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#aftertheend

Brazil - France 2025 cross-season

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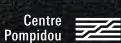


After the end

Cartographies for Another Time

PRESS KIT

25.01 - 01.09.2025



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1.

PRESENTATION

AFTER THE END CARTOGRAPHIES FOR ANOTHER TIME

From January 25 to September 1, 2025

Gallery 2

Curator: Manuel Borja-Villel

Bringing together the work of 40 international artists, the exhibition After the End. Cartographies for Another Time, curated by Manuel Borja-Villel, seeks to question the Western narrative rooted in a colonial system and proposes instead story which are both new and ancestral, popular and modern. Highlighting the importance of communities, the exhibition is organised around artists who deal with the diaspora and who question the limits of modernity's intelligibility in order to imagine other worlds beyond the end of time, beyond our own time.



Belkis Ayón, *Resurrección (Resurrection)*, 1988
Collography on thick paper, 263 x 212 cm
The Watch Hill Collection 2.03 © Adagp, Paris, 2024

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. This is what the Zapatistas 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 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. 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 **Wifredo Lam**, **Rubem Valentim**, **Belkis Ayón**, **Frank Walter** or **Ahmed Cherkaoui**. 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 is fundamental for the artists in this exhibition.

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 **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.

The exhibition After the End. Cartographies for Another Time is not organised by theme or style. It is conceived as a constellation of gestures and situations that connect to one another. The aim is not to represent the other but to create a community, a shared knowledge. It is not about dividing, but about being aware of the frontier condition of our time. It's not about nations or regions but about movements, in this case, between the Caribbean and the Mediterranean, two regions that have been linked since the beginning of globalisation but whose relationships are rarely explored. It's about the 'long haul', the realisation that the process of colonisation that began in the sixteenth century continues today and that many of our wars are rooted in colonialism. It is also about the desire for hope.

2. INTERVIEW WITH THE CURATOR

What do the 40 artists on show have in common?

A sense of time, which is not lineal like the Western one. Western time is characterized as a sequence of events or actions in which one supersedes the other. In Spiral time, the past and future are interrelated. Moments from the past or the future visit us unexpectedly, provoking ruptures in our world perception. Also, the artists in the exhibition share a sense of being in the borderland, a place at the crossroads where identity is redefined continuously. While Leda Maria Martins' texts on time and performativity are a reference to us regarding the idea of spiral time, Gloria Anzaldúa's poems on the *Borderlands* are essential too, especially in what they refer to the notion of place.

What do their creations say about their commitment and their vision of the world?

The work of all the artists included in the exhibition reflects on a world system which is based on violence. This violence has been executed upon entire communities and people whose lives have been reduced to being no more than objects that could be exchanged and disposed of at the will of those who have the power. There is no way Europe can ever repay this debt. What these artists propose are forms of mourning, which are also forms of radical imagination, to conceive new worlds beyond the epistemic "closure" that characterizes Western thought.

What geographies are explored in the exhibition?

Instead of "geographies" (which, in the end, reflect the coloniality of power), we prefer to speak of territories or epistemological spaces. Territories that, as Alejandra Riera explains in one of her texts, are intertwined in multiple ways: the Caribbean and Mediterranean are linked, but also water and land, the ocean, and the desert.

How are you infusing this project with the idea of a "social and societal" museum that characterises you?

I believe that in all the works in the exhibition, there is a sense of solidarity and caring (one can see in the works, for instance, of Basma al-Sharif, Alejandra Riera, Bouchra Ouizguen, or Ahlam Shibli), which is very important to me. The idea that we learn collectively (M'Barek Bouchichi or Amina Aguezmay would be examples) is also linked with that. And, of course, you have positions in the show that are very clearly political, such as Rosana Paulino's or Ariella Azoulay's. Both of them are critical with a colonial system that showed its terrible inhuman nature in the slave trade centuries ago as well as it shows it in the genocide of the Palestinian people today.

Is this vision of an exhibition route "in nuclei with several centres", as you describe it, part of a desire to shift our perceptions?

