

Ministry of Culture, Nubank and Instituto Tomie Ohtake present

# THE EARTH THE FIRE THE WATER AND THE WINDS

## For a Museum of Errantry with Edouard Glissant

SEPT.3 2025  
JAN.25 2026

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# AGUSTÍN CÁRDENAS

Matanzas, Cuba, 1927 – Havana, Cuba, 2001

Agustín Cárdenas held his first solo exhibition in 1953 in Havana, where he had been a student of the modernist sculptor, Juan José Sicre, at the Academia Nacional de Bellas Artes San Alejandro, as well as a member of the Los Once group, formed by young artists dedicated to abstract art. Cárdenas, focused on sculpture, laid the foundations for his work using wood and creating shapes with organic curves, whose silhouettes evoke totems and portals. He later transposed this lexicon to marble and bronze.

A context already familiar with the work of Wifredo Lam welcomed Cárdenas upon his 1955 move to Paris; this likely contributed to his immediate acceptance by André Breton, who praised his forms and his connection with Afro-Caribbean ancestry. The artist embraced that perspective, delving deeper into his own roots and emphasizing the symbolic hybridity in his works by fusing elements of West African culture. In the early 1970s, he visited Édouard Glissant at the Institut Martiniquais d'Études in Fort-de-France (IME), where he crafted sculptures in burnt wood—one of them a portrait of the poet: a totem of exceptional sinuosity suggesting the incessant movement of its parts. In 1979, Cárdenas designed engravings for a special edition of Glissant's book of poems titled *Boises* [Woods], a cross-reference between the landscape and the shackles of slavery.

## *Untitled*, u.d.

Pen, sepia and wash on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Untitled* [Illustration of Édouard Glissant's *Boises*], 1979

Print, mixed media on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Untitled*, 1979

Watercolor and ground black stone on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Untitled* (Illustration of Édouard Glissant's *Caribbean Discourse*), 1981

Pen and wash on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Untitled*, 1970s

Charred wood

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Édouard Glissant*, 1970s

Charred wood

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“Our history made visible, that, therefore, is the meaning of the passionate project of Cárdenas’s sculpture. His interior landscape is just like ours. From Trinidad and Antigua, man and woman (the *Caribbean couple*) are scattered on windswept paths, in a profusion of transplantation, in the uncertainty of speech; they wait to focus their eyes. With Cárdenas we indeed turn our faces to this wind.”

Édouard Glissant, “Seven Landscapes for the Sculptures of Cárdenas,” *Caribbean Discourse: Selected Essays*. Translated by J. Michael Dash. Charlottesville: University Press of Virginia, 1989, p 238.

# AISLAN PANKARARU

Petrolandia, Brazil, 1990. Lives and works in Salvador,  
Brazil

Born in the arid hinterland of Pernambuco, Aislan Pankararu lived in several cities before studying medicine at the University of Brasília, where he took up painting as a way of connecting with the legacy and memory of his Pankararu people. Made of mainly white paint on kraft paper, those works echoed the ancestral practice of body painting by applying clay to the skin. With the repetition and rhythm of their patterns, lines, and dots, they soon drew other associations, evoking features of the Caatinga landscape, silhouettes of plants and seeds, mucous membranes and tissues inspected under microscopes, fragments of the universe magnified by telescope lenses, and other images that elude naming.

Aislan's work bears parallels with the history of his people, with notions such as change and relation becoming resistance tactics. His claim is not for a hypothetical return to a past state, but for exalting the ability to harness memory today. In his commissioned work, Aislan leverages his burgeoning lexicon of signs, interwoven in a vast array of colors cast onto the raw linen fiber, the bare skin of the painting.

*Antiestático e teu silêncio*  
[Anti-static and your silence], 2025

Acrylic paint on raw linen canvas

Artist's collection

Commissioned work for the exhibition

“I speak to you in your language, and it is  
in my language that I understand you.”



# AMOEDAS WANI & PATRICE ALEXANDRE

Maroon communities—descendants of enslaved Africans who escaped captivity to establish autonomous territories in the Amazon rain forest along the Maroni River, between French Guiana and Suriname—developed Temb  art, designed around a visual system that combines writing, drawing, and cosmology. Featuring wavy lines, spirals, sharp angles, and precise symmetries, those designs are painted or carved onto doors, benches, paddles, or fabrics. Much more than just an ornamental practice, Temb  operates as a relational code signaling protection, friendship, respect, or marking moments of transition.

A testament to diasporic trajectories in the struggle for freedom, this language encompasses multiple temporalities and fosters fields of shared meaning, conveying insights and experiences across generations. The woodcuts signed by Amoedas Wani and Patrice Alexandre, acquired by Sylvie S ma Glissant directly from the Guyana Artists' Association, partake in this tradition as an in-motion sign, suffused with evocations of natural elements. These works bear witness to a virtuous and expressive relationship with the vitality of a collective language that denotes belonging, continuity, and invention.

*Untitled, 1997*

Tembé woodprints

Collection Sylvie Glissant

*“The harmony and, just as persistent,  
the disharmonies that multilingualism  
generates in us, this new passion for our  
most secret voices and rhythms.”*

# ANTONIO SEGUÍ

Córdoba, Argentina, 1934 – Buenos Aires, Argentina, 2022

In his youth, Antonio Seguí visited Africa and Europe, with periods of study in Madrid and Paris, and drove from Argentina to Mexico. His career began in Buenos Aires, where he briefly pursued informal abstraction before definitively shifting to a figurative practice based on critical and ironic chronicles of everyday life. With paintings, prints, drawings, and sculptures, Seguí created a wide-ranging body of work that makes use of simplified lines to relate situations featuring diverse urban types and metaphors for the absurdities of those times.

A pioneer of New Figuration with his combination of the visual repertoire of cartoons and German Expressionism, Seguí moved to Paris in 1963, where he developed most of his work. There he met Édouard Glissant, who invited him to visit Martinique in 1970. During that trip, Seguí produced a series of chalk drawings about the sinking of the Titanic, satirizing the futility of the idea of power embodied and staged by the ship and its passengers. Glissant was impressed by the representation of the luxurious vessel being swallowed up by the abyss of the landscape, and kept those drawings on display in his room.

## *Titanic* series, 1970s

Soft pastel on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Información para un paisaje* [Information for a landscape], 1970

Acrylic and pencil on canvas

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *L'adieu aux armes* [Farewell to Arms], 1969

Silkscreen on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“The unexpected thing is thus that in Seguí’s work the obstinacy and ruggedness are full of an unfailing charm. This prose is also poetry which navigates in the depths. Seguí paints that which perverts our nature and makes us strangers to our truth, but also everything that carries us away, secretly nourished by an inner sun, in the tango of tenderness.”

# ARÉBÉNOR BASSÉNE

Dakar, Senegal, 1974. Lives and works in Dakar, Senegal

Arébénor Basséne, born in Dakar, focused his studies on African civilizations, harnessing the legacy of teaching and research he had fostered in the wake of his country's independence. Informed by those studies, he has refined a practice that both fables ancestral stories and delves into a wide range of pictorial processes and materials. Combining elements ranging from henna ink to gum arabic, natural pigments and acrylic paint, he crafts laborious works, consistently employing batik, an Indonesian dyeing technique transplanted to West Africa in the 19th century. While many of his paintings feature allegorical figures pertaining to the great empires of Africa and the Mediterranean, others draw on a combination of cartographic elements and evocations of landscapes.

His work, *Méditez-rat-n'est-rien* [untranslatable title] (2023–2024) comprises of 33 paintings referring to crossings, navigations, escapes and diasporas that crossed and still cross the Atlantic Ocean, the Sahara and the Mediterranean Sea. Originally exhibited at the Dakar Biennale in 2024, that work approaches the landscape as a place of wandering in which multiple temporalities, narratives and cultures may intersect.

*Méditez-rat-n'est-rien, 2024*

Acrylic, natural pigments, wax, ink, graphite  
and sawdust on paper mounted on canvas

Instituto Paz collection

*Fu Munda after Bermuda, 2025*

Mixed media on batik

Instituto Paz collection

Commissioned work for the exhibition



“Oh! to be farther from you than for  
example air from root, I have no longer  
leaf or sap. / But I go back up into the  
fields and the storms which are roads of  
the country of knowledge, / Pure in the  
air of myself, and embolden myself with  
oblivion if the hail comes. / (And what to  
say of the Ocean, except that it waits?)”

# CESARE PEVERELLI

Milan, Italy, 1922 - Paris, France, 2000

Cesare Peverelli attended the Accademia di Belle Arti di Brera. He was among the founders of the journal *Numero – Pittura* in 1946 and, alongside Roberto Crippa, launched the Galleria Pittura, where, in 1949, he held a solo exhibition accompanied by a poem by Aimé Césaire. His approach to the modern avant-gardes' legacy is usually tied to Spatialism, the Italian art movement pioneered by Lucio Fontana. But beyond this affiliation, his body of work illustrates efforts that, without pursuing the path of geometric abstraction, sought to unlock the imaginary of space as something that exceeds the scope of perspective as a form of representation.

The close relationship between Peverelli and Glissant began in Italy, where the Martinican poet visited many times and struck up ties with several Italian artists such as Emilio Tadini, Sandro Somarè, and Valerio Adami, all of whose works are part of his personal collection. In Paris, where Peverelli settled in 1957, this interaction went on within the wider circle formed around the Galerie du Dragon, where he remained in contact with other artists who were rekindling their approach to pictorial space with other repertoires and landscapes.

*Untitled*, u.d.

India ink, wash and pen

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

*Untitled*, u.d.

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“The bursts of light arranged in traced patterns, the fiery blacks and delicate purples, the translucent coils and the hesitations of flesh, all of this ultimately systematized into a foam of time: like a population of crimson vines relentlessly taking root in their future.”

Cesare Peverelli in *Autour d'Edouard Glissant: Paalen, Lam, Matta, Peverelli, Hultberg, Cardenas, Petlin, Zañartu, Gamarra, Segui, Lutz, Quilici, Somarè, G. Morawetz, Chávez, Eva Ho, Alejandro, Zamora, Chemay, Charasse, Le Maréchal*. Paris: Galerie du Dragon, 1988 - Translated by Sebastião Nascimento.

# CHANG YUCHEN

Shanxi, China, 1989. Lives and works in New York

Committed to long-term processes of research and reflection, Chang Yuchen often regards herself as a linguist rather than an artist. Since 2019, an important part of her production involves the Coral Dictionary project, a series of performances, drawings, installations and publications related to the development of a writing system based on fragments of dead coral collected during a residency on a Malaysian island. Yuchen's sensitive listening to the landscape converged with her attention to the inherent flow of the Malay language—which, lacking a distinct alphabet, has adopted different foreign scripts—and prompted an exercise in translation into English and Chinese, turning the coral shapes into signs and vessels.

Within the minute details of this process, we grasp the memory of the languages she fluently speaks (the economical syntax of colloquial English and the bond between image, sound and meaning in Chinese ideograms, for example). We can also sense the impact the memory of the Malaysian landscape has on her treatment of language as a living, open weave, constantly drifting and evolving in its interaction with the other.

