherine boyer

- 24 *divinariane*, 2021 | 4 drawings (graphite and coloured pencils, chinese ink and pen on Canson paper)
- 25 *magic wick*, 2022 | 3 drawings (graphite and coloured pencils, chinese ink and pen on Canson paper)
- 26 *volò lava akorandriaka*, 2022 | drawing (graphite and coloured pencils, chinese ink and pen on Canson paper)

Through drawing and sculpture, Catherine Boyer draws on her history to present a sensitive and sensual relationship with flowers, plants, winds, minerals, insects and bacteria. Everything in her work brings us back to the question of the inexhaustible metamorphosis of bodies. Her works are full of healing energies, love and infinite gentleness. They are also filled with a restorative power in the face of visible and invisible violence. A re-enchanting power placed at the service of living things and intimate experiences.

Catherine Boyer presents a series of recent drawings (2021-2022) that bear witness to interdependencies and to this common organism that she implements. On pastel-coloured papers, she patiently unfolds boundless organic worlds where seeds meet diamonds, hair becomes one with flowers, skins are extended, sap, veins and tears come together. With pen and pencil, she creates gradations and effects of light with spectacular organic details. Because her works exude the incredible pleasure of creation, the artist makes us feel the inexpressible: the magic of living things.

esther hoareau

- 27 *rainbow 4*, 2022 | ink on paper
- 28 *organ*, 2022 | video

Through photographs, videos, installations and sound works, Esther Hoareau unfurls unreal landscapes which nevertheless take on appearances that are strangely familiar and yet totally unknown. The mental and manufactured landscapes result from geographical, cultural and temporal hybridisation :

« I like the idea that they might be set on another planet. »

Aboard the *Marion-Dufresne*⁰⁶, Esther Hoareau films the island as seen from the ocean and takes us on a spatial, maritime journey. The video *Organ* (2022) is based on constant shifts between reality and fiction. A confusion that continues with photography. Because the artist does not wish to limit herself to what she sees, she sometimes slightly transforms reality. The drawing *Arc-en-ciel 4* (2022) was created point by point, representing a rain shower, a constellation, gas molecules, the ocean and clouds. *Feux (1751)* (2022) is a photograph in which the artist has projected fragments of gold leaf onto the surface of an image of palm trees photographed in the Glorieuses archipelago, located in the Indian Ocean between Madagascar and the Comoros. The date of 1751 corresponds to the departure from Réunion of the ship *Le Glorieux*, which gave its name to the uninhabited archipelago.

masami

29 *new consciousness, 2021 - 2023* | fabrics sculpture

Masami's entire body of work composes a translation of luminous messages, frequencies and depths. She does not see herself as an artist, but rather as the smuggler of a sibylline communication. In Japan, she studied fibres, their properties, their history, their plasticity. She chose to transfer the techniques she learned to a reflection in which space and light are the primary issues. She ties, cuts or knits fibres which embrace the spaces they are introduced into. Like infinite vibrations, weaving restores Masami's fusional experience with living things.

At CCC OD, she is presenting *New consciousness (2021-2023)*, a large-scale, flexible work made from lacerated and knotted clothing. Masami began the work whilst under lockdown in Madrid, working with the clothes she had at her disposal. On her return to Réunion, she expanded the work by including clothes from the different communities on the island.

06 *The Marion-Dufresne* is a multipurpose ship. It was commissioned in 1995, chartered by the Terres australes et antarctiques françaises (TAAF) and sub-chartered by Ifremer. It has two main functions :

oceanographic research in all the non-ice-covered oceans, under the responsibility of Ifremer, and logistics for the French sub-Antarctic islands: Crozet, Kerguelen, Amsterdam/St. Paul, under the responsibility of TAAF.

tatiana patchama

30 *will there be another day ?, 2023*

leaf skeletons with gold wire on fabrics (organza), dried leaves on wall with gold wire, courtesy of the artist

Tatiana Patchama draws her visual inspiration from her ecosystem. Her sculptures, installations, drawings and gardens are the result of attentive observation and listening to living things. Bodies, human and *more-than-human*⁰⁷, are considered in their interdependence. They extend each other to form a common body, an earthly community. The artist collects, assembles, cuts and plants the fragments of this community to encourage us to conceive of it collectively.