The exhibition is not organized by themes, styles, or even chronology. There are no chapters in which to classify the different concepts or ideas that go across the exhibition. The show is rather organized in a series of clusters that relate to each other in a rather fluid way, without having really ruptures from one artist to another. These clusters deal with the idea of long history (Juan and Miguel González and GIAP, for instance), other modernities (Rubem Valentim, Wifredo Lam, Baya, and Ahmed Cherkaoui, among others), the vernacular (Victor Anicet, Frank Walter, Georges Liautaud, etc), memory (Aline Motta, Nadir Bouhmouch and Soumeia Ait Ahmed, Ellen Gallagher, Laeïla Adjovi...), the border (Yto Barrada, Ahlam Shibli), geographies (Olivier Marboeuf, Mounira Al Solh, El Montassir), politics (Sarah Maldoror, Philip Rizk), and of course, the question of representation which was addressed in an extraordinary manner by Maya Deren.

BIOGRAPHY

Manuel Borja-Villel (Burriana, Spain, 1957) is an art historian and curator. He has been Director at the Museo Reina Sofía in Madrid from 2008 to 2023. During his tenure he carried out a radical remodeling of the collection and created the *Museo en Red*, a network of organizations, collectives, and institutions that question the museum and expand its boundaries from beyond. Prior to this Borja-Villel was Director at MACBA in Barcelona (1998-2007) and at the Fundació Antoni Tàpies (1989-1998). As Director of these institutions, he developed an extensive body of work that has entailed a turning point in contemporary curatorial practice: resignifying narratives and exhibition devices and their role in the governance of the institution. Most recently he has been one of the curators at the 35th Sao Paulo Biennial. Manuel Borja-Villel a organisé de nombreuses expositions consacrées à certains des artistes les plus importants de notre époque, comme celles de Marcel Broodthaers et de Lygia Clark. De même, sa contribution à la récupération d'œuvres d'auteurs moins connus, injustement tombés dans l'oubli, comme Andrzej Wróblewski, Nasreen Mohamedi, Ree Morton, Elena Asins ou Ulises Carrión, a été significative.

Manuel Borja-Villel has curated numerous exhibitions dedicated to some of the most relevant artists of our time, such as those featuring Marcel Broodthaers and Lygia Clark. Similarly, his contribution toward the recovery of works by lesser-known authors who had unjustly fallen into oblivion such as Andrzej Wróblewski, Nasreen Mohamedi, Ree Morton, Elena Asins or Ulises Carrión has been truly significant. He has also organized important thesis driven exhibitions such as *La Ciudad de la Gente* (The City of the People) (1996), *Antagonismos* (Antagonisms) (2001), *Un Teatro sin Teatro* (A Theater without Theater) (2007), *Principio Potosí* (2010), *Playgrounds, Reinventar la Plaza* (Playgrounds, the Reinvention of the Square) (2014), and *Maquinaciones* (2023). Perhaps his most ambitious achievement, in curatorial terms, has been the complete reordering and redistribution of the Museo Reina Sofía Collection. Entitled *Vasos Comunicantes* (Communicating Vessels) this reordination occupied approximately 12,000 square meters of exhibition space and included over 3000 works and documents, of which a significant number were put on display for the first time. In other words, the collection was organized in micro exhibitions, proposing an open ended rhizomatic structure in which past events were interwoven with the present.



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Borja-Villel has written numerous articles in journals and art magazines with an emphasis on the relationship between art and its institutions. He has given lectures at Universities, Museums, and Art Centers. Likewise, the development non normative education programs has been a major concern throughout his practice. At MACBA he created the P.E.I. (Programa de Estudios Independientes) and at the Museo Reina Sofía he founded several Master's degree programs (in collaboration with Spanish Universities, such as the Universidad Autónoma de Madrid and the Universidad Complutense). Furthermore, in 2022, he spearheaded the creation of Tejidos Conjuntivos a study program on curatorial practice and visual studies also at the Museo Reina Sofía.

After completing his bachelor's degree at the Universidad de Valencia (Spain) in 1980, he moved to the United States to study at Yale University. Later, he went on to study at the City University of New York, where he was awarded his Ph.D. in 1989. His latest book, titled *Campos Magnéticos. Textos sobre arte y política*, (Magnetic Fields. Texts on art and politics) (Barcelona, 2020), was written in Spanish and has recently been published in expanded editions in both Italian and Portuguese.

In 2018 he received an honorary Doctorate by the Universitat Oberta de Catalunya and he is also a Foreign Fellow of the Academy of Arts and Letters.

