

Kim takes back the global spotlight

With weapons test, N. Korean leader seeks attention and legitimacy

BY ANNA FIFIELD

TOKYO — Kim Jong Un turns 33 on Friday, and from the North Korean leader's perspective, he has plenty to celebrate: Everyone's talking about him again.

After several years of being overshadowed by the more imminent threat of the Islamic State and jockeying with Iran for the title of scariest nuclear regime, North Korea is back on the international agenda.

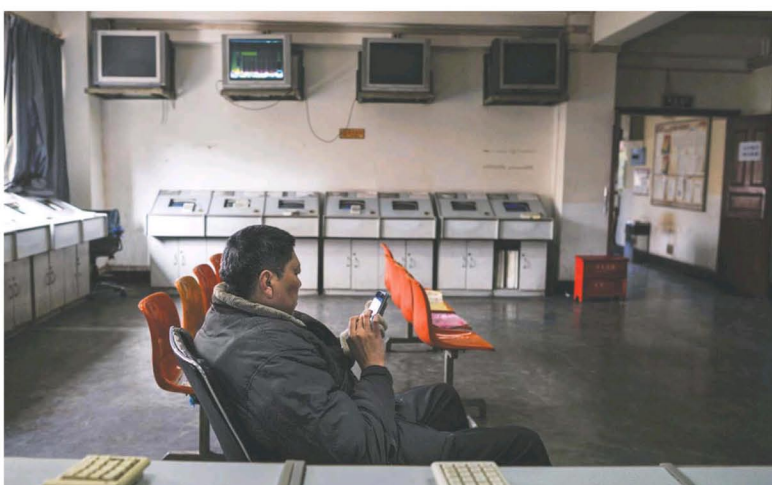
Governments around the world rushed to condemn Wednesday's nuclear test — regardless of whether it involved a hydrogen bomb, as Pyongyang claimed, or an atomic device in line with its three previous tests — and the U.N. Security Council called an emergency meeting. In the United States, presidential hopefuls piled on with denunciations of Kim. Hillary Clinton called him a "bully," Marco Rubio said he was a "lunatic," and Ted Cruz dubbed him a "megalomaniacal maniac."

Kim, like his father, Kim Jong Il, is often viewed as a caricature: a rotund man with a bad haircut and a worse standard outfit who spews invective at the outside world and watches basketball games in his luxurious palaces.

But with this week's test, Kim has shown that he is no joke. He is playing the cards he has and is exactly where he wants to be, said Michael Madden, who runs the North Korea Leadership Watch website.

"It's less than a month before the Iowa caucuses, and he's trying to put North Korea at the top of the debate and the discussion among U.S. presidential candidates," Madden said. "All of the

KOREA CONTINUED ON A6



COLOR CHINA PHOTO VIA ASSOCIATED PRESS

An investor in Chengdu, China, checks stock prices after a day-long trading halt was called for the second time this week.

China's market turmoil spreads

BY SIMON DENYER AND YLAN Q. MUI

BELING — Just a week ago, Chinese President Xi Jinping sounded a triumphant note as he rang in the new year, touting the economy's continued growth and financial reforms that have elevated the country's currency among the world's elite.

In a state-televized address, Xi sat behind an imposing wooden desk, hands clasped, and declared that "the

Investors appear unnerfed by policymakers' decisions

general public has enjoyed the increasing sense of gain."

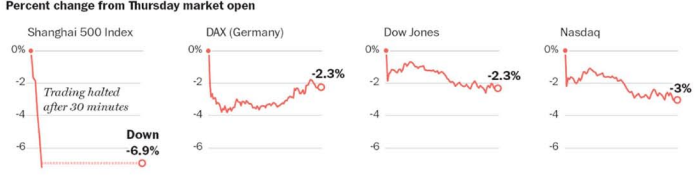
But the first week of 2016 has brought only chaos. Chinese stocks have fallen nearly 12 percent, sending Wall Street into a tailspin. On Thursday, the Dow Jones industrial average

fell nearly 400 points after paring earlier losses that put it in correction territory.