*Coral Dictionary (That girl is braiding  
her hair), 2024*

Pencil on paper

Courtesy of the artist and the Beijing Commune

*Coral Dictionary (That writer is composing  
a fantasy story), 2024*

Pencil on paper

Courtesy of the artist and Beijing Commune

*Coral Dictionary (That girl is braiding  
her hair), 2025*

Clay, fishing nets, fishing wire

Courtesy of the artist and Beijing Commune

*Coral Dictionary (That writer is composing  
a fantasy story), 2025*

Clay, fishing nets, fishing wire

Courtesy of the artist and Beijing Commune

“[...] the famous slogan: ‘*Traduttore Traditore*,’ the treacherous translator, the translation as treason, is no longer true. Because what does translation become? Not rendering a text from one language accessible to another language, but rather: ‘rendering a text from the poetics of one language accessible to the poetics of another language.’”

# CHICO TABIBUIA

Aldeia Velha, Brazil, 1936 - Casimiro de Abreu,  
Brazil, 2007

Having intimate knowledge of trees and forests, Chico Tabibuia, born Francisco Moraes da Silva, first took up sculpting as a child, with no incentive from his family. For decades he worked as a logger, and only became continuously invested in art in the 1970s. His sculptures are primarily carved from whole pieces of wood, without any seams, and provide original depictions of creatures with striking symbolic overtones steeped in remnants of the African diaspora.

As the grandson of a Portuguese man and an enslaved black woman, Tabibuia embraced Umbanda worship as a teenager, and later joined the Assemblies of God, which in no way deprived his practice of a spiritual meaning, as he would often sculpt his figures to capture entities he found embodied in trees or in the woods. Outside the realm of worship, he retained an enchanted understanding of nature and life, expressed in a body of work displaying a remarkable capacity for the invention of archetypes and the synthesis of forms.



*Casal com filho branco*  
[Couple with white child], 1980s

Wood

Rafael Moraes Collection, São Paulo, Brazil

*Exú Cabeça* [Exú Head], 1980s

Wood

Rafael Moraes Collection, São Paulo, Brazil

*Exú hermafrodita* [Hermaphrodite Exú], 1980s

Wood

Rafael Moraes Collection, São Paulo, Brazil

“‘The sea we cross is a century.’ Yes, a century. And the shore where you land—blind, without soul or voice—is a century. And the forest, preserved in its strength until the day of your escape, simply so that it may open before and close again around you [...] is a century. And the land, little by little leveled, laid bare [...] is a century.”

# ÉDOUARD GLISSANT

*Diary of a Journey on the Nile, 1980s*

Facsimile

*Diary of a Journey on the Nile, 1980s*

Video

ÉDOUARD GLISSANT

Editing and Subtitles: Gerson Tung  
Actress: Edna de Lourdes Vitória César  
Transcript: Gisela Bergonzoni  
Translation and Proofreading: Sebastião Nascimento  
Narration: Laura Paro

# ÉDOUARD GLISSANT AND PATRICK CHAMOISEAU

*Abécédaire (excerpts),*  
in collaboration with Patrick Chamoiseau

Video

Dorlis/ Institut du Tout-Monde/ Edouard Glissant Art fund

Archipelago  
Truth/Life  
Errantry  
Alphabet  
Jazz  
Discourse  
Language  
Diary  
Creolization  
Wifredo Lam  
Identity  
Expansion  
Matta  
Landscape  
Trembles  
Utopia

Selection of excerpts: Ana Roman e Paulo Miyada

Editing: Ricardo Miyada

Translation: Sebastião Nascimento

Proofreading: Victor Ferraz

Subtitles: Cabrel Escritório de Imagem

# ÉDOUARD GLISSANT AND SYLVIE SEMA GLISSANT

*Untitled, 2003*

Ink on paper

Private Collection

# EDUARDO ZAMORA

Nuevo Laredo, Mexico, 1942 - Paris, France, 2023

Eduardo Zamora studied in Mexico City and Krakow before settling in Paris in 1973. Though Mexican muralism and socialist realism deeply influenced his background, his painting veered toward a representation of everyday life, in sets full of dreamlike figures and absurd scenes, punctuated by comments on social types and reminiscences of Mexican culture. With a palette of opaque, earthy tones highlighted by white hues, he developed a way of painting that is both bleak and fantastical, often revolving around the theater of private life.

Apart from being a regular at the Galerie du Dragon, Zamora was also part of the Magie-Image group, whose first exhibition took place at L'Espace latino-américain in 1983. Active until 1990, the group consisted of young Latin American artists based in Paris, brought together by the context of political violence in their countries of origin and their shared interest in applying to painting an approach that echoed the Surrealist avant-garde and, more specifically, the imagery of Latin American fantastic realism.

# *Los Amantes 2* [The Lovers 2], 1987

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“These charms, these stretches, this parody of gestures, these brutalities of monotonous tasks and silhouettes barely clothed in their meager breath, eventually form structural models, the metaphysical framework of what we believed we saw throughout our days and nights.”



# EMANOEL ARAÚJO

Santo Amaro, Brazil, 1940 – São Paulo, Brazil, 2022

As an artist, curator, collector, and cultural manager, Emanuel Araújo has transformed the institutional landscape of art in Brazil and offered far-reaching contributions for a better understanding of the country's African heritage. In his youth, he learned the trades of goldsmithing, carpentry, and lino-typing; skills he brought to bear during his art education in the 1960s in Salvador, where he was soon to become renowned for his paintings and woodcuts, figurative at first and more abstract later on.

The steady development of Araújo's artistic practice saw him move from wood engraving to sculpture and wall reliefs, constantly relying on a compositional language based on surfaces rhythmically arranged through diagonal cuts. His works directly approach the African diaspora, as with the reliefs entitled *Navio* [Vessel] (2011 and 2022)—compositions that synthesize the trauma of transporting enslaved people—but the significance of that subject within Araújo's body of work transcends the thematic scope. His approach to geometry and topology, as well as the constructive framework used in his abstract works, are seminal instances of diasporic black abstraction in Brazil, stemming from the interplay between African repertoires and the local artistic context.

## *Untitled*, 1998

Lithograph on paper

MAM São Paulo Collection

Artist donation through the MAM São Paulo Print Collectors Club, 1996

## *Suite Afríquia I* [Afríquia Suite I], 1977

Color woodcut

MAM São Paulo Collection

Museum of Modern Art of São Paulo Award - Panorama 1977, 1980

## *Suite Afríquia III* [Afríquia Suite III], 1977

Color woodcut

MAM São Paulo Collection

Museum of Modern Art of São Paulo Award - Panorama 1977, 1980

## *Navio* [Vessel], 2011

Polychrome wood, metal, and beads

Courtesy of Simões de Assis, Brazil

## *Navio* [Vessel], 2022

Wood, automotive paint, and propeller

Courtesy of Simões de Assis, Brazil

## *Untitled*, u.d.

Iron

James Acacio Lobo Lisboa Collection, Brazil

“I do indeed draw a parallel between the slave ship and the abyss. And not between the slave ship and the heights. Because on the slave ship, even if the cargo rebels against the crew, this is not yet the time of rebellion. It is the time of the abyss. And it is true that rebellion, the heights, is not rebellion either, but rather the permanence of rebellion. It is where we go after rebellion.”

# ENRIQUE ZAÑARTU

Paris, France, 1921–2000

Enrique Zañartu grew up in Santiago, Chile, where he began painting in 1938. At home in New York between 1944 and 1947, he honed his engraving skills at the renowned Atelier 17, originally founded by William Hayter in Paris and subsequently relocated to the US during the war. After two years in Havana, Zañartu followed in the footsteps of exiled artists and Atelier 17 itself, having returned to Paris in 1949. While in contact with expatriate Latin Americans and with groups affiliated with the surrealist legacy, Zañartu further developed his painting and printmaking work, devoted to shaping atmospheric fields onto which he placed (either in conflict, or at rest, if not in copulation) incomplete fragments of bodies and stretches of landscapes.

Zañartu also produced engravings for publications by poets and writers such as Édouard Glissant, Octavio Paz, and Julio Cortázar. With Glissant, Zañartu published *Les Indes* [*The Indies*], an initiative in which both the artist and the poet explored the intertwined tremors of landscape, body, language, and thought. Zañartu also retained his commitment to supporting political exiles from the Chilean dictatorship, and, from 1982 onwards, was a contributor to the Espacio Latinoamericano.

*Untitled* [Illustration for *Les Indes*,  
by Édouard Glissant], 1956

Etching and mixed media on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“When lightning strikes the summit of the Andes, the geological seedlings unravel, supplies fall into abysses, and finally this tremor becomes a woman, who gathers around her reserves of clay and maté.”

# ERNEST BRELEUR

Rivière-Salée, Martinique, 1945. Lives and works  
in Fort-de-France, Martinique

In 1984, a year after starting to paint, Ernest Breleur founded, alongside Victor Anicet and some other friends, the Fwomajé group (the Kréyòl name for the monumental tropical tree known as Kapok). As part of that group, whose members explored the diversity of Caribbean identity, Breleur sought inspiration in Africa's rich imaginative heritage and his own memories of Antillean tales. In 1989, however, he broke with Fwomajé and its culturalist aspects and initiated his series of paintings with greater aesthetic density.

*Untitled (Noire [Black] series, 1990)* is a piece with graphic emphasis: brushstrokes in light hues outline turbulent trails on a dark surface. A silhouette body with no head, hands or feet floats while bent over itself, as two inverted houses take off from the horizon. There is no narrative as such, but rather an allusion to a state of instability: Breleur found his way of referring to the turmoil and tensions of his time without resorting to regional iconography or direct commentary on the issues of the day. Restless and prolific, he quit painting in 1992 and continued his experimental work, sometimes intervening on X-rays, sometimes creating assemblages, installations, and drawings.

*Untitled*, from the *Noire* [Black] series, 1990

Acrylic on canvas

Private collection

Collection Musée Martiniquais des Arts des Amériques (M2A2), France



“Men with wayward wings, what rush  
drives you, from the burrows where the  
first word broods, to the transparencies  
of this day, when the clamor falls  
silent and prophecy takes hold?”

# ETIENNE DE FRANCE

Paris, France, 1984. Lives and works in Marmeaux, France

Etienne de France's practice investigates landscape as a territory of imagination, language, and emancipation. In *The Telling of the Stones*, the artist draws on the friendship between Édouard Glissant and Icelandic writer, Thor Vilhjálmsson, to poetically compose a speculative fiction. The video installation stems from the hypothesis of a poem-novel that the duo would have begun to, or dreamed of, writing together; its narrative spans times, geographies, and cosmologies: between Guadeloupe and Iceland, between traces of engraved stones and landscapes with a voice.

In the first canto, a woman from the Kalinago people flees colonial violence in the 17th century, guided by spirit stones toward the volcanic islands of the north. In the second one, two men cross the Icelandic plains of the 19th century, recalling the legend of a foreign woman who left inscriptions on rocks in the central desert. In the two narratives, the stone is both voice and figure: a mask, an archive, a guide. The Garifuna and Icelandic languages pervade the video as music and ruin, conjuring layers of translation, erasure, and survival. References to the novels *Sartorius* by Glissant; *The Magnetic Earth: The Wanderings of Rapa Nui, Easter Island* by Sylvie Séma Glissant and Édouard Glissant; and *Justice Undone* by Vilhjálmsson point to how both authors envisioned landscape as a living language that endures, guiding and preserving the remnants of the world.