In 2024 he is appointed member of the Royal Academy of Spain in Rome. He is currently the director of the Department of Culture's Advisory Program for the development of the Catalan Museum System. He is the recipient of the 2024 Audrey Irmas Award for Curatorial Achievement

3. ARTISTS

Many of the artists featured in this exhibition are from or linked to regions of the world such as the Caribbean and the Mediterranean. Engaged with questions of gender and belonging, they invite us to extend and enrich our understanding of the world. They experiment with practices and situations that question spirituality, politics and community, creating a different relationship with time and space. A number of works have been created by the artists for the exhibition and will be presented for the first time on this occasion.

Laeïla Adjovi
Amina Agueznay
Basma al-Sharif
Mounira Al Solh
Victor Anicet
Belkis Ayón
Ariella Azoulay
Yto Barrada
Baya
M'Barek Bouhchichi
Ahmed Cherkaoui
Myrlande Constant
Maya Deren
Katherine Dunham
Abdessamad El Montassir
Ellen Gallagher
GIAP
Juan et Miguel González

Kapwani Kiwanga
Wifredo Lam
Georges Liautaud
Donald Locke
Sarah Maldoror
Marie-Claire Messouma Manlanbien
Olivier Marboeuf
Aline Motta
Bouchra Ouizguen
Rosana Paulino
Alejandra Riera
Philip Rizk
Ahlam Shibli
Tizintizwa (Nadir Bouhmouch
and Soumeya Ait Ahmed)
Rubem Valentim
Frank Walter
Frantz Zéphirin

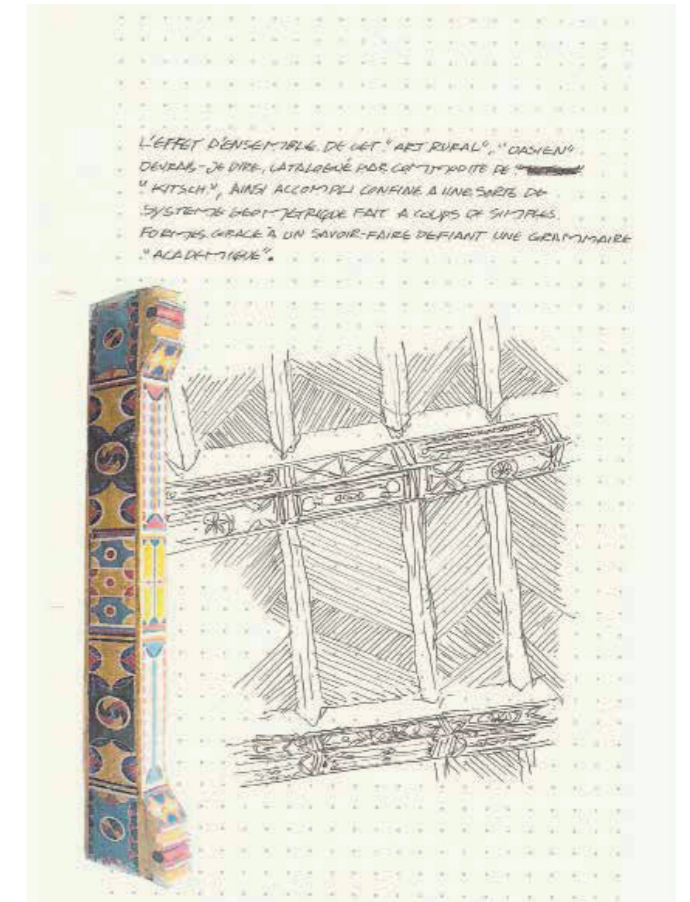
4. THE EXHIBITION ITINERARY

Belkis Ayón Born in 1967. Has lived and worked in Cuba

In 1985, Belkis Ayón discovered the Abakuá secret society in the writings of the anthropologist Lydia Cabrera. This brotherhood, which originated in the Nigerian region of Calabar, owes its presence in the West Indies to the presence of enslaved people, and settled in Cuba in the first half of the nineteenth century. Ayón draws her inspiration from Abakuá rituals in works that go beyond the traditional two-dimensionality of engraving. She addresses social, cultural and ideological issues through imagery that, while evoking the heritage of Afro-diasporic religions, incorporates elements of Christianity and popular Cuban culture. However, although she recognises herself in the figure of the goddess Sikán, the artist does not interpret the myth literally or from an ethno-identitarian perspective. The infinite wefts that make up her collographs adopt a complex lexicon of symbols, blending traces of a colonial past with the matrix of a present in crisis: a post-Soviet Cuba where issues such as gender, race and power structures take centre stage.