China first attempted to stabilize the market and subsequently stanch the losses with a series of interventionist moves, introducing a circuit-breaker system at the end of last year, then buying shares and restricting selling this week when that didn't work. But the hasty moves seemed to exacerbate investors' worst fear: that policymakers

ECONOMY CONTINUED ON A6

Percent change from Thursday market open



Source: Bloomberg News

DARLA CAMERON/THE WASHINGTON POST

Redskins fans struggle with an unfamiliar feeling: Hope

BY STEVE HENDRIX

Here's how Ted Abela was getting his giddy on five days before the Washington Redskins kick off their unexpected appearance in the NFL postseason: He had lunch in a vacant parking lot, Abela, a season-ticket holder, pulled into his usual Orange Lot space at FedEx Field on Tuesday just to commune with the empty asphalt.

"Sometimes, when I need a boost, I drive by," explained Abela, an engineer from Washington and a lifelong Redskins fan. "I'm definitely getting ready."

Hey, it may not be painting your body burgundy and gold and streaking through Dupont Circle. But for a fan base that has been traumatized, dramatized and spirit-crushed by their star-crossed

franchise in recent years (okay, a generation), eating a doughnut outside a silent stadium pretty much sums up the cautiously happy way Redskins lovers are bracing for... whatever happens next.

"I really want to be thrilled because it's so unexpected," said Brian Gregory, 25, a management consultant who lives in China-town. "I've never seen a Washington sports team win a championship. But I just have an impending sense of 'Oh God, what's going to

FANS CONTINUED ON A15

Dan Steinberg Only a few players remain who saw the Redskins at their worst. **D1**

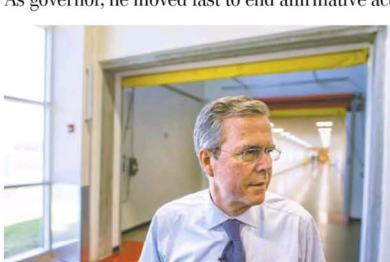
Lombardi still matters The Hall of Fame coach left mark on both Redskins and Packers. **D1**

THE DECIDERS

Job Bush got his way, and then he got a mess

As governor, he moved fast to end affirmative action in his state. The result wasn't 'One Florida.'

BY NEELY TUCKER



CHARLES OMMANNEY/THE WASHINGTON POST

Republican presidential candidate Jeb Bush in June on a tour of a Nephron Pharmaceuticals facility in West Columbia, S.C.

Job Bush was pacing. Onstage at the Conservative Political Action Conference last year, the former Florida governor boasted that he had wiped out affirmative action with the stroke of his gubernatorial pen.

"I eliminated affirmative action by executive order — trust me, there were a lot of people upset about this," he told the crowd. "But through hard work, we ended up having a system where there were more African American and Hispanic kids attending our university system than prior to the system that was discriminatory."

But his 1999 decision to eliminate affirmative action was not

nearly as clear and simple as he makes it sound today, and neither are its results. Instead, Bush was making a complicated political play under significant time pressure.

Those who know him well say his actions on a divisive, high-stakes issue are emblematic of his style: hard-charging, daring, but with little patience for opposing points of view.

On affirmative action, Bush was not just burnishing his conservative credentials by abolishing what he called "stupid" and discriminatory race-based set-asides in Florida's higher-education system and government contracting sphere. He also

BUSH CONTINUED ON A4

IN THE NEWS



ANDREW HEINING/THE WASHINGTON POST

White picture The Renwick's "Wonder" show is drawing crowds thanks partly to Instagram, but are people thinking of the art or their photos? **C1**

N.Y. police settlement The force agreed to new oversight in a deal to end lawsuits challenging its post-9/11 monitoring of Muslims. **A3**

THE NATION President Obama, who attended a CNN forum on guns Thursday, is struggling to bridge a cultural divide on firearms. **A7**
Two Palestinian men born in the Iraq who came to the United States as refugees have been arrested in connection with terrorism investigations, federal prosecutors said. **A2**
Microbeads, which researchers say wash into waterways and harm fish, will be banned from some bath and body items starting in 2017. **A3**

THE WORLD Starvation deaths are being reported in a rebel-held Syrian town besieged by government forces. **A10**

German police were swamped as migrant men attacked women in Cologne on New Year's Eve, a leaked report said. **A12**

THE ECONOMY A start-up company unveiled a \$79 grapefruit-size desktop computer aimed at giving the world's poorest people a taste of technology. **A14**

THE REGION An ex-police officer got 3½ years for causing an explosion at a lab while trying to make meth. **B1**
Ex-senator Jim Webb of Virginia, who left the Democratic presidential race, has hired a fundraiser to help launch a possible independent bid. **B5**

INSIDE

WEEKEND The veggie table At an increasing number of Washington-area restaurants, vegetables are playing a starring role.