In the black gallery, she presents a plant dress designed to fit her body, which she extends into the space. From harvesting to embroidery, by way of sewing and assembly, the artist creates living entities that require patience and attention. In the galleries, she presents drawings-collages featuring birds present on Réunion. The drawings are embellished with fallen leaves that the artist has patiently collected, dried and dyed. In the repetition and precision of each of her gestures, Tatiana Patchama instils and claims a craft dimension inherent to the very functioning of living things.

jean-marc lacaze

31 « *Karmon* » series, 2016 - 2018 | digital prints

The protean work of Jean-Marc Lacaze leads us towards political concerns (migration, syncretism, colonisation, oppression, violence, etc.) which are given absurd, poetic and sensitive forms.

For several years now, the artist has been documenting the *Karmon*, a very discreet endemic Malbar carnival that has been active for 160 years in the Gol district of Saint-Louis. The photographs of the costumed actors and actresses not only demonstrate a great creativity, but also a highly political satirical intention. A creativity that is often funny, ironic, reactive to current events, informed by the commitments and convictions of each individual.

⁰⁷ see definition above ⁰⁵

« The Karmon seems to me to be the fruit of an Indian tradition that has been both frozen and modified on Reunionese soil. It embodies the fusion of Hinduism and Catholicism, the religion that was imposed for centuries by force on slaves and indentured servants. It bridges two worlds, and enables secular and sacred spaces to meet on the psychosocial stage. »

hasawa

33 *nomadic daydream*, 2023 | performance

sak i fè koul loral dann la matièr, 2023 | wooden sculptures

Hasawa is a performer, a storyteller, a *fonkèzèr*⁰⁸, a shaman. He presents his orality sculptures through the activation of performance-rituals, the installation of sculptures which he names silent poets, the enunciation of texts, songs and fonkèr. Attentive to the invisible dimensions, the ancestors and everything that the island whispers to him, the artist practices the care and repair of evils by words.

At CCC OD, Hasawa is the guide, guardian, protector and ferryman of *Astèr Atèr la*. With the aim of forming a collective entity, he carried out a three-stage ritual in situ : thanking the place for hosting the 34 guest artists and their works, protecting his comrades by placing 34 sculpted amulets in the exhibition spaces, and finally by welcoming audiences with words and gestures on the opening night of the exhibition.

08 In Reunionese Creole, the *fonnkèr* is a state of mind specific to the Reunionese people which reveals a deep feeling, a love, a happiness, a bitterness, an emotion, a way of thinking. The term, which derives from the French « fond du cœur », also designates the modes of expression that allow this state of mind to be

expressed, in particular Reunionese poetry, to the extent that it has become a synonym for « poem ». *Fonnkèr* can be spoken orally (in the Reunionese oral tradition) or can be written and sung, as is the case with certain Reunionese artists who have made it their speciality.

kid kreol & boogie

34 *untitled (recumbent effigy of subtle bodies), 2023*
wall painting, PANTEX Bas Carbone painting, in collaboration with
the company la Seigneurie