M'Barek Bouhchichi Born in 1975. Lives and works in Tahannaout, Morocco

M'Barek Bouhchichi's artistic approach focuses on analysing the mechanisms of discrimination against the black Amazighs of southern Morocco. His works offer a double personal reading, that of the artist, as well as that guided by thoughts open to sharing and interpretation. Through painting, drawing, installation and video, M'Barek Bouhchichi formulates modes of expression that move from the discourse of the individual towards broader social, political and historical systems. The common thread running through his work is an individual voice that allows us to rewrite ourselves. It's a thought in action that the artist signifies by going back and forth between the idea and the experience of the work. M'Barek Bouhchichi lives and works in Tahannaout.



M'Barek Bouhchichi, *Reprise les gestes interrompus*, 2022 - in progress
8 pages taken from a notebook by the artist, 15 x 21 cm
Collection of the artist



Ahmed Cherkaoui *La Prière*, 1963-1964
Oil on canvas, 115 × 88 cm
Paris, musée d'Art moderne de Paris
Rights reserved / Photo: © Paris Musées, musée d'Art moderne,
Dist. GrandPalaisRmn / image ville de Paris

Ahmed Cherkaoui

Born in 1934. Lived and worked in Casablanca

Considered to be one of the pioneers of modern art in Morocco, Ahmed Cherkaoui has left an important conceptual and pictorial legacy, drawing on the identities of his homeland. His work brings together Moroccan tradition and Western modernism. Strongly influenced by his travels and exile in Europe during the 1950s and 1960s - which enabled him to meet various intellectuals from his diaspora - his work is part of a period of major transformation in Morocco, both political and social, without losing sight of the challenges and processes of assimilation inherent in this confrontation. By combining symbols of Sufi calligraphy with Amazigh visual culture, Cherkaoui uses abstraction as a political tool to highlight the shortcomings in representation and documentation of his time.

Ellen Gallagher

Born in 1965. Lives and works between New York and Rotterdam

Black shadows and swirling pools of blue, body parts welded to the coral, tufts of hair becoming anemones, shapeshifting silhouettes... Ellen Gallagher plunges the viewer into an underwater ecosystem of strange fruits, where history, mythology and imagination are absorbed. In so doing, she follows in the footsteps of the Caribbean poet Derek Walcott (*The Sea is History*, 1979), the theoretician Paul Gilroy (*The Black Atlantic*, 1993) and the myth of Black Atlantis created by the electro duo Drexciya, all of whom explore the theme of the Middle Passage as an abyss of history, but also as a source of transnational cultural construction and a den of new beginnings for the African diasporas. While questions of identity and gender have been at the heart of Ellen Gallagher's protean practice from the outset, notions that can be seen in her series dedicated to *Blackface Minstrel shows*, it is increasingly the journey itself, and with it the metaphor of the mutability of Man and his history, that are becoming the driving force behind her creation.

Wifredo Lam

Born in 1902. Lived and worked in Madrid

Wifredo Lam has left his mark on the history of art, as much for his influence in shaping modernist trends as for his Afro-Chinese-Cuban identity, which underpins his work. His paintings reveal his spiritual ecstasy and spontaneous creative process. The fluid technique of her compositions, made up of lines of smoke, creates a constant interplay of revelation and disappearance. Attesting to his proximity to Afro-American cultures, the iconology employed and the pantheon of divinities and cosmological sources that he deploys in his canvases can be read as the embodiment of his desire to create an energetic atmosphere that blends certain forces and forms that are not yet necessarily available in the field of matter. How many creative curves is the Damballah voodoo spirit capable of making? 'The winds of earth and sky give me luck', Lam reminds us as he honours the Yoruba divinity of air and sea, Oyá.



