

AFTER MEMORY: Echoes in the Future Perfect Tense

Kunstraum Kreuzberg/Bethanien, Berlin,

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Press Release

The ways in which we remember and forget are shifting. Memory has become a contested terrain, appropriated by reactionary movements, capitalist corporations, and geopolitical interests. Digital technologies accelerate these contestations through the rapid circulation of disinformation, the extractive mechanisms of data colonialism, and the algorithmic narrowing of perspectives—while simultaneously opening up new forms of resistant remembrance. The international group exhibition *AFTER MEMORY* explores this subversive potential and asks how we may remember and forget in the future.

The exhibition begins with a grammatical proposition. Memory, by its very nature, is as much an act of retrospection as it is of anticipation. It operates in the future perfect tense, asking not only what happened, but what will have had to be remembered—and, equally, what will have had to be forgotten.

Throughout the exhibition, remembering and forgetting operate as interdependent processes—forgetting being imperative for remembering, and vice versa. This becomes all the more apparent in the digital condition. While unprecedented capacities for documenting and storing information give the illusion that everything can be recorded and retained, they raise a different challenge: not how to preserve everything, but how to cultivate meaningful forms of forgetting. Managing forgetfulness has become just as urgent as safeguarding remembrance.

Thus, the group exhibition unfolds along two interconnected axes: *Loss* and *Latency*. The axis of *Loss* addresses the pending or perpetual disappearance of memories. The works gathered here employ digital technologies and infrastructures to preserve endangered histories, construct alternative archives, and develop practices of proxy witnessing. They demonstrate how fragmented or marginalised narratives can endure despite displacement, destruction, and death. The axis of *Latency* follows the buried traces and lingering echoes of violent pasts that continue to haunt the present. The assembled works challenge the authority of established narratives and linear temporality by making absences, silenced voices, and suppressed histories present.

AFTER MEMORY

As practices of remembering and forgetting are shifting, mnemonic agency is redistributed from institutions to communities and individuals. What is kept in memory and what is left behind shape not only our relationship to the past and the present, but also the horizon of futures yet to come.

AFTER MEMORY: Echoes in the Future Perfect Tense brings together works by Noor Abuarafteh, Heba Y. Amin, Maria Thereza Alves, Aram Bartholl, Taysir Batniji, Giselle Beiguelman, Zach Blas, Karolina Grywnowicz, Ana Hupe, Eduardo Kac, Aline Motta, Rabih Mroué, Vanessa Amoah Opoku & Joy Weinberger, and Federico Protto.

An exhibition by Kunstraum/Kreuzberg Bethanien, curated by Lisa Deml, Nathalia Lavigne & Víctor Fancelli Capdevila.

The exhibition is part of the long-term project *AFTER MEMORY* by Nathalia Lavigne, Víctor Fancelli Capdevila & Lisa Deml. It was launched with an international symposium at ZKM | Center for Art and Media Karlsruhe and the Karlsruhe University of Arts and Design in 2024. Since then, the project has taken on various forms and formats, including lecture performances, roundtables, workshops, and a forthcoming special issue of the journal *Memory, Mind & Media*. Documentation of this process and more information about the project can be found at:

www.aftermemory.net

For further information, please contact:

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