



MUSÉE NATIONAL
DE LA **RÉSISTANCE** ET DES
DROITS HUMAINS

Esch-sur-Alzette, 2nd August 2022

To the press

We are pleased to invite you to the opening of the exhibition

ECCE HOMO

with works by the artist Bruce CLARKE

&

with excerpts from Tebby Ramasike's performance

THE WRECKAGE OF MY FLESH

Friday 2 September 2022

at the museum in Esch-sur-Alzette

Procedure :

From 18:00 - Reception of guests

18:30 - Official speeches

With our best regards,

Claudia Lima, communication



MUSÉE NATIONAL
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DROITS HUMAINS

PRESS KIT

ECCE HOMO

an exhibition by Bruce Clarke
with the participation of Tebby Ramasike

AS PART OF



ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE

In cooperation with



With the support of



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture



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Grande-Duchesse Charlotte



The project

As part of Esch2022, the National Museum of Resistance and Human Rights (MNRDH) is hosting an art exhibition based on the works of artist Bruce CLARKE from 3 September to 30 December 2022, which is punctuated by the performance of Butō THE WRECKAGE OF MY FLESH

ECCE HOMO

.CLARKE+RAMASIKE.

The exhibition, which is situated in a current of critical figuration, has as its central theme the human body, as a universal metaphor for the resistance of the human being to all the aggressions of history. Clarke integrates his political commitment and his quest for human rights into his visual research and deals with contemporary history, the writing and transmission of this history - in a way that stimulates reflection on the contemporary world and its representation.

While referring to the Holocaust and his family history, Clarke's work remains very universal and representative of the suffering of millions of innocent and powerless victims, whether Jewish, Tutsi or other.

“Confronted with a painting by Bruce Clarke, everyone seems to experience the same thing: the feeling, beyond the immediate aesthetic response, that the work is ‘speaking’ to them. Or, more precisely, that they can ‘hear’ what the artist is saying. Not only because Clarke employs the technique of collage to incorporate actual phrases that awaken the curiosity of those who study them, but because the emotion emanating from his paintings commands reflection, initiating an internal dialogue that in turn necessitates a dialogue with others. (...)”

In seeking answers to these questions, Clarke looks neither to philosophies that focus on human ‘nature’ or value judgements, nor to the psychologies of specific individuals — and even less to biological hierarchies of ‘races’ and species. He’s not interested in knowing whether men and women are constitutionally good or evil. Instead, he looks for answers in history and the choices people make in determining its course together, by constructing societies in which they interact, and which, inevitably, interact with each other. For the painter, everyone is an active subject, and everyone, even at the most derisory level, must stand up to systems and organisations that seek to dehumanise others. This intense awareness derives from a personal destiny that has placed him at the crossroads of three historic migratory tragedies: the destruction of the Jews in Europe, the system of apartheid in South Africa, and the genocide against the Tutsi in Rwanda. His family connects him with the first two; a friendship with the

third. All three have inspired a lifelong fight for human rights and the conviction that every citizen must engage actively with his time."

Extract from : Corinne Moncel, *L'impensable oubli*, exhibition catalogue ECCE HOMO

// *The industrial efficiency of the Shoah made resistance particularly difficult, and although there were some rare uprisings in the Nazi concentration camps, the survivors were later afflicted by the so-called "sheep to the slaughter" - a myth. However, in these extreme and barbaric circumstances, resistance was reduced to its most essential and at the same time most powerful core: human dignity*

Tebby Ramasike

For the performative part of the project, Tebby Ramasike and his collective have created a Butō dance performance called THE WRECKAGE OF MY FLESH. Accompanied by in-situ lighting studies and electronic music composed for the performance, Tebby Ramasike and his team address the resistance of the disintegrating body.

A collaboration with the artist Bruce Clarke was initiated in the design phase of the project. The central part of the exhibition, consisting of an installation of life-size realistic sculptures of human bodies suspended in space, plays an important role. During the performances, the dancers' bodies will appear and bring the installation to life. The highly expressive and intense dance refers to the physical and psychic reactions of the human body in situations of extreme violence, such as in Nazi concentration and extermination camps.

The dancers' bodies react to the music, often in unexpected ways, fighting, resisting, only to be carried away the next moment. The bodies will react and interact with Clarke's work.

The two artists thematise the consequences of wars, crimes against humanity and genocide on individuals, speak of victims, suffering, deportation and destruction. They create links with forced displacement, exile and migration. But they also address their inseparable corollary: resistance, physical and psychological resilience, human dignity.

