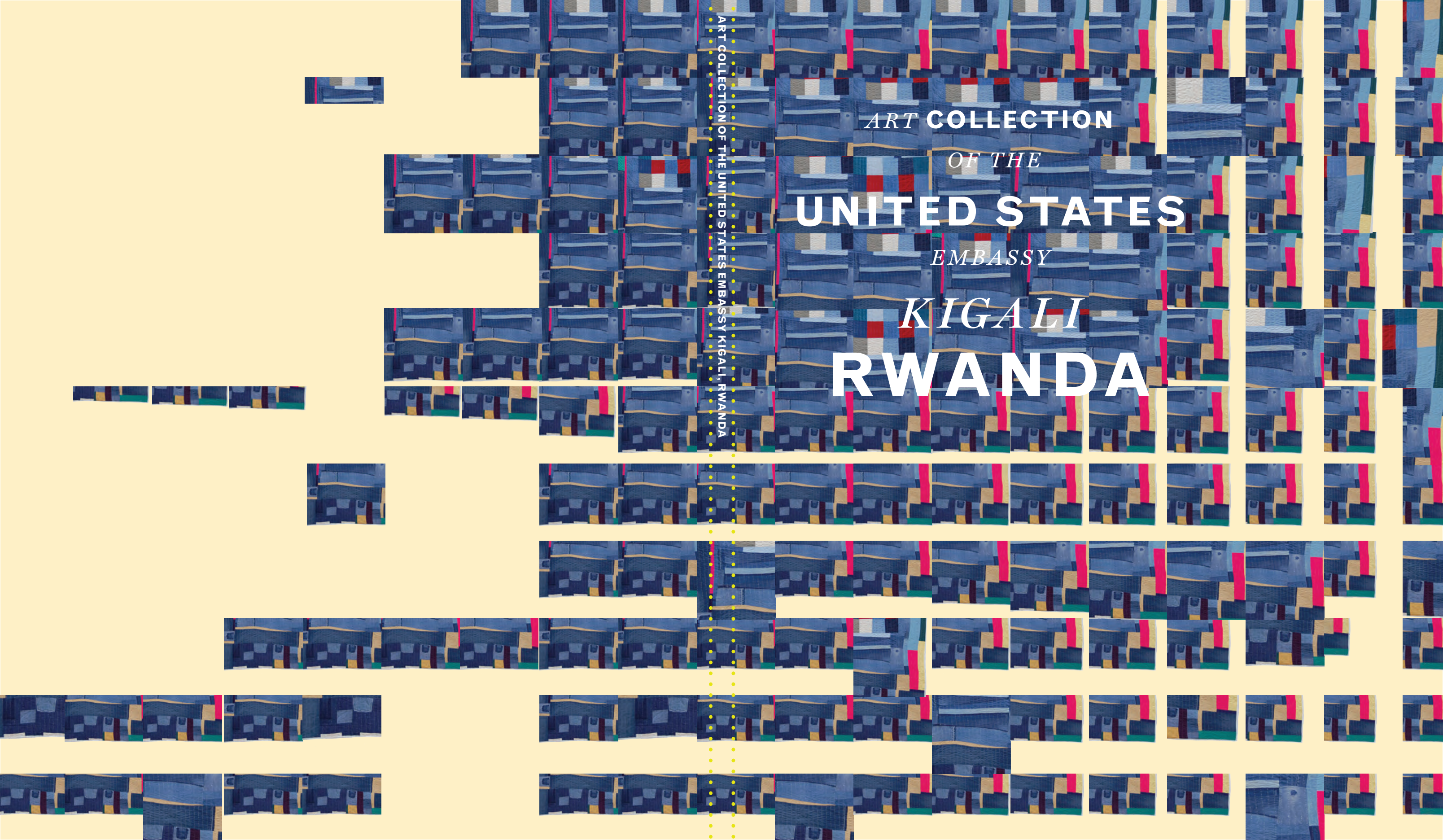


ART COLLECTION
OF THE
UNITED STATES
EMBASSY
KIGALI
RWANDA

ART COLLECTION OF THE UNITED STATES EMBASSY KIGALI, RWANDA



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CURATOR'S NOTE

The permanent art collection for the U.S. Embassy, Kigali, includes contemporary artists from across the U.S. and Rwanda, all inspired by varying media, from plastic bags to paint, found objects, assemblage, aluminum, to textiles.

The artists' backgrounds are as diverse as their media. They are African-American, American, and Rwandan; and they range from emerging to established. This multiplicity results in a singular collection of remarkable art drawing from the cultures, skills, and talents of both our country and Rwanda.

bari kw'isonga bo muri Leta Zunze Ubumwe z'Amerika ndetse n'abo mu Rwanda. Ibihangano byabo bikaba biri ubwoko butandukanye nk'ibikozwe mu masashe ya plastike, amarangi, ibikoreho bikuwe hirya no hino, gufatanya ibintu bitandukanye, alumuniyumu ndetse n'ibikozwe mu bitambaro. Nkuko ibikoreho bakoresha biri ubwoko bwinshi, n'abahanzi ubwabo bava mu mpande zitandukanye. Harimo Abirabura bo muri Amerika, Abanyamerika ndetse n'Abanyarwanda, kandi bakaba barimo abagitangira umwuga w'ubuhanzi n'abamaze kugira ubuhanzi umwuga wabo. Nubwo ari benshi bwose, ibihangano byabo bikaba byarabyaye igikorwa nyabugenzi gikubiyemo umuco, ubuhanga n'impano biboneka mu gihugu cyacu no mu Rwanda.

Ibihangano nyabugenzi biri muri Ambasade ya Leta Zunze Ubumwe za Amerika i Kigali, bikubiyemo ibihangano nyabugenzi by'abahanzi

For generations, a group African-American women living in Gee's Bend, an isolated farming community in an Alabama River bend made quilts from old work clothes, recycled fabrics, or scraps. Shielded from customary quilting methods, the Gee's Bend quilters, once known as the Freedom Quilting Bee Cooperative, combine color, texture, and form in innovative and unexpected ways. Descendants of this tradition, Mary Lee Bendolph and Loretta Bennett helped to bring their craft to national prominence with the 2002 "Quilts of Gee's Bend" exhibition at the Museum of Fine Art, Houston. Their quilts tell moving human stories about family, community, and the environment. Although they began as quilters, or craftswomen, Bendolph and Bennett, are now received as artists whose creations hold a new status in museums around the world.

Although the artistic process differs, Michael A. Cummings' quilts also tell tales of the intertwining roles of society, family, and nature. Cummings, a male quilter rooted in the typically female American handcraft tradition diverges from this background with his use of an appliqué technique. Rather than hand-sewing, Cummings completes the main body of the composition with a sewing machine, but embellishes the surface with hand embroidery and found objects. The beautiful and charismatic butterfly, the inspiration for this series, seems to be in flight evoking feelings of freedom, hope, and joy.

Hashize igihe kirekire, ubwo itsinda ry'abategarugori bari batuye ahitwa Gee's Bend, akarere kari kigunze, kagizwe n'abahanzi borozi muri Alabama River Bend, bishyize hamwe muri cooperative yari izwi kw'izina rya "Freedom Quilting Bee Cooperative," maze batangira gukora umurimo wo guhanga ibihangano nyabugenzi bakoresheje imyambaro yashaje, ibintu bitandukanye batoraguraga

hirya no hino, ibice by'ibipapuro batoraguye, bigizwe n'amabara atandukanye maze batangiza uburyo bushya bwo guhanga butari busanzweho.

Mary Lee Bendolph na Loretta Bennett, ni bamwe mu bakomotse kuri abo bategarugori. Baje kugaragaza ubuhanga bw'ibyo bihangano mw'imurika ry'ibihangano byabo ryiswe "Quilts of Gee's Bend" ryabaye mu mwaka wa 2002, ribera muri "Museum of Fine Art," i Huston. Ibihangano byabo bikaba bikubiyemo inyigisho nyishi zivuga ku buzima bw'umuryango, ubw'abenegihugu ndetse n'ubuzima bw'ibidukikije. N'ubwo batangiyeye bakora mu buryo bw'ihariye buciriritse, Bendolph na Benett ubu bageze ku rwego ibihangano byabo byafashe indi ntera, aho byerekanwa mu mazu ndagamurage kw'isi hose.

Umugabo witwa Michael Cummings nawe akaba akora ibihangano nyabugenzi bikubiyemo inyigisho nyishi zivuga ku buzima bw'umuryango, ubw'abenegihugu ndetse n'ubuzima bw'ibidukikije, n'ubwo bwose ibihangano bya Cummings bitandukanye cyane n'ibya bariya bategarugori bavuzwe haruguru.

Ibihangano nyabugenzi bya Cummings bimeze neza nk'ibya bariya bategarugori. Ikintu kibitandukanya n'uko Cummings we akoresha imashini iboha, noneho yarangiza igihangano, akacyambika ibintu bitandukanye atoragura hirya no hino byaboshywe n'intoki. Uburanga bw'ibyo bihangano bitandukanye, butuma ubireba abibonamo ubutumwa buvuga umudedenzo, ibyiringiro n'umunezero.