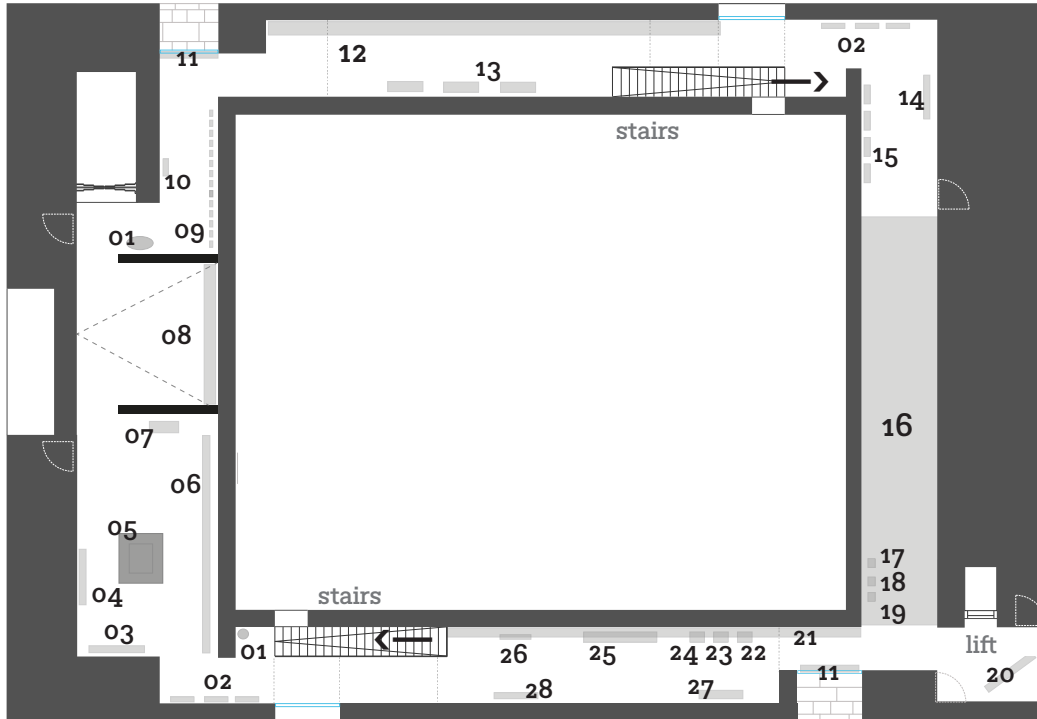
Initially, independently of each other, Kid Kréol & Boogie drew, made graffiti, listened to hip hop and read comic books. Informed by the stories told by the members of their families, they have shared the same culture and the same necessity since 2005 : dreaming and building a Reunionese imagination. They draw their references from ethnographic documentaries, poetry, musical, spiritual and oral traditions, in order to reconnect not only with a graphic heritage, but also with the *fenwar*⁰⁹ of the island and with the Indian Ocean space more widely.

Kid Kreol & Boogie take over the transparent galleries and present a mural work that brings together the different stages of their visual reflection. Conceived as a journey into the depths of their imagination, the work is visible from outside the art centre.

On the second floor, in the galleries, they display part of the series of drawings *5XP10 (2012 - in progress)* which establishes an inventory and a cartography of the oratories dedicated to Saint Expédit on Réunion.

⁰⁹ Creole term for twilight,
darkness

the galleries (2nd floor)



hasawa

nomadic daydream, 2023

performance, courtesy of the artist

01 - *sak i fè koul loral dann la matèr*, 2023

sculptures, courtesy of the artist

[more info > p.18](#)

iron, wax, colored paraffin

[more info > p.7](#)

emma di orio

06 - *glows*, 2023

wall painting, courtesy of the artist

[more info > p.11](#)

kako & stéphane kenkle

02 - *lèvtèt*, 2022

6 photographs series, courtesy of the artist

[more info > p.6](#)

mounir alloui

08 - *the Death of William Burroughs*, 2020

video 11'13''

08 - *there was a bad tree*, 2020

video, 12'19''

[more info > p.23](#)

tiéri rivière

03 - *sleeping bag*, 2021

drawing, courtesy of the artist

04 - *foot catcher*, 2021

drawing, courtesy of the artist

07 - *firinga*, 2009

video, sound, 1'8'', courtesy of the artist

[more info > p.22](#)

kid kreol & boogie

09 - *5XP10*, 2012 - work in progress

drawings, courtesy of the artist

[more info > p.19](#)

jean-claude jolet

05 - *ex péi*, 2009

lolita bourdon

10 - *and if*, 2019

acrylic on canvas, courtesy of the artist

11 - *untitled*, 2023

stained glass window

[more info > p.23](#)

chloé robert

12 - *the unknowability of things*, 2023

acrylic wall painting, courtesy of the artist

[more info > p.24](#)

cristof dènmont

13 - *untitled (Purgatory series)*, 2016 - 2020

3 paintings on canvas

[more info > p.12](#)

