

NOHRA HAIME GALLERY



RUBY RUMIÉ
EL PESCAO
at
The Windows of Nohra Haime

Ruby Rumié first saw a man on a bicycle with a fish as a hat eight years ago. She was entranced and spent years searching for him.

“I’m not selling it,” he told me, “I caught it myself on a fishing boat near Istmina and turned it into a hat. Everyone calls me ‘El Pescao’ (‘The Fish’) because I don’t even take it off to sleep. What I sell is borojó. I get it in Chocó and I bring it here in Cartagena because you can’t see this fruit around here and many people are interested because it has many properties. Imagine this package is used to improve the thyroid, remove fever, it is useful for constipation, it helps the malnourished and even increases sexual potency. Buy me this last bag and you won’t regret it. Don’t you see me firm? Well, there you go, that’s the borojo.”

I spend up to three and four months around here collecting money and until I sell the last package I don’t go back to my town. I have my family there, only one woman and four pelaos (kids), who are already grown up. Everyone is already searching. Here I have my cycle and a room to sleep, with this I can go out to sell and the hat is to protect me from the sun. But I became famous like this Pescao and now they even call me on the street and everything.

It makes me laugh because as long as they buy me the fruit I am happy in the game. Do you know, right?”

Ruby Rumié’s work includes painting, sculpture, photography, video and installation. She develops projects based upon sociological and ethnographical concepts, exploring how these have an impact on our societies. Rumié first focused her research, in 1999, on the community of Getsemaní, an historical and colonial neighborhood of Cartagena, where she lives. The gentrification problems in this neighborhood created an impact on the artist, leading her to question the meaning of progress.

Such concerns suggested a new role for the artist: that in which there is not only an aesthetic and poetic revelation, but also a search for how to manage social and psychological problems through creation. Initially trained in hyperrealist painting, Rumié then developed an eye for a pictorial, photographic style.

Today Rumié uses the medium of photography and implements various tools in her processes such as cartography, and census and archival techniques, midway between the final aesthetic creation, as well as work with the community, and sociological research. She recently created the project Weaving Streets, in which she focused on presenting a dignified image and visibility for Cartagena’s ambulant street vendors.

Ruby Rumié was born in Cartagena, Colombia, where she lives and works. She studied painting and drawing at the David Manzur Academy in Bogotá and has participated in several workshops with artists such as Maria Teresa Hincapié, Eugenio Dittborn, Fabián Rendón and Jean Pierre Accault. She has held exhibits in the United States, Europe and Latin America, participating in the First International Biennial of Colombian Contemporary Art. She has received a fellowship by the Rockefeller Foundation to participate in its residential program at the Bellagio Center as well as an award from Women together at the United Nations.

This group of photographs will be exhibited “In the Windows at Nohra Haime” through June 5th.

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