Andres Serrano, a celebrity of the contemporary art world, recently photographed a Tennessee elephant sanctuary for the *New York Times Magazine* article “An Elephant Crackup.” A 2,700-acre rehabilitation center and retirement facility, the sanctuary is a hospice for disturbed or geriatric elephants, many of which have spent lives in zoos or circuses. The article and photographs document the success of using human trauma recovery techniques to heal elephants, begging the logical conclusion that we can no longer deny our relationship and responsibility to these majestic animals.

Working throughout the country, Virginia Fleck weaves and manipulates plastic bags. The resulting vibrant and glorious mandalas not only reveal the fragments of our consumerist society, but also the hidden beauty of recycled materials. Relying on plastic as her medium of choice, Fleck layers and collages pieces of debris, exposing a hidden beauty in what is often overlooked. Fleck perceives plastic bags as disposable materials continuously exchanged from one hand to then next, interpreting this exchange as a spiritual encounter. Rwanda’s recent ban on plastic bags lends a particular significance to Fleck’s work.

Andres Sorranano, ikirangirire mu buhanzi nyabugeni bwo muri iki kinyejana wafotoye inzovu igaragaza amaso meza, akaba yaranafotoreye ikinyamakuru “the New York Times” ifoto y’inzovu iba ahitwa Tennessee mu nkuru yiswe “An Elephant Crackup”, bivuga mu magambo agenekereje “Inzovu mu mahirahiro.” Iyo foto ikaba ari iy’inzovu imwe iba mu kigo cy’innyamaswa cyororerwamo inzovu zifite ibibazo bitandukanye by’ihungabana n’inzovu zigeze mu za bukuru. Izo nzovu zikaba zaramaze hafi ubuzima bwazo bwose mu bigo birererwamo innyamaswa zo ku gasozi. Ayo mafoto yose yafotoye akagaragaza uburyo hakore-shwa ubuhanga buvura abantu bahuye n’ibibazo by’ihungabana mu kuvura inzovu zifite ibibazo bitandukanye by’ihungabana cyangwa zibitewe n’ubusaza, zikanagaragaza ko ikiremwa muntu kidashobora guhakana uruhare rwacyo mw’ihungabana ry’izo nyamaswa zifite uburanga buhebuje.

Virginia Fleck, ukorera mu gihugu, aboha akanakora udufuko akoresheje amaplastike. Ntabwo muri ubwo bugeni bwe buhebuje butugaragariza gusa ukuntu ikiremwa muntu gishishikazwa no kugura ibintu bitandukanye, ahubwo yongeraho no kwerekana ukuntu ibintu bisa nk’aho nta kamaro bifite bishobora kuvamo igihangano nyabuheni kibereye amaso. Muri ubwo bugeni bwe buhebuje, ntabwo Fleck abona udufuka dukoze muri plastike nk’ikintu gikwiriyeye guhora kiva mu kiganza cy’umuntu umwe kijya mu kindi kiganza, bisobanura ko gutanga ari ikintu nyobokamana cyiza kandi gihuza abantu. Kuba u Rwanda rwaracye ikoresha ry’amasashi ya plastike mu gihugu, biha agaciro kihariye ibikorwa bya Fleck.

Ibihangano nyabugeni bya Ambassade birimo n’amashusho agaragaza ikiremwa muntu. Nk’amashusho ya Jina Valentine, agaragaza ikiremwa muntu mu buryo budasobanutse neza ariko ishusho y’umuntu ikaba yigaragaza. Jina akaba hari aho atandukaniye na Duhirwe Rushemeza, we ushushanya ishusho y’ikiremwa muntu gisobanutse neza. N’ubwo ibishushanyo bye bisa nk’aho bifite ubusobanuro butari bwiza, ibishushanyo bye byumvisha neza ubyitegereza

The embassy collection also explores representation of the human figure. Jina Valentine’s series of drawings present humanity as outlined forms, abstracted but recognizable. In contrast, Rwandan-American artist Duhirwe Rushemeza portrays her figures with greater detail. Albeit in negative form, the facial expressions convince the viewer of the work’s emotion. The title, *The Darkest Hour is Just Before Dawn* refers to struggle and difference, but through the lens of a new era. Rushemeza reminds her viewer of the optimism and hope that comes each morning with the dawning of a new day.

Surveying the talent of both our country and Rwanda, this art collection is intended to bridge our cultures. We hope you will respond to the ideas and aesthetics of the art included in this permanent collection for the new US Embassy, Kigali.

ubutumwa ishusho iba itanga. Nk’igihangano cyitwa “The Darkest

Hour in Just Bofore the Dawn”, bivuga ngo “igicuku kibanziriza umuseke,” bishaka gusobanura guhangana n’ibibazo n’ukuntu ibintu byose biba bitandukanye, ariko iki gishushanyo kikabigaragaza mu buryo bw’igihe tugezemo. Muri iki gishushanyo, Rushemeza yibutsa ureba igihangano cye ko umunsi wose utangirana no gutambika k’umuseke, bikaba bivuga ko umunsi wose wakagombye gutangirana n’icyizere no kwiringira ko uri bube umunsi mwiza.

Iyo witegereje ubuhanga bw’abahanzi b’iwacu n’abo mu Rwanda, uhita ubona ko ibihangano byabo bigamije guhuza imico y’ibihugu byacu. Twizera tudashidikanya ko uzanezewa n’ibihangano nyabugeni bitandukanye bihora bitatse Ambassade nshya ya Leta Zunze Ubumwe z’Amerika, i Kigali.

RENATE ALLER

March 10 2006 belongs to “Fixed Coordinate,” a suite of eight digital color-pigment prints and a forty-five minute video of the sea-sky horizon, which revisits a single point in the Atlantic Ocean at different times of the year. Aller fuses abstraction and representation into striking, yet simple compositions of light and texture. Single-exposure photographs with no manipulation,

Aller’s convey balance, division of space, and contrasting textures.

Werurwe taliki 10, 2006 ni imwe mu mafoto umunani y’amabara ya dijitali, ikaba ari amafoto y’ikigo cyitwa “ Fixed Coordinate, “ Ikaba kandi iri muri video yayakozweho yitwa “Sea-sky horizon,” yafashwe ahantu hamwe ho ku nyanja ya Atlantika mu bihe bitandukanye by’umwaka. Aya mafoto yose afotowe neza ku buryo bushimisha uyareba wese. Aya mafoto ya Aller afotoye ku buryo bushimisha uyareba kandi akagaragaza ubutumwa burimo ubworoherane, ukuntu isi igizwe n’imigabane itandukanye n’ubuhabane bw’imiterere y’isi dutuye.



MARY LEE **BENDOLPH**

LORETTA **BENNETT**

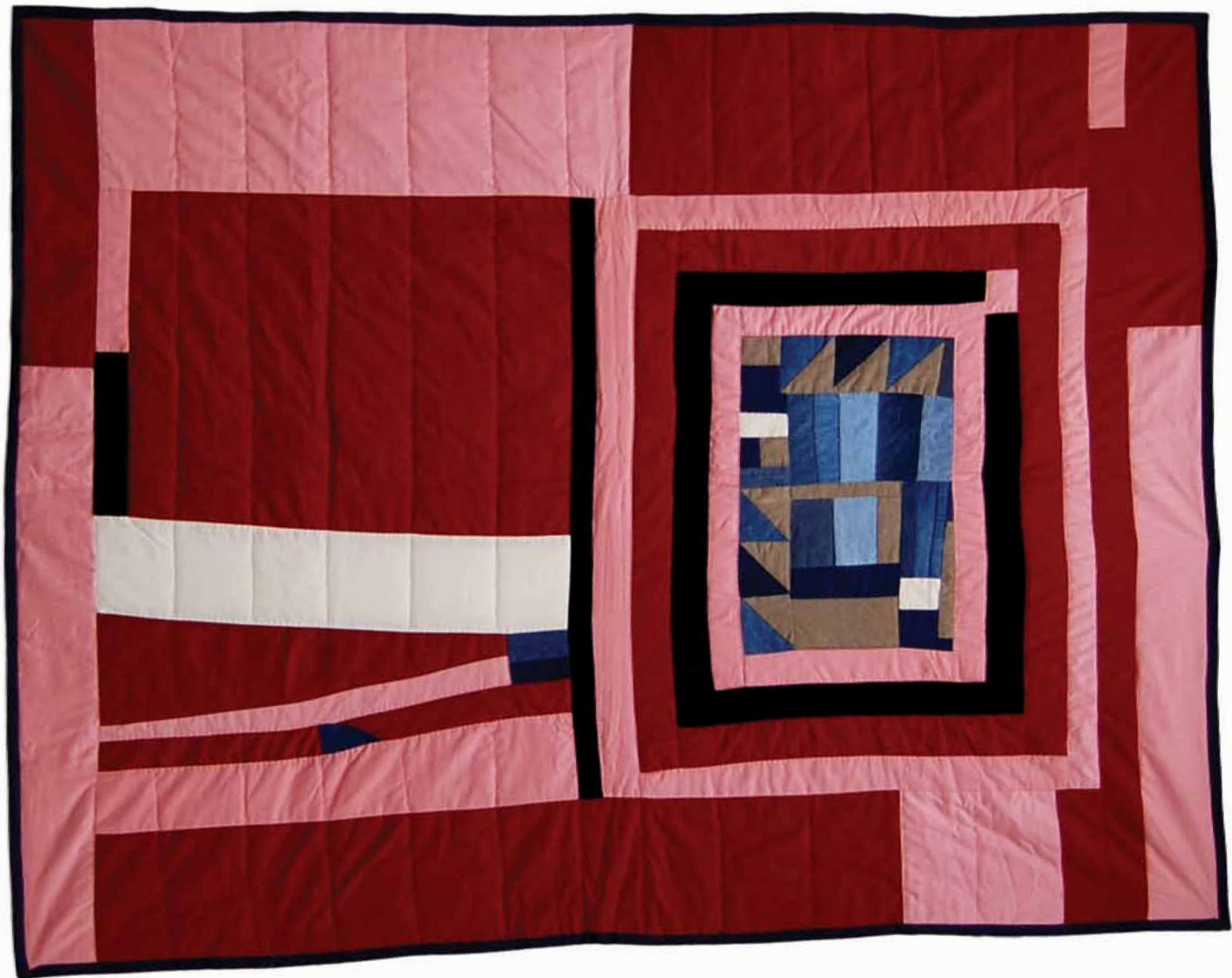
Mary Lee Bendolph and Loretta Bennett come from Gee's Bend, a rural Alabama community alongside the Alabama River. The women of Gee's Bend developed a distinctive, bold, and sophisticated quilting style. Descendants of slaves and share croppers, the women passed their skills and aesthetic down through at least six generations to the present. Gee's Bend first became known for its quilts during the civil rights movement in the mid-1960s when the Freedom Quilting Bee was organized. Today their distinct style is well known throughout the country as a result of the traveling exhibition, *The Quilts of Gee's Bend*, which began in 2002.