esther hoareau

14 - *fires (1751)*, 2022

photography, courtesy of the artist

[more info > p.15](#)

thierry cheyrol

15 - *amibiae*, 2022

5 drawings, fine point pens and colors,

courtesy of the artist

[more info > p.25](#)

florans feliks

16 - *triko'd'po'd'ravine*, 2021

wool, threads, hair, recycled paper, wood, soil,

stones, horns, skin, courtesy of the artist

[more info > p.25](#)

tatiana patchama

17 - *what the sky borrows from the earth*

(« unfold its wings above the sky »

series), 2020

bird posture inspired by a photography of Jean-

Max Galmar, drawing and collage on paper,

colored pencils, black pencils, natural pigment,

leaf skeletons created by a natural process,

courtesy of the artist

18 - *what the sky borrows from the earth,*

inspired by the green budgerigar from

Mascareenes, (« unfold its wings above

the sky » series), 2023

drawing and collage on paper, colored pencils,

black pencils, natural pigment, leaf skeletons

created by a natural process, courtesy of the

artist

19 - *what the sky borrows from the earth,*

Tec-tec, (« unfold its wings above the

sky » series), 2023

drawing and collage on paper, colored pencils,

black pencils, natural pigment, leaf skeletons

created by a natural process, courtesy of the

artist

[more info > p.17](#)

stéphanie brossard

20 - *the kiss*, 2018

sculpture, courtesy of the artist

[more info > p.12](#)

abel techer

21 - *untitled*, 2023

wallpaper, courtesy of the artist

26 - *boué*, 2018

oil on canvas, coll. FRAC RÉUNION

[more info > p.26](#)

ani matois

22 - *gwen-nude with glasses*, 2023

oil on canvas, courtesy of the artist

23 - *selfportrait-kaniar break*, 2023

oil on canvas, courtesy of the artist

24 - *russel-cup and cap*, 2023

oil on canvas, courtesy of the artist

[more info > p.27](#)

stéphanie hoareau

25 - *bon dié*, 2023

painting, courtesy of the artist

[more info > p.27](#)

brandon gercara

27 - *KANYAR curtain*, 2022

fabrics sculpture, courtesy of the artist

[more info > p.9](#)

prudence tetu

28 - *tapi militan*, 2023

fabrics and embroideries, courtesy of the

artist

[more info > p.9](#)

hasawa

nomadic daydream, 2023 | performance

01 *sak i fè koul loral dann la matièr*, 2023 | wooden sculptures
see p.18

kako § stéphane kenkle

02 *Lèvtèt*, 2022 | 6 photographs series
see p.6

tiéri rivièrè

03 *sleeping bag*, 2021 | drawing

04 *foot catcher*, 2021 | drawing

07 *firinga*, 2009 | video, sound, 1'8''

Tiéri Rivière is the main protagonist of the situations that he performs and improvises with the means he has to hand. Actions which articulate suspense and tension, and which attest to a probable fall, a failure, a form of impotence and resistance. The artist says :

« I often stage myself to become a burlesque character, an often stoic man-object, and I persist in carrying out gruelling actions that clearly have no meaning. »

The videos, drawings and sculptures show an economy of materials and forms in favour of counter-spectacular games.

His hyper realistic drawings are self-portraits in which he adopts poses that distort or transform his appearance. In this way, he plays with movements, twists, tensions, states of discomfort and effort. We find these elements again in the video work entitled *Firinga* (named after the cyclone that violently struck Réunion between 1988 and 1989). In an absurd register, he brandishes a corrugated sheet of PVC and fights against strong gusts of wind.

jean-claude jolet

05 *ex péi*, 2009 | iron, wax, colored paraffin
see p.7

emma di orio

06 *glows*, 2023 | wall painting
see p.11

p.22

mounir allaoui

the Death of William Burroughs, 2020 | video 11'13''

08 *there was a bad tree, 2020* | video 12'19''

Mounir Allaoui is a filmmaker, a doctor of the arts and a film critic. He grew up between France and the Comoros, and moved to Réunion in his teens. At the Ecole Supérieure d'Art de La Réunion¹⁰, he specialised in video. His works are inspired by aesthetic impressions from Asian cinema and the French New Wave. He eschews any form of narration to focus on the images of bodies inscribed in specific contexts, from which he extracts a sensitive feeling.

