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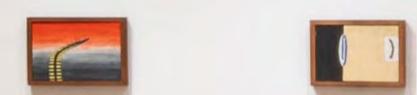


## SPECTRUM

"I am ambiguous, completely. My pieces are all ambiguous. They don't deliver the truth directly, but show an open vision." —Jose Leonilson

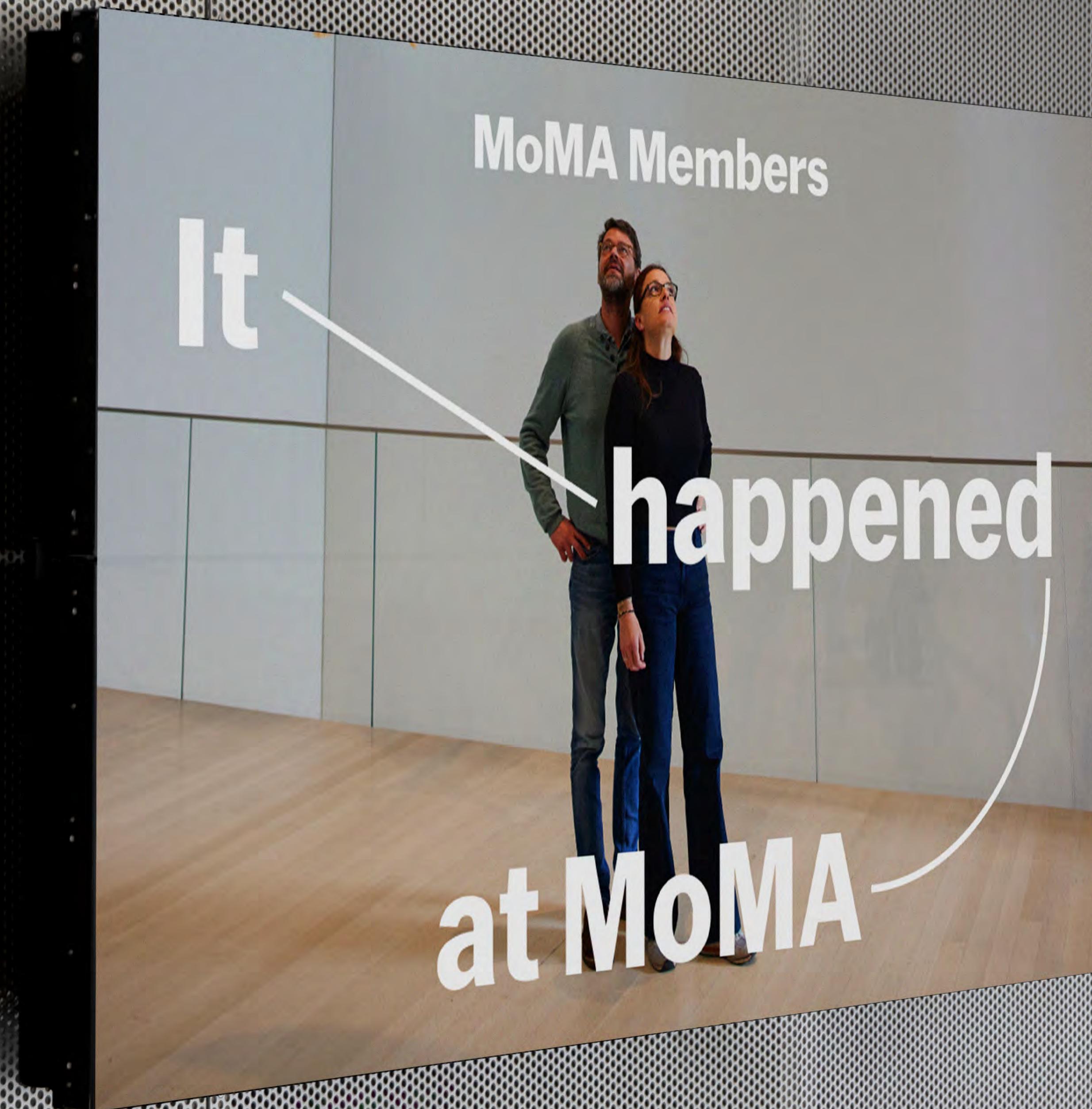
Girl and boy. Sturdy and fragile. Black and white. Sick and healthy. Friend and foe. From early childhood, binaries are introduced as a way to simplify, clarify, and suggest an overarching logic in a complex and at times incomprehensible world. However, for many of the same reasons that they are useful, binaries can also perilously flatten, reduce, or erase much broader and more nuanced spectrums of human experience.

Employing materials ranging from fire and language to oil paint and embroidery thread, the artists here evoke some of the binary structures and systems used to define people. They do this not to affirm but rather unravel and challenge strict dualities.