Mary Lee Bendolph na Loretta Bennett bakomoka ahitwa Gee's Bend" kimwe mu biturage byahitwa Alabama, hafi y'uruzi rwa Alabama. Ibihangano nyabugeni by'aba bategarugoli bikorwa bifite ubuhanga buhanitse mu komekanya udutambaro. Aba bategarugori

ba "Gee's Bend" bakaba bakomoka ku bacakara kandi ubuhanga bwabo bakaba baragiye babuhererekanya ubu bakaba bamaze amasekuru atandatu yose bahererekanya ubwo buhanga. "Gee's Bend" yatangiyeye kumenyekana bwa mbere ibihangano byabo mu gihe cyo guharanira uburenganzira bw'abirabura, hari muri za 1960. icyo gihe bagize imurika ryiswe "Freedom Quilting Bee." Uyu muni ibihangano byabo bizwi mu gihugu cyose, kubera imurikagurisha rihora ribyerekanaga mu gihugu cyose ryitwa "The Quilts of Gee's Bend," ryatangijwe mu mwaka wa 2002.







JAMES BROWN



Born in Los Angeles in 1951, James Brown studied at Immaculate Heart College in Hollywood, California and at the Ecole des Beaux Arts in Paris. Brown's crude drawing and primitive imagery first came to prominence in the art world in the early 1980's when graffiti was the new art form. Brown's work typically portrays his ongoing study of internal order and utilizes his intuitive approach

based on his own experiences with images and materials. Brown's unique vision stems from a variety of sources from scientific to literary. Although Brown is best known for his painted abstractions and experimental prints, he has a long history with other mediums including ceramics, textiles, and artist books.

James Brown, yavukiye I Los Angeles mu mwaka wa 1961, yiga amashuri ye muri Koleji "Immaculate Heart, I Hollywood, ho muri California. Yaje gukomeza amashuri ye muri " Ecole des Beaux Arts" i Paris. Ibishushanyo bya Brown, bigaragaza amashusho y'abantu babapfayongo badafite ibitekerezo bihanitse yatangiye kumenyekana mu muri za 1980, igihe ubuhanzi bwitwa " graffiti" bwari bwadutse. Ibihangano bya Brown bigaragaza ukuntu mu mutima w'umuntu hakora, kandi akabihanga yifashishije umutimanama we akoresheje amashusho n'ibindi bikoresho. Ubuganga Brown yihariye abuvana ku bumenyi butandukanye, harimo ikoranabuhanga n'ubuvanganzo. N'ubwo bwose Brown azwi kubera amashusho ye adasobanutse neza, afite n'ubundi buhanga nko mu buhanzi bwo kubumba, ubuhanzi nyabugeni bukoresha imyambaro ndetse no kwandika ibitabo by'ibihangano nyabugeni.



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MICHAEL A. CUMMINGS

Harlem-based quilt maker Michael Cummings begins his process with initial exploratory drawings, eventually visualizing the images to be rendered by his machine-made quilts.

Cummings appliqués his imagery on to the quilt and relies on a sewing machine for the base composition. With hand

Michael Cummings, utuye i Harlem, yatangiye umwuga we wo gushushanya, cyane cyane yitegereza ibintu bitandukanye maze akabifuma akoresheje intoki ze. Uretse ko ibyo bishushanyo bye abanza kubifumisha imashini mbere yo kubyorosaho ibitambaro bifumye n'intoki. Cummings yegeranya utuntu dutandukanye nk'ibipesi n'amasaro maze akabinyanyagiza ku burambararo bw'ibihangano nyabugenzi aba yakoze.

embellishing, Cummings secures unlikely found objects such as buttons, beads, shells, and sequins to his quilts' dazzling surfaces.





VIRGINIA FLECK

Rooted in the American woman's handcraft tradition of quilt making, Virginia Fleck's mandalas are as layered with content as they are with color and material. These intricately crafted, large scaled works reference paintings, but are created by collaging pieces of detritus from a consumerist society revealing the hidden beauty of the overlooked, disposable materials that continually pass through our hands. Fleck's mandalas made from plastic shopping bags analyze the activity of consumerism as a spiritual encounter. The resulting works, each crafted from thousands of used plastic bags imprinted with familiar logos and slogans, can be both humorous and unnerving. Her large ebullient mandalas are a gleeful explosion of consumerist excess that contain and brand our passions while attesting to our belief in the American Dream.

Mandala zikorwa na Virginia Fleck, zikozwe mu buryo buvoma imvanyabwo mu bikorwa nyabugeni biri mu muco w'abategarugori b'abanyamerika kuva kera. Ibyo bihangano nyabugeni, bikozwe mu buryo butandukanye busa nkaho bwifashisha isiga ryamarangi, bikorwa hifashishijwe ibintu bisa nk'aho bidafite agaciro, byagiye bijugunywa hirya no hino, bigaragaza umuco w'iki gihe wo guhaha cyane kandi byinshi, bikanagaragaza ariko n'uburanga bushobora kuva mu bikore-sho tugenda tujugunya, nkaho bidafite agaciro.

Mandala za Fleck zikozwe mu masashe bahahiramo, zigaragaza ikibazo ibikorwa duhoramo byo guhaha cyane bishobora kubangamira iyobokamana. Umwihariko w'ibi bihangano, ni uko, mu gushyirahamwe amasashe ibihumbi n'ibihumbi, ukanashyiramo ibirangantego, amashusho y'ibirango byinshi n'interuro zitandukanye, bishobora kubyara igihangano nyabugeni gishekeje kandi kikanatera umujinya. Mandala ze zibereye amaso, zigaragaza ikibazo ibikorwa duhoramo byo guhaha bikabije, nyamara kandi, bikanagarukira imyizerere no kwemera bikubiye mu ntego y'abanyamerika yiswe "American Dream".