# *The Telling of the Stones, 2025*

Two-channel video installation, color, stereo, 14'40''

With (in order of appearance): Juliana Glasgow, Friðgeir Einarsson, Sigurður Óli Gunnarsson.  
Production: Champ Récits - Etienne de France Sentis, Arts au Pluriales, Emilie Salaün, Joëlle Fifi. Cinematography: Etienne de France Sentis, Ludovic Claire. Editing: Etienne de France Sentis. Narrator: Apolonia Lubeth. Script: Etienne de France Sentis. Scientific advising: Benoît Roux, Julien Monney. Music: Etienne de France. Sound editing/sound design: Amaury Arboun, Visual effects artist, Jonathan Cohen. Sound recording, Ludovic Claire, Etienne de France. Color grading: Rémi Nonne. Location scout: Þorsteinn Magnússon. Production assistant/runner (Iceland): Gabriel Backman Waltersson. Translation Portuguese: Maitê Fanchini. Translation Garifuna: Dimasu Le, Apolonia Lubeth. Translation Icelandic: Sigurður Eypórsson. Thanks to: Minia Biabiany, Benoît Berard, Páll Haukur Björnsson, Corinne Castel, Maitê Fanchini, Simone Frangi, Sylvie Glissant, Susana Guimaraes, Terry Adrian Gunnell, Andrés Jurado, David Laporal, Julien Monney, Christopher Yggdre. With the support of: ADAGP, Culture Move Europe, DAC, Guadeloupe, Musarth, Département Guadeloupe.

© Etienne de France Sentis, 2025.

# *Letters between Thor Vilhjálmsson and Édouard Glissant, u.d.*

Facsimile

*Courtesy of the Estate of Thor Vilhjálmsson and Landsbókasafn Íslands - Háskólabókasafn / National and University Library of Iceland.*

# *Thor Vilhjálmsson and Édouard Glissant, u.d.*

Photograph

“The idea of the world takes advantage of the imagination of the world, the intertwined poetics that allow me to sense how my place joins up with others, how without moving it ventures elsewhere, and how it carries me along in this immobile movement.”

# FEDERICA MATTA

Neuilly-sur-Seine, France, 1955. Lives and works in  
Paris, France

Federica Matta's artistic practice intertwines art, collaboration, education, and fabulation, ranging from educational materials to public works. With her playful and abundant visual language, infused with signs retrieved from a wide spectrum of mythologies, Federica has devoted many drawings, notes, and notebooks to revisiting poetic ideas she reaped from the writings of Glissant, whom she had known since her childhood. At the age of 15, she spent a year studying at the Institut Martiniquais d'Études (IME), founded by Glissant in Fort-de-France in 1967, bearing witness to a time of considerable personal investment by the poet in his country and its people.

One of Federica's most ambitious achievements is the garden of sculpture-games she installed in 1993 at Plaza Brasil in Santiago de Chile. The 22 elements designed by the artist rely on imagination as a tool for social change, providing an exuberant participatory environment for adults and children in a central neighborhood of the city. It soon became an iconic element in the history of Chilean public spaces after a long and brutal dictatorship.

*Les Indes - L'Appel*

[The Indies – The Call], 2011

*Les Indes - Le Voyage*

[The Indies – The Journey], 2011

*Les Indes - La Conquête*

[The Indies – The Conquest], 2011

*Les Indes - La Traite*

[The Indies – The Trade], 2011

*Les Indes - Le Héros*

[The Indies – The Hero], 2011

*Les Indes - La Relation*

[The Indies – The Relation], 2011

Mixed media on Japanese paper

Federica Matta collection

*Models of the playground*

*at Plaza Brasil, Santiago, Chile, 1992-1993*

Super Sculpey and acrylics

Federica Matta collection

*Documentation of Plaza Brasil, Santiago, Chile,  
1992-1993*

Slideshow with photographs and videos  
produced at the time of the installation

Federica Matta collection

“The strokes are bold and solid, without hesitation, but it is in their alignment that the unexpected occurs: the drawings and paintings are checkerboards of characters, whose only fixed feature is that of the original great lakes. Their winding paths are the hopscotch of the world. Art of distant myths and the most secret concrete presences: within the rock, the grain of rice, the drop of water that is perpetually startled.”

Text for the exhibition *Orage, mirage: Les Perles des dragons* [Storm, Mirage: The Dragons' Pearls].  
Chapel of the Incarnate Word, Avignon, summer  
2008 - Translated by Sebastião Nascimento.

# FLAVIO-SHIRÓ

Sapporo, Japan, 1928. Lives and works between Paris,  
France and Rio de Janeiro, Brazil

Throughout his childhood and youth, Flavio-Shiró lived in Sapporo, Japan; Tomé-Açú, in the Brazilian Amazon region; as well as in the Brazilian state capitals of São Paulo and Rio de Janeiro. Along the way, he experienced not only the zeal for art that his parents had nurtured, but also a deep respect for the nocturnal darkness of the rainforest. Endowed with a remarkable talent for drawing as a key element of painting, his wandering path led him on to Paris in 1953, where he laid down firm roots and became a major contributor to gatherings of Latin American artists.

In that context he also became one of the first Brazilians to explore the pictorial repertoire being developed in France at the time under a multitude of names: Informalism, Art Without Form, Art of Another Kind, and Tachism, among others. Flavio-Shiró embraced the emphasis on gesture, the experimentation with thick layers of paint, the nod to calligraphy, and scribbling as templates for the brushstroke. Nonetheless, he rejected the wholesale dismissal of drawing in favor of abstraction. His works retain drawing as a means of calling forth the world's fear and trembling.



Casulo [Cocoon], 1999-2000

Oil on canvas

Artist's collection

“The whole island was a bird-man, and a boat, and a wandering house, for anyone adrift in the vast Pacific who had lost sight of the path of the currents and the stars. The migratory bird brings the beyond to you, in you it is remade, but soon it departs: the island is ephemeral, and it endures.”

# FLORENCIA RODRÍGUEZ GILES

Buenos Aires, Argentina, 1978. Lives and works in La Plata, Argentina

Florencia Rodríguez Giles works with drawing, installation, video, and collaborative practices, articulating art and mental health as fields of aesthetic and political experimentation. She is a member of the Club de Artes y Ocios (CAOs), an autonomous community founded in 2020 focused on collective creation involving artists, people in psychiatric care, and health professionals. Her practice emerges from her experience in psychic suffering, institutional exclusion, and the invention of other ways of life, in a continuous inquiry into the boundaries between reality, delirium, and dream.

She develops a “psychoidal” practice in which listening, delirium, and collective imagination disrupt the logic of diagnosis and reframe the terms of coexistence. Her pencil drawings—mostly large-scale—come across as extensions of shared narratives. They combine eroticism, mutation, and psychic fabulation with a permeable materiality in which the intricate line work hints at secretions. In *Lxs durmientes* [The Sleepers] (2024), bodies pile up in a living mass somewhere between wakefulness and collapse, between shelter and excess. In the background, a landscape suddenly appears, without transition, as though emerging from someone else’s dream.

*Lxs durmientes* [The Sleepers], 2024

Pencil on paper mounting on canvas and double-edged axe

Artist's collection

“Their dialogues are all allegorical.  
Mad preciousities, unknown science,  
baroque idioms of these Great Chaoses.  
Come from everywhere, they decenter  
the known. Vagrant and offended, they  
teach. What voices are debating there,  
announcing every possible language?”

# FRANK WALTER

Horsford Hill, Antigua and Barbuda, 1926-2009

Frank Walter was born in Antigua, a Caribbean island under British colonial rule until 1981. Having multiracial ancestry in a context in which miscegenation was a taboo, Walter became the first black man to work as a manager on the island's sugarcane plantations. He traveled to Europe to finish his education but, when confronted by structural racism, he drifted into a period of wandering marked by poverty and psychiatric institutionalization in major cities such as London, Paris, and Berlin. Upon his return to Antigua in 1961, he tried unsuccessfully to take a leading role in the revival of his homeland.

Over the following decades, he set in motion a wide-ranging cycle of study and production on his own, covering everything from art to science, including ecological sustainability and the history of Europe and its colonialism. He produced his extensive painting output on scrap materials and in small dimensions, such as Polaroid photo negative boxes. With few, decisive strokes of intense color, Walter consistently used landscape as his motif, combining environmental perception, mythical fabulation, analytical thinking, sensory expansion, and the sheltering of subjectivity.

*Untitled (View of Forked Black Tree with Water)*, u.d.

Oil on corrugated cardboard

Cleusa Garfinkel Collection, Brazil

*Seascape*, u.d.

Oil on photographic paper

Camilla e Eduardo Barella Collection, Brazil

*View of Tree with Dark Branches and Blue Foliage*, u.d.

Oil on corrugated cardboard

Alexandre Gabriel Collection, São Paulo, Brazil

*Self-Portrait with Warwick*, 1984

Oil on card stock

Private Collection, Brazil

*Untitled (View of Black Fence with Green Field and Red Sky)*, u.d.

Oil on card stock

Private Collection, Brazil

*Untitled (View of Hills between Two Tree Branches)*, u.d.

Oil on card stock

Private Collection, São Paulo, Brazil

*Untitled (Views of Trees with Green Fields)*, u.d.

Oil on single ply cardboard

Paulo Vieira Collection, Brazil

“[...] Who is prolonged by waiting / And  
all the hands in his head / And all splendors in  
his night / That the earth might be astonished ¶  
He accepts the noise of words / More  
identical than the dread of springs / More  
uniform than the flesh of plains / Torn into  
pieces filled with seed ¶ Its clarity is in the  
ocean / In the patience that is dragged / Toward  
where no eye may strain / By the flora of  
oriental islands ¶ That which cradles its song  
in your eyes / To reach the morning O intimate  
/ Yet unknown one, this is the wild heat / Of  
Chaos where the eye at least touches [...]”



# GABRIELA MORAWETZ

Rzeszow, Poland, 1952 - Paris, France, 2023

Gabriela Morawetz graduated from the Academy of Fine Arts in Krakow and subsequently moved to Caracas, Venezuela, where she lived from 1975 to 1983, later settling in Paris. Together with her partner, Pancho Quilici, she constantly moved between Venezuela, France, and Poland throughout her career. Until the 1990s, her paintings explored the clash between the image of the female body—based on her own—and natural landscapes ranging from deserts to forests. Colors and compositional elements in those artworks, with their marked pictorial intensity, push beyond the naturalistic conventions of representation. She underlines states of tension and reciprocity between person and environment, so that subjectivity ceases to be an exclusive feature of the human figure, and the body becomes suffused with landscape attributes.

In more recent decades, Morawetz expanded her practice to embrace sculpture, installation, printmaking, and photography applied to multiple surfaces. Nevertheless, the image of the female body still held sway at the core of her work, serving as a sign that incessantly forms and dissolves itself within the surrounding space.

