

Exhibition Guide

Doris Salcedo

**Pérez
Art
Museum
Miami**

English

Doris Salcedo is organized by the Museum of Contemporary Art Chicago. The exhibition is curated by Madeleine Grynsztejn, Pritzker Director, and Julie Rodrigues Widholm, former Curator, MCA Chicago, with the support of Steven L. Bridges, former Curatorial Assistant, MCA Chicago. Lead support for the exhibition is provided by the Harris Family Foundation, Stefan Edlis and Gael Neeson, Anne Kaplan, Howard and Donna Stone, The Andy Warhol Foundation for the Visual Arts, and Helen and Sam Zell.

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PHILLIPS



Patricia & William Kleh Maria Bechily & Scott Hodes Nina Fuentes

Introduction

Using common objects, such as wooden furniture, concrete, rebar, clothing, grass, and rose petals, in uncommon ways, Doris Salcedo (b. 1958, Bogotá, Colombia) seeks to convey how trauma can make daily life strangely unfamiliar. Her artwork attempts the difficult task of recovering individual dignity for victims of torture and violence, giving presence to the absent body, the marginalized, and those who remain invisible in the eyes of society. Over the past three decades, the artist has created sculptures, installations, and public works that are informed by recent histories of her native Colombia, as well as wider legacies of suffering stemming from colonialism, racism, and other forms of social injustice. As a fundamental part of her process, the artist collects testimonies from victims of violence. These personal narratives, as well as her deep engagement with poetry and philosophy, inform her minimal, sculptural forms.

This exhibition brings together the largest presentation of Salcedo's work to date. The selection includes examples from throughout the artist's extensive career, from the skeletal frames of hospital cots in her early *Untitled* works (1989–90/2013) to her newest series, *Disremembered* (2014), garments woven from silk thread and needles, to *Plegaria Muda* (2008–10), a labyrinthine arrangement of tables with growing grass. Also included is a documentary film that serves as an introduction to the exhibition and explores the artist's public works, a critical aspect of her practice, which have often been site-specific and temporary. Addressing our shared humanity, Salcedo's enigmatic artworks, through their meticulous execution and distinct material vocabulary, offer an attempt at a collective experience of remembrance and mourning.

About the Artist

Doris Salcedo was born in 1958 in Bogotá, Colombia, where she continues to live and work. She earned a BFA at Universidad de Bogotá Jorge Tadeo Lozano (1980), focusing on painting and theater. She earned an MA in 1984 at New York University, and was influenced during this time by the work of Joseph Beuys and his notion of “social sculpture,” which sought to integrate political awareness and art making and suggest art’s potential as a vehicle for social transformation. In 1985, she returned to Bogotá, where her first solo exhibition was mounted at the Casa de Moneda, Banco de la República. Interested in arts education, she worked as the director of the Instituto de Bellas Artes, Cali (1987–88) and taught sculpture and art theory at the Universidad Nacional de Colombia (1988–91). Her first solo show in the United States was held at Brooke Alexander Gallery, New York, in 1994.

Recognized since the early 1990s as one of the leading sculptors of her generation, Salcedo has works in many museum collections, including the Art Institute of Chicago; the Museum of Contemporary Art Chicago; the Museum of Modern Art, New York; National Gallery of Canada, Ottawa; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; and Tate Modern, London. She has been featured in numerous international exhibitions, such as the Carnegie International, Pittsburgh (1995); São Paulo Biennial: *Roteiros* (1998); Liverpool Biennial of Contemporary Art: *Trace* (1999); Documenta 11, Kassel, Germany (2002); Istanbul Biennial (2003); and Triennial for Contemporary Art: *T1, The Pantagruel Syndrome*, Castello de Rivoli, Turin (2005). She produced the installation *Shibboleth* at Tate Modern in 2007. Her awards include a Solomon R. Guggenheim Foundation Grant (1995), the Ordway Prize from the Penny McCall Foundation (2005), Premio Velázquez de las Artes Plásticas (2010), and the Hiroshima Art Prize (2014).