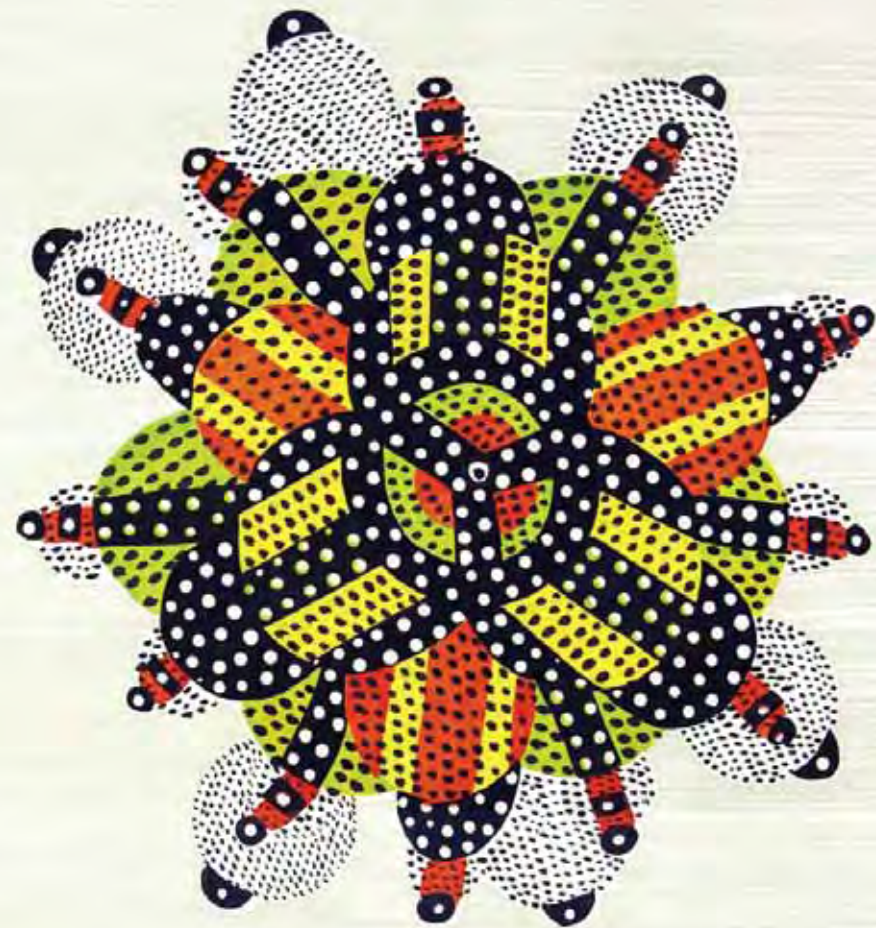




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GLENN GOLDBERG

Born 1953 in Bronx, New York, Glenn Goldberg is well known for his non-objective work and mod designs. His abstractions are composed of elements that suggest images of natural objects, such as birds, flowers, cells, or water. Goldberg attended the New York Studio School, earned a master of fine arts from Queens College in New York, and has received grants from the Edward Albee Foundation, the Guggenheim Fellowship, and the National Endowment for the Arts. He has had solo exhibitions at the Charles Cowles Gallery and Knoedler & Company, both in New York. Goldberg's work is included in the National Gallery and the Metropolitan Museum collections, among others.

Glenn Goldberg yavukiye I Bronx ho muri New York mu mwaka wa 1953. Uyu Mugabo akaba azwi cyane kubera ibihangano bye usanga nta butumwa biba bigamije, kandi bikozwe mu buryo bwa Gihanga bugezweho. Ibihangano bye bigizwe mu buryo usanga bisa nk'ibigaragaza ibintu by'ibiremwa nk'inyoni, indabo, udukoko dutoya cyane cyangwa amazi.

Goldberg yize mw'ishuli rya stidiyo i New York, arangije akomereza amashuri ye mu ishuli rya "Queens College" i New York, aho yakuye impamyabumenyi yo mu rwego rwa masters mu buvanzano nyabugeni. Uyu Mugabo kandi yatewe inkunga na Fondation yitwa Edward Albee, Guggenheim Fellowship n'Ikigo cy'Igihugu Gifasha Ibihangano Nyabugeni. Ibihangano bye yabimurikiye i New York mu imurika ryitwa "solo exhibitions," yongera kubimurika muri "Knoedler & Company" naho ho muri New York. Hamwe mu ho ibihangano bye bihora bimurikwa, ni nko muri "National Gallery" no muri "Metropolitan Museum collections."



THOMASIN GRIM

My weavings are made by hand on an eight-harness floor loom using rayon cord, dyes and the supplementary warp pickup technique. Each piece begins with a question I have posed to myself, and my objective is to explore the question. I choose images to represent ideas, and I assign meaning to shapes, images and colors. My choices are influenced by elements of the visual world that have interested me most: water, ruins, desert, hieroglyphics, churches, and temples,

maps, charts, and diagrams. These objects and places act as symbols or evidence of time, history and experience.

Thomasin Grim

Thomasin Grim yarivugiye ati :“Ibihangano byanjye mbikora nkoreshye intoki igihangano kirambitse ku gitambaro kireze, nifashisha urudodo, umwenda n’izindi tekunike nongeraho. Buri bikorwa nkora, ngitangira mpera ku kibazo nibaza, noneho ngakora akazi nsubiza icyo kibazo nibajije ngitangira. Nkashyamba amashusho amfasha kugaragaza igitekerezo cyanjye, noneho ubusobanuro bukagenda bugaragara uko nongeramo amashusho n’amarangi igihangano kigana umusozo. Ibihangano byanjye mbikora nifashishije ibintu nkunda mu buzima, birimo amazi, ibizu byasenyutse, ubutayu, inyuguti za kera zo mu misiri, za kiriziya, amakarita y’isi na za diagrame. Ibyo bintu byose n’aho hantu hose nibyo bimfasha nkabibona nk’ibimenyetso bifatika binyereka ibihe, amateka n’uruhererekane rw’ubumenyi. *Thomasin Grim*”



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OTESIA WINDER HARPER

Otesia Winder Harper was born in Mississippi in 1925. Her primary quilting technique was passed down from her grandmother. A fellow Southern African-American quilter, Sarah Mary Taylor, also greatly influenced her style. The subject matter of her quilts varied from popular cultural icons

Otesia Winder Harper yavukiye I Mississippi mu mwaka wa 1925. Uyu mutegarugori yigishijwe ubuhanzi bwe na nyirakuru, nawe wari umunyabugeni wari utuye mu majyepfo ya Amerika witwaga Sarah Mary Taylor. Ibihangano bya Nyirakuru nibyo ahenshi bimufasha mu buhanzi bwe. Ibihangano bye abikora yifashishije ibintu bitandukanye, uhereye ku muco gakondo, intwari, abantu bavugwa muri bibiliya ndetse n'ibitekerezo binyuranye. Ibihangabo bye biba bidoze neza akoresheje intoki n'ubuhanga bwinshi. Nk'umunyabugeni ukomeye cyane, ibihangano bya Otesia biri mu mazu ndangamurage menshi, harimo n'inzu ndangamurage ikomeye iri Washington DC yitwa "Smithsonian."

and heroes to Biblical characters and stories. She used appliques, created by hand cut templates which were then creatively arranged on the fabric. Harper's color combinations were always well considered and never haphazard. As an accomplished quilter, Otesia's work belongs to many collections including the Smithsonian in Washington, DC.