Wifredo Lam, *Damballah*, 1946
Oil on canvas, 125 × 153 cm
London, private collection
© Adagp, Paris, 2024 / Succession Wifredo Lam /
Photo: © Augustin de Valence

Olivier Marboeuf

Born in 1971. Originally from Guadeloupe, lives and works in Rennes

Before turning to the spirits of place and time that haunt the *Péyi en retour* fresco drawn for the exhibition *After the end. Cartographies for Another Time*, Olivier Marboeuf wanted to share a few introductory remarks on the conditions of existence of such a work, what it is and isn't, can't and won't represent, what overwhelms it and towards what anger it beckons from its blue 'overseas' screen.

The *Blueprints* series weaves together 'major' events and 'minor' ruptures. The artist returns here to her reading of the essay *Novel and History, Plot and Plantation 17* by the Jamaican author Sylvia Wynter, who sees in a series of episodes of refusal and acts of resistance, of tiny revolts, the plots of a history of emancipation that is constantly interrupted by the narrative weave of the plantation and its infrastructures, which impose the "big" story - choosing even the enemies who deserve to feature in it. It is to this discontinuous tapestry that the *Blueprints* are attached, to moments lost in the past but also to the future, speculative, to a 'potential history 1' whose maintenance is a form of repair without model.



Abdessamad El Montassir *Al Amakine*,
5 light boxes, double-sided landscapes
108 x 72 x 12 cm 5 double-sided plant boxes 54 x 81 x 12 cm
Sound installation Collection of the artist
Photo credit: Pierre Gondard
© Adagp, Paris, 2024

Abdessamad El Montassir

Born in 1989. Lives and works between Rabah and Marseille

In his work, Abdessamad El Montassir explores the intersections between memory, identity and territory. Through words and sounds, poetry and popular stories, he gathers what he calls the "immaterial archives" of the Western Sahara. His work *Al Amakine* reflect the region's human and non-human, material and immaterial forms of life: endemic plants, desert landscapes, myths, nomadic streams of consciousness, metaphors of dispossession, and so on. The images that emerge seek to capture imperceptible signs, invisible or deliberately denied facts, words that cannot be spoken. Abdessamad El Montassir wanders through these interstices and "asks the question of the ruins and the desert", illuminating certain gaps in our collective memory and creating a personal cartography as an alternative to the devices and narratives that emerge from official discourse.

Born in 1974. Lives and works in São Paulo

Water can destroy historical documents on paper, but even when wet, many of them can come back to life: they are carefully dried and continue to fulfil their original function. At the bottom of the sea, lost among the wreckage of the Titanic, a notebook by the young Edgardo Samuel Andrew (1895-1912) was found, with his pencil notes still legible, despite some damage. The same cannot be said for fire, which, once ignited, spreads, destroying everything it touches and leaving only ashes behind. This is what happened to a large part of the collection of the National Museum of Rio de Janeiro in 2018, closing many paths to the past. Archives and museums that preserve material memories should, as far as possible, avoid contact with agents of deterioration, of which humidity and fire are just two examples, ready to be attacked. But as long as they exist, what use can we make of these memories that we keep? Memory, forgetting, patient excavation and discovery are among the themes that appear in the work of Aline Motta, a 45-year-old artist from the suburbs of Rio who lives and works in São Paulo. Three years after creating her installation and publishing the book *Escravos de Jó* (2016), the artist continues to be interested in the narratives linked to black slavery and the way in which her family, on the one hand Portuguese, and on the other African and Afro-Brazilian, is traversed by these unequal relationships that define the characteristics of Brazilian society.

Alejandra Riera

Born in 1965. Lives and works in Paris

Alejandra Riera is a Franco-Argentine artist who devotes herself to photography and film in their relationship to writing and history. Her research brings together images and captions, writings, documentary films and drawings, creating a poetics of gesture. These gestures draw on a wide range of knowledge, calling into question our ways of reading history and geography. Alejandra Riera's attempts to make place are based on the concrete experience of certain spaces, such as the Museo Nacional Centro de Arte Reina Sofia in Madrid, the École Nationale des Beaux-Arts in Bourges and the Fontbarlettes district in Valence-le-Haut. His work is a source of narratives in which multiple voices and knowledge, sometimes rarely heard or known, are interwoven to consider, question and reinvent their uses and forms, and imagine their

potential transformations. They bring together images and writings, films and drawings, creating a poetics of situated gestures. "Places of study are places of refuge, imaginary or real, attempts to understand and relate to life, history and its complexities. They take a variety of forms, from models to the creation of *image-texts* and *film-documents*, and include ways and means of practising a 'cinema-experience'."

