



Media Information
Berlin

October 5, 2023

Part 2 of collection show at PalaisPopulaire *The Struggle of Memory – Deutsche Bank Collection*

Following the successful presentation of *The Struggle of Memory Part 1*, the PalaisPopulaire is delighted to announce Part 2, which will run from October 6, 2023, through March 11, 2024. The show reveals the importance of memory in shaping personal and collective identity and how “the struggle of man against power is the struggle of memory against forgetting” as Milan Kundera writes in *The Book of Laughter and Forgetting* (1979).

Part 1 of *The Struggle of Memory* brought together artworks that explore how the body absorbs, processes, stores, and recalls experiences. Part 2 presents artworks which highlight lesser-known histories and draw our attention to the traces of the past that exist all around us. The artists in this exhibition exploit the gap between personal and official narratives, grappling with the precarity of memory and unreliability of history. By attending to the overlooked, collapsing time through montage, employing humor, dabbling with the absurd, stressing the importance of language in remembering and resisting, and encouraging us to employ all our senses to experience and remember, they explore the slippages between fact and fiction, imaginatively reconstructing connections to the past in the voids left by slavery and colonialism and their ongoing effects.

Curated by **Kerryn Greenberg**, *The Struggle of Memory* takes as its starting point acquisitions made by Deutsche Bank over the last decade, many of which were created by artists from the Global South, especially from Africa or of African descent. This collecting focus is thanks in part to the late Nigerian curator Okwui Enwezor who directed the groundbreaking documenta 11 and was a member of Deutsche Bank’s Global Art Advisory Council. Outstanding international loans complement the presentation.

Paulo Nazareth circles a tree backwards, referencing a ritual slaves were forced to perform before boarding the slave ships in present-day Benin in a symbolic attempt to rewind history and replace the act of forgetting with active remembering. **Sammy Baloji** combines images from the colonial period with recent photographs of Lubumbashi and relics from Europe's wars with indigenous African plants to comment on the past and the ongoing exploitation of people and natural resources in the DRC. Seemingly empty and tranquil photographs by **Jo Ractliffe** reveal remnants of colonial histories and traces of war in Angola and Namibia. **Zohra Opoku** finds inspiration in Ancient Egyptian texts and Berlin's winter landscape to make sense of and work through the challenges of the present. **Yto Barrada** contemplates the divide between Africa and Europe, while highlighting their geographical proximity. **Lubaina Himid** combines pithy statements about dreaming, history, and notions of truth from an imagined conversation with the German philosopher Walter Benjamin in works influenced by the distinctive designs of East African kanga cloths. **Anawana Haloba** suggests the fragility of language, culture, and identity while reminding us of the transatlantic connections between people. **Alberta Whittle** acknowledges power from below, highlighting the role of shipworms in hampering European voyages while **Wong Hoy Cheong** considers the disintegration of colonial power. Finally in an immersive installation **Dineo Seshee Bopape** celebrates the importance of land and freedom while memorializing the many acts of African resistance against colonialism. This exhibition seeks to honor the beauty and resilience of the earth and humankind while acknowledging the ongoing impact of centuries of injustice and exploitation.

Kerryn Greenberg is the Associate Curator of the 14th Gwangju Biennale and Co-Director of New Curators, a paid one-year curatorial training program in London for individuals from lower socioeconomic backgrounds. Previously she was Head of International Collection Exhibitions at Tate where, alongside curating major international exhibitions such as *Zanele Muholi (2020)*, *Fahrelnissa Zeid (2017)*, *Marlene Dumas (2015)*, and *Meschac Gaba (2013)* she was responsible for founding Tate's Africa Acquisitions Committee.

On the occasion of the exhibition, Kerber Verlag has published a fully illustrated catalogue with an essay by Kerryn Greenberg, a conversation between Greenberg, Emmanuel Iduma, Aïcha Mehrez, and Nontobeko Ntombela, and texts on the artists by David Trigg (216 pages / 35 €).

A comprehensive supporting program accompanies the show. Information can be found at www.db-palaispopulaire.com; Press photos can be found at www.photo-files.de/db-palaispopulaire

#TheStruggleofMemory #PalaisPopulaire #DeutscheBankCollection

@palaispopulaire @deutschebankart

PalaisPopulaire

Unter den Linden 5

10117 Berlin

Daily except Tuesday 11 am–6 pm, Thursday until 9 pm

For further information please contact:

Deutsche Bank AG

Communication

Dr. Klaus Winker

Tel: +49 69 910 32249

E-mail: klaus.winker@db.com

PalaisPopulaire

Sara Bernshausen

Tel. +49 30 202093 14

E-mail: sara.bernshausen@db.com

About Deutsche Bank's commitment to art

With its involvement in contemporary art Deutsche Bank has set standards worldwide, be it with the Deutsche Bank Collection, one of the world's most important collections of contemporary artworks on paper and photography, with international exhibitions, or with the PalaisPopulaire, the bank's forum for art and culture in the heart of Berlin. For many years Deutsche Bank has been present at selected art fairs such as Frieze London, New York, Los Angeles, and Seoul.