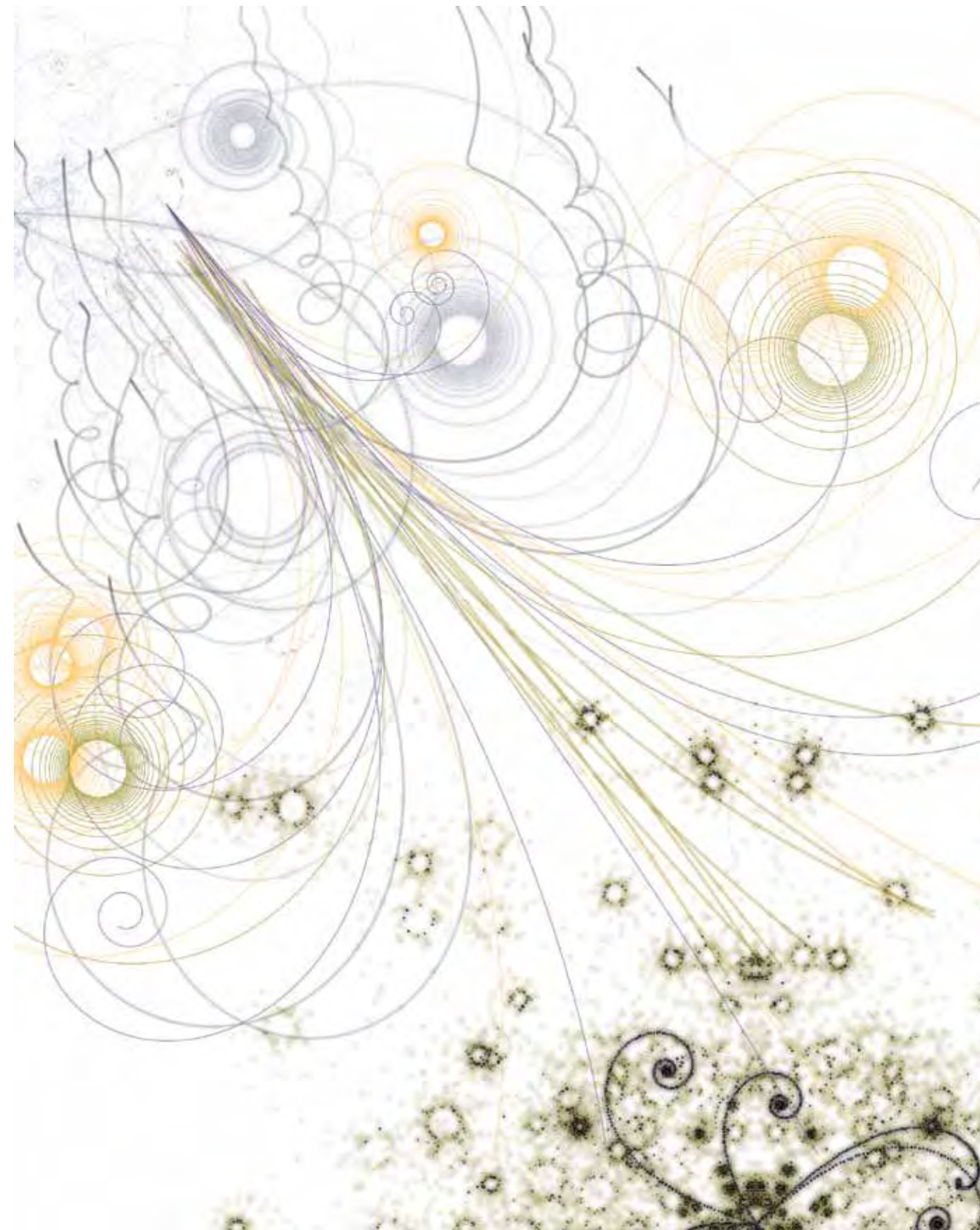


CARTER HODGKIN

Carter Hodgkin, umwe mu banyabugeni batangiye gukoresha dijitali mu bihangano byabo, yahimbye uburyo bushya bwo gutuma amashusho ya digitali, amashusho yerekeye iby'ubumenyi ndetse no gusiga irangi bitanga amashusho arushaho kuba meza. Yifashishije ikoranabuhanga rigezweho, uyu mutegarugori yashoboye gutuma imihindukire y'ibihe, ikirere ndetse n'ibindi byose bidukikije bishobora gukorwamo amashusho abigaragaza kurusha mbere yuko iryo

koranabunga ribaho. Hodgkin yamuritse ibihangano bye i New York, Cincinnati, San Francisco ndetse n'i Tokyo na New Delhi. Ibihangano bye kandi biboneka ahantu hatandukanye, haba abikorera ku giti cyabo cyangwa amazu ndangamurage, no mu nzu ndangamurage "Library of Congress" urabihashanga.

One of the first artists to work in digital processes, Carter Hodgkin forges an innovative practice encompassing digital imaging, scientific imagery, and painting. While exploring recent advances in technology, which allow natural phenomena to be imaged at ever decreasing scales, she incorporates a new visual understanding into the historical tradition of painting. Hodgkin has shown in New York, Cincinnati, and San Francisco, as well as Tokyo and New Delhi, and her work is in various public and private collections including the Library of Congress.







AMY LAMB

Amy Lamb's love of the beauty and structure of the natural world has shaped her life. Her curiosity to understand the processes of nature inspired her to earn a Ph.D. in molecular biology from the University of Michigan and then teach cellular biology at George Washington University.

Lamb eventually became intrigued with the power of the camera to communicate visually what she had witnessed intellectually in the laboratory and the classroom. Her laboratory now consists of her darkroom, studio, greenhouse, and extensive garden where she grows most of what she photographs. Her large-scale, close up portraits of fruits and flowers delight the eye and reveal the "uncharted" areas of beauty.

Urukundo Amy Lamb afitiye uburanga n'imiterere y'isi byahinduye ubuzima bwe. Kubera guhorana amatsiko yo gusobanukirwa neza n'imimerere y'ibidukikije, byatumye abona impamyabumenyi yo ku rwego rwa Ph.D mu byo bita "Molecular Biology" kuri Universite ya Michigan. Ubwo yahavuye ajya kwigisha iryo somo muri Universite ya George Washington.

Lamb yatangajwe cyane n'imbaraga kamera ifotora ifite zituma ibintu yatekereje ari muri laboratwari cyangwa yigisha,

bigaragara mu mashusho nkuko yabitekerezaga muri laboratwari cyangwa mw'ishuli yigisha.

Laboratwari igizwe n'icyumba kitagira umucyo atunganyirizamo amafoto, studiyu, inzu na jaride ahingamo hafi y'ibyoba yafotoye byose. Ahamanitse amafoto afotora, usangamo imbuto n'indabyo bibereye amaso kandi bifite uburanga budasanze.



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BETH O'DONNELL

Beth O'Donnell's striking photographs of Rwanda and its people resulted from a seven-year process of photographing in Africa, which culminated in the photography exhibition *Angels in Africa*. Of her experience, O'Donnell writes: "In 1999, I entered [Kibera, one of the largest slums in Africa] with some trepidation, to say the least. Within minutes, tears were running down my face and I knew that I had to document what I was seeing. Women, mothers like me, were trying to make a difference in their own lives and in the lives of others in their community, despite the very dire and seemingly unhelpful circumstances in which they were living."

Amafoto ya Beth O'Donnell mu Rwanda n'abaturarwanda ni igikorwa gituruka ku myaka irindwi amaze muri Afurika akora umurimo wo gufotora. Uwo murimo w'imyaka irindwi, waje kuvamo imurika ry'amafoto ye yise "Angels of Africa," bisobanura "Abamalayika bo muri Afurika." O'Donnell avuga ku murimo we muri Afrika, yagize ati: "Mu mwaka wa 1999, navuga ko natangiye mfite impungenge zivanze ariko n'ibyishimo. Mu minota mikeya, amarira yantembaga mu maso, nibwo namenye ko ibyo mbona bindiza ngomba kubishyira hamwe. Abategarugori, ababyeyi nkanjye bariho bakora ibishoboka byose kugirango bahindure ubuzima bwabo, ndetse n'ubw'abandi babana nabo; n'ubwo bwose imibereho yabo yari mibi, ndetse n'uburyo bakoreragamo cyane bwari bugoye kandi nta cyizere butanga."





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DAVID PLUTH

David Pluth had more than 35 years of experience photographing and was a *National Geographic* photographer. He photographed professionally for the Rwanda Tourism Board, Tourism Uganda, Uganda Wildlife Authority, Tanzania National Parks, Ethiopian Tourism Commission, Sierra Leone National Tourist Board, the Government of Libya, the Government of the Democratic Peoples Republic of Korea, and the European Union as well as for many hotels, luxury resorts, airlines, and international magazines. He had been the principle photographer on six books and had done several broadcast TV videos, as well as commercial theatre-released films for American production companies. Born in Bemidji, Minnesota, Mr. Pluth held a bachelor degree in geography from the University of California at Santa Barbara and a masters degree in environmental design from the University of Calgary.

David Pluth, afite imyaka irenga 35 y'uburambe mu murimo wo gufotora, kandi akaba yarafotoreye ikinyamakuru National Geographic. Yafotoreye Rwanda Tourism Board amafoto akoranye ubuhanga, afotorera and Uganda Wildlife Authority, Tanzania National Parks, Ethiopian Tourism Commission, Siera Leone National Tourism Board, Leta ya Libiya, Leta ya Repubulika Iharanira Demokarasi y'Abaturage ya Korea, n'Ubumwe bw'Ibihugu by'Uburaya, ndetse afotorera amahoteli menshi, ibigo by'indege, n'ibinyamakuru mpuzamahanga bitandukanye. Yafotoreye ibitabo bitandatu, anakorera za televiziyo zitandukanye za video nyinshi, ndetse n'amafilimi yamamaza yakoreye ibigo bitandukanye byo muri Leza Zunze Ubumwe z'Amerika. Bwana Pluth yavukiye Bemidji ho muri Minesota h'I Santa Barbara. Bwana Pluth afite Impamyabumenyi ya bachelor degree mu bumenyi bw'isi yakuye kuri Universite ya California iri I Santa Barbara, anabona impamyabumenyi ya masters degree mu bumenyi bw'ibidukikije yakuye kuri Universite ya Calgary.





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DUHIRWE RUSHEMEZA



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Rwandan-American artist Duhirwe Rushemeza writes of *The Darkest Hour is Just before Dawn*: “It talks about the fact that struggle does exist, however, there is a new day. It sheds light to all the problems we have had in the past in Rwanda ... encoded in the bright of the child’s eyes, in one eye is the map of Rwanda and in the other is the map of the US.”

New York-based Rushemeza received her bachelor of arts degree from Spelman College and master of fine arts from The School of the Art Institute of Chicago. Rushemeza’s artwork is informed by her diverse experiences and is largely in response to the tragedy of the Rwandan Genocide. Her artwork, ranging from linocuts, woodcuts, relief wood carving mixed media, as well as installation work, has been shown and included in private and public collections throughout the US, Africa, Europe, and Asia.

Duhirwe Rushemeza, umuhanzi w’umunyamerika ukomoka mu Rwanda iyo avuga ku gihangano cye Igicuku kibanziriza umuseke agira ati :” Mba nvuga ko urugamba rubaho. Uretse ko nyuma y’urugamba hanabaho umunsi mushya. Kigara ragaza ibibazo abanyarwanda bagize mu bihe byashize, bigaragarira mu maso y’umwana. Mw’ijisho rimwe harimo ikarita y’u Rwanda, naho mu rindi jisho hakabamo ikarita ya Leta Zunze Ubumwe z’Amerika.