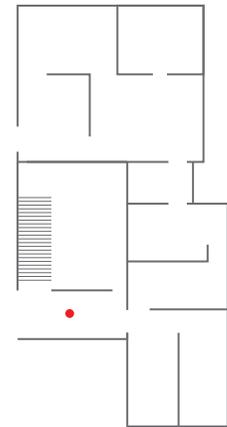
Plegaria Muda 2008–10

Plegaria Muda, which translates loosely as “silent prayer,” began with Salcedo’s research into gang violence in South Central Los Angeles. She observed that victims and perpetrators of gang violence often share socioeconomic circumstances that lead to conditions of increased brutality. The marginalization of these individuals can result in a disturbingly apathetic response to their deaths. The work was also made in response to Salcedo’s experience visiting mass graves in Colombia with grieving mothers who were searching for their missing sons after many young men from impoverished rural areas were murdered by members of the Colombian army.

The installation is composed of pairs of handcrafted tables that approximate the size and shape of coffins. Each table is inverted on top of another, with blades of grass growing from an earthlike layer between them. The installation counters the anonymity of mass graves and victims of gang violence with handwrought, unique objects, and asserts the importance of each individual’s proper burial—whether in the United States, Colombia, or elsewhere. For Salcedo, the individual blades of grass evoke a sense of optimism: “I hope that, in spite of everything, life might prevail, even in difficult conditions.”



Plegaria Muda, 2008–10 (detail)
Wood, concrete, earth, and grass
Fifty-four of one hundred and sixty-six parts, each 64 5/8 x 84 1/2 x 24 inches; overall dimensions variable
Installation view: CAM-Fundação Calouste Gulbenkian, Lisbon, 2011
Inhotim Collection, Brazil
Photo: Patrizia Tocci



Video

This video documents Salcedo's sitespecific and largescale public projects, which have been a significant part of her artistic production over the past 15 years. It highlights the artist's interest in moving beyond the boundaries of museums and galleries, inserting her sculptures directly into public spaces and public consciousness.

The works featured in the documentary include:

Untitled (1999–2000), a series of three public interventions in the streets of Bogotá that was made following the murder of the popular political satirist Jaime Garzón.

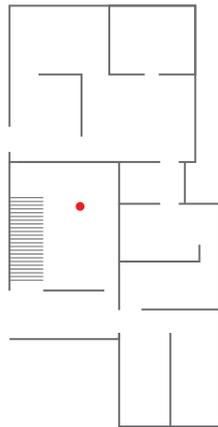
Noviembre 6 y 7 (2002), which entailed the lowering of 280 wooden chairs from the roof of the Palace of Justice in Bogotá along the exterior walls of the building. This work marked the 17th anniversary of the siege of the palace by M-19 guerrillas and the government's counterattack in 1985, in which 280 people were killed.

Untitled (2003), in which approximately 1,550 wooden chairs were stacked between two buildings, filling in a narrow abandoned lot. Created for the Istanbul Biennial, this accumulation addresses the city's history of migration and displacement.



Doris Salcedo
Video still
© MCA Chicago

Untitled, August 20, 1999
Roses
Bogotá



Neither (2004), an empty room with wire mesh fencing embedded in the walls that situates visitors in a space reminiscent of a detention center, such as the United States detainment camp at Guantánamo Bay, Cuba.

Abbyss (2005), which entailed a feat of engineering that extended the brick ceiling of a gallery in Turin's Castello di Rivoli nearly to the floor, creating an oppressive environment.

Shibboleth (2007), a 548-foot-long crack created in the floor of the Turbine Hall at Tate Modern, London, drawing attention to the postcolonial fissures in society that persist today.

