



DUHIRWE RUSHMEZA

NOMAD GALLERY, BRUSSELS



NOMAD GALLERY: DUHIRWE RUSHEMEZA

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REPRESENTED ARTISTS

Hector Acebes

Jean-François Boclé

Jeanine Cohen

Dilomprizulike

Javier Fernandez

Satch Hoyt

Marc Lambrechts

Aimé Mpane

Guy Woueté

COVER

Duhirwe Rushemeza

Imigongo #1 (Blue, White, Taupe, Ochre, and Brown)

2013

Thin-set mortar, concrete, acrylic house paint, wood and embedded metal detritus

4 × 4 ft, 5 in deep

INSIDE

Duhirwe Rushemeza

Installation shot

2013

BACK (LEFT)

Duhirwe Rushemeza

Untitled (Brown and White, Oxidized Handle)

2012

Thin-set mortar, concrete, acrylic house paint, wood and embedded metal detritus

21 × 21 in, 5 in deep

BACK (RIGHT)

Duhirwe Rushemeza

Wind-Up Bird (Yellow and White, Shovel Detritus)

2013

Thin-set mortar, concrete, acrylic house paint, wood and embedded metal detritus

21 × 21 in, 7 in deep

Duhirwe Rushemeza's artwork engages complex narratives to discuss issues of displacement, personal and material memory, cultural adaptation, and what it means to be an immigrant today. Her work calls into question assumptions around hybrid identity in this increasingly globalized world. In exploring these issues, Rushemeza focuses on the transitional material of iron oxide as well as industrial thin-set mortar/concrete to create her paintings and installations. She coalesces disparate components to suggest geographical collision. The assemblage process that hold the objects together is directly visible, and at times impermanently constructed, reflecting the ephemerality that is inherent in a nomadic existence.

Rushemeza's work brings to mind the deteriorating colonial buildings she witnessed on the coasts of Côte d'Ivoire and Ghana in her youth and suggests polarizing histories imprinted in the different layers of her "sculptural paintings." The metal detritus along with the loose handling of the many layers of paint, revealed through a process of sanding and carving, contrast greatly with the rigid patterns inspired by *imigongo* paintings — an art form that emerged at end of the 18th century in the Kibungo province (South-East Rwanda) and consist of traditional geometric designs created using calf dung. All of the components in the resulting terrain of Rushemeza's work create objects that suggest the works have been excavated from an old colonial structure and represent a small part or puzzle piece of a larger mass.

Duhirwe Rushemeza was born in Kigali, Rwanda and now lives and works in New York City. Rushemeza recently completed a Masters of Fine Arts from Rhode Island School of Design. She also holds a Masters degree from the School of the Art Institute of Chicago and a B.A. degree from Spelman College. Rushemeza has exhibited her work and is in public and private collections in Africa, Europe, and North America.

NOMAD is a contemporary art gallery from Brussels that focuses mainly on artists from Africa and its Diaspora. The gallery has hosted a series of critically acclaimed solo and group exhibitions with artists Kay Hassan, Vitshois Bondo, Aimé Mpane, Jean François Boclé, Satch Hoyt, Guy Woueté, and others.

NOMAD has been firmly behind the careers of those rising stars from the African contemporary art scene. NOMAD participates in ArtBrussels, Scope, (e)merge and 2014 marks its second year at VOLTA NY.