The following are part of the collective:

- [Tebby W. T. Ramasike](#) (interpreter of Butō)
- [Elizabeth Damour](#) (interpreter of Butō and assistant to Tebby Ramasike)
- [René Baptist Huysmans](#) (composer)
- [Jacob Elkin](#) (composer)

- [Ellen Knops](#) (lighting designer)
- [Anne Oomen](#) (costume designer)
- [Zo Fan](#) (videographer and assistant to Bruce Clarke)

In addition to the ECCE HOMO exhibition, cross-border side projects of an educational, interactive and memorial nature are organised.

The dance performance THE WRECKAGE OF MY FLESH will be presented at the museum in Esch on [30 September, 1 and 2 October, 25, 26 and 27 November](#) 2022.

It will be repeated on the square in front of the Tiercelet mine in Thil on [4, 5 and 6 October](#) 2022.

Tickets are available on luxembourg-ticket.lu

Under the coordination of the museum, numerous partners in Thil, Villerupt, Audun-le-Tiche, Belvaux and Esch, but also in Kaunas/Lithuania - which is the second European Capital of Culture in 2022 - participate in the project. The events are organised both in the CCPHVA and in Esch-sur-Alzette. The projects involve many young people, among others from the Collège Théodore Monod in Villerupt, the Paul Langevin primary school in Thil and the Lycée Bel-Val.

The artists

Bruce Clarke, born in 1959 in England, is a South African painter and photographer who lives and works in Paris.

Clarke's grandparents, of Jewish origin, came from the Kaunas region and managed to emigrate to South Africa in the 1930s. No other family members were found in Lithuania after the Holocaust.



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Clarke integrates his political commitment and his quest for human rights into his artistic research. He has carried out numerous projects related to memory, including in Rwanda. Clarke's aim is that his paintings, which are part of a critical figuration movement, should stimulate reflection on the contemporary world and its representation.



©Patrick Willems

Tebby W. T. Ramasike, born 1965 in South Africa, works as a Butō dancer, actor, choreographer and teacher. He lives near Arlon (B) and carries out projects on an international level. In Esch-sur-Alzette he regularly cooperates with the National Museum of Resistance and Human Rights and the Kulturfabrik.

In 1999 he founded the TeBogO Dance Ensemble (TBO), renamed TeBogO Dance - TBO, which since its inauguration has been invited to perform and teach in Europe and abroad.

He holds a Master's degree in choreography from the *Dance Unlimited* programme at ArtEZ University of the Arts in Arnhem, the Netherlands, and was the first recipient of the *Michel Tesson Performing Arts Trust* International Choreography Fellowship and later the *Creative Arts Foundation*. He was a founding member of *Artists Against Apartheid* in 1985.

ECCE HOMO @Thil

The installation of “The Limbo of Thil”, the permanent memorial mural at the entrance to the Tiercelet mine by artist Bruce CLARKE, and the dance performances by the Tebby RAMASIKE collective are highlights of this project.

Between the end of May and mid-June 2022, Bruce Clarke created this monumental mural on a purpose-built metal support. Together with the crypt erected in 1946 near the site of the former camp of Thil (an annex of the Natzweiler-Struthof concentration camp), this permanent mural contributes to raising awareness of Thil's little-known history during the Second World War.

On the territory of the town of Thil, in 1944, the Nazis installed an underground factory for the production of V-1 and V-2 missiles as well as a launch pad (which was never used). Soviet women (“Ostarbeiterinnen”) and, later, prisoners from the Thil camp, were forced to work in the Tiercelet mine. Thil was finally liberated on 10 September 1944 by the American army.

ECCE HOMO @Kaunas

[Fort IX](#) is part of the Kaunas fortress built in the late 19th century. During the occupation by the Soviet Union, the fort served as an intermediate station before the transfer of political prisoners to the Gulags. With the arrival of the National Socialist army in the early 1940s, the fort became a place of mass execution for Jews, captured Soviets and others. After the war, the Fort IX Museum was established inside the ninth fort.

In partnership with our museum, the Fort IX Museum in Kaunas, the second European Capital of Culture, will present an extension of our “ECCE HOMO” project from September 2022, which visually and historically links the two European capitals and the municipality of Thil on French territory.

Adapted to the Lithuanian memorial site, the international interdisciplinary project “[ECCE HOMO: Those who Stayed](#)” includes a number of works by Bruce Clarke presented in Esch-sur-Alzette, an installation and performances by the Tebby Ramasike collective.