Presented in the form of a program chosen by the artist, these films, shot on Réunion, appear as both narrative and contemplative clues.

kid kreol & boogie

09 *5XP10, 2012* - in progress | drawings
see p.19

lolita bourdon

10 *and if, 2019* | acrylic on canvas

11 *untitled, 2023* | stained glass window

Midway between figuration and abstraction, Lolita Bourdon paints bodies that are not fully visible. She depicts stylised forms that bear witness to a liminal space : buttocks, thighs, passages, entryways into the space of the painting. Using a reduced colour palette (pink, red, white), she turns the body into a sculptural and architectural motif. Between intimacy and exhibitionism, each work summons a plurality of references which generate as many experiments and avenues of interpretation.

Inspired by Matisse's stained glass windows, amongst others, Lolita Bourdon proposes an in situ intervention by working with coloured transparent films affixed to the windows of the second floor of the art centre. The artist composes ephemeral works based on bodily

¹⁰ Commonly known as the « Ecole d'art du Port », this public educational institution is the only one in the Indian Ocean that offers

French-speaking higher education. It was created in 1991 and is located in the city of Le Port.

motifs, colours and light (both interior and exterior) that convey a strategy of joy ¹¹ and whose forms are inherited from the modern period.

chloé robert

12 *the unknowability of things*, 2023 | acrylic paint on wall

Immersed in a fantasy world, Chloé Robert draws and paints wild animals that stare at us : felines, lemurs, monkeys, wolves, birds. Her works plunge us into a world that is as prehistoric as it is futuristic, a timeless world in which beings – visible and invisible, real or imaginary – hybridise and coexist. With an ecological consciousness, she draws animals that do not live on Réunion, fantasising about their bodies and attitudes. She also creates improbable relationships between humans and more-than-humans ¹² which are chimaeras, yokai ¹³, that populate other dimensions of reality.

For this exhibition, Chloé Robert has created an in situ work combining mural painting and collage, in which we find a singular iconography mixing extraordinary animals, phantasmagorical entities and luxuriant vegetation.

cristof dènmont

13 *untitled (Purgatory series)*, 2016 -2020 | 3 paintings on canvas see p.12

esther hoareau

14 *fires (1751)*, 2022 | photography see p.7

11 Reference to Paul Preciado
«Joy is a technology of life. And also, joy is a technique of resistance. [...] It can be musical, poetic... This is where art is fundamental for me, as a bulwark against sadness. Because art is always a strategy of joy.»

12 A term coined by the philosopher David Abram in 1996, the more-than-human refers to earthly nature and conveys the idea of an ecology of interspecies participation.

13 The yokai (« spirit », « ghost », « demon », « strange », « apparition ») are a type of supernatural creature in Japanese folklore. They are often depicted as evil or simply mischievous spirits embodying everyday or unusual problems.

thierry cheyrol

15 *amibiae*, 2022 | 5 drawings, fine point pens and colours

Between Marseille and Réunion, Thierry Cheyrol tirelessly draws the metamorphosis of living things. Although it is not always possible for us to understand the scales, from the infinitely cellular to the physically transcended, the drawings reflect the creation, transformation, evolution and hybridisation of living things. The artist is inspired by real and/or fictional entities that have been active for millions of years, plunging us into the heart of ever-vital existences.

Produced specifically for *Astèr Atèrla*, the *Amibiae* series consists of five drawings representing microscopic ecosystems in which the artist reveals cellular worlds informed by patterns, excrescences or interdependent bodies. Thierry Cheyrol explains :

« I am referring to amoebas, micro-organisms that are belong to the group of eukaryotes (unicellular and multicellular organisms, of which we humans are part). According to some scientific hypotheses, the common ancestor of amoebas is also the common ancestor of all eukaryotes and therefore, by extension, of humans. I therefore play on this hypothetical relationship. Within the 'Great Whole' of life, from the largest of vertebrates to the smallest of microbial organisms, our links are unwavering. »

florans feliks

16 *triko'd'po'd'ravine*, 2021 | wool, threads, mats, recycled paper, wood, soil, stones, horns, skin

Although Florans Féliks initially practised engraving and drawing (especially in the context of literary collaborations), she has also been developing 3D work for some years. In collaboration with a group of women, she made a large-scale work composed of hair, sponges, wool and vines in the ravine¹⁴ in Saint-Paul. A collective work, developed in situ, which was then transferred between exhibition spaces to offer an experience of the spirit and songs of the ravine.

14 A natural geomorphological and hydrogeological formation. This elementary form of erosion is created by the concentrated runoff of water on a slope. Ravines are permanent erosion structures,

unlike gullies. On Réunion, the Creole word ravine refers to a torrent, regardless of its size, width, length or flow. Ravines originate in the mountains and dig their beds deep into the steep slopes.

Triko'd'po'd'ravine (2021) is a collective work that brings together a group of women : lo ron fanm Kazkabar (the Kazkabar women's circle). Together, they revive rituals, sonic, gestural and sung traditions. They share their memories and experiences of the ravine of Saint-Paul. They combine materials and techniques to give shape to the skin of the ravine, made of wool, hair, stones, sézi (traditional mats made of vacoa fibres) and recycled paper. The work is a collective song, an ode to the body of the ravine that we must in turn cross and experience.

tatiana patchama

17 *what the sky borrows from the earth, bird with virgin* (« unfold its wings above the sky » series), 2020 | bird posture inspired by a photography of Jean-Max Galmar, drawing and collage on paper, colored pencils, black pencils, natural pigment, leaf skeletons created by a natural process

18 *what the sky borrows from the earth, inspired by the green budgerigar from Mascareenes*, (« unfold its wings above the sky » series), 2023 | drawing and collage on paper, colored pencils, black pencils, natural pigment, leaf skeletons created by a natural process

19 *what the sky borrows from the earth, Tec-tec*, (« unfold its wings above the sky » series), 2023 | drawing and collage on paper, colored pencils, black pencils, natural pigment, leaf skeletons created by a natural process

see p.17

stéphanie brossard

20 *the kiss*, 2018 | sculpture
see p.12

abel techer

21 *untitled*, 2023 | wallpaper

26 *boué*, 2018 | oil on canvas

Abel Techer turns self-representation into a political territory. Through painting, he explores gender issues in order to deconstruct stultifying binary thinking. He also works on the issue of colonial exoticism by means of installations, wallpapers, machines, videos and digital images.

The artist thereby constructs an intersectional visual reflection that leaves no room for stereotypes, assignments or oppressions.



It is about accepting the lop-sidedness and the anomalies in what constitutes the body, the contexts and the identities that arise from it.



anie matois

22 *gwen-nude with glasses, 2023* | oil on canvas

23 *selfportrait-kaniar break, 2023* | oil on canvas

24 *russel-cup and cap, 2023* | oil on canvas

Anie Matois places bodies which are assigned, discriminated against and oppressed at the heart of her visual and political reflection. She paints bodies that are proud of not subscribing to oppressive norms: fat, racialised, gender-fluid, marked with signs, etc. The artist works on the lights turned on skins, gazes and postures in order to magnify her own body and those of her loved ones. She also conducts this work in her embroideries, which feature sexist insults in Creole, and in her collages.

For the exhibition, Anie Matois presents five new paintings, portraits of naked people, posing in such a way as to sublimate their fat bodies. For her, it is a question of overturning and reversing the fatphobic judgments generated and maintained by a globalised culture of thinness and oppressive standards. It is also about proposing other models of identification (beautiful, dignified and proud) that have been excluded from the space of representation for too long.

stéphanie hoareau

25 *bon dié, 2023* | painting
see p.7

brandon gercara

27 *KANYAR curtain, 2022* | fabrics sculpture
see p.9

prudence tetu

28 *tapi militan, 2023* | fabrics and embroideries
see p.9