# *Untitled, 1985*

Oil on canvas

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

# *Untitled, 2002*

Clay and iron

Courtesy of the artist

“All that remains is to occupy the wait, that is, to explore this landscape expanded by its uncertainty, where trees are flames ravaging the route; where bare bodies nevertheless reveal only their inclination toward the dark mirror: the earth with no bottom or reflection.”

# GENEVIÈVE GALLEGO

Saint-Martin, France, 1950. Lives and works in Saint-Martin, France

Geneviève Gallego grounds her artistic practice in the rugged Pyrenees topography, in a remote village she calls home. Sculpting since 1996, she works mainly with burnt wood such as juniper, oak, boxwood, prunus, heather, and chestnut. Her poetics connects to bodily expression, dance gestures, and living force of words, and she devotes herself to rhythmic forms reacting to the wood's veins and knots, shaping lively curves and volumes that sway between suggesting female bodies and rough topographies.

Gallego was close to Édouard and Sylvie Glissant for over 30 years, having started sculpting in their company. In her words: "Édouard wrote somewhere that in the quivering of the branches he heard the words. I can say that I hear the quivering of Édouard's words, and I use them to carve the wood." Chiseled shortly after a telephone conversation with Glissant as he was planning the Musée Martiniquais des Arts des Amériques, *Géographies du Chaos-Monde* [Geographies of the Chaos-World] (2010) is a direct and intentional response to the fluid nature of his thoughts, while also embodying—with quivering lines and twists and turns—a visceral reaction to the pain of her ailing friend.

*Géographies du Chaos-Monde*  
[Geographies of the Chaos-World], 2010

Relief on red-dyed charred wood

Private Collection

Collection Musée Martiniquais des Arts des Amériques (M2A2), France

“Chaos is not devoid of norms, but these neither constitute a goal nor govern a method there. *Chaos-Monde* is neither fusion nor confusion: it acknowledges neither the uniform blend—a ravenous integration—nor muddled nothingness. Chaos is not ’chaotic.’”

# GERARDO CHÁVEZ

Trujillo, Peru, 1937-2025

Having studied at the Escuela Nacional Superior Autónoma de Bellas Artes in Lima, Gerardo Chávez moved to Europe in 1960, just in time to evade the encroaching embrace of geometric abstraction across his homeland. An admirer of the Renaissance legacy, he settled in Italy and, in 1962, moved to Paris at the suggestion of Roberto Matta, with whom he held a continuous dialogue, as well as with Wifredo Lam and other Latin American artists of his generation. Such context reinforced his adherence to figurative painting with fantastic, dreamlike, absurd, or surreal tones—depending on the viewer's frame of reference.

Chávez returned to Peru in 1968, on the eve of the rise of the dictatorial regime. Despite this return, his base remained in Paris throughout the 1970s and until the mid-1980s, even as he traveled frequently and gained increasing international recognition. During this period, he managed to keep up his production without long breaks, focusing on groups of humanoid figures engaged in all sorts of activities (from sex to playful games, from rituals to processions) against dark backgrounds that border on monochrome. In his work *Untitled* (1978), figures with spears proliferate in a composition whose spiral movement suggests a battle. The brushstrokes, revealing the color of the wood beneath, lend dynamism to the arms, legs, and weapons that seem to have just subdued a gigantic body.

*Untitled*, 1978

Oil on wood

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe



“The magical leap of the Inca warrior, the spear of the Greek hoplite, the peaceful eye of the agouti, the entangled figures of moon-faced bulls and benevolent gnomes: this world is suspended in a plasma where no body falls, each one balanced at a primal speed, locked in an ancestral embrace, in a battle of budding organs. Recollections of our future lives.”

# HAMEDINE KANE

Ksar, Mauritania, 1983. Lives and works between Brussels, Belgium; Paris, France; and Dakar, Senegal

The artistic practice of Senegalese-Mauritanian artist and filmmaker Hamedine Kane draws on the experience of exile and nomadism to explore the legacies of African independence and the links between literature, politics, and resistance. In this exhibition, Kane showcases twelve prints and one video from the series *Salesman of Revolt*, inspired by the routine of young peddlers selling books in Dakar's markets and streets. Produced with Indian artist Tejswini Narayan Sonawane, these prints are based on the covers of important works of African diasporic literature, such as *Between the World and Me* by Ta-Nehisi Coates, and *C'est le soleil qui m'a brûlée* [*The Sun Hath Looked Upon Me*] by Calixthe Beyala.

The video documents a performance by Kane on the streets of Mumbai, where he replicates the gesture of carrying stacks of books on his head, displacing and re-inscribing those stories onto another territory. As a commissioned work, the artist also presents stitched fabrics, articulating words, symbols and lines inspired by authors such as Édouard Glissant. These fragments compose a poetic cartography of knowledge in transit, somewhere between writing, exile, and imagination.

*Alerte sous les tropiques*  
[Alert in the Tropics], 2025

Graphite, acrylic, oil pastel and embroideries  
on loincloth mounted on frame

Courtesy of Selebe Yoon, Dakar

Commissioned work for the exhibition

*Le Nil bleu-Diamant*  
[Blue-Diamond Nile], 2025

Graphite, acrylic, oil pastel and embroideries  
on loincloth mounted on frame

Courtesy of Selebe Yoon, Dakar

Commissioned work for the exhibition

*Salesman of Revolt*, in collaboration with Tejswini  
Sonawane, 2018-ongoing

Woodcuts

Ronan Grossiat collection, France

*Salesman of Revolt*, 2018-2025

Installation and video, color and sound, 8'57"

Courtesy of Selebe Yoon, Dakar

“Understand heat time / Rock heat  
/ wedded sorrow / vaporous cry /  
vowel by vowel / made concrete.”

Édouard Glissant, “Yokes,” *The Collected Poems of Édouard Glissant*. Edited by Jeff Humphries. Translated by Jeff Humphries and Melissa Manolas. Minneapolis: University of Minnesota Press, 2005, p. 167.

# IRVING PETLIN

Chicago, USA, 1934 – Martha's Vineyard, USA, 2018

Irving Petlin's work explores landscape as a space of memory, displacement, and historical reverberations. Born in Chicago to Polish Jewish immigrants, he studied at the Art Institute and the Yale School of Art before moving to Paris at the end of the 1950s. There he became associated with artists and intellectuals engaged against the Algerian War, and began experimenting with pastel—a technique that would soon become pivotal in his practice because of its intense and porous chromatic quality, enabling him to combine precision and organicity.

Petlin, between Paris and New York, compiled a body of work steeped in the 20th-century history: wars, exiles, protests, and ghosts permeate his work, where figure and atmosphere merge into what Glissant called the “inner distance.” His landscapes are rarely depicted in any literal form: they come across rather as blended masses of saturated colors, from which bodies (human or otherwise) emerge to be dissolved in the atmosphere. He viewed landscapes as surfaces of inscription—not of what can be seen or explained, but of wraiths and fantasies.

*Untitled*, 1990

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“Petlin’s painting begins in the ‘*inner distance*’: in that most remote dwelling, where the movement of our monsters seduces and bewilders us. [...] In Petlin’s early canvases, we saw man detach himself from the mud, sprout from the earth—not as a solitary tree nor as a resurrected dead—but as the force that, without faltering, is born of his own effort.”

# JEAN-CLAUDE GAROUTE (Tiga)

Jérémie, Haiti, 1935 - Miami, USA, 2006

Jean-Claude Garoute, better known as Tiga, was one of the most influential figures in the 20th-century Haitian art. A visual artist, ceramist, poet, and educator, he founded the Poto Mitan cultural center in Port-au-Prince in 1968, as well as the Saint Soleil school and the Kaytiga center in the 1970s. Committed to art rooted in voodoo teachings and ancestral Haitian practices, and rejecting the separation between high art and popular expression, Tiga conceived and promoted the *rotation artistique* [artistic rotation], a pedagogical and philosophical method that shifts artistic creation from the sphere of individual talent to a process of inner listening, experimentation, and circulation between different media such as painting, sculpture, dance, writing, and music. Rotation implies precisely this continuous passage between media and languages as a way of liberating the gesture from technical impositions.

Tiga's works often evoke hybrid and mutating forms: human figures entangled with natural and spiritual forces. His undulating lines resemble songs or visual prayers; his spiraling, gestural strokes give shape to a living mythology in which landscape, spirit, and matter seem to become intertwined.



# Untitled, 1994

Acrylic on canvas

Private collection

Collection Musée Martiniquais des Arts des Amériques (M2A2), France

“He has been made in order to  
tell the truth about his land.”

# JOSÉ GAMARRA

Tacuarembó, Uruguay, 1934. Lives and works in Paris,  
France

Before settling in France—where he formed close ties with Édouard Glissant at the Galerie du Dragon—José Gamarra lived in Rio de Janeiro and São Paulo in the early 1960s, an important stage in his formative years. After moving to Paris in 1963, Gamarra experimented with reconciling the nimble language of New Figuration and imaginary depictions of jungles, thus combining elements of the Brazilian landscape with critical references to traits shared across Latin American countries, ranging from the colonial legacy to the burgeoning state violence in the region.

Blending reality, symbolism, myth, and history, Gamarra's landscapes became progressively more detailed, often emulating the repertoire of European genre painting. *L'inaccessible...* [The Inaccessible...] (1986/1987) renders with meticulous skill a humid, dark tropical environment populated throughout with allegorical figures hinting at both the Amerindian ancestral presence and US imperialism. And the work on paper *Untitled* (1986) revolves around a prowling panther in one of the artist's rare night scenes.

*L'inaccessible...* [The inaccessible...], 1986-1987

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

*Untitled*, 1986

Watercolor and ink on paper

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“This South American space-time capsule is so living, so organic we cannot distinguish that which was from that which is or will be, or the forest from the plantation, the blood of the beast from the blood of the land, the spurt of water from the cascade of oil, the primeval bird from the helicopter.”

# JULIEN CREUZET

Le Blanc-Mesnil, France, 1986. Lives and works in  
Montreuil, France

Julien Creuzet's work combines with no hierarchy poetry, moving images, installation, sculpture, sound, and choreography. Raised in Martinique, Creuzet constantly evokes his experience with the Caribbean landscape and culture, as well as the ideas of authors such as Aimé Césaire and Édouard Glissant. As the first artist-in-residence with the Édouard Glissant Art Fund, hosted at the Martinican poet's home, Creuzet developed his own form of "archipelagic thinking," connecting geographies, times, and affections scattered throughout African diasporic history.

In this exhibition, the artist presents a Corten steel sculpture related to the history of the Tietê and Pinheiros rivers in São Paulo, Brazil. The work is part of a larger series he produced for the exhibition *Águas subterrâneas: narrativas de confluência* [Underground Waters: Narratives in Confluence], held in partnership with Frac Poitou-Charentes in connection with the France-Brazil 2025 Season. By visually bridging those distant landscapes, this artwork examines how memory, violence, and time shape and silence the materials that make up the world.