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COMICS.....C5
LOTTERIES.....B3
OBITUARIES.....B5
OPINION PAGES.....A18

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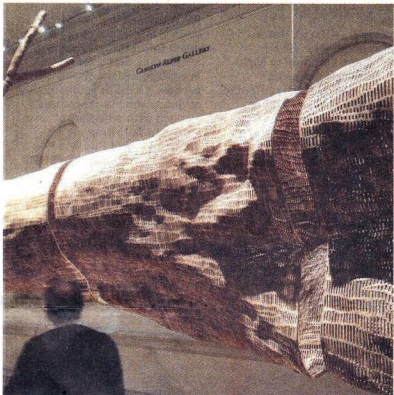
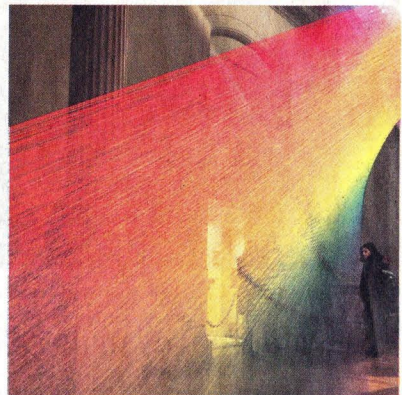
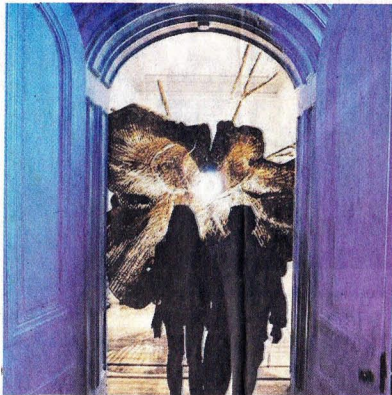
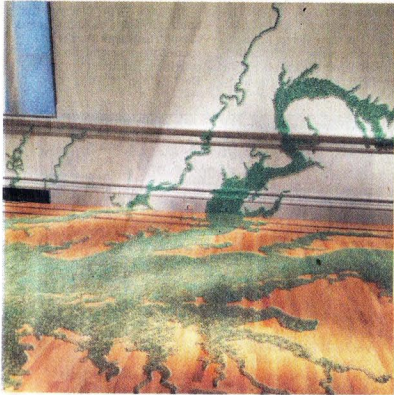
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MOVIE REVIEWS IN WEEKEND

★★★☆☆ **The Revenant** Leonardo DiCaprio is commanding in a movie with grand sweep but a petty core. **PAGE 21**

★★★☆☆ **Anomalisa** Charlie Kaufman's mesmerizing animated fantasy delves into our inability to connect. **PAGE 22**



A 'WONDER' LOST IN AN INSTAGRAM?

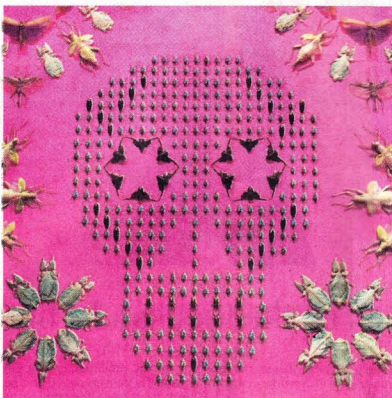
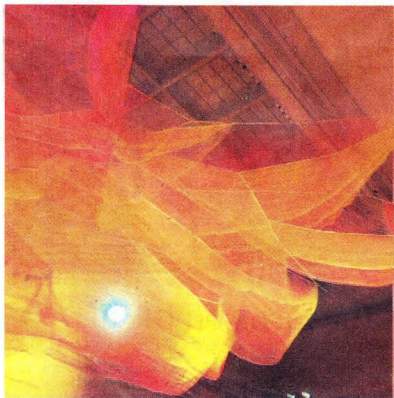
BY MAURA JUDKIS

The exhibition is about amazement, marvel and awe. But as droves of Renwick Gallery visitors gape at the large-scale installation art in "Wonder," the newly reopened museum's inaugural show, curator-in-charge Nicholas Bell is more amazed by something else: their phones.