Acción de Duelo (2007), in which nearly 24,000 candles were lit in Plaza de Bolívar, Bogotá, in response to the death of Colombia's Valle del Cauca deputies who had been taken hostage in 2002.

Palimpsest (2013–present), a yet-unrealized major work that addresses victims of violence by creating a memorial in which their names will appear as if written in water that is emerging from the ground.



Noviembre 6 y 7,
2002
280 wooden
chairs and rope
Palace of Justice,
Bogotá
Photo: Sergio
Clavijo

Acción de Duelo,
July 3, 2007
Candles
Plaza de Bolívar,
Bogotá, 2007
Photo: Juan
Fernando Castro

Untitled, 2003
1,550 wooden
chairs
8th International
Istanbul Biennial,
Istanbul
Photo: Muammer
Yanmaz

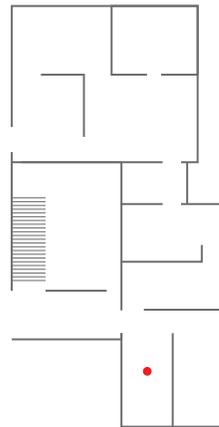
A Flor de Piel 2014

Described by the artist as a shroud, *A Flor de Piel* is composed entirely of rose petals that have been treated and preserved, in effect suspending them between life and death. Utilizing the same surgical stitching method as in *Atrabiliarios* (1992–2004), the petals have been sutured together by hand.

The work was created as a memorial to a female victim of torture. The title is an idiomatic Spanish saying used to describe an overt display of emotion, similar to the English expression of wearing one's heart on one's sleeve. Salcedo explains: "*A Flor de Piel* started with the simple intention of making a flower offering to a victim of torture, in an attempt to perform the funerary ritual that was denied to her."



A Flor de Piel, 2014
Rose petals and thread
405 1/2 x 256 inches
Installation view, Hiroshima City
Museum of Contemporary Art, 2014
Courtesy of the artist
Photo: Kazuhiro Uchida



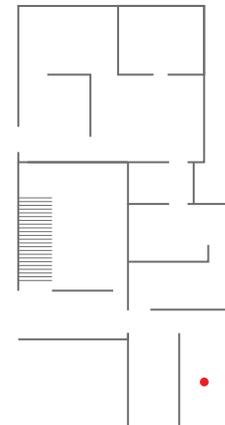
Untitled Works 1989–90

For this exhibition, Salcedo has recreated one of her earliest solo exhibitions at the now defunct Galería Garcés Velásquez in Bogotá in 1990. Minimal in nature, the sculptures are made of hospital furniture that has been wrapped in animal fiber. White shirts are wrapped with animal fiber against the steel frames of hospital cots, which lean upon the wall. These gestures—combining organic and inorganic materials, embedding objects into existing forms—is seen throughout Salcedo's work.

These works are joined by 11 sculptures composed of white cotton shirts embedded with plaster and impaled by steel rebar. These sculptures were created in response to two massacres that took place in 1988 in northern Colombia on the banana plantations of La Negra and La Honduras. Salcedo's research into these events greatly influenced both the visual and material qualities of her resulting artworks. Alluding to the absent human body, the shirts are stacked in different quantities, as if taking measure of the loss of human life.



Installation view: Doris Salcedo's
studio, Bogotá, 2013
Photo: Oscar Monsalve Pino, courtesy
White Cube, London



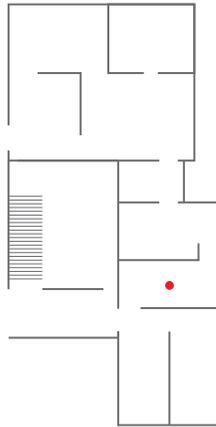
La Casa Viuda 1992–95

In the series *La Casa Viuda*, doors without buildings, unmoored from their foundations, evoke the loss of home and lack of shelter many displaced women and their families in Colombia have been forced to endure.