Rushemeza ubu abarizwa New York, akaba yararangije amashuri ye muri Kaminuza ya Spelman, aho yakuye impamyabumenyi yo mu rwego rwa “bachelors.” Yaje gukomeza amashuri ye kuri Kaminuza ya Chicago, aho yabonye impamyabumenyi mu buvanganzo nyabugeni. Ibihangano bya Duhirwe bivuga ku bintu bitandukanye, ariko ibyinshi bikaganisha kuri Genocide yabaye mu Rwanda. Ibihangano by’uyu mutegarugori bikoze mu bintu bitandukanye agenda atoragura hirya no hino, mu bice by’ingiga z’ibiti, n’invangange z’utuntu twishi byamuritswe ahantu henshi muri Leta Zunze Ubumwe za Amerika, muri Afurika, mu Buraya ndetse no muri Aziya.

ANDRES SERRANO

Andres Serrano yavukiye I New York mu mwaka wa 1950, yiga ubuhanzi bwe kw'ishuri rikuru rya Brooklyn Museum Art. Yahize imyaka itatu, uhereye mu mwaka wa 1967 ukageza mu mwaka wa 1969. Yanahawe ibihembo bitandukanye n'abashinzwe ubuvangazo nyabugeni muri Leta ya New York. Muri byo hari ibyitwa "Louis Comfort Tiffany Foundation; the New York Foundation for the Arts, Art Matters, Inc.; the National Endowment for the Arts." N'ikigo cyitwa the National Studio Program kiri ahitwa P.S.1., Long Island City, muri New York nacyo cyamuhaye igihembo. Ibihangano bye byerekanywe ahantu henshi hatandukanye harimo imurika ryiswe "solo exhibitions" muri Paula Cooper Gallery, i New York. Ahandi yamuritse ibihangano bye ni De Zonnehof, Center for Modern Art aha

Andres Serrano was born in New York in 1950 and attended the Brooklyn Museum Art School from 1967–69. He has received awards from New York State Council on the Arts; the Louis Comfort Tiffany Foundation; the New York Foundation for the Arts, Art Matters, Inc.; the National Endowment for the Arts; and the National Studio Program at P.S.1., Long Island City, NY. Serrano has had solo exhibitions at the Paula Cooper Gallery, New York; the De Zonnehof, Center for Modern Art, Amersfoort, Netherlands; The Barbican (The Curve), London; and Museum of Contemporary Art, Montreal. His work is in numerous public and private collections including Art Institute of Chicago, Chicago, Illinois; Whitney Museum of American Art, New York, New York; and Institute of Contemporary Art, Boston, Massachusetts. This photograph is part of a series taken for a 2006 *New York Times Magazine* article on elephants in Africa.

ni mu mujyi wa Amersfoort wo mu Buholandi; Ahandi ni Barbican ho muri London, London; mu nzu ndangamurage yitwa Museum of Contemporary Art, i Montreal. Ibihangano bye biri mu mazu ndangamurage menshi arimo, Art Institute of Chicago, Chicago, muri Illinois; Whitney Museum of American Art, i New York, New York; no muri Institute of Contemporary Art, i Boston, muri Massachusetts. Iyi foto ni imwe mu mafoto menshi uyu mutegarugori yafotoye mu mwaka wa 2006, ayafotorera ikinyamakuru kitwa New York Times mu nkuru yavugaga ku nzovu muri Afurika.



JINA VALENTINE

Jina Valentine hails from Philadelphia, where she worked as co-curator and assistant director of the Fleisher-Ollman Gallery. She is currently pursuing her master of arts from Stamford University. Valentine previously earned her bachelor of fine arts from Carnegie Mellon University, where she discovered and began to cultivate her interest in social and historical patterns and research-based art. She went on to be accepted into the Atlantic Center of the Arts Residency program to work with a personal art-hero, sculptor Dennis Oppenheim. Jina has shown at the Atlantic Center of the Arts Gallery, the Perkins Center of the Arts Annual Juried Photo Exhibition, the Fleisher-Ollman Gallery, and Space 1026.

Jina Valentine ubu atuye muri Philadelphia aho ubu ashinzwe kwita ku bihangano akabifatanyaga no kungiriza Umuyobozi Mukuru w'inzu ndangamurage yitwaga "Fleisher-Ollman Gallery." Afite impamyabumenyi yo ku rwego rwa Bachelors mu buvanzuzi nyabugenye yakuye kuri Univerisite ya Carnegie Mellon. Aha akaba ariho yakuye inyota yo kwihugura ku bumenyi bw'imibanire, amateka n'ubushakashatsi mu bijyanye n'ibihangano nyabugenye. Yagize n'amahirwe yo kugira amahugurwa muri porogaramu yitwaga "Atlantic Center of the Arts Residency program," aho yahuguwe n'umuhanga w'intwari mu buhanzi nyabugenye witwaga Dennis Oppenheim. Jina yamuritse ibihangano bye ahantu hatandukanye, harimo ibigo nka Atlantic Center of the Arts Gallery, Perkins Center of the Arts Annual Juried Photo Exhibition, Fleisher-Ollman Gallery n'ikitwaga Space 1026.









KAKIRA COOPERATIVE

In the early 19th century, Kakira, son of Kimenyi, the King of Gisaka in Kibungo province (southeast Rwanda), invented the art of embellishing houses for aesthetic purposes. Today, the Kakira Cooperative, also in Kibungo, has transformed the ancient practice and its organic materials into a new form of adornment, the Imigongo works of Rwanda.

As in ancient times, the women of the Kakira Cooperative use all natural materials. Cow dung is used to form the structure of the wall paintings. Soil derivatives are manipulated into shades of red, while kaolin is used for white. Clay soil forms the ochre. Sap from aloe plants is mixed with the ash of banana peels and the fruit of the *solanum aculeastrum* plant to create a glossy black.

The Kakira Cooperative is an association of women with the skills and talent to restore the fading art form of Kakira. The majority of women in the Cooperative became widows in the 1994 genocide and has come together in solidarity. The organization has received national and international support for its restorative efforts.

Mu ntangiriro z'ikinyejana cya 19, Kakira, umuhungu wa Kimenyi, Umwami w'i Gisaka mu Ntara ya Kibungo (Ama-jyepfo y'u Rwanda) , yahimbye ubuhanga bwo gutaka inzu mu buryo nyabugeni bushimishije amaso. Uyu muni, Koperative yitwa Kakira iri nayo I Kibungo, yafashe ubwo buryo bwe bwo gutaka inzu bwa kera, ibihinduramo ubuhanga nyabugeni bushya bwitwa Imigongo yo mu Rwanda.

Nko mu bihe bya kera, abategarugori ba Koperative Kakira bakoresha ibikoresho bisanzwe. Amase y'inka akoreshwa kubaka ubuso bw'ibihangano byo kumanika ku nkuta z'inzu.

Naho itaka rigakoreshwa mu buryo bwa gihanga hakavamo ubuso bubereye amaso bw'ibara ry'umutuku, naho ibara ry'umweru rigaturuka mu kuvangavanga ibumba. Hari kandi itaka ry'ibumba rikoreshwa na none mu mubyimba. Ku mubyimba na none hagasigwa neza n'ibirere bivanze n'ibindi byatsi bibyara ibara ry'umukara.

Koperative Kakira ikaba ari ishyirahamwe ry'abategarugori bafite ubuhanga n'impano bigarura ubuhanga bw'ibinyabugeni bya Kakira. Abenshi muri aba bategarugori bakaba ari abapfakazi ba jenocide yo mu mwaka w'1994, bakaba barahuye bishyirahamwe. Iri shyirahamwe rikaba rishyigikiwe n'abanyarwanda ubwabo ndetse n'amahanga muri iki gikorwa cyabo cyo kugarura ibihangano bya kera.

OBJECT DESCRIPTIONS

- 1 Renate Aller
March 10 2006, 2006
Digital pigment print
36 x 48 in. (91.4 x 121.9 cm)
Images courtesy of Adamson Gallery
- 2 Mary Lee Bendolph
Untitled, 2005
Quilted fabric
69 x 51 in. (175.3 x 129.5 cm)
Image courtesy of Elizabeth Leach Gallery
- 3 Loretta Bennett
Untitled, 2004
Quilted fabric
73 x 59 ½ in. (185.4 x 151.1 cm)
Image courtesy of Elizabeth Leach Gallery
- 4 Loretta Bennett
Untitled, undated
Quilted fabric
78 ½ x 63 in. (199.4 x 160.0 cm)
Image courtesy of Elizabeth Leach Gallery
- 5 James Brown
Untitled, Edition of 75, 1993
Screen print
41 x 33 in. (104.1 x 83.8 cm)
Image courtesy of Adamson Gallery
- 6 James Brown
Untitled, Edition of 75, 1993
Screen print
41 x 33 in. (104.1 x 83.8 cm)
Image courtesy of Adamson Gallery
- 7 James Brown
Untitled, Edition of 75, 1993
Screen print
41 x 33 in. (104.1 x 83.8 cm)
Image courtesy of Adamson Gallery
- 8 Michael Cummings
Butterfly #1, 2003
Fabric/appliqué quilt
9 x 73 in. (175.3 x 185.4 cm)
- 9 Michael Cummings
Butterfly #4, 2003
Fabric/appliqué
62 x 73 in. (157 ½ x 182.9 cm)
- 10 Michael Cummings
Butterfly #8, 2003
Fabric/appliqué
67 x 75 in. (172.7 x 182.9 cm)
- 11 Virginia Fleck
Blue Iris Mandala, 2007
Plastic bags and tape
45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Image courtesy of Finesilver Gallery
- 12 Virginia Fleck
Flower Wheel Mandala, 2007
Plastic bags and tape
45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Image courtesy of Finesilver Gallery

- 13 Virginia Fleck
Smiley Pop Mandala, 2007
Plastic bags and tape
45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Image courtesy of Finesilver Gallery
- 14 Glenn Goldberg
Wish (1), 2003
Woodcut with relief
25 ¼ x 18 ¼ in. (64.1 x 46.4 cm)
Image courtesy of Adamson Gallery
- 15 Glenn Goldberg
Wish (2), 2003
Woodcut with relief
25 ¼ x 18 ¼ in. (64.1 x 46.4 cm)
Image courtesy of Adamson Gallery
- 16 Glenn Goldberg
Wish (3), 2003
Woodcut with Relief
25 ¼ x 18 ¼ in. (64.1 x 46.4 cm)
Image courtesy of Adamson Gallery
- 17 Thomasin Grim
Standard VIII, 2000
Rayon and dye on stretchers
10 ¾ x 83 ¼ in. (27.3 x 211.5 cm)
Image courtesy of Adamson Gallery
- 18 Thomasin Grim
Standard VII, 2000
Rayon and dye on stretchers
10 ¾ x 83 ¼ in. (27.3 x 211.5 cm)
Image courtesy of Braunstein/Quay Gallery

NDANGAMURAGE

- 1 Renate Aller
Werurwe taliki 10, 2006
Ifoto ya dijitali
Ubugari bwayo ni
36 x 48 in. (91.4 x 121.9 cm)
Ifoto ya Adamson Gallery
- 2 Mary Lee Bendolph
Igihangano kidafite izina, Igihangano gikoze mu dutambaro twometse, 2005
Ubugari bwacyo ni
69 x 51 in. (175.3 x 129.5 cm)
Ifoto iya Elizabeth Leach Gallery
Igihangano kidafite izina
- 3 Loretta Bennett
Igihangano gikoze mu dutambaro twometse, 2004
Ubugari bwacyo ni
73 x 59 ½ in. (185.4 x 151.1 cm)
Ifoto ya Elizabeth Leach Gallery
- 4 Loretta Bennett
Igihangano kidafite izina, nta taliki izwi cyahanzweho.
Igihangano gikoze mu dutambaro twometse
Ubugari bwacyo ni
78.5 x 63 in. (199.4 x 160.0 cm)
Ifoto ya Elizabeth Leach Gallery
- 5 James Brown
Igihangano kidafite izina, nta taliki izwi cyahanzweho.
Ishusho ya 75, 1993
Ubugari bwacyo ni
41 x 33 in. (104.1 x 83.8 cm)
Ifoto ya Adamson Gallery
- 6 James Brown
Igihangano kidafite izina, nta taliki izwi cyahanzweho.
Ishusho ya 75, 1993
Ubugari bwacyo ni
41 x 33 in. (104.1 x 83.8 cm)
Ifoto ya ya Adamson Gallery
- 7 James Brown
Igihangano kidafite izina, nta taliki izwi cyahanzweho.
Ishusho ya 75, 1993
Ubugari bwacyo ni
41 x 33 in. (104.1 x 83.8 cm)
Ifoto ya Adamson Gallery
- 8 Michael Cummings
Ikinnyugunyugu #1, 2003
Igihangano gikoze mu dutambaro dufumanye ubuhanga
Ubugari bwacyo ni
69 x 73 in. (175.3 x 185.4 cm)
- 9 Michael Cummings
Ikinnyugunyugu #4, 2003
Igihangano gikoze mu dutambaro dufumanye ubuhanga
Ubugari bwacyo ni
62 x 73 in. (157.5 x 182.9 cm)
- 10 Michael Cummings
Ikinnyugunyugu #8, 2003
Igihangano gikoze mu dutambaro dufumanye ubuhanga
Ubugari bwacyo ni 67 x 75 in. (172.7 x 182.9 cm)
- 11 Virginia Fleck
Igihangano cy'imboni y'ubururu cyo mu bwoko bwa Mandala, 2007
Gikoze mu dufuka twa palasitiki n'umugozu
Ubugari bwacyo ni 45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Ifoto ya Finesilver Gallery
- 12 Virginia Fleck
Igihangano gitwengatwenga cyo mu bwoko bwa Mandala, 2007
Gikoze mu dufuka twa palasitiki n'umugozu
Ubugari bwacyo ni 45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Ishusho ya Finesilver Gallery
- 13 Virginia Fleck
Igihangano cy'ururabyo rw'uruziga cyo mu bwoko bwa Mandala, 2007
Gikoze mu dufuka twa palasitiki n'umugozu
Ubugari bwacyo ni 45 ½ x 45 ½ in. (115.6 x 115.6 cm)
Ishusho ya Finesilver Gallery
- 14 Glenn Goldberg
Icyifuzo (1), 2003
Ingeri zigoramyeye
Ubugari bwacyo ni 25 ¼ x 18 ¼ in. (64.1 x 46.4 cm)
Ishusho ya Adamson Gallery

19 Otesia Harper
Noah's Ark: Quilt, c. 1980-90
Cotton
87 x 71 1/2 in. (221.0 x 181.6 cm)

20 Carter Hodgkin
Right Shift, edition of 25, 2007
Digital pigment print
34 x 43 in.
(86.4 x 109.2 cm) unframed
49 1/2 x 40 in.
(125.7 x 101.6 cm) framed
Image courtesy of Adamson Gallery

21 Carter Hodgkin
HyperSpin, 2007
Digital pigment print
34 x 43 in. (86.4 x 109.2 cm)
Image courtesy of Adamson Gallery

22 Carter Hodgkin
Yscale Droop, 2007
Digital pigment print
34 x 43 in.
(86.4 x 109.2 cm) unframed
Image courtesy of Adamson Gallery

23 Amy Lamb
Centaurea, 2005
30 x 30 in. (76.2 x 76.2 cm)
Image courtesy of Adamson Gallery

24 Amy Lamb
Anemone, 2005
30 x 30 in. (76.2 x 76.2 cm)
Image courtesy of Adamson Gallery

25 Amy Lamb
Cyclamen, 2005
42 x 28 in. (106.7 x 71.1 cm)
Image courtesy of Adamson Gallery

26 Amy Lamb
Stapelia, 2005
30 x 30 in. (76.2 x 76.2 cm)
Image courtesy of Adamson Gallery

27 Beth O'Donnell
Spiral Basket, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

28 Beth O'Donnell
Weaving Hands, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

29 Beth O'Donnell
Folded Hands, 2005
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

30 Beth O'Donnell
Pointed Basket, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

31 Beth O'Donnell
Boy with Scooter, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

32 Beth O'Donnell
Whispers in Rwanda, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

33 Beth O'Donnell
Weaving Woman, 2005
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

34 Beth O'Donnell
Corner Basket, 2005
C-print
11 x 14 in. (27.9 x 35.6 cm)

35 Beth O'Donnell
Pascasie's Yellow Window, 2005
C-print
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

36 David Pluth
Nyungwe Forest Waterfall, 2002
Photographic color print on
metallic paper
15 3/4 x 23 5/8 in. (40 x 60 cm)

37 David Pluth
Lake Kivu and Shoreline Farms,
2002
Photographic color print on
metallic paper
23 5/8 x 23 5/8 in. (60 x 60 cm)

15 Glenn Goldberg
Icyifuzo (2), 2003
Ingeri zigoramye
Ubugari bwayo ni 25 1/4 x 18 1/4 in.
(64.1 x 46.4 cm)

16 Glenn Goldberg,
Icyifuzo (3), 2003
Ingeri zigoramye
Ubugari bwacyo ni
25 1/4 x 18 1/4 in. (64.1 x 46.4 cm)
Ishusho ya Adamson Gallery

17 Thomasin Grim
Urugero fatizo VIII, 2000
Igitambaro kiriho wino kireze
Ubugari bwarwo ni
10 3/4 x 83 1/4 in. (27.3 x 211.5 cm)
Ishusho ya Braunstein/Quay Gallery

18 Thomasin Grim
Urugero fatizo VII, 2000
Igitambaro kiriho wino kireze
Ubugari bwarwo ni
10 3/4 x 83 1/4 in. (27.3 x 211.5 cm)
Ishusho ya Adamson Gallery

19 Otesia Harper
*Inkuge ya Nowa: Igihangano
cy'icyomekano*, c.1980-90
Ipamba
Ubugari bwayo ni 87 x 71 1/2 in.
(221.0 x 181.6 cm)

20 Carter Hodgkin
Ihindura ryerekeje iburyo,
edition of 25, 2007
Ifoto ya dijitali icapwe
Ubugari bwayo ni 34 x 43 in.
(86.4 x 109.2 cm) Kadire ni
49 1/2 x 40 in. (125.7 x 101.6 cm)
Ishusho ya Adamson Gallery

21 Carter Hodgkin
*Ihindura ryerekeye ibumoso
Inziga zizimije*, 2007
Ifoto ya dijitali icapwe
Ubugari bwazo ni 34 x 43 in.
(86.4 x 109.2 cm)
Ishusho ya Adamson Gallery

22 Carter Hodgkin
Inziga zinagana, 2007
Ifoto ya dijitali icapwe
Ubugari bwayo ni 34 x 43 in.
(86.4 x 109.2 cm)
Ishusho ya Adamson Gallery

23 Amy Lamb
Ifoto y'ururabo rwa Sentawureya,
2005
Ubugari bwarwo ni 30 x 30 in.
(76.2 x 76.2 cm)
Ifoto ya Adamson Gallery

24 Amy Lamb
Ifoto y'ururabo rwa Anemoni,
2005
Ubugari bwarwo ni 30 x 30 in.
(76.2 x 76.2 cm)
Ifoto ya Adamson Gallery

25 Amy Lamb
Ifoto y'ururabo rwa Sikarameni,
2005
Ubugari bwayo ni 42 x 28 in.
(106.7 x 71.1 cm)
Ifoto ya Adamson Gallery

26 Amy Lamb
Ifoto y'ururabo rwa Sikalameni,
2005
30 x 30 in. (76.2 x 76.2 cm)
Ifoto ya Adamson Gallery

27 Beth O'Donnell
Intango y'agaseke, 2005
Ifoto icapwe
Ubugari bwayo ni 16 x 20 1/2 in.
(40.6 x 52.1 cm)

28 Beth O'Donnell
Ibiganza biboha, 2005
Ifoto icapwe
Ubugari bwayo ni 16 1/2 x 20 1/2 in.
(41.9 x 52.1 cm)

29 Beth O'Donnell
Ibiganza bitsindagira agaseke, 2005
Ubugari bwaryo ni
16 1/2 x 20 1/2 in. (41.9 x 52.1 cm)

38 David Pluth
Tea Estate, 2002
Photographic color print on
metallic paper
23 ⁵/₈ x 23 ⁵/₈ in. (60 x 60 cm)

39 David Pluth
Akagera Impala, 2002
Photographic color print on
metallic paper
15 ³/₄ x 23 ⁵/₈ in. (40 x 60 cm)

40 Duhirwe Rushemeza
*The Darkest Hour is Just
before Dawn,*
40 x 52 in. (101.6 x 132.1 cm)
Lithograph

41 Andres Serrano
Untitled, 2006
Cibachrome, silicone, plexiglass,
and wood frame
45 ¹/₄ x 37 ⁵/₈ inches
(114.9 x 95.6 cm) (framed)
Image courtesy of Paula
Cooper Gallery

42 Jina Valentine
Hollywood 10, 2007
Ink on vellum
38 x 25 in. (96.5 x 63.5 cm)
Image courtesy of Adamson Gallery

43 Jina Valentine
Untitled, 2007
Ink on vellum
38 x 25 in. (96.5 x 63.5 cm)
Image courtesy of Adamson Gallery

44 Jina Valentine
Untitled, 2007
Ink on vellum
25 x 38 in. (63.5 x 96.5 cm)
Image courtesy of Adamson Gallery

45 Jina Valentine
Untitled, 2007
Ink on vellum
38 x 25 in. (96.5 x 63.5 cm)
Image courtesy of Adamson Gallery

30 Beth O'Donnell
Umutemeri w'agaseke, 2005
Ifoto icapwe
Ubugari bwayo ni 16 ¹/₂ x 20 ¹/₂ in.
(41.9 x 52.1 cm)

31 Beth O'Donnell
*Umwana w'umuhungu ufite
igitugutu, 2005*
Ifoto icapwe
Ubugari bwayo ni 16 ¹/₂ x 20 ¹/₂ in.
(41.9 x 52.1 cm)

32 Beth O'Donnell
Kongorerana mu Rwanda, 2005
Ifoto icapwe
Ubugari bwayo ni 16 ¹/₂ x 20 ¹/₂ in.
(41.9 x 52.1 cm)

33 Beth O'Donnell
Umutegarugori uboha n, 2005
Ubugari bwawo ni 16 ¹/₂ x 20 ¹/₂ in.
(41.9 x 52.1 cm)

34 Beth O'Donnell
Inkangara, 2005
Ifoto icapwe
Ubugari bwayo ni 11 x 14 in.
(27.9 x 35.6 cm)

35 Beth O'Donnell
Inkangara, 2005
Ifoto icapwe
Ubugari bwayo ni 16 ¹/₂ x 20 ¹/₂ in.
(41.9 x 52.1 cm)

36 David Pluth
Isumo ryo muri Nyungwe, 2002
Ifoto y'amabara icapwe ku
rupapuro rw'ubutare
Ubugari bwayo ni
23 ⁵/₈ x 23 ⁵/₈ in. (60 x 60 cm)

37 David Pluth
*Ikiyaga cya Kivu n'inkengero
zigaragaza imirima ihinze, 2002*
Ifoto y'amabara icapwe ku
rupapuro rw'ubutare
Ubugari bwayo ni 23 ⁵/₈ x 23 ⁵/₈ in.
(60 x 60 cm)

38 David Pluth
Impala yo mu Kagera, 2002
Ifoto y'amabara icapwe ku rupapuro
rw'ubutare
Ubugari bwayo ni 23 ⁵/₈ x 23 ⁵/₈ in.
(60 x 60 cm)

39 David Pluth
Isumo ryo muri Nyungwe, 2002
Ifoto y'amabara icapwe ku rupapuro
rw'ubutare
23 ⁵/₈ x 23 ⁵/₈ in. (60 x 60 cm)

40 Duhirwe Rushemeza
Igicuku kibanziriza umuseke'
Ubugari bwacyo ni 40 x 52 in.
(101.6 x 132.1 cm)
Igishushanyo kiri mu bwoko bwa
litogarafi

41 Andres Serrano
Ifoto itagira izina, 2006
Ikozwe muri Sibakorome, silikoni,
ibirahure n'ibiti
Ubugari ni 45 ¹/₄ x 37 ⁵/₈ in.
(114.9 x 95.6 cm) (framed)
Ifoto ya Paula Cooper Gallery

41 Jina Valentine
Igihangano kidafite izina, 2007
Wino ku ruhu rukannye
Ubugari bwacyo ni 38 x 25 in.
(96.5 x 63.5 cm)
Ifoto ya Adamson Gallery

42 Jina Valentine
Igihangano kidafite izina, 2007
Wino ku ruhu rukannye
Ubugari ni 38 x 25 in. (96.5 x 63.5 cm)
Ifoto ya Adamson Gallery

43 Jina Valentine
Igihangano kidafite izina, 2007
Wino ku ruhu rukannye
Ubugari ni
25 x 38 in. (63.5 x 96.5 cm)
Ifoto ya Adamson Gallery

44 Jina Valentine
Igihangano kidafite izina, 2007
Wino ku ruhu rukannye
Ubugari ni
38 x 25 in. (96.5 x 63.5 cm)
Ifoto ya Adamson Gallery

ACKNOWLEDGEMENTS

Washington

Art in Embassies Program,
Bureau of Overseas Buildings Operations
United States Department of State
Virginia Shore, Curator
Rebecca Clark, Registrar
Claire D'Alba, Assistant Curator

Kigali

US Embassy, Kigali
Pam Mansfield, Management Officer
Amani Athar, Translator

Designed by Sue Walsh and
Printed by Central Intelligence Agency,
Printing and Publishing Support
Lucien Hakorimana, Proof Reader

Special thanks to Karin Kathöfer of the
National Museum of Rwanda and Ed Zavora,
Bruce Faudree, and Travis Slack of
OBO, United States Department of State

GUSHIMIRA

Washington

Ushinzwe Ibihangano: Virginia Shore,
Ibihangano Nyabugenzi muri za Ambasade,
Ikigo Gishinzwe Imyubakire Ya za
Ambasade Nshya, gikorera muri Depari-
toma ya Leta, Ibiro Bishinzwe ibikorwa
by'Ubwubatsi.

Ushinzwe Ibihangano Wungirije:
Claire D'Alba, Ibihangano Nyabugenzi muri
za Ambasade, Ikigo Gishinzwe Imyubakire
Ya za Ambasade Nshya, gikorera muri
Departoma ya Leta, Ibiro Bishinzwe
ibikorwa by'Ubwubatsi.

Kigali

Ambasade ya Leta Zunze
Ubumwe z' Amerika
Pamela Mansfield, Ushinzwe Ubuyobozi
Amani Athar, Uwahinduye iyi yandiko mu
kinyarwanda

Uwakoze Design: Sue Walsh
Gicapwa na Central Intelligence Agency,
Printing and Publishing Support
Lucien Hakorimana, uwakosoye ikinyar-
wanda, Ministeri y'ububanyi n'amahanga
ya leta z'unz'ubumwe bw'Amerika

