

PRESS RELEASE

## UGE GRAFF

A powerful exhibition breaks the silence on the cycle of violence.  
An invitation to collectively rebuild what was broken.



MUSÉE NATIONAL <sup>DE</sup> LA  
RÉSISTANCE <sup>ET</sup> DES  
DROITS HUMAINS

Lëtzt  
ART



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



soutenu par  
œuvre  
nationale

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# UGEGRAFF

## An exhibition about the circle of violence

This autumn, the National Museum of Resistance and Human Rights (MNRDH), in collaboration with Lëtz Art asbl and Égalité Esch, will host Ugegraff, a bold and participatory exhibition that explores the visible and invisible forms of violence and domestic abuse through the transformative lens of contemporary art.

Opening on September 25, 2025, Ugegraff unites fifty artists for a unique multidimensional experience. More than a traditional exhibition, it is a powerful project that gives voice to survivors, challenges societal taboos, and reclaims public space for healing, awareness, and collective action.

The heart of the opening vernissage will be a transformative participatory performance. Attendees are invited not just to witness, but to become active participants in a collective act of solidarity. The event promises to be a poignant metaphor for breaking cycles of violence and symbolically reconstructing what was broken, making each guest's presence a crucial part of the healing process..

By exposing the devastating ripple effects of violence often hidden behind closed doors, Ugegraff aims to inspire essential dialogue, foster healing, and drive social change.



20250925\_Ugegraff\_Flyer A6\_landscape-portrait.jpg

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### **BEYOND THE EXHIBITION OPENING, UGEGRAFF EXPANDS INTO A ROBUST PROGRAMME OF PUBLIC ENGAGEMENT, FEATURING:**

- Weekly reconstruction workshops led by participating artists, open to the general public and groups.
- A dedicated restoration workshop for survivors, organised by the Égalité des genres, diversité et vivre-ensemble interculturel (Ville d'Esch) on November 29, 2025.
- A Round-Table discussion on the role of art in preventing domestic violence and helping survivors, organised by the Égalité des genres, diversité et vivre-ensemble interculturel (Ville d'Esch), scheduled for December 4, 2025.

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### EXHIBITION DETAILS

**Title :** Ugegraff – An Exhibition About the Circle of Violence  
**Dates :** from September 25 to December 20, 2025  
**Venue :** Musée National de la Résistance et des Droits Humains (MNRDH),  
Place de la Résistance, Esch/Alzette, Luxembourg  
**Opening hours :** Tuesday to Sunday from 10 am to 6 pm, closed on Mondays

Ugegraff, an exhibition by LëtZ Art under the direction of Uyi Nosa-Odia (UNO), receives financial support from the Ministry of Culture, the Œuvre Nationale de Secours Grande-Duchesse Charlotte and the City of Esch (Égalité des genres, diversité et vivre-ensemble interculturel), and is produced in partnership with the National Museum of Resistance and Human Rights in Esch/Alzette.

### CONTACTS

For interviews, publicity materials, a full artist list, or more information

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**SARAH MANDRES**  
**«WELCOME», 2025**

**INSTALLATION**  
**80 X 60 CM**

### DESCRIPTION

Four pairs of shoes stand on a doormat, like at the entrance of any home. Two large, two small. At first glance, everything seems ordinary. But a closer look reveals the truth: beneath the soles of the adult shoes, there are traces of blood. The children's shoes remain clean — on the outside.

### ARTIST STATEMENT

As an artist, I work with symbols, images, and emotion. As a social worker, I work with people, stories, and lived realities. This installation brings both parts of my life together in a direct and deeply personal way. In my daily work, I witness how domestic violence often remains hidden. How difficult it is for those affected to speak about what they've experienced. And how deeply children suffer from things they may not fully understand — but always feel. Art gives me a way to give form and visibility to these often silent experiences — without using words, but never without a voice. The blood beneath the adults' shoes represents the responsibility they carry — even when the violence isn't directly aimed at the children. Because children witness. They absorb. And they remember.

### ARTIST INTENTIONS AND EXPECTATIONS

This work is my attempt to draw attention to what often goes unseen — not just as an artistic expression, but as a contribution to the broader social conversation around family violence. It's my way of raising awareness, evoking emotion, and maybe even encouraging reflection or action.



*artwork - Sarah Mandres.jpg*

© Sarah Mandres, 2025

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**YANNICK TOSSING**  
**«INFECTED HANDS», 2025**

**SCULPTURE**  
**13 X 30 X 15 CM**

### DESCRIPTION

Infected Hands portrays the unsettling transformation of human touch when overtaken by violence. Cast in white resin, the hands appear almost at rest, yet their tension suggests a latent force. The addition of vivid red ABS plastic “infects” the form, creeping through it like an unstoppable spread. This red intrusion embodies rage, how it can take hold, distort intention, and turn the hands into instruments of harm. The work reflects on the devastating impact of domestic violence, making visible the moment where care and connection are replaced by aggression, and urging awareness of its destructive consequences.

### ARTIST STATEMENT

Infected Hands continues the visual language that defines my practice, the stark opposition of pure white surfaces against a vivid, invasive color. As in many of my previous works, this contrast embodies the intrusion of an external or internal force that distorts the body or mind, pushing it beyond its natural control. Here, the “infection” of bright red ABS plastic becomes a metaphor for rage, showing how an emotion can seize physical form and alter intent. This piece aligns with my ongoing approach of merging aesthetic clarity with urgent themes, once again using sculpture to raise awareness about a pressing issue in daily life, in this case, domestic violence. I have the vision that art can be used to visualise problems, which are often overlooked, but yet extremely important to talk about.

### ARTIST INTENTIONS AND EXPECTATIONS

I see art as a way to make the invisible visible, to shed light on issues that are often ignored but essential to address. Through Ugegraff, I hope to create a work that doesn't only add to the visual landscape but also sparks reflection and conversation, encouraging viewers to engage with topics that matter.



*Infected Hands, Yannick Tossing, 2025 - Yannick Tossing.jpg*

© Yannick Tossing, 2025



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**ANOOSHE SHAFIE POOR**  
**«BEHIND THE PATTERNS», 2023**

**PAINTING**  
**60 X 70 CM**

## DESCRIPTION

A woman concealed behind intricate geometric patterns and traditional beauty, her body bearing silent wounds. This work speaks of violence hidden beneath a polished cultural façade—violence that is neither always visible nor always believed. The patterns serve both as a symbol of heritage and as a curtain that obscures the painful truth behind them.

## ARTIST STATEMENT

My work often explores the connection between cultural identity and the hidden layers of human experience. In this painting, I use traditional Persian patterns both as a symbol of beauty and identity, and as a veil concealing silent suffering. The Ugegraff project's focus on “making the invisible visible” strongly aligns with my vision. This work reflects my belief that art can uncover the unspoken and challenge the silence surrounding issues like domestic violence, which often remain behind closed doors.

## ARTIST INTENTIONS AND EXPECTATIONS

I aim to break the silence and reveal the hidden reality of domestic violence through my work, sparking dialogue, empathy, and awareness.



IMG\_4186 - Anooshe Shafiepoor.jpeg

© Anooshe Shafie Poor, 2023



# Contact MNRDH

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