The title of the series, roughly translated as “the widowed house,” furthers this sense of loss and disruption to the domestic sphere. Material remnants can be found embedded within or joining the doors and pieces of furniture that evoke human presence: a child’s toy chair, a human bone, and articles of clothing. Using a strategy employed throughout her work, Salcedo creates uncanny experiences out of the seemingly familiar. As such, the house is transformed into a space of mourning.



La Casa Viuda VI, 1995
Wooden doors, steel chair, and bone
Three parts: 74 7/8 x 39 x 18 1/2 inches; 62 7/8 x 47 x 22 inches; and 62 1/2 x 38 x 18 1/2 inches
Collection of the Israel Museum, Jerusalem; gift of Shawn and Peter Leibowitz, New York, to American Friends of the Israel Museum
Photo: D. James Dee



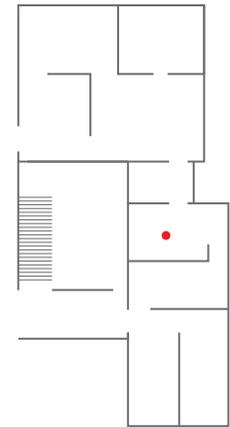
Thou-less 2001–02

This installation marks an important shift in Salcedo’s process away from the use of found materials. These sculptures are steel casts of a wooden chair, with wood grain hand etched into the steel. As a result, the solid metal objects appear vulnerable, creased, and crumpled.

These works also play on the anthropomorphic qualities projected onto furniture, especially chairs, which have legs, a back, and feet. Numerous works in Salcedo’s oeuvre use chairs to conjure human bodies—both the presence and absence of them and their inherent strength and fragility.



Thou-less, 2001–02 (detail)
Stainless steel
Nine parts, overall dimensions variable
Museumslandschaft Hessen Kassel,
Neue Galerie, Kassel, Germany
© MHK
Photo: Ute Brunzel



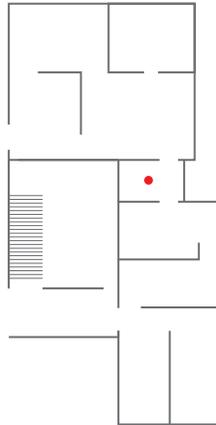
Disremembered **2014**

The three sculptures in this gallery represent Salcedo's newest series. Made of woven raw silk and incorporating nearly 12,000 nickel-plated needles each, these works developed out of years of research into what Salcedo perceives to be society's inability to mourn. At the core of this investigation is a lack of empathy that pervades public life, in which one person's loss is not registered by others; instead, those in mourning become stigmatized, compounding their pain.

When viewed from different angles, the details of the sculptures oscillate between visible and invisible: the glint of the nickel and the sheen of the silk appear and disappear simultaneously, like a fading memory. The work thus embodies a sense of paradox; beautiful yet dangerous, it is unclear whether these sculptures, with their thousands of needles, are intended to protect or to harm.



Disremembered I, 2014
Silk thread and sewing needles
35 x 21 1/2 x 6 1/4 inches
Collection of Diane and Bruce Halle



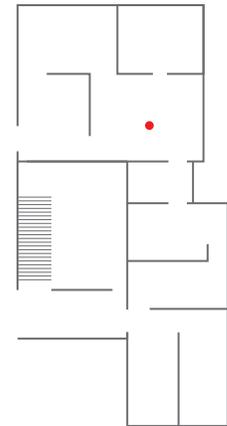
Untitled Works **1989–2008**

Throughout her career, Salcedo has conducted extensive interviews in Bogotá with victims of political violence, transforming their experiences into sculptures that convey a sense of how their lives were disrupted.

The sculptures in this gallery represent Salcedo's largest body of work to date, spanning nearly two decades. Salcedo used only materials that would be readily available to these victims. She filled domestic furniture—such as armoires, bed frames, dressers, tables, and chairs—with concrete and, at times, clothing, rendering them functionless. She explains: “The way that an artwork brings materials together is incredibly powerful. Sculpture is its materiality. I work with materials that are already charged with significance, with a meaning they have acquired in the practice of everyday life.”