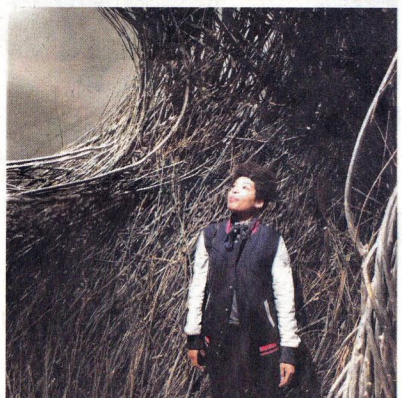
Thanks to a few well-placed signs announcing "Photography Encouraged," smartphones are omnipresent when you walk into the Renwick. It's no surprise. Who wouldn't want to photograph this show? Every artwork is an Instagrammer's dream come true.

There is a giant rainbow made of delicate threads (Gabriel Dawe's "Plexus AT"), and a magenta room with an elaborate arrangement of exotic insects on the wall (Jennifer Angus' "In the Midnight Garden"). Your silhouette in front of the stalagmites made of index cards (Tara Donovan's "Untitled") makes for a perfect social-media profile picture. Your head poking through

RENWICK CONTINUED ON C2



PHOTOS BY B.J. ADAMS, RACHEL BARRON, MAURICIO CASTRO AND LISA PETERSON



White mother of black son makes impassioned plea



Lonnae O'Neal

The night after a grand jury declined to indict the white police officer who shot and killed 12-year-old Tamir Rice at a park in

she asked herself. "What might feel unsafe to me that they might not know about?"

"I was just thinking we need a level of awareness for everybody involved with my child," Bradley says.

The next morning, she wrote an essay, "To the White Parents of My Black Son's Friends," on her parenting blog. It was heartfelt, unsparring and spelled out things she wanted a small group of people — her son's teachers, the people who had him in their homes — to understand.

O'NEAL CONTINUED ON C3

Cleveland, Maralee Bradley, a white mother of six, including a 9-year-old black son, slept fitfully in Lincoln, Neb. She and a friend had been talking about Tamir, and the friend asked: "What can we do? How can we help?" Bradley kept waking up, thinking about different pieces of the question. Thinking about Josh, her adopted Liberian son, hanging out with white friends at a park, about him being the only child of color at another child's birthday party. "What do I need those parents to be aware of?"

COMIC RIFFS

A year after the Hebdo attack, cartoonists mull what's changed

BY MICHAEL CAVNA

As we mark the first anniversary of the Charlie Hebdo attack this week, some of America's cartoonists stand unbowed on where the lines of engagement should, and should not, be drawn.

"Different people have different lines, which is why no one person should be able to declare crossing a particular line to be a death-penalty offense," Signe Wilkinson, the Pulitzer Prize-winning cartoonist at Philly.com, told The Post last year in the wake of the Jan. 7 massacre at the satirical weekly's Paris offices that left 12 dead, including five cartoonists.

Wilkinson, alongside Pulitzer Prize-winning Post cartoonist Ann Telnaes, will appear Saturday afternoon at the Newsweek

for an Inside Media talk titled, "Charlie Hebdo: One Year Later." "We haven't learned much, except that we have given jihadist Muslims the right to choose how and whether, here in America, the image of their prophet can be used in cartoons or anywhere else," Wilkinson said. "This is a right [that] cartoonists, newspapers and social critics on all platforms do not extend to prophets or symbols of other faiths."

"Equality will come when we treat all prophets of all faiths equally," she added. "If the devout do awful things in the name of their prophets, they shouldn't be surprised to see their prophets in cartoons, and we shouldn't be afraid to put them there."

Last year, I asked more than a dozen of the nation's top cartoonists. COMIC RIFFS CONTINUED ON C4

BOOK WORLD

When a bachelor party devolves into murder . . .