“Those who Stayed” is a direct reference to Clarke's family members from Kaunas, who never managed to escape the massacres during the Second World War. Bruce Clarke pays tribute to them and the thousands of victims with the mural and installation “When we were trees” in the courtyard of Fort IX.

At the same time, these works also act as an interrogation of the responsibility and passive complicity of the Lithuanian population in the genocide of the Jewish people.

They reflect not only the exhibition in our museum in Esch-sur-Alzette but also the fresco in the Tiercelet mine “Les Limbes de Thil”.

The official presentation of the installation “ECCE HOMO: Those who Stayed” and performances of the collective will take place on 23 and 24 September 2022 at the Fort IX Museum in Kaunas.

Artists in action



©Bruce Clarke



©Zo Fan



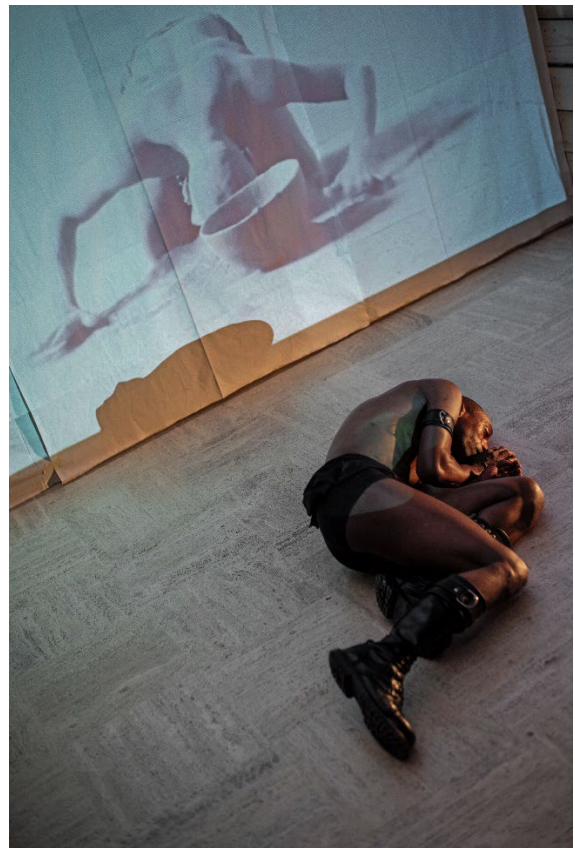
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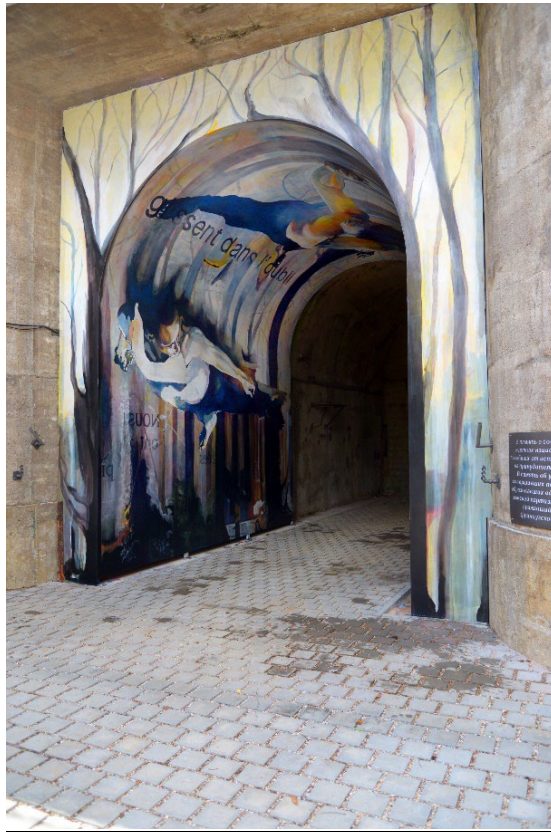
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Les Limbes de Thil (The Limbo of Thil), Thil
©Bruce Clarke



When we were trees, Kaunas
©Bruce Clarke



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EXPOSITION
AUSSTELLUNG
EXHIBITION

ECCE HOMO

BRUCE CLARKE

AVEC — MIT — WITH
TEBBY RAMASIKE

2.09.2022 → 30.12.2022

 MUSÉE NATIONAL DE LA
RÉSISTANCE ET DES
DROITS HUMAINS

DANS LE CADRE DE
E22 ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE

 LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

 ŒUVRE
Nationale et Européenne
Grand Est - Région

 Moselle

Esch-sur-Alzette, Luxembourg **mnr.lu**

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Upcoming events

On Thursday, 1 September at 7.30 p.m. the round table will take place

Convoy 73 - transport from Drancy to Kaunas (F)