*A quiromancia das águas desejadas (São Paulo), disco de corte diamantado multiuso. Silhueta de Corumbataia liliai, uma espécie de bagre blindado endêmico da bacia do alto rio Paraná. Mosquito Culex Phenacomya lactator. Vista microscópica de um verme parasita do gênero filarial Wuchereria bancrofti, responsável pela filariose linfática bancroftiana, transmitida por mosquitos no Brasil. Silhuetas de uma espécie de lentilha d'água, Lemna minor, encontrada em riachos brasileiros saturados de nitrato. Letra da canção popular de Emilinha Borba, “A água lava tudo”, de 1955. Representação esquemática de parte do sistema linfático humano, no pescoço. Provérbio brasileiro*  
[The chiromancy of the desired waters (São Paulo), multipurpose diamond cutting disc. Silhouette of Corumbataia liliai, a species of armored catfish endemic to the Upper Paraná River basin. Culex Phenacomya lactator mosquito. Microscopic view of a parasitic worm from the filarial genus Wuchereria bancrofti, responsible for Bancroftian lymphatic filariasis, transmitted by mosquitoes in Brazil. Silhouettes of a species of duckweed, Lemna minor, found in Brazilian nitrate-saturated streams. Lyrics from the popular 1955 song by Emilinha Borba, “A água lava tudo” (Water washes everything). Schematic representation of part of the human lymphatic system, in the neck. Brazilian proverb],  
2025

Cut-out Corten steel

“Far away the country rang out. In the  
plowed clearing / Between the high folds of  
inscrutable trees / This noise, beaten bronze  
fell in grass / We were two, people of night  
and people of clearing / First country /  
That we did not know was first / Any more  
than the wandering sheep knows the river /  
That tears him with a water like thorns”

Édouard Glissant, “The Country of Before,” *The Collected Poems of Édouard Glissant*. Edited by Jeff Humphries.  
Translated by Jeff Humphries and Melissa Manolas.  
Minneapolis: University of Minnesota Press, 2005, p. 185.



# KELLY SINNAPAH MARY

Saint-François, Guadeloupe, 1981. Lives and works in Le Gosier, Guadeloupe

Kelly Sinnapah Mary's work spans the historical and ecological layers of the Caribbean. A descendant of Indian workers brought to the island by the French government between 1854 and 1889 to replace enslaved labor, her artistic practice combines African, Asian, Amerindian, and European heritages. In sculptures, tapestries and, above all, paintings, she fancies characters and scenes with echoes to family memories, literary references, and diasporic histories, always with the Caribbean landscape, its forests and mangroves, as her ambience and character.

Sinnapah Mary's choice of colors and the movement of her brushstrokes turn density and temperature into features shared by the environments and protagonists of her works. Through such alignment between people and territories, she conveys playful and domestic references imbricated with issues pertaining to colonialism, forced miscegenation, and displacement. In the series *The Book of Violette* (2025), Mary devises a character inspired by her grandmother, who crosses the canvas in constant metamorphosis—as a girl, an elderly woman, an animal, a deity.

# *The Book of Violette: The Raft, 2025*

Acrylic on canvas

© Kelly Sinnapah Mary, 2025. Courtesy the artist and James Cohan, New York  
Commissioned work for the exhibition

“A landscape. What is that, to man? The deliberate series of an always fugitive rapport. The place, stolen off at last, whose formula trembles. [...] What is a country if not the rooted necessity of the relation to the world? [...] Every poetics *of our day* signals its landscape.”

# M. EMILE

An important Caribbean artistic expression, Haitian folk painting emerged in the 1940s around the Centre d'Art in Port-au-Prince, from which countless artists set out to render depictions of various aspects of daily life in their communities. They depicted celebrations, customs, landscapes, and rituals on the same canvas, intertwining nature, spirituality, everyday life, and politics.

The painting credited to M. Emile—a familiar name in several collections of Haitian folk art—condenses that universe into a complex composition. The artist treats the earth, the trees, and the bodies with the same formal density, dissolving hierarchies between figure and background. The group of people is immersed in the lush environment, which is not only a backdrop but also an agent: a sacred Mapou tree seems to have been uprooted by a storm, triggering multiple actions cascading into a ritual associated with Haitian voodoo. More than a mere description of a social custom, the work blends the visible and the invisible by representing a spiritual, dynamic, and shared landscape.

*Untitled*, u.d.

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“The painted symbol coexists with the oral sign. It is the tightly woven texture of oral expression that is introduced into (and the key to) Haitian painting. The Creole language in Haiti does not suffer the repercussions of the radical ambiguities created by writing, because of an early confrontation with writing and the creation of a dense cultural ‘hinterland.’ Haitian Creole is practically insulated from *transformation*. The painted symbol is its refuge.”

# MANTHIA DIAWARA

Bamako, Mali, 1953. Lives and works in New York, USA;  
Abu Dhabi, United Arab Emirates; and Yene, Senegal

Manthia Diawara was born in Mali, studied in French Guinea and France, moved to the United States, and now lives between New York, Abu Dhabi, and Yene. His journey provided him with a complex and moving perspective on African and African diasporic thought. A critic and professor, writer and filmmaker, Diawara devotes part of his work to documenting and discussing the contributions of thinkers such as Wole Soyinka, Angela Davis, David Hammons, and especially Édouard Glissant, with whom he established a strong bond of friendship that resonates in his ongoing reflections.

*A Letter from Yene* (2022) is a letter in film form, pieced together from encounters in the Senegalese village where Diawara lives part of the year. As global economic dynamics reshape the region's coastline in the name of purported progress, traditional fishing practices come under strain, and men and women must resort to impoverished survival tactics that risk aggravating the local ecological imbalance. The film takes a close look at the workers, overcoming linguistic and cultural differences to discuss the imbrication of histories and responsibilities in a shared and vulnerable ecosystem. Diawara does not hold back: as both narrator and local resident, he embraces the twists and turns, the silences and the subtle gestures, immersing himself in the contradictions of the landscape he inhabits.

# *A Letter from Yene, 2022*

Video, color, sound, 50'

Commissioned by Serpentine, MUBI and PCAI Polygreen Culture & Art Initiative, as part of Serpentine's Back to Earth project



“The world trembles, becomes creolized, that is to say, it multiplies, blending its forests and seas, its deserts and ice floes, all of which are threatened, changing and exchanging its customs and cultures and what it had just yesterday called its identities, most of which have now been decimated. Archipelagic thought trembles with this tremor, unsettled by these geological crises, pierced by these human earthquakes, yet it finds rest alongside rivers that are finally calming and moons that languidly linger.”

# MÉLINDA FOURN

Paris, France, 1995. Lives and works between Dakar,  
Senegal and Kumasi, Ghana

Mélinda Fourn is a French-Beninese artist whose practice is grounded in direct contact with West African technical skills such as goldsmithing, weaving, ceramics, and metalwork. Having grown up in France and studied at the École des Beaux-Arts in Paris, she moved to Ghana after an exchange program at the Kwame Nkrumah University of Science and Technology in Kumasi, settling between Dakar and Accra. Her research involves learning from master craftsmen resisting the erosion of traditional crafts.

By reshaping everyday objects into new scales and arrangements, Fourn explores the symbolic dimension of craftsmanship. Her works offer a broader interpretation of landscape: not as a backdrop, but as a surface for inscription. Her installation for the exhibition comprises multiple pieces assembled from scrap metal discarded by metalworking shops in Dakar. The symmetrical arrangements of the fragments refer to the composition of ornaments, while their flat character and their contrast with the wall make them akin to graphic signs of an indecipherable script, somewhere between ideogram and Adinkra. Technical skill and language merge: both depend on transmission, on memory, and on the body.

*Dis seulement un mot...*  
[Say Only One Word...], 2024

Iron

Courtesy of Selebe Yoon, Dakar

“An act of survival. In the silent universe of the Plantation, oral expression, the only form possible for the slaves, was discontinuously organized. As tales, proverbs, sayings, songs appeared-as much in the Creole-speaking world as elsewhere-they bore the stamp of this discontinuity. [...] As if these texts were striving for disguise beneath the symbol, working to say without saying. This is what I have referred to elsewhere as detour [...].”

# MELVIN EDWARDS

Houston, USA, 1937. Lives and works between New York, USA; and Dakar, Senegal

Melvin Edwards roots his work in the struggle for civil rights in the United States, reflecting tensions between abstract art, historical violence, and black resistance. Since the 1960s, the artist has explored metal welding—chains, tools, nails, hooks—as a sculptural language with the power to condense conflict and memory. His best-known series, *Lynch Fragments* (1963–ongoing), spans several decades and different contexts: originally created in reaction to racial brutality in the US, it has expanded to comment on wars, paying tribute to historical figures and investigating African ancestry. Both the materials used—such as hammers and chisels forged into dense compositions—and the titles of his artworks bring to mind exhausting physical labor and violence done to black bodies.

While rubbing shoulders with Édouard Glissant, Edwards saw similarities between his artistic approach and the ideas of the Martinican philosopher. The notion of tremor, central to Glissant’s philosophy, is present in the artist’s works as a restrained energy, a vibration between sign and silence. Moreover, his works embody something that greatly interested the poet: the ability to use cries, poetry, and discourse to transform signs usually associated exclusively with trauma.

# *Chains Variations in Color, 1974*

Watercolor on paper

Ricardo Ortiz Kugelmas Collection, Brazil

# *Labor (Then and Now), from the Lynch Fragments series, 1986*

Steel

Ricardo Ortiz Kugelmas Collection, Brazil

# *Awake Dreams in New York, 2001*

Assemblage

Collection of the Associação Museu Afro Brasil

# *Untitled, 1970*

Bronze

Collection Museu de Arte Negra Ipeafro

“First the slave trade: being snatched away from our original matrix. The journey that has fixed in us the unceasing tug of Africa against which we must paradoxically struggle today in order to take root in our rightful land. The motherland is also for us the inaccessible land.”

# MINIA BIABIANY

Basse-Terre, Guadeloupe, 1988. Lives and works in Saint-Claude, Guadeloupe

Minia Biabiany grew up in the shadow of the volcano La Soufrière, in a family with strong interest for the creole garden and the perpetuation of its associated healing knowledges. Her body of work explores the imbrications between bodies, language, and land by questioning the relation with personal stories or landmarks that can help redetermine human and more-than-human narratives within a colonial context. The hanging pieces of burnt wood and banana fiber braids featured in the exhibition were originally part of the show *the sky with root-eyed* (2025), in which the artist matched those materials with pieces of ceramic and water to give shape to a made-up constellation of a frog drawn from existing stars of a night sky of Guadeloupe; the frog chanting pulses at the beginning and end of each day in all the archipelago.

The cuts on the pendants' burnt wood pieces resemble distinctive silhouettes of the volcano, animals, and medicinal plants from the Guadeloupe territory all connected with cyclical rythms, often used as time references from the past and the present. The banana flower, in particular, is fraught with multiple tensions: it evokes uses of its healing properties for the uterus and Biabiany's research on her lineage, while revealing the contamination caused by the pesticide chlordecone, widely used on banana plantations until the mid-1990s, with lingering impacts on soil, water, and bodies.