Untitled, 2008
Wooden chair with upholstery,
concrete, and steel
39 3/8 x 16 1/2 x 18 1/2 inches
Collection of Clarissa Alcock Bronfman
Photo: Todd-White Art Photography



**Untitled Works
1989–2008**



1 *Untitled*, 1990
Wooden table, steel table, and concrete
28 1/2 x 21 3/4 x 18 inches
Collection of the artist

2 *Untitled*, 2007
Wooden armoire, wooden chair, concrete, and steel
39 1/2 x 78 3/4 x 19 inches
Private collection

3 *Untitled*, 2008
Wooden armoires, concrete, and steel
89 3/4 x 57 x 23 1/4 inches
Collection of Jill and Peter Kraus

4 *Untitled*, 2008
Wooden chair with upholstery, concrete, and steel
39 3/8 x 16 1/2 x 18 1/2 inches
Collection of Clarissa Alcock Bronfman

5 *Untitled*, 1995
Wooden chair with upholstery, concrete, and steel
38 5/8 x 14 3/4 x 19 3/8 inches
Cejas Art Ltd: Paul and Trudy Cejas

6 *Untitled*, 2001
Wooden armoire, wooden cabinet, concrete, and steel
79 x 39 1/2 x 81 inches
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

7 *Untitled*, 2008
Wooden armoire, wooden cabinet, concrete, and steel
86 5/8 x 95 1/4 x 40 inches
Collection Museum of Contemporary Art Chicago, gift of Katharine S. Schamberg by exchange, 2008.20

8 *Untitled*, 1998
Wooden cabinet, wooden dresser, concrete, and steel
59 1/2 x 45 1/2 x 22 1/2 inches
Private collection

9 *Untitled*, 1998
Wooden armoire, wooden cabinets, concrete, and steel
82 1/2 x 47 3/4 x 39 1/2 inches
Planta, Fundación Sorigué, Spain

10 *Untitled*, 1989
Wooden chair with upholstery, concrete, and steel
38 1/2 x 16 3/4 x 17 3/4 inches
Institute of Contemporary Art, Boston, gift of Barbara Lee, the Barbara Lee Collection of Art by Women

11 *Untitled*, 1998
Wooden armoire, wooden chair, concrete, and steel
84 1/4 x 58 7/8 x 22 1/2 inches
Tate: Presented by the American Fund for the Tate Gallery 1999

12 *Untitled*, 1998
Wooden armoires, wooden table, concrete, and steel
71 1/4 x 49 x 25 inches
Collection of Leo Katz

13 *Untitled*, 2001
Wooden armoire, wooden cabinet with glass, concrete, steel, and clothing
80 x 67 x 50 inches
The Rachofsky Collection

14 *Untitled*, 2000
Wooden chair with upholstery, concrete, and steel
32 1/16 x 16 1/8 x 16 1/8 inches
Planta, Fundación Sorigué, Spain

15 *Untitled*, 1989
Wooden nightstand, concrete, and steel
20 x 14 x 19 1/4 inches
Collection of Carolyn Alexander

16 *Untitled*, 1992
Wooden dresser, concrete, steel, and clothing
35 x 54 1/2 x 21 inches
Private collection

17 *Untitled*, 1995
Wooden cabinet, concrete, glass, steel, and clothing
63 3/4 x 39 1/4 x 14 1/2 inches
Courtesy the artist and White Cube

18 *Untitled*, 1995
Wooden chair, concrete, steel and vinyl
38 8/16 x 16 12/16 x 22 8/16 inches
Courtesy the artist and White Cube

19 *Untitled*, 1998
Wooden armoire, wooden cabinet, concrete, and steel
49 x 82 x 34 3/4 inches
National Gallery of Canada, Ottawa, purchased 1999