BY ANITA SHREVE

International sex slavery is a nasty, brutish and illegal business. As many as 2.4 million young women, men and children are victims of sex trafficking for the profit of organized crime. In this lucrative business, the unwitting are lured into captivity by the promise of jobs, marriage and educational opportunities — or they are simply bought and sold as property. In the United States, most sex slaves come from South America, Southeast Asia and the former Soviet Union, but even vulnerable Americans are drawn into this sometimes lethal trade.

Chris Bohjalian has often gone to the well of current social issues for his plots — e.g. "Midwives" (midwifery), "Be-



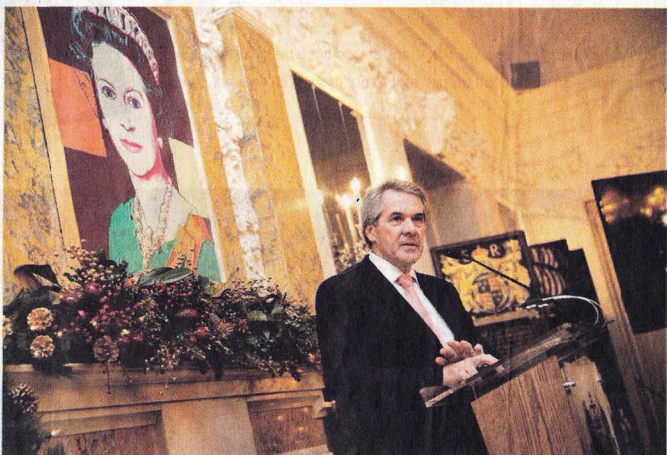
THE GUEST ROOM
By Chris Bohjalian
Doubleday.
318 pp.
\$26.95

fore You Know Kindness" (animal rights). If he doesn't exactly rip his stories from the headlines, he cuts them with care and studies his subjects thoroughly. In "The Guest Room," Bohjalian's newest, we learn a great deal about human trafficking, and for those who value the well-researched novel, the author's 18th book will please.

Richard Chapman, good husband. BOOKS CONTINUED ON C3

THE RELIABLE SOURCE

HELENA ANDREWS-DYER AND EMILY HELL



CARRIE DOREAN FOR THE BRITISH EMBASSY

Ambassador Peter Westmacott peppered his farewell address with references to "Downton Abbey."

British envoy makes diplomatic departure

Peter Westmacott, the British ambassador whose four-plus-year tenure in Washington ends next month, bid a fond farewell to the city on Wednesday. At a party for members of the media at the ambassador's opulent Embassy Row residence, the diplomat recalled highlights of the job shoring up the "special relationship" between the United States and Britain, a gig that

included greeting nuclear, helping to sell an Iranian nuclear treaty, and even marching in Washington's gay pride parade. ("It did take a while to get rid of the glitter," he confessed.) In his slightly cheeky speech, Westmacott announced that with his diplomatic career ending (a post in Washington is typically the pinnacle/last stop), he would ease into the next chapter by taking a temporary gig at Harvard's Kennedy

School of Government. He did, however, indicate that the District hasn't seen the last of him and his wife, Susie. He reminded partygoers that she is a "cave dweller" — that is, a Washington local — so they would look for opportunities to spend time here. Britain's national security adviser, Kim Darroch, will take over the post in February.

HEY, ISN'T THAT ... ?

Actress Margaret Colin was spotted hanging out in Southwest Washington recently. Don't know her, you say? What about Eleanor Waldorf, the fashion-designing mom-in-chief who made "Gossip Girl" meanie Blair Waldorf shake in her Prada pumps? We thought so. Colin, who played Waldorf for six seasons on the teen soap about Upper East Siders, shared a plate of barbecue wings with a friend at Station 4 on Wednesday. The actress has a starring role in nearby Arena Stage's new production, "The City of Conversation," which opens Jan. 29. Colin plays Hester Ferris, a Georgetown hostess who "runs in an elite circle, opening her home for political foes to lay down arms and



TONY POWELL

Colin will star at Arena Stage.

raise a glass," says the theater's website.

Station 4 is a popular watering hole for A-listers on Arena Stage's playbill. Kathleen Turner was spotted there several times while starring in "Mother Courage and Her Children" in 2014.