*Constellations en formation dans mon ciel, atoumo*  
[Constellations forming in my sky, atoumo], 2025

Sculptures in charred wood, linen cord

Courtesy of the artist and Galerie Imane Farès, France

*Cycle d'écoute de la terre vers le ciel*  
[Listening cycle from the earth to the sky], 2025

Sculptures in charred wood, linen cord

Courtesy of the artist and Galerie Imane Farès, France

*Flè a poyó, début de généalogies maternelles*  
[flè a poyó, beginning of maternal genealogies], 2025

Sculptures in charred wood, linen cord

Courtesy of the artist and Galerie Imane Farès, France

“I have already said that this landscape is more powerful in our literature than the physical size of countries would lead us to believe. The fact is that it is not saturated with a single History but effervescent with intermingled histories, spread around, rushing to fuse without destroying or reducing each other.”

# NOLAN OSWALD DENNIS

Lusaka, Zambia, 1988. Lives and works in Johannesburg,  
South Africa

Nolan Oswald Dennis pursues a practice aimed at unsettling the systems that sustain the colonial world order: its organization of space, time, knowledge, and matter. Through installations, diagrams, and videos, their work investigates the invisible forms of control that shape the limits of political imagination.

In *recurse 4 a late planet* (2024–ongoing), Dennis develops a mural-diagram based on tracking potentially dangerous asteroids orbiting Earth, alongside tracing a history of stone-throwing in protest actions. Together, these cosmic political phenomena provide a social history of rocks as archives of catastrophe, displacement, and reinvention. Between cosmology, geology, and mapping technologies, the artwork explores the forces that sustain the world as we know it—and those that have the potential to unravel it. Dennis’s diagrams operate as speculative tools geared toward envisioning forms of life outside dominant models: subterranean, cosmic, deviant. In these diagrams, the combination of information and insights gathered from a variety of contexts is just as important as their distribution in graphic space and their mode of presentation. Research, storytelling, criticism, and visibility come together to set the stage for a reflection on rocks as allegories for justice.

*recurse 4 a late planet*, 2024-ongoing

Installation

Courtesy of the artist

Commissioned work for the exhibition

“To write is to say: the world.”

# ÖYVIND FAHLSTRÖM

São Paulo, Brazil, 1928 – Stockholm, Sweden, 1976

The only child of a Swedish mother and a Norwegian father, Öyvind Fahlström was born in São Paulo and traveled to Sweden in 1938 to visit his family. Due to the outbreak of the Second World War, he was prevented from returning to Brazil and remained in Europe. He pursued his studies in Stockholm, where he wrote a pioneering defense of concrete poetry: the manifesto *Hätila ragulpr på fåtskliaben* (1953)—a title borrowed from the Swedish translation of A.A. Milne’s *Winnie the Pooh*, in a scene where the character Owl struggles to say “Happy Birthday.” The text was published in February 1954 in the magazine *Odyse*.

Inspired by Pierre Schaeffer’s *musique concrète*, Fahlström proposed an approach in which language was treated as sonic, graphic, and visual material, breaking with semantic linearity and expanding the expressive potential of vernacular speech. Around the same time, while living in Rome, he began work on *Opera*, his first major visual piece. He continued to write cultural criticism for Stockholm daily newspapers and to produce both concrete poetry and theater works.

In the 1960s, after relocating to New York, Fahlström transposed these principles to the visual field with his so-called “variable works”: compositions made of movable elements that could be rearranged by viewers. During this period, he also deepened his engagement with comic books and the language of mass media.

His work includes paintings, drawings, prints, poems, happenings, installations, and films. Alternately associated with Dadaism, New Figuration, or Conceptualism, Fahlström does not fit into categories. In the 1970s, he produced some of his most recognized pieces: diagrammatic compositions of words and signs, visual and poetic systems in which language, image, and landscape drift apart, as a means of contemplating the world in its instability.

*Notes 7 (“Gook” masks), 1971*

Etching, gouache, ink, and dip pen

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“Even from the point of view of identity, the scope of the poem results from the search, wandering and often anxious, of conjunctions of forms and structures that allow an idea of the world, expressed in the poem’s own place, to meet (or not) other ideas of the world.”



# PANCHO QUILICI

Caracas, Venezuela, 1954. Lives and works in Paris,  
France

Living in Paris since the early 1980s, Pancho Quilici also remained active in Venezuela, frequently exhibiting at the Galería Minotauro in Caracas, managed by Cecília Ayala, who also ran the Galerie du Dragon in Paris, starting in 1986. Traveling back and forth, he built up a wide network of connections, side by side with his partner, Polish artist, Gabriela Morawetz.

Breaking away from the Venezuelan kinetic-constructivist canon, Quilici based his practice on drawing and on his keen interest in archaeology, topography, architecture, and topology. Landscapes, colonial buildings, Mesoamerican ruins, and invented spaces all converge in works like his collage on paper *Untitled* (1985), featured on the cover of the folio edition of Glissant's novel *Tout-Monde* [Whole-World]. In *Passagem ao centro 2* [Passage to the Center 2] (2000), lines drawn with precision intersect upon a base of fluid emulsions applied somewhat randomly. Quilici's images seem to emerge from a conception of time and space that defies ideas of chronological linearity and territorial division. In Glissant's words, they can be simultaneously perceived as "the boundless memory of the world and the sharp transparency of a new dawn."

## *Untitled*, 1985

Collage, gouache, acrylic, graphite, colored pencil, ink, and scraping on paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

## *Passage au centre 2* [Passage to the Center 2], 2000

Mixed media and metallic construction on canvas and plywood

Courtesy of the artist

“What Pancho Quilici reveals here is that the destroyed city is still a forest, that it signifies, on the same level as earth or bark, our shared eternity. This relationship of rediscovered unity, above and beyond the dizzying expanse of space, is what sustains us.”

# PAUL MAYER

Forbach, France, 1922 - Amiens, France, 1998

Paul Mayer was a poet, linguist, and artist born in Alsace, a region disputed between France and Germany during the Second World War. Drafted into the German army, he endured years of combat and forced displacement until he deliberately surrendered to the Red Army in 1945, and was taken to a labor camp in East Prussia.

After the war, he resumed his studies, moved to Paris, and got involved in the art scene at the Galerie du Dragon, where he met Édouard Glissant. He started painting between 1969 and 1970, and between 1973 and 1974 put out his first poetry-paintings. In these works, Mayer merges paint and words: cut-out poems are applied to surfaces stained by drips and spills of paint. In some pieces, the paper is burned, turning combustion into a poetic and political gesture. These procedures—collage, cutting, the use of language as visual material, and paper burning—place Mayer as the heir to an array of different artistic and linguistic traditions of the early 20th-century and post-war Europe, such as Dadaism, Surrealism, Lettrism, and Situationism.

*Untitled*, u.d.

Burned wallpaper and glass

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“The trace is not an unfinished path  
where one stumbles helplessly, nor  
an alley closed on itself, bordering a  
territory. The trace goes into the land,  
which will never again be a territory.”

Édouard Glissant, *Treatise on the Whole-World*.  
Translated by Celia Britton. Liverpool: Liverpool  
University Press, 2020, p. 10, italics in the  
original; presented here in roman by the publisher..

# PEDRO FRANÇA

Rio de Janeiro, Brazil, 1984. Lives and works in  
São Paulo, Brazil

Over the past thirteen years, the common thread running through Pedro França's artwork has been his interest in allegorical depictions of contemporary society. The images and scenes he creates convey an open narrative meaning, alluding not exclusively to a single fact or episode, but combining and shifting suggestive elements, many of which are drawn from a variety of iconographies from art history and beyond. In his work, there is no single story being told, but rather a bundle of reminiscences and associations that the artist offers to audiences so that they may match their desires, experiences, fears, and traumas.

Resisting the demand for efficiency and clarity, França stands on the side of ambivalence and ambiguity. He has recently committed to crafting landscapes permeated by a sense of absurdity, with environmental elements, figures, and beings gathered in situations of neglect—a kind of desert of expectations. The repetition of scenes and figures across countless drawings, paintings, and frescoes turns them into images at least as pervasive as dreams and prophecies that awaken unconscious fears and desires.

# *Nestante, 2025*

Fresco

Artist's collection

Commissioned work for the exhibition



“Everything bursts open, everything sounds and blows in the wind. Everything loses its way and goes down, only to rise again to this wind. It is nothing but assault, vertigo and, drifting, this time. Fields and hill and ravine, mountains and bays! A person who outdoes you in grand passion: a landscape. An imprisoned spring, a muddy delta. And then the cry and the word, in the moment and in duration. Everything to me is seasons and rhythms, that I push towards the single Season.”

# POL TABURET

Paris, France, 1997. Lives and works in Paris, France

Pol Taburet works with painting and sculpture, creating hybrid and spectral figures that seem to emerge like revenants. His family roots in Guadeloupe—his grandmother was born on the island—influence his work, permeated by personal and collective mythologies, African diasporic religions such as Quimbois and Voodoo, trap culture, and European painterly tradition. The creatures and scenes he creates—full of traces of dreams, delirium, and ritual—appear to spring from another plane: incandescent eyes, gleaming teeth, bodies in transit between the visible and the shapeless.

Taburet alternates between acrylic paint for airbrushing, resin-based paint, and oil stick to construct dense and unsettling surfaces. His figures are not illustrative: they arise, impose themselves, and contaminate the space. They are born of nocturnal environments—bedrooms, clubs, stages—but also seem to condense something of the landscapes from which they emerge: dense vegetation, heavy atmospheres, silences pierced by invisible presences. The artwork on display in the exhibition, produced in Brazil, reflects on Taburet's journeys through multiple territories around the Atlantic, bringing to light their points of convergence and transformation.

*Bass Mass, 2025*

Acrylic, alcohol-based paint, and oil pastel on canvas

Artist's collection

Commissioned work for the exhibition

“Glowing fires scarcely sparked by  
dizziness. Rainshower motionless.  
Dwindling echoes. A tree trunk slivers  
against the rim of the sun, stubbornness,  
stiff but melting. Call the keepers of  
silence with their feet in the river. Call the  
river that used to spill over the rocks.”

# RAPHAËL BARONTINI

Paris, France, 1984. Lives and works in Paris, France

Raphaël Barontini evokes, through painting, collage, sewing, digital prints, and silkscreen prints on textile elements potential narratives of the African and Caribbean diaspora. His practice—spanning performances as well—threads together colonial archives, popular imagination, and contemporary techniques onto portraits that challenge hegemonic forms of representation and scramble symbols of power, sovereignty, and vitality hailing from myriad origins and temporalities.

In *La clairière du Bois-Caïman* [The Clearing of Bois-Caïman] (2024), the artist draws on the ceremony held in 1791 in the site of Bois-Caïman, in the north of Saint-Domingue, where spiritual leaders such as Dutty Boukman and Cécile Fatiman led a voodoo ritual that preceded and fueled the mass uprising against the French slave system, a turning point for the Haitian Revolution. In this monumental piece, Barontini mixes dyed and embroidered fabrics, screen-printed images, and heraldic displays to create a landscape-territory of symbolic insurrection. His treatment of the material, the intensity of colors, and the mix of symbols conjure up memory and storytelling as meaningful forms of resistance.