With Christophe Kukawka (member of the Association of Families and Friends of Convoy 73), historian Olivier Lalieu (Shoah Memorial in Paris) and historian Elisabeth Hoffmann (MNRDH) at the [Ariston in Esch-sur-Alzette](#)



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On Friday, 23 September at 7.30 p.m., the conference will take place

Rodina - the story of Soviet girls in the Lorraine resistance (FR)

With René Barchi at [Cinéma Le Rio in Villerupt](#)



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The partners

Cooperation with

Thil
Villerupt
Audun-le-Tiche
CCPHVA
Association pour la Mémoire et la
Reconnaissance du Camp de
concentration Thil - Longwy

Paul Langevin Primary School, Thil
Theodore Monod College, Villerupt
Festival committee Thil
Lycée Bel-Val,
Lycée de Garçons d'Esch
Lycée Nic Biever Dudelange
Zentrum fir politesch
Bildung
Fort IX Museum, Kaunas (Lithuania)

With the support of

Esch2022 asbl
Ministry of Culture Luxembourg
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CCPHVA

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INTRODUCTION

by Frank Schroeder, Director of the National Museum of Resistance and Human Rights

If, for centuries, art essentially celebrated courage, patriotism and self-sacrifice, there was a change of attitude in the 19th century, and even as late as the beginning of the First World War. Art became a way of transmitting memories, of holding onto an important part of what we know of the past — including crimes committed against certain populations at certain moments in time. Even allowing for artistic licence and possible historical inaccuracies in texts and images, art began to bear witness, to accuse, to instruct.

From *The Third of May 1808* by Francisco Goya to *Guernica* by Pablo Picasso, *If This Is a Man* by Primo Levi, *The Man Outside* by the German playwright Wolfgang Borchert and *Night and Fog* by the French singer Jean Ferrat, art has played an important role in safeguarding the memory of grave events. It is because of a painting, for instance, that we remember the bombardment and massacre of the population of the small Spanish town of Guernica.

Art seldom offers a neutral perspective on history; rather, it presents the personal recollections of an artist. Unlike historians and reporters, artists are not expected to be neutral. Most art that engages with history has a powerful emotional charge, which it transmits to the viewer. In the mind of the latter, images inspired by real events merge with imaginary ones. Art has the capacity to create emotional connections, to elicit empathy, to engender genuine moral feeling. It can be enhanced by messages of peace that open the mind yet further.

One of the most important roles of a museum is to act as a mediator between scientists, historians and artists on the one hand, and the public on the other. Part of our mission is to simplify, summarise or even popularise the language of these experts so that the layman can access their knowledge. Monuments and museums that focus on war and human rights have additional responsibilities: of sensitising the public to, and educating it on, the importance of citizenship and values.

Art can be an effective way achieving these objectives, so art exhibitions have a natural home in a museum of history. It's in this context that we contacted the French-British artist Bruce Clarke, whose practice is based on reflection, introspection, and human dignity. For decades, he has dedicated his work to the memory of the Rwandan genocide, working in close cooperation with local groups.

There is nothing raw or direct about Clarke's work. It features no corpses or acts of violence. His art — and it is this that gives it such remarkable universality — is suggestive, stimulating reflection.

We have a tendency to forget that all individuals have a name, a family, a personal history, hopes and life goals — be they Jews persecuted by the Nazis, Tutsi massacred in Rwanda, refugees crossing the Mediterranean, inhabitants of regions in crisis such as Yemen, Ethiopia or Ukraine, or other victims of violence and injustice. Many have disappeared or will disappear leaving no trace, their cries of pain unheard.

That's the life goals of six million Jews and one million Rwandans. The pain of their families and friends, who have survived, but are traumatised for ever. In *If This Is a Man*, Primo Levi, a survivor of Auschwitz, writes, 'He who loses all often easily loses himself'. Bruce Clarke has dedicated his life to the anguish of these individuals but, confronted with their suffering and physical annihilation, he has given them back their dignity, body, face, personality, individuality. And, perhaps too, a glimmer of hope.

Ecce homo.

We are all humans, let us show our humanity.

(excerpt from the **ECCE HOMO** catalogue, **CLARKE+RAMASIKE**, September 2022)