

AFTER THE END
CARTOGRAPHIES FOR ANOTHER TIME
EXHIBITION FROM 25.01.25 TO 01.09.25
GALERIE 2

PRESS RELEASE
18 NOVEMBER 2024

PRESS CONTACTS



Centre Pompidou-Metz
Marie-José Georges
Head of the Communications, Partnerships
and Public Relations department
telephone:
+ 33 (0)3 87 15 39 83
+ 33 (0)6 04 59 70 85
email: marie-jose.georges@centrepompidou-metz.fr

Claudine Colin Communication
a FINN Partners company
Laurence Belon
National and international press
telephone:
+ 33 (0)7 61 95 78 69
email: laurence.belon@finnpartners.com

PRACTICAL INFORMATION

CENTRE POMPIDOU-METZ
1, parvis des Droits-de-l'Homme
CS 90490 - 57020 Metz

+33 (0)3 87 15 39 39
contact@centrepompidou-metz.fr
www.centrepompidou-metz.fr

 Centre Pompidou-Metz
 @PompidouMetz
 centrepompidoumetz_

OPENING HOURS
Every day except Tuesday and May 1st

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



AFTER THE END. CARTOGRAPHIES FOR ANOTHER TIME
From 25 January to 1st September 2025 - Galerie 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 narratives 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.

Neoliberal logics and capitalism have undoubtedly been marked by despair. This despair (or hopelessness) emerges from a dominant narrative 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 one that separates but also a condition that makes it possible to be in several places at the same time. 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** and **Belkis Ayón**. 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 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.

ARTISTS PRESENTED

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	Juan et Miguel González
Amina Agueznay	Kapwani Kiwanga
Basma al-Sharif	Wilfredo Lam
Mounira Al Solh	Georges Liautaud
Victor Anicet	Donald Locke
Belkis Ayón	Sarah Maldoror
Ariella Azoulay	Marie-Claire Messouma Manlanbien
Yto Barrada	Olivier Marboeuf
Baya	Aline Motta
M'barek Bouhchichi	Bouchra Ouizguen
Ahmed Cherkaoui	Rosana Paulino
Aimé Césaire	Alejandra Riera
Myrlande Constant	Philip Rizk
Maya Deren	Ahlam Shibli, Tizintizwa
Katherine Dunham Abdessamad El	(Soumeya Ait Ahmed et Nadir
Montassir Ellen Gallagher	Bouhmouch)
GIAP	Rubem Valentim
Édouard Glissant	Frank Walter
	Frantz Zéphirin

This project is supported by the Saison croisée Brésil - France 2025.



Ellen GALLAGHER, *Morphia*, 2008
Ink, pencil and watercolour on paper, 51,5 x 42,5 cm
Londres, Hauser & Wirth



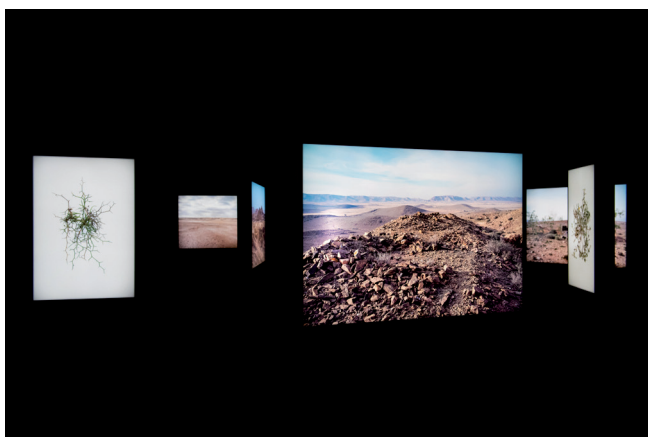
Juan et Miguel GONZÁLEZ, *Conquista de México por Hernán Cortés (1 y 2)*
[Conquest of Mexico by Hernán Cortés (1 and 2)], 1698
Panel, canvas, oil paint, mother-of-pearl, 76,2 x 56,5 cm
Madrid, Museo Nacional del Prado
Photographic archives - Museo Nacional del Prado



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, Londres



Abdessamad EL MONTASSIR,
Al Amakine [The locations],
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