*La clairière du Bois-Caïman*  
[The Clearing of Bois-Caïman], 2025

Silkscreen and digital print on fabric, dyed cotton

Courtesy of Raphaël Barontini and Mariane Ibrahim (Chicago, Paris, Mexico City)

“The story has no clear projection of start, development, or ending. The story projects itself onto beginnings, as much as it projects itself onto endings, but has no logical or metaphysical continuity from start to finish. The story is the origin of Caribbean literary expression.”

# RAYANA RAYO

Recife, Brazil, 1989. Lives and works in Recife, Brazil

Rayana Rayo's work is steeped in her experience of the climate and the tides, of the mangroves, sandbanks, and islands of her native city of Recife. Her paintings, with thick brushstrokes and colors fine-tuned in their tonal balance, are evocative of humid atmospheres and rounded topographies inhabited by hybrid elements—between plant, animal, and dreamlike beings. Instead of conveying linear narratives, she favors fabulating links between bodies, fragments, and affective atmospheres. Likewise, she doesn't handle the landscape through perspective or description, but rather by bringing all the elements within the composition out of the same material as the painting, thus harnessing their synesthetic properties (their ability to evoke heat and smell, silence and desire, wind and solitude).

For this exhibition, Rayo presents a large-scale commissioned painting; she is also part of a research and residency project at Édouard Glissant's Maison du Diamant, in Martinique, and at the African Art Collection of the Oscar Niemeyer Museum in Curitiba.



*Um dia crível* [A believable day], 2025

Oil on canvas

Courtesy of the artist and Galeria Marco Zero, Recife  
Commissioned work for the exhibition

*Untitled*, from the series *Nous avons rendez-vous où les océans se rencontrent* [We Have a Meeting Where the Oceans Meet], 2025

Graphite on paper

Courtesy of the artist and Galeria Marco Zero, Recife

“To know what within your eyes cradles /  
A bay of sky a bird / The sea, a devolved  
caress / The sun returned here /  
Beauty of space or hostage / Of  
tentacular future / Every word is lost  
therefore / In the silence of Waters”

Édouard Glissant, “A Field of Islands,” *The Collected Poems of Édouard Glissant*. Edited by Jeff Humphries. Translated by Jeff Humphries with Melissa Manolas. Minneapolis: University of Minnesota Press, 2005, p. 37.

# REBECA CARAPIÁ

Salvador, Brazil, 1988. Lives and works in São Paulo,  
Brazil

Rebeca Carapiá's artistic practice encompasses sculpture, installation, printmaking, drawing, and text. Her works foster friction between language, body, and territory, cutting across debates on memory, environmental racism, ancestral technologies, gender dissidence, and economies of precariousness. By bending, cutting, and warping metals such as copper and iron she crafts a kind of calligraphy connected to the peripheral landscapes of Salvador—zones of intersection, erasure, and resistance, which anchor her artwork. Words, often her starting point, are folded, scratched, and distorted until they become a sculptural presence in space, forming a kind of landscape-writing, or writing-landscape.

In this exhibition, Carapiá showcases pieces she developed during an art residency in São Paulo in 2022. The drawings, created on paper, echo the same gestures she performs on metal, but on a different scale and facing another kind of resistance. Between lines, stains, and cuts, the artist sketches a geography of the body in transit, pierced by layers of São Paulo landscape and memories of life in Salvador.

*Dois meses de permanência* [Two-month stay], 2022

Ink on paper

Courtesy of the artist

“Thus, that which protects the  
Diverse we call opacity.”

# ROBERTO MATTA

Santiago, Chile, 1911 – Civitavecchia, Italy, 2002

Roberto Matta's path is defined by displacement, a constant wandering that led him to declare himself a "resident of the world." His architecture studies in Santiago helped him land a job at Le Corbusier's office in Paris, granting him the opportunity to travel to many European countries in the 1930s. In 1937, he witnessed Picasso's *Guernica* taking shape and, in the same year, met André Breton, who encouraged him to publish the article "Mathématique sensible, architecture du temps" [Sensitive Mathematics—Architecture of Time] (published in *Minotaure*, 1938), which marked the beginning of his journey into Surrealism. Matta developed a unique approach to spontaneity, automatism, and the unconscious, broadening the scope of surrealist painting by addressing the pictorial space as an emotional field. His paintings, described by Glissant as "extravagant eruptions," are more spatial than narrative, enacting the visual projection of interior, affective, and multidimensional landscapes.

Matta and Glissant shared a deep and long-lasting dialogue. Their active engagement with the Galerie du Dragon is highlighted by the publication of *Terres Nouvelles* [New Lands] (1956), featuring an essay by the poet and an engraving by the artist. The painting *La Montagne pelée ne fume plus, elle fleurit* [The Pelée Mountain no longer smokes, it blooms] (1958), a reference to the mighty Martinican volcano, Mount Pelée, is a point of convergence for their worldviews, exploring the possibilities both of them saw for approaching landscape through the prism of affections (and vice versa). Glissant's trip to Egypt, recounted in *Journal d'un voyage sur le Nil* [Diary of a Journey on the Nile] (1988), was also undertaken in the company of the artist.

*La montagne pelée ne fume plus, elle fleurit* [The Pelée Mountain no longer smokes, it blooms], 1958

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

*Les témoins de l'impossible* [Witnesses of the Impossible], 1987

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“From this point on, the non-painter painter will tirelessly combine the universes he creates: the cosmic space, the fractured screens, the radiant characters, the proliferation of near-tropical fertility, the antithetical forces of desire and rejection. These combinations will in turn give rise to new discoveries, never becoming formally fixed or fully finished creations.”



# SERGE HÉLÉNON

Fort-de-France, Martinique, 1934. Lives and works in  
Nice, France

Serge Hélénon's work straddles painting, relief, and *assemblage* as an exercise in memory and displacement. He was educated in Martinique and France, and lived for more than two decades in Ivory Coast, where he and other Martinicans founded the École Nègro-Caraïbe (1970), a landmark in the alliances of the black diaspora. Hélénon developed a language that breaks with the exoticism of representation while challenging the convention of the flat pictorial surface. Working with scrap materials—wood, fabric, pigments—he crafts compositions in which color, relief, and remnant intertwine. His works operate as rags of history: they condense layers of time and fragments of worlds in collision.

In his stormy compositions, Hélénon gives visual form to the idea of *trace*: vestiges of lost origins that pave the way for the coexistence of times and cultures. Glissant wrote about them: “Then the remnants rise and soar [...]. What grows there is the encounter of differences, the force that breeds [...].” It is about the possibility of recomposing what the world tore apart in its storms and shipwrecks, as in the object *Bwa Mémoire* (2000), whose name in Kréyòl could be translated as “memory tree.”

## *Da serenissime*, 1995

Mixed media on wood

Private collection

Collection Musée Martiniquais des Arts des Amériques (M2A2), France

## *Bwa Mémoire* [Memory Tree], 2000

Mixed media and collage on an assemblage  
of stretched wood and nails

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“Shards, debris, ashes. What barely survives of reality when it has been reduced to the liminal or terminal stage of waste or residue. What lurks in forsaken places, oppressed countries, doomed architecture, decaying piles of wood and straw, the immobility of rust and old grease, which must nevertheless be transmuted into ancient novelties, into tremors coming from far away. [...] The seas come trembling before the works that lay here.”

# SHEILA HICKS

Nebraska, USA, 1934. Lives and works in Paris, France

Sheila Hicks's interest on textiles while studying painting at the Yale School of Art caught the attention of her professor, Josef Albers, who invited her to attend a research and teaching trip to Santiago, Chile, in 1957. She seized that opportunity, turning it into an extensive journey through South America, from Venezuela to Tierra del Fuego, visiting local artisans and researching textile techniques and ancestral cosmogonies. It was the start of a poetic research that continues to this day, in which the artist explores textile thread and fiber with special attention to their structural properties and in dialogue with the repertoire she came across in South American landscapes and communities.

With an output not welcomed in any of the fields of art or crafting, after living and working in Mexico since 1959, Hicks moved to Paris in 1964, where she joined Chilean artists and married Enrique Zañartu, establishing contact with immigrants fleeing Pinochet's dictatorship and with the scene at the Galerie du Dragon and Espacio Latinoamericano (where she held her first exhibition in Paris, in 1968). In *Bâtons de parole* [Talking Sticks] (2024-2025), Hicks connects traditions by weaving multicolored threads around objects that remind us of the right to speak given to those who hold them.

*Batôns de parole* [Talking sticks], 2024-ongoing

Synthetic fiber, cotton, and bamboo

Courtesy of the artist and Nara Roesler

“Is there a language of truth? A discourse? Certainly not, but rather one of those who claim it. Just as there is no language of the living. Yet nothing is alive that does not express itself. The expression of living beings constitutes their speech, whereas the expression of Truth may be its denial or its hidden silence. Nevertheless, if we distinguish between speech and language, we can see that there is no language for what could be Truth.”

# SYLVIE SÉMA GLISSANT

Lives and works in Paris, France

Both an artist and a clinical psychoanalyst, Sylvie Séma Glissant heads the Institut du Tout-Monde since its founding by Édouard Glissant in 2006. Her early career, in the late 1980s, was influenced by interactions with artists such as Roberto Matta and Augustin Cárdenas, and evolved in parallel with her meaningful dialogue with Glissant. That encounter yielded a rich legacy that includes several drawings combining the strokes and calligraphy of both artists, as well as the symbiotic writing of the book *La Terre magnétique: Les Errances de Rapa Nui, l'Île de Pâques* [The Magnetic Earth: The Wanderings of Rapa Nui, Easter Island] (2007).

In her paintings, drawings, and engravings, Sylvie Séma consistently favors dark tones, spread in expansive gestures, without sketches or contour lines. With the agile movements of her hand, she comes up with suggestions of landscapes: evocations of marks left on the landscape as testimonies of wanderings, migratory routes, diasporas, tides, earthquakes, and other flows, even those invisible to the naked eye. *Dismantling Boats of Disaster* (2023), one of her large-format prints, merges timelines through a combination of engraving and monotyping to convey the simultaneous destruction and reconstruction of a boat amid the restless rhythms of a stormy sea.

# *Dismantling Boats of Disaster*, 2023

Monotype on canvas

Courtesy collection agnès b., France

# *Untitled*, in collaboration with the musician Paul Brousseau (editing and piano), 2023

Soundscape, 16'11"

Private collection



“The wind is expansion and the sea is depth. One must combine both to understand the world.”

# TARIK KISWANSON

Halmstad, Sweden, 1986. Lives and works in Paris, France

Tarik Kiswanson is a visual artist and poet. Born into a Palestinian family that exiled in Jerusalem, by way of Tripoli and Amman, before settling in Halmstad, he now works and lives in Paris. His artistic practice—spanning sculpture, video, performance, and writing—examines how stories of loss, migration, and regeneration are entangled across multiple temporal and spatial dimensions, often through relationships that are invisible or not readily perceptible.

