



The works in the Rubell Collection are from my series of *Soundsuits*. This sculptural form is based on the scale of my body. It creates a camouflage, masking and forming a second skin that conceals race, gender, and class, forcing one to look without judgment. Three of the works in the Collection are in the shape of what I call an "A-frame." This form has many connotations that reference power, such as a bishop's mitre, a Ku Klux Klan uniform, a condom, or the head of a missile. As for the surfaces themselves, I treat them like collages, applying patterns that build on the surface. The piece that is made out of synthetic hair strips this down, using one material instead of many to create a visceral sensibility. The fourth piece, with the armature made of flowers, takes the baroque ornamental sensibility of the A-frame surfaces and brings it into an expanded dimensionality.

Nick Cave

*Soundsuit*, 2008, fabric, sequins, fiberglass and metal, 100 x 25 x 14 in. (254 x 63.5 x 35.6 cm), acquired in 2008

*Soundsuit*, 2008, fabric, fiberglass and metal, 102 x 36 x 28 in. (259 x 91.5 x 71 cm), acquired in 2008

*Soundsuit*, 2006, fabric, sequins, fiberglass and metal, 100 x 26 x 13 in. (254 x 66 x 33 cm), Acquired in 2006

*Soundsuit*, 2008, synthetic hair, fiberglass and metal, 98 x 27 x 14 in. (248.9 x 68.6 x 35.6 cm), acquired in 2008