



Media Information  
Berlin

April 18, 2023

## New Exhibition at PalaisPopulaire The Struggle of Memory - Deutsche Bank Collection

**From April 19, 2023, to March 11, 2024, the PalaisPopulaire presents *The Struggle of Memory*, a two-part exhibition featuring works from the Deutsche Bank Collection and international loans. The show reveals the importance of memory in shaping personal and collective identity and the struggle against forgetting in the face of slavery and colonialism and their ongoing effects.**

As Milan Kundera writes in *The Book of Laughter and Forgetting* (1979), "the first step in liquidating a people is to erase its memory. Destroy its books, its culture, its history... The struggle of man against power is the struggle of memory against forgetting." The artists in this exhibition are concerned with remembering, reconstructing, reimagining, and restoring.

Part 1 of *The Struggle of Memory* focuses on how memories are embodied, presenting artworks that probe in different ways how the body absorbs, processes, stores, and recalls experiences. Part 2 explores how memories are inscribed, bringing together artworks that draw our attention to the traces of history in the natural and built environment while proposing alternative, sometimes subversive strategies of looking at the past.

Curated by **Kerryn Greenberg**, the exhibition takes as its starting point acquisitions made by Deutsche Bank over the last decade, many of which were created by artists from Africa and/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.

**Anawana Haloba's** installation *Close-Up*, 2013–2016, which occupies the central rotunda of the PalaisPopulaire, is the starting point for *The Struggle of Memory* and will be on view during Part 1 and 2 of the exhibition. In this work, rough-hewn chunks of salt suspended from the ceiling are drip-fed water, which gradually dissolves the salt. The sound of the salty droplets falling into the bowls below punctuates a poetic soundscape which fills the space. *Close-Up* references human bodily fluids, the precarity of indigenous languages, and the historical importance of salt as a medium of exchange.

Many of the artists in this exhibition operate in the gaps between what is known, knowable, and unknowable. Kara Walker, for example, uses slave testimonials and historical novels as starting points, but her works are not intended to be a record of the past. **Berni Searle's** fragrant work *Traces* 1999 points to the body as a vessel for memory, but also to its fragility. **Mohamed Camara's** intimate photographs from *Certains matins* 2006 have a ghostly quality that speak simultaneously to presence and absence. **Lebohang Kganye** mines the family archive in an attempt to fill in the gaps while **Samuel Fosso's** self-portraits offer a playful approach to representation.

The works of **Toyin Ojih Odutola** and **Wangechi Mutu** with their accumulations of marks and fragments, respectively, allow new narratives to emerge. Finally, **Mikhael Subotzky's** video installation *Moses and Griffiths*, 2012, explores the gaps and exploits the slippages between personal narratives and official histories.

Together these works reveal the possibilities of visual storytelling, and the importance of reconstructing connections to the past in the void left by History.

The artists in Part 2 of *The Struggle of Memory* opening on October 20, 2023, include Sammy Baloji, Yto Barrada, Anawana Haloba, Lubaina Himid, Paulo Nazareth, Zohra Opoku, Jo Ractliffe, Dineo Seshee Bopape, Alberta Whittle, and Wong Hoy Cheong.

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 will publish a fully illustrated catalogue with an essay by Kerryn Greenberg, a conversation between Greenberg, Emmanuel Iduma, Aïcha Mehrez, and Nontobeko Ntombela, and texts on all the artists by David Trigg.

A comprehensive supporting program accompanies the show. Press photos can be found at [www.photo-files.de/db-palaispopulaire](http://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](mailto:klaus.winker@db.com)

PalaisPopulaire

Sara Bernshausen

Tel. +49 30 202093 14

E-mail: [sara.bernshausen@db.com](mailto: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.