Philip Rizk

Born in 1982. Lives and works in Berlin

At a thieves' market in Gaza, a poet comes across his own works, each sold for a few shekels - just enough to light a fire. In these precarious times, what's the point of telling stories? In his haven of political hope, Philip Rizk asks another question. How do we prepare for the time to come? In Philip Rizk's work, restoring texts and renewing plots are not simply literary exercises, they are methods of resistance against the violence and narratives of authoritarianism, colonisation and imperialism. As an artist and writer, witnessing the cataclysmic wobble of existence, striving to move from a mutation of words to a mutation of the world, he lights the flame of resilience and continuity. In his film *Mapping Lessons* (2020), he blends documentary, montage and historical fiction, the still-oozing wounds of colonisation, resistance and revolutions in the Arabic-speaking region, Vietnam, the Paris Commune and the Syrian revolution of 2011. Clearly, his films are not intended to be 'about' events, but to claim a place between historical fiction and reality.



Ahlam Shibli, *Occupation no. 32, al-Khalil/Hébron, Palestine*, 2016-2017
Inkjet print on satin paper, 60 x 40 cm
Collection of the artist
© Ahlam Shibli

Ahlam Shibli

Born in 1970. Lives and works between Palestine and Berlin

Ahlam Shibli's artistic practice materialises as a platform for expression that constantly brings us into contact with different ways of life, linked to contexts of total dispossession of the body and the land. Her poetic-documentary projects explore questions of identity, belonging and displacement in communities exposed to forced migration, death and the systemic oppressions of the state. In *Occupation*, a series of thirty-two photographs taken over two years in al-Khalil/Hebron, the artist captures the gestures and traces that the Israeli occupation has left on the city's urban architecture. Walls, fences, gates, barriers, metal sheets, barbed wire, cameras and rules create a space of control, marked by violence, which restricts the use of goods and the freedom of movement of the Palestinian people. But these same shots also reveal how these elements of separation can become another space of resistance and self-protection. As the artist puts it: 'It's as if the occupation has succeeded in forcing them to look after themselves, or as if the Palestinians have assimilated the effects of the barriers imposed to the point of creating new ones themselves'.

Rubem Valentim

1922-1991. Lived and worked in Brazil

In his works, Rubem Valentim incorporates the poetics of concretism and geometric abstraction with gestures and motifs linked to Afro-Brazilian culture and spirituality. Comprising some twenty monochrome sculptures, *Templo de Oxalá* was first exhibited at the 14th São Paulo Biennial in 1977. The placement of these figures evokes the pantheon of orishas saluting Oxalá, the divinity of creation, also known as Obàtálá, the "gentleman of the white cloth". The great formal power and overflowing spiritual force of this installation are summoned through a language of its own, made up of signs and references to the cult instruments and the structure of its spaces, the terreiros, as well as to the symbology and colours of the Candomblé and umbanda deities. Beyond simply transposing the imagery of religions with an African matrix, Valentim, like Wifredo Lam and Belkis Ayón, draws these elements from a practice that is "contrary to systematic cultural colonialism", from a profound "awareness of the land and the people", to use the words of his 1976 *Manifesto ainda que tardio* [Manifesto although late].



Rubem Valentim, *Templo de Oxalá*, [Temple d'Oxalá], 1977
Set of 20 sculptures, detail
Acrylic on wood

5. ASSOCIATED EVENTS

DANCE

DANCER OF THE YEAR

Trajal Harrell

SUN 16.03.25 | 11:00 & 15:00

Grande Nef | 55'

In the dance solo *Dancer of the Year*, we see Trajal Harrell rehearsing gestures to record them in his body, revisiting movements and choreographic strategies from previous projects, evoking and bringing together different emotions. In an intimate setting, Harrell shares his work with us and gives us the gift of his dance.



PERFORMANCE

Aline Motta

Water is a Time Machine

SAT 26.01.25 | 16:00

Studio

Water is a Time Machine is a multi-layered project about the artist's family members and their lives in Rio de Janeiro at the turn of the 20th century, a period of political turmoil immediately following the abolition of slavery. Also included are personal documents belonging to the artist's mother, her calendars and diaries from the 1970s, as well as an account of her death in 2011, which forms the centerpiece and backbone of this work. Comprising a book of fiction, a video and a performance, it explores the intersections between literature and the visual arts. Between word and image, archive and fabulation, she reconfigures memories using a non-linear perception of time.