CELEB ENDORSEMENT OF THE WEEK



SEEM GILMOR/GETTY IMAGES/OUTLINE

Celeb: Abby Wambach, the all-time leading scorer in the sport of soccer, both men's and women's, who just retired from the game.

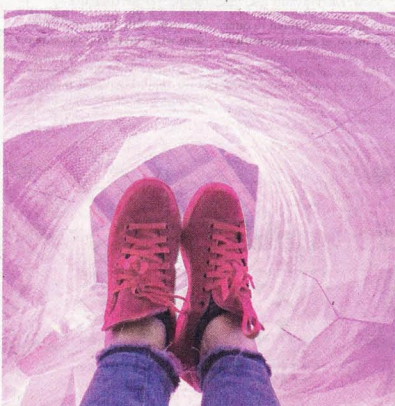
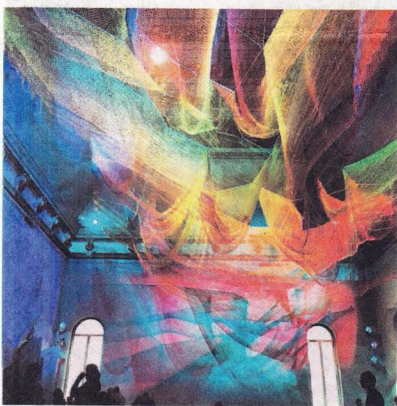
Backing: Hillary Clinton. Wambach will join "Girls" creator Lena Dunham in New Hampshire this weekend.

Money quote: The fleet-footed athlete hasn't previewed her Clinton gush, but she's reportedly on deck to appear with the Democratic candidate at stump speeches — and likely in a few selfies with fans —

across the Granite State.

Does it matter? Major companies, including Nike and Gatorade, have paid good money for Wambach endorsements, so clearly, her stamp of approval is not for nothing. Wambach has a following that goes well beyond soccer die-hards: she has become a hero to young female athletes, and her on-camera smooch with wife Sarah Huffman following the U.S. Women's World Cup win was a powerful symbol for the LGBT community.

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PHOTOS BY NANCY WIDJAJA, JESSICA ELFADL, AND ALEX FOGG

Renwick visitors snap photos by the thousands, but is the focus on the art?

RENWICK FROM C1

what some have described as a giant bird's nest (Patrick Dougherty's "Shindig") is Snapchat gold. In fact, go to the Instagram page where users with public accounts have tagged the museum in their photos, and you may never stop scrolling. Fashion "grammers" pose in front of the art — or even just in the hallways — some tagging the photos with #ootd, or outfit of the day. The exhibit has been the backdrop for several weddings. And of course, selfies — so many selfies. (But not with selfie sticks — the Smithsonian Institution has outlawed them.)

Every day, Bell scrolls through the more than 20,000 Instagram images with the hashtag #RenwickGallery, bewildered and grateful. He has never seen anything like it.

"We're all flabbergasted, to be frank," says Bell, who keeps screen shots of his favorite Instagram posts. He flips through a few: a girl in front of "Plexus A1," eyes wide with amazement. Visitors lying on the floor of the grand salon, photographing Janet Echelman's "L.S.," a 96-foot installation hung from the grand salon ceiling. A photo of someone taking a photo of the exhibit.

"I wonder, what are they even trying to say? I am here Instagramming?" Bell says. "It's like this new first-person narrative of the museum experience. I'm fasci-

nated."

Since the museum reopened six weeks ago, it has shattered attendance records. As of Sunday, 176,000 people had visited, spokeswoman Laura Baptiste says. The average yearly visitor count between 2011 and 2013 was approximately 150,000.

Yes, they're coming to see the art — but more important, they are coming to photograph, and be photographed with, the art. Sometimes it's hard to tell which they care about more. "Wonder" is an exhibit that "invites the visitor to treat it superficially," Washington Post art critic Philip Kennicott wrote in his review, foreshadowing some visitors' current obsession: snapping a perfect skinny-arm-posed photo in front of the art.

Many museums prohibit photography in temporary exhibits because of copyright concerns. Conservation is a worry, too: Camera flashes can damage delicate works, and crowds elbowing their way through to take photos may inadvertently jostle nearby pieces. And of course, there is the visitor experience to consider: At the Louvre in Paris, you can barely see the Mona Lisa through the forest of arms holding up cellphones in front of it.