20 *Untitled*, 1995
Wooden armoire, wooden bed frame, concrete, steel, and clothing
77 1/8 x 74 7/8 x 49 5/8 inches
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Joseph H. Hirshhorn Purchase Fund, 1995

21 *Untitled*, 1995
Wood, concrete, steel, glass, and cloth
110 x 47 x 14 1/2 inches
Collection of Diane and Bruce Halle

22 *Untitled*, 1998
Wooden chair, concrete, and steel
37 3/4 x 17 1/4 x 21 inches
Fine Arts Museums of San Francisco, Museum purchase, Robert and Daphne Bransten New Art Purchase Fund

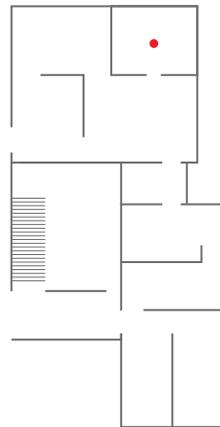
Atrabiliarios 1992–2004

In the early 1990s, Salcedo researched the lasting effects of violence through extensive fieldwork across Colombia. During this time, she learned that female victims were treated with particular cruelty and that shoes were often used to identify remains—especially in the context of *los desaparecidos* (the disappeared), individuals who go missing and are likely murdered by the military.

In *Atrabiliarios*, worn shoes—primarily women’s—are encased in niches embedded into the gallery wall and covered by pieces of stretched and preserved animal fiber sutured to the wall with visible black stitches. The semitransparent surface of the animal fiber obscures the contents inside the niches, alluding to the fraught relationship between memory and the passage of time.



Atrabiliarios, 1992–2004 (detail)
Shoes, drywall, paint, wood, animal fiber, and surgical thread
43 niches and 40 boxes, overall dimensions variable
San Francisco Museum of Modern Art, Accessions Committee Fund
purchase:gift of Carla Emil and Rich Silverstein, Patricia and Raoul Kennedy, Elaine McKeon, Lisa and John Miller, Chara Schreyer and Gordon Freund, and Robin Wright



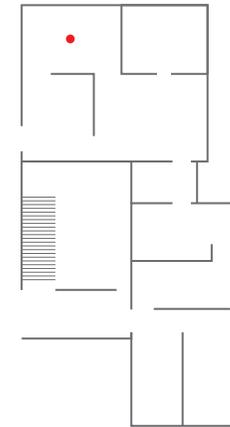
Unland 1995–98

Unland comprises three distinct yet related works: *Unland: the orphan’s tunic* (1997), *Unland: irreversible witness* (1995–98), and *Unland: audible in the mouth* (1998), which were completed in that order. Each work joins together two different tables, creating one elongated form with human hair and raw silk laboriously sewn through thousands of tiny, follicle-like holes drilled into the tables’ surfaces. These fractured, dismembered tables allude to an interrupted, broken family and home—to lives held together by the most precarious of means.

Salcedo invented the word “unland” to suggest a sense of displacement. She was inspired by the poetry of Paul Celan, whose own words she appropriated for the subtitle of each sculpture. Celan is known for his writings in the aftermath of the Holocaust, a time when language seemed insufficient and needed reinvention.



Installation view, SITE Santa Fe, New Mexico, 1998–99
Photo: Herbert Lotz



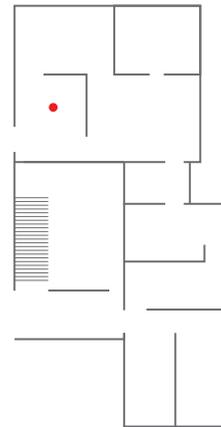
Untitled Works 1986–89

This exhibition includes some of Salcedo's earliest works, her *Untitled* works, and recreates, in part, an installation she presented at the National Salon for Colombian Artists, held in Medellín in 1987