LA CAPSULE

The Capsule has been designed as an intermediary space between an exhibition gallery and a workshop, where the public is invited to participate in the museum's programming. A space of great freedom, La Capsule is a place for experimentation, a creative laboratory for the emerging and established artists who are invited there.

SELF-SERVICE WRITING

Matisse Mesnil

FROM 18.01.25 TO 21.04.25 | 14:00 - 18:00

WED. SAT. SUN. + PUBLIC HOLIDAYS | Free admission

Using industrial techniques such as welding and grinding, Matisse Mesnil reworks figurative media such as landscape and still life. The Capsule space, transformed into a metal-clad alcove, invites visitors to leave a trace of their passage by engraving directly on the walls.

In partnership with Poush Manifesto

WITH THE FAMILY

WHAT IS OUR HISTORY?

A family visit for children aged 5 to 9 and their parents to discover the exhibition *After the end. Cartographies for Another Time* on the first Sunday of every month. The idea is simple: learn by playing, creating, cutting out, singing, with your parents and in front of the works. It's the perfect opportunity to find out more about the work of Yto Barrada, Amina Aguezny and Olivier Marboeuf, and to explore notions of identity, borders and belonging, all while having fun.

60' – 5€

Free for PASS-M and PASS-M jeune holders

Online registration and on-site registration on the day



© Matisse Mesnil

6. CATALOG

AFTER THE END CARTOGRAPHIES FOR ANOTHER TIME

The exhibition *After the end. Cartographies for Another Time* invites us to reshuffle the cards of time, to collectively envisage a future different from the one dictated by our apprehension of history, determined for centuries by a static vision of time.

The accompanying book takes this exploration a step further, with original and previously unpublished contributions, both in terms of their form and the narrative and reflexive means they employ. This weaving of voices and ideas - curated by Manuel Borja-Villel, Amal Egeiq, Dénètem Touam Bona and Rolando Vázquez - gives pride of place to artists whose work is illuminated by a range of forms of expression, from critical texts to drawings and manuscripts, all composed for this book.



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THE CENTRE POMPIDOU-METZ PODCAST

Et si je te raconte... The Centre Pompidou-Metz podcasts invite listeners to go behind the scenes of exhibitions through the voices of all those who work on their conception: curators, researchers, scenographers, editors, stage managers, restorers, and so on.

Next episode : *After the end. Cartographies for Another Time*

7. PARTNERS

The Centre Pompidou-Metz is the first example of the decentralisation of a major national cultural institution, the Centre Pompidou, in partnership with local authorities. As an independent institution, the Centre Pompidou-Metz benefits from the experience, expertise and international reputation of the Centre Pompidou. It shares its predecessor's values of innovation, generosity, multidisciplinary and openness to all audiences.

It is also developing partnerships with museums around the world. In addition to its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, films and conferences.

It is supported by Wendel, one of its founding patrons.



Founding sponsor



Project included in the Brazil France 2025 Season

Partner



Media partnerships



WENDEL, FOUNDING PATRON OF THE CENTRE POMPIDOU-METZ

Wendel has been committed to the Centre Pompidou-Metz since it opened in 2010. Wendel wanted to support an emblematic institution whose cultural influence reaches as many people as possible.

Because of its long-standing commitment to culture, Wendel was awarded the title of "Grand Mécène de la Culture" in 2012.

Wendel is one of Europe's leading listed investment companies. Its business is that of a long-term investor, which requires a shareholder commitment that nurtures trust, and a constant focus on innovation, sustainable development and promising diversification.

Wendel's expertise lies in selecting leading companies, such as those in which it is currently a shareholder: ACAMS, Bureau Veritas, Crisis Prevention Institute, IHS Towers, Scalian, Stahl and Tarkett.

Founded in 1704 in the Lorraine region of France, the Wendel Group developed over 270 years in a variety of activities, notably steelmaking, before devoting itself to long-term investment in the late 1970s.

The Group is supported by its core family shareholder, made up of around one thousand three hundred shareholders from the Wendel family, grouped together in the family company Wendel-Participations, which owns 39.6% of the Wendel Group.