In an attempt to combat the throngs of cameras, Amsterdam's Rijksmuseum announced a pro-

gram in October that encourages guests to sketch works of art instead.

But there is another reason museums may want guests to put away their phones. According to a 2013 study, people who take photos of a work of art don't connect as deeply with it and are less likely to remember it.

"You're not looking at this giant, rich, textured, nuanced thing," says Linda Henkel, a psychology professor at Fairfield University in Connecticut who wrote the study. "You're already reducing it by looking at it on the screen."

But not everyone comes to a museum for a memorable experience.

For many folks, "part of their purpose is they want to show other people what they're doing," Henkel says. If that's what they want, "the photo is a trophy. Their experience is not a very rich experience then."

This doesn't worry Bell. Far from finding the picture-taking disruptive, he says, "I think that for different visitors, they'll find their own ways to engage most intimately with the exhibition. For some people, that will be to not take photographs, and for some people, that will be to take photographs. I don't think that we should judge."

Dave, whose 48-foot rainbow-threaded installation is among the most popular with photographers, agrees.

"In the exhibition, you're immersed in the work, and there's no way of not being immersed in the work," says Dave, who likes it when people tag him in photos of his art on Instagram. "I don't think trying to capture that moment with your phone takes away from the experience."

Although, he adds, "selfies are kind of obnoxious."

But those selfies have brought a whole new audience to the Renwick, including many people who didn't know that the museum of contemporary crafts existed before it started showing up in Snapchat. (Blame The Post, too: The Weekend section called the Renwick the "Most Instagrammable Location" last month.)

"Everyone was posting about it on Instagram and Snapchat, so it looked really cool," said Samantha Quintanilla, a Towson University student who was aiming her phone earlier this week at Leo Villareal's "Volume (Renwick)," a digitally controlled twinkling chandelier in the grand staircase.

"It's super trendy right now," said Meredith Hester, a physician assistant who was snapping pictures of John Grade's "Middle Fork," a massive tree trunk constructed from reclaimed cedar.

"Wonder" has been so thoroughly photographed that visual clichés have emerged: people popping through the holes in Dougherty's nest, or silhouetted in front

of or behind Dave's rainbow.

As photographers try to distinguish themselves, Bell has observed micro-trends. People are taking photos of his "Photography Encouraged" signs. During finals week, students posted jokes about studying while taking photos with the index cards. A few people have been spotted doing yoga poses inside the art. (Not a good idea, Bell says: "If you're going to do a headstand, I'm a little concerned that you're going to fall into the artwork.") And more people have been focusing on detail shots of the pieces.

Interestingly, Henkel found that participants in her study who were instructed to take detail photos actually remembered more about the art than those who took zoomed-out shots.

There are still people who like to see the art the old-fashioned way.

"I tend to want to absorb and want to experience it more than living through the camera," said Suzanne Gesin, one of the few people who walked into the grand salon and didn't immediately take out her phone. She wondered if all the photographers were "just cataloging it, like checking a box."

"People who take a picture with that rainbow thing are like, 'Look at me, I have great taste,'" said visitor Peter Nungovitch, who added that he is "not huge on posting pictures."

To achieve a sense of wonder, Henkel suggests that Renwick visitors take photos at the end of their time in each room, rather than at the beginning.

"Have the experience, see it, and then try to capture it," she says. "With art, it's that initial impact, that initial moment," that packs an emotional punch. "In a distracted moment, you might lose some of the message."

But Bell isn't concerned about people losing the message. He is basking in the museum's newfound popularity.

"I'd be lying if I told you that we don't intend to produce exhibitions here that don't get very much attention," he says. "The show that we did when we closed the building — I did a show about baskets — I loved that show." But it was "like a tree in the forest that falls and nobody hears it."

The exhibition's reach will affect programming for years to come. Although Bell says that the gallery can't do large-scale installation art all the time — "It's not really what this museum is about" — the Renwick and the Smithsonian American Art Museum are discussing ways to make it more prevalent. And with only a few exceptions, the "Photography Encouraged" policy is here to stay.

In fact, it has become integral to the museum's new self — or selfie? — image. "This is really a part of who we are now," Bell says.

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