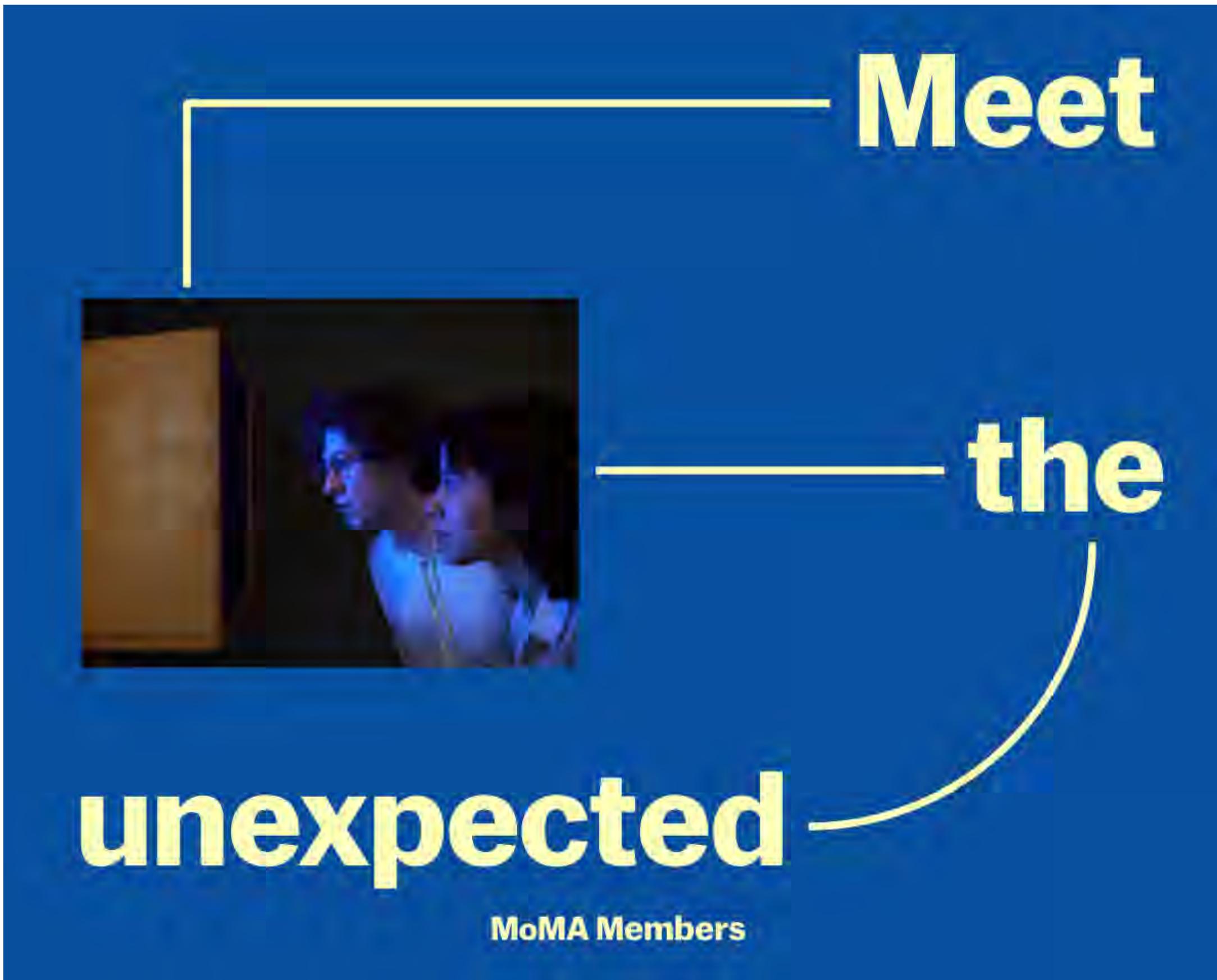


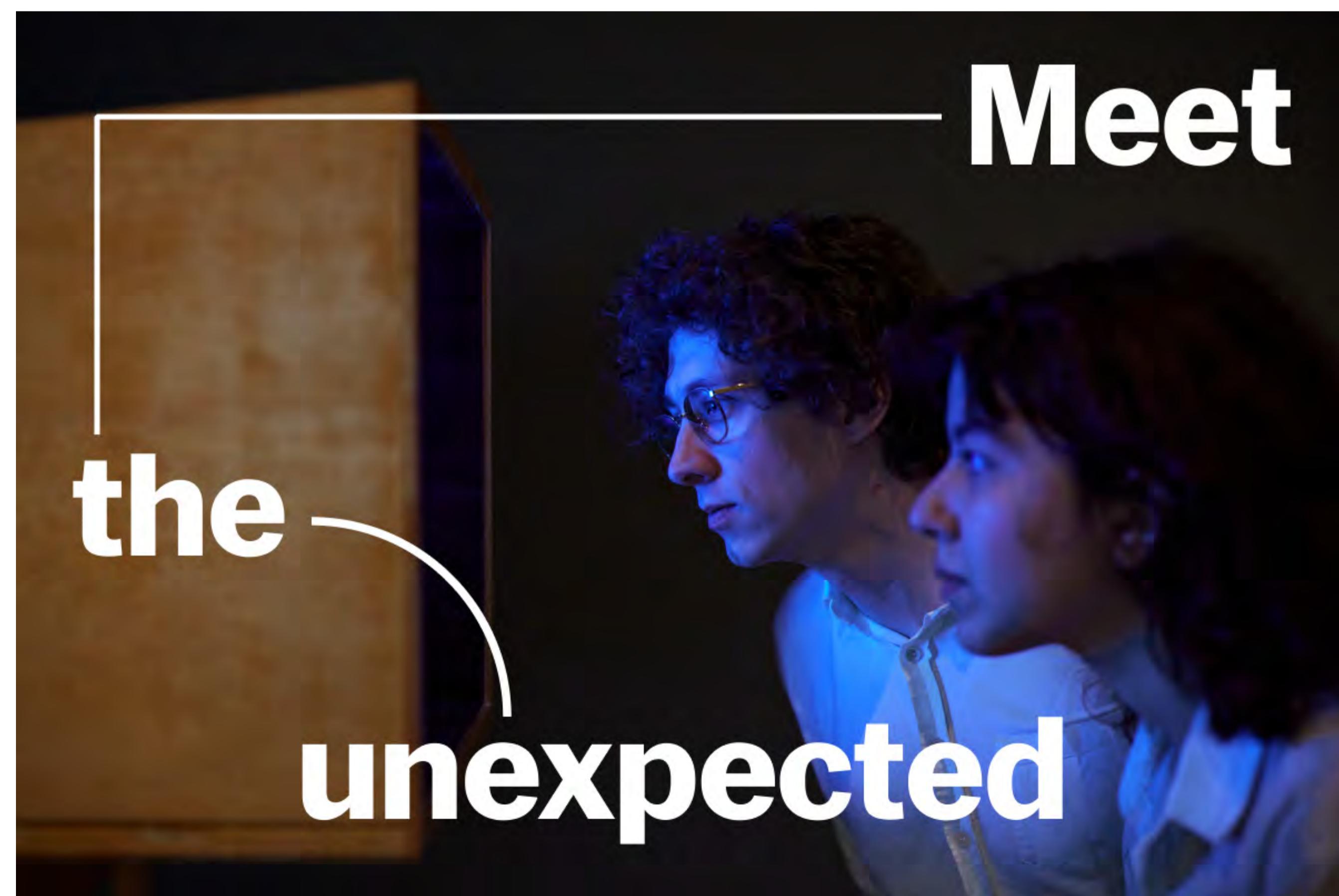














**MoMA — Members**

**A museum like no other**

Get ready to see, do, and experience more at MoMA. We're launching a vibrant new look and over the coming months will be spotlighting all the benefits of your membership. Whether you've been with us for a while or just joined, this is your MoMA.

## Mix and mingle

Celebrate your love of art and meet fellow members at one-of-a-kind programs. Mark your calendar for our next Member Evening on May 28.