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On a daily basis, the Moselle département supports the lives of its one million inhabitants: It is at the heart of its ambitions, and places particular emphasis on youth, sport and culture. As powerful levers for social cohesion, they enable us to forge links between individuals, and promote values of solidarity, mutual respect and inclusion.

As part of its cultural policy, the Département therefore intends to make art accessible to all and everyone, by supporting high-quality, meaningful projects and promoting encounters between and creators. The Centre Pompidou-Metz is a strong link in Moselle's development, a veritable nugget in our region, and an emblematic beacon of culture. As part of a partnership, the Département has chosen to support in particular the exhibition After the end. Cartographies for Another Time, curated by Manuel Borja-Villel, whose artists explore the notion of "identity, of identity, group and frontier", issues that are both contemporary throughout the world and rooted in Moselle's history.

As a symbol of unity and openness, this exhibition, part of the France-Brazil 2025 cultural season, naturally ties in with Moselle's commitment and Olympic history with Brazil. Let's hope that it will be a strong and inspiring marker of a new and lasting cooperation. Indeed, the renewed partnership with the Centre Pompidou-Metz reflects the département's deep commitment to culture, an area that plays a fundamental role in building a common future that is more inclusive, more supportive and more open.

Art enables us to go beyond the limits imposed by physical and ideological boundaries, to build bridges between individuals, cultures and territories. Both artists and works of art question and nourish our consciences. In today's world, it's vital not to limit ourselves to answers, but to offer everyone the opportunity to reflect, question and broaden their vision of the world. After the end. Cartographies for Another Time, and all the exhibitions at the Centre Pompidou-Metz, are invitations to reflect on the world in which we live.

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8.

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Ellen Gallagher, *Morphia*, 2008
Ink, pencil and watercolour on paper, 51.5 x 4.5 cm
Collection Hilde & Rudy Koch-Ockier
Londres, Hauser & Wirth



Juan et Miguel Gonzalez, *Conquista de México por Hernán Cortés (1 y 2)*
[Conquest of Mexico by Hernán Cortés (1 and 2)], 1698
Panel, canvas, oil paint, mother-of-pearl, 76.2 x 56.5 cm
Madrid, Museo Nacional del Prado
Photographic archives - Museo Nacional del Prado



Aline Motta, *A água e uma máquina do tempo #3*
[Water is a time machine #3], 2023
Video installation.
Collection of the artist



Georges Liautaud, *Untitled*, 1960
Wrought iron, 81.28 x 86.36 cm
Courtesy of the Museum of Everything, London

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OPENING HOURS

Every day except Tuesday and 1 May

01.11 > 31.03

MON. | WED. | THU. | FRI. | SAT. | SUN. : 10:00 – 18:00

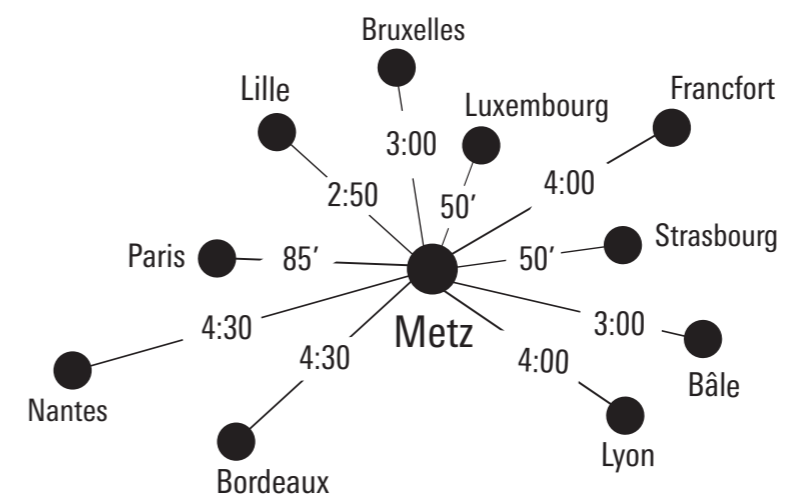
01.04 > 31.10

MON. | WED. | THU. : 10:00 – 18:00

FRI. | SAT. | SUN. : 10:00 – 19:00

HOW TO GET THERE ?

The shortest journeys via the rail network



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