In this exhibition, Kiswanson presents three interrelated works that reflect on displacement, temporality, and the transmission of knowledge across generations. In *The Wait* (2025), a sculptural form—evocative of a seed, pod, or cocoon—rests precariously on the edge of a Móveis Cimo chair, a type of furniture used in the waiting areas of Brazilian immigration offices during the early 1950s. The pale, smooth surface of the object and its delicate balance evoke a suspended temporality, oscillating between anonymity and inscription, regeneration and erasure. In the video *The Reading Room* (2020), a young boy learning to read hesitantly stutters fragments from texts by Édouard Glissant, Gayatri Chakravorty Spivak, and Noam Chomsky—books drawn from the shelves of “The Edward W. Said Reading Room” at Columbia University. Similarly, in *I Tried as Hard as I Could* (2019), a child struggles to transcribe a poem in Arabic, contending with the linguistic estrangement produced by the migration of his Algerian grandparents to France. In both videos, the struggle for articulation becomes a place of converging loss, continuity, re-elaboration, and becoming—revealing the complexities of making meaning within a fractured, diasporic condition.

## *I Tried as Hard as I Could, 2019*

Video, color, sound

Courtesy of the artist and Carré d'Art - Musée d'art contemporain

## *The Wait (Cimo Furniture, 1953), 2025*

Resin, fiberglass, paint, and Brazilian rosewood

Commissioned work for the exhibition

## *The Reading Room, 2019*

Video, color, sound, 5'44"

Courtesy of the artist and Carré d'Art - Musée d'art contemporain

“Wandering enables us to moor ourselves  
to that drift that does not get lost.”

# TIAGO SANT'ANA

Santo Antônio de Jesus, Brazil, 1990. Lives and works in  
Salvador, Brazil

Tiago Sant'Ana's practice makes use of multiple languages—drawing, painting, video, embroidery, sculpture, writing—to articulate a poetics of African diasporic memory rooted in dignity and care. The artist probes the relationships between body, history, and journey, drawing on the Yoruba concept of *itutu* to devise a visual ethic of stillness and contemplation.

In the video *Apneia* [Apnea] (2024), the song of a solitary whale, inspired by the 52-Hertz Whale—a real animal whose vocalization, inaudible to other whales, dooms it to eternal isolation—is the starting point for an allegory of the silenced black voices in the Atlantic crossings. Embedded in a kind of articulated puppet moving in a syncopated manner, the song echoes the immeasurable toll of deaths and also the poetic persistence of diasporic sounds that endured the Atlantic crossing and continue to endlessly reverberate.

# *Apnea*, 2024

Video, color, sound

Courtesy of the artist and Galeria Leme

“Experience of the abyss lies inside and outside the abyss. The torment of those who never escaped it: straight from the belly of the slave ship into the violet belly of the ocean depths they went. But their ordeal did not die; it quickened into this continuous/discontinuous thing: the panic of the new land, the haunting of the former land, finally the alliance with the imposed land, suffered and redeemed. [...] We cry our cry of poetry. Our boats are open, and we sail them for everyone.”

# VICTOR ANICET

Le Marigot, Martinique, 1938. Lives and works in Le  
Marigot, Martinique

Born to a fisherman father and a sugar mill worker mother, Victor Anicet came into contact with Arawak ceramics as a child while accompanying archaeological excavations in his hometown. In Paris, he visited the Musée de l'Homme and came face to face with the erasure of his culture. Back in Martinique in 1967, he held the exhibition *Soleil noir* [Black Sun] (1970) and co-founded the Fwomajé collective (1984), dedicated to promoting Afro-Caribbean and Amerindian aesthetics. His friendship with Édouard Glissant permeated his career, with decades of dialogue that inspired him to embrace the multiple, unfinished, unassimilable, and opaque nature of the historical experience.

Whether in paintings or ceramics, Anicet designs synthetic forms that reframe multicultural symbolic references, allegories of colonial trauma, and poetic images of the Caribbean archipelago in a vocabulary of his own, a landscape of signs with no words. The work *Carcan* [Shakles] (n.d.), for example, alludes to the iron shackles used to restrain enslaved people, turning their silhouette into a new visual script.



*Carcan*, u.d.

Oil on wood

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

*Cockroach*, from the series *Grands projetés de l’histoire martiniquaise* [Major Projections from Martinican History], u.d.

Gouache on vellum paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

*Untitled*, from the series *Grands Projetés de l’Histoire Martiniquaise* [Major Projections from Martinican History], u.d.

Gouache on vellum paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

*Ravètt*, from the series *Grands Projetés de l’Histoire Martiniquaise* [Untitled], 1970

Oil on wood

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

*Untitled*, 1970

Oil on wood

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“Ornaments and masks from the Americas and Africas spring forth in a single blossoming, which we are keen to call hybrid, and whose creolizing development we celebrate. They dwell in the *tray* of memory.”

# VICTOR BRAUNER

Piatra Neamț, Romania, 1903 – Paris, France, 1966

Victor Brauner was active in the Bucharest avant-garde before moving to Paris in 1930, where he helped to boost painting within the Surrealist circle. His artistic career was mired in war, exile, and persecution—he was Jewish, and lived underground during the Nazi occupation of France. From an early age, he nurtured an interest in esoteric practices and non-Western cosmologies. The loss of his left eye in 1938—seven years after painting his *Autoportrait à oeil énucléé* [Self-portrait with Enucleated Eye]—became an emblematic episode, and reinforced his interest in images that emphasized inner vision.

During the war years, Brauner, barred from emigrating like other Surrealists had already done, took refuge in southern France, where he developed experimental techniques based on wax and precarious materials. In that period, he was drawn into studies of occultism, alchemy, kabbalah, tarot, and symbolic systems from ancient Egyptian, Mesoamerican, African, and Oceanic civilizations. He thus forged a pictorial vocabulary in which personal mythology and archaic cosmologies intertwine. His painting *Oui non* [Yes No] (1947), which Édouard Glissant always kept on his desk, arranges numbers, words, geometries, and signs toward a convergence of symbologies regarding the determination of fate.

# *Formes et Metaformes* [Forms and Metaforms], 1958

Ink on paper

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

# *Projets pour un codex de signes* [Projects for a codex of signs], 1958

Ink on paper

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

# *Oui Non* [Yes No], 1947

Oil on canvas

Édouard Glissant personal collection  
Collection Mémorial ACTe, fonds Région Guadeloupe

“To imagine the transparency of Relation is also to justify the opacity of what impels it. The sacred is of us, of this network, of our wandering, our errantry.”

# WIFREDO LAM

Sagua la Grande, Cuba, 1902 – Paris, France, 1982

Born in Cuba of Chinese, Spanish, and African descent, Lam shaped his relation with the Caribbean while wandering: first by way of Madrid, where he joined the fight in the Spanish Civil War, and then in Paris after 1938, where he met Picasso and, through him, André Breton, who would ultimately connect him to Surrealism. Within the movement, Lam, whose production was described by Breton as being “in constant change, movement, and connection,” nurtured and was nurtured by keen reflections upon the convergence of distinct forms of knowledge that each person can articulate across multiple roots, cultures, and landscapes. With the outbreak of the Second World War, Lam embarked on a dynamic of continuous displacement through Marseille, Martinique, Havana, and New York—a nomadism that persisted beyond the end of the war.

In between, Lam produced a pictorial output based on the creative profusion of drawings, which be decoded by a system of symbols alone. His complex approach to the post-Cubist and Surrealist legacy embraces elements of Afro-Caribbean spiritual iconography, references to a myriad of mythologies, and personal inventions. Édouard Glissant, who grew close to Lam in the 1950s and onwards, admired how traces of memory converged in the artist’s work to illustrate the dynamics of imageries among the peoples of the *Tout-Monde* [Whole-World]. Such reading is consistent with Lam’s book-montage *Le nouveau Nouveau Monde* [*The New New World*] (1975), unique in its testimony to how Lam perceived the organicity of his migratory flows and the plurality at the core of his identity.

*Le nouveau Nouveau Monde de Lam*  
[The New New World of Lam], 1975

Book

Alain Jouffroy and Wilfredo Lam. Pollenza/  
Macerata: La Nuova Foglio, 1975.

Video documentation: Raphaëla Cinquepalmi 22'

Album *Pleni Luna*, 1974

*Demons familiers* [Familiar Demons]

*Montée des sèves* [Rising Sap]

*Arbre de plume* [Feather Tree]

*Belle épine* [Beautiful Thorn]

*Clairière* [Clearing]

*Elle, casquée* [She, Helmeted]

*Lune haute* [High Moon]

*Sœur de la gazelle* [Sister of the Gazelle]

*Innocence* [Innocence]

*Demoiselle blasonnée* [Blazoned Lady]

Lithograph in colors

Private Collection, France

Illustrations of *La Terre inquiète*  
[The Restless Earth], 1955

Lithographs and gouache on oriental paper

Édouard Glissant personal collection

Collection Mémorial ACTe, fonds Région Guadeloupe

“The work brings together the elements, forms, and sovereign impulses of reconstructed collective memory. It swiftly arranges them into illuminations and *fiestas* that amount to encounters with the other [...]. Native American roots, African cutouts, fiery baroque plumage, and the strident acrobatics of modernity are all stirred up by the same wind that sways the acoma trees of the Caribbean islands, the palm trees of Cuba, and the redwoods of California.”



# ZÉ DI CABEÇA

Salvador, Brazil, 1974. Lives and works in Salvador,  
Brazil

Zé di Cabeça is an educator, holding a master's degree in psychology, a PhD in public health, and is a postdoctoral fellow in contemporary culture. Born and raised in the Subúrbio Ferroviário neighborhood of Salvador, he founded, alongside his wife, Vilma Santos, the Acervo da Laje: an independent cultural space that serves as a home, museum, and school devoted to the preservation and appreciation of artistic and cultural expressions from the outskirts of Salvador.

Since the pandemic, he has been painting as an extension of his research. At the forefront of that practice, he produces numerous pictures of candles, either isolated or grouped together, made onto pieces of discarded wood, many of which have washed up on the beach, carried by the tides. It is a process rooted in his ongoing investigation into votive offerings and explores painting as writing with light. Through repetition, insistence, and variation in approaching a constant structure, the candles arranged in the Acervo da Laje are relit every day at sunset, composing a luminous landscape that becomes a devotional practice and an act of restitution. As stated in a quote by Adélia Prado, displayed in the artist's studio: "a light bathes the world."

*Ex-votos, 2025*

Acrylic on reclaimed demolition woods  
found in discarded materials

Acervo da Laje collectionn

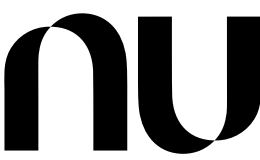
“In this new museum the visit is no longer something that can assimilate to our usual traditional museums because the visitor is not repetitious. They are going to discover something that is unexpected and unpredictable. To put it another way, the contemporary museum—the new museum that corresponds to and reflects our times—is no longer a museum of representation, classification, orientation, explication, of beauty. It is a museum of chance, guesswork, discovery, exploration of unpredictable beauty.”

Édouard Glissant, “Beauty and the Beautiful and the Orientation Towards the New Museums” (2011), *The Orientation Towards New Museums*, Symposium, Dakar, Senegal, November 9-10, 2024.





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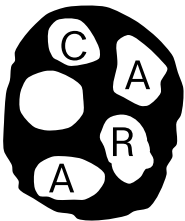
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