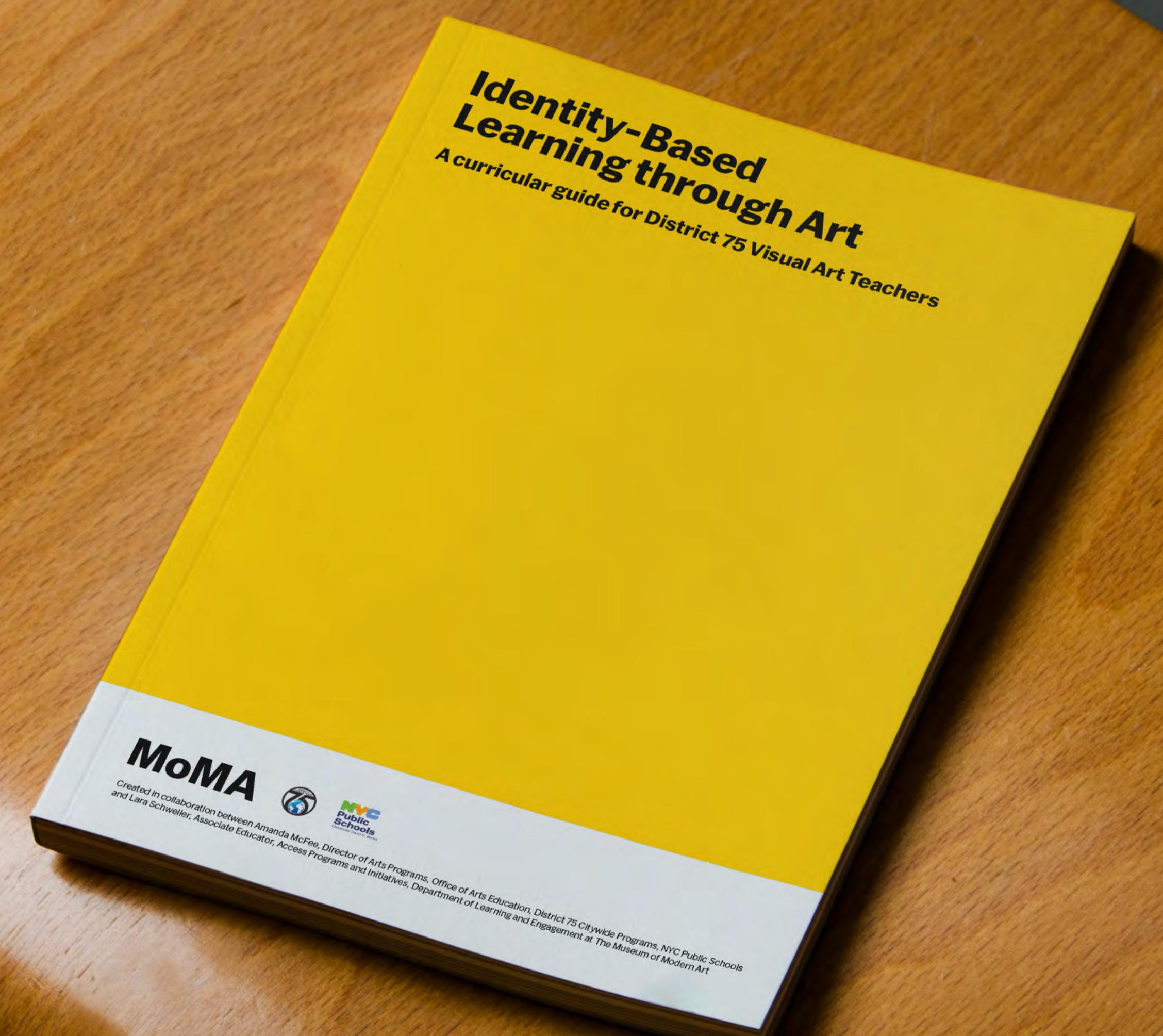


**MoMA — Members**

**It happened at MoMA**

Picture this: you're roaming through MoMA's galleries when, all of the sudden, you spot somebody from the corner of your eye. You know absolutely nothing about this person, but something about them makes you curious and pulls you closer.

This is what happened to members Myron and Sabine Farber 56 years ago. We learned about their chance encounter at a Dada exhibition at MoMA in 1968 from an email sent to us by their children. The couple have been married for nearly 55 years and still love coming to our galleries to look at art together.



**Step 1: Look closely**

**Discussion Ideas**

**Observe**

**Describe**

**Interpret**

**Connect**

**MoMA**

Notice the shapes, colors, and patterns you see. Pay attention to color on the paper. When you look at the artwork, does the paper, or the other, does the artwork stand out?

A pattern is a repeated design. Notice the patterns in this artwork. What patterns can you find in your neighborhood or your school?

Howardena Pindell studied painting and, starting in 1967, worked at the Museum of Modern Art as a curator for 12 years. She started to make video artwork about her experience as a Black woman working in the arts and the racism she encountered.

Over time, Pindell focused on making collages. Her artworks often included the process of deconstruction and reconstruction. For example, she would cut up canvases and then sew them back together. Or, using a hole puncher, she would punch out holes from papers and stick them together onto larger sheets of paper.

In 1979, she was in a dramatic car accident from which she experienced severe memory loss. A lot of the artwork she made following this event utilized her creative energy to allow her to process and heal. Pindell traveled for much of her later life, visiting five continents all while creating work, lecturing, and writing on racism and the art community.

Pindell traveled to Japan in 1979 and then again on an artist fellowship in 1981. She wrote, "what nourished me and gave me energy was the extraordinary beauty I found in the traditional Japanese way of organizing space, images, and color and the brief refuge of peace I found in the Japanese gardens resplendent with the change of the seasons."

See more of Howardena Pindell's work here: [Howardena Pindell | MoMA](#). See a longer excerpt about Pindell's experience in Japan here: [An American Black Woman Artist in a Japanese Garden—Howardena Pindell](#).

See a collection of writing and work by Pindell here: [Howardena Pindell](#).

**60° creation. MoMA**

**Make Art with MoMA**  
**Henri Matisse.**  
**The Codomas (Les Codomas)**  
**from Jazz.**  
**1947.**