



# **AFTER THE END**

## **CARTOGRAPHIES FOR ANOTHER TIME**



Neoliberal logics and capitalism have undoubtedly been marked by despair. This despair (or hopelessness) emerges from a dominant story that offered no alternatives to the system – Margaret Thatcher’s famous T.I.N.A. – but it is also the consequence of a critical thinking that, in its celebration of self-reflexivity, ends up reinforcing the epistemic and aesthetic confinement of Eurocentric modernity. However, when we are capable of envisaging the limits of modernity’s intelligibility, when we understand the colonial mindset, and when we recognise that there exists an epistemological, aesthetic and political exteriority, then hope becomes tangible again, and the possibility and necessity of abandoning linear time emerge in order to imagine other worlds beyond the end of time, of our time.



Juan et Miquel Gonzalez, *Conquista de México por Hernán Cortés* [Conquest of Mexico by Hernán Cortés], 1698  
Panel, canvas, oil paint, mother-of-pearl, 76,2 × 56,5 cm  
Madrid, Museo Nacional del Prado

This is what the Zapatistas (**G.I.A.P**) proposed during their March of Silence in late 2012, creating a choreography in the form of a spiral in reference to their rotating form of government, the ‘caracoles’, as well as to a vision of the non-Western world. They are laying claim to a form of time that is circular and non-linear. Past and future clash. The past does not necessarily serve to explain the present, but rather to disrupt it. The past is an ancient voice that makes us imagine erased futures. This conception of history does not confirm a supposed ancestral identity, but rather calls it into question. Popular traditions systematically reduced to silence here make it possible for history to vibrate.

In *After the End. Cartographies for Another Time*, the Caribbean and North African diasporas, which have been intertwined since the beginning of colonialism, intermingle. Spanning a vast period from the 17th century (with work by **Juan and Miguel González**) to the present day, the exhibition addresses the question of the diasporic condition of these peoples and communities, this borderland existence, this belonging without belonging, to use poet **Gloria Anzaldúa**’s terms. The borderland is not only a limit but also a crossroads. It is not necessarily what separates us but a condition which gives us the right not to choose. According to Anzaldúa, the border is not only a limit or a barrier, but also a possible opening, a crossroads that allows exodus. The institutional discourse focuses on the importance of “accessibility” – for the public in general and for the “excluded” in particular – when it is more important to create ways of escaping from a dominant system based on the nation-state and colonial violence. This can be seen in the works of **Ahlam Shibli, Yto Barrada, Ariella Aïsha Azoulay and Basma al-Sharif**.

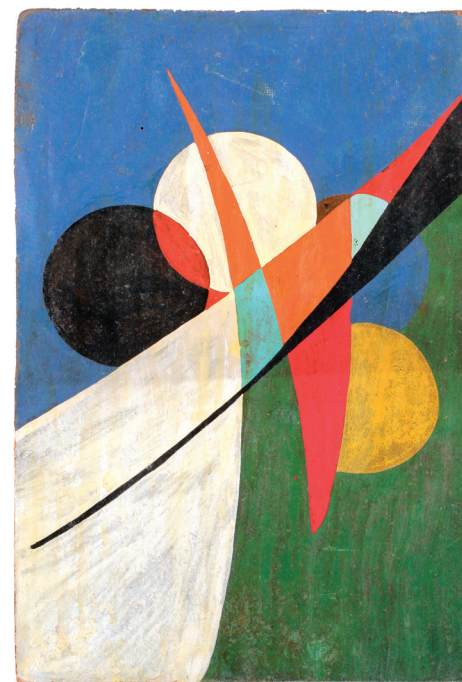


Ahlam Shibli, *Occupation, Al-Khalil/Hebron, Palestine, 2016-2017*  
Photograph from a series of 32 photographs  
Inkjet print on satin paper  
Collection of the artist

In this sense, the epistemology of the diaspora runs counter to modern univocality and the apparent plurality of the contemporary artistic system. The diasporic artist must continually steer between multiple levels of meaning – which can include avant-garde or popular cultural elements – because he or she is addressing and interacting with different communities. This can be seen in the works of **Belkis Ayón**, **Baya**, **Ahmed Cherkaoui**, **Wifredo Lam**, **Rubem Valentim** and **Frank Walter**. Far from a form of appropriation, their references to spirituality and religions of African origin and to vernacular elements are combined with modernity without any of these worlds merging into each other. Thinking in terms of borderlands, which is an invitation to decentre oneself and to take a step back from the world of modernity



Belkis Ayón, *Allora*, 1991  
Collography on thick paper, 215 x 300 cm.  
The Watch Hill Collection 2.09



Frank Walter, *Four Dimensional* (Quatre dimensions), s.d.  
Oil on plywood, 26,5 x 37,6 x 6 cm  
The Family of Frank Walter et Barbara Paca

The single Western narrative has occluded the history of subjugated and dispossessed peoples. In spite of everything, this act of erasure has not succeeded in suppressing the living memories that exist in oral traditions, in bodies, in vernacular language and in the history of the earth itself. The works by **Amina Agueznay**, **M'Barek Bouhchichi**, **Bouchra Ouizguen** and **Abdessamad El Montassir** would be examples of it. The sea and water bear a form of memory, as reflected in the works of **Ellen Gallagher** and **Aline Motta**. This type of knowledge is always shared and opens itself up to the unexpected. The ideas of the artist **Alejandra Riera** also embody this state of mind. In March 2022, when dust from the Sahara fell on one of the gardens that she was studying in Paris, she noted:

*Sometimes even imperceptible events permeate our environment and remind us that what we describe as local is only partially so, for that which exists and happens in a particular place is also often the fruit of anonymous or little-known contributions from other places. If the world is everything that happens, if this world is the entirety of the events that take place there and not "things" seen as separated, isolated, it is often through an event that is remarkable, unexpected and little studied that the complex mixture of its consistency becomes present to us.*

ALEJANDRA RIERA

# VISITORS INFORMATION

## OPENING HOURS

Every day, except Tuesdays and 1st May

## SCHEDULE

**1st november to 31 march**

Monday → sunday: 10-18:00

**1st april to 31 october**

Monday → thursday: 10-18:00

Friday → sunday: 10-19:00

## TICKETS

On sale at desks and on-site  
at Centre Pompidou-Metz  
as well as from resellers

### Information

Tél. : +33 (0)3 87 15 39 39

(de 9h à 12h et de 14h à 17h)

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## HANDICAP-ACCESSIBLE

### Information

[accessibilite@centrepompidou-metz.fr](mailto:accessibilite@centrepompidou-metz.fr)


## Centre Pompidou-Metz

1, parvis des Droits-de-l'Homme

F-57020 Metz | +33 (0)3 87 15 39 39

[contact@centrepompidou-metz.fr](mailto:contact@centrepompidou-metz.fr)

## EXHIBITION CATALOG



**Après**  
**la fin**

**After the end**  
**Cartographies for Another Time**

Under the direction of  
Manuel Borja-Villel  
Centre Pompidou-Metz

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*Draw on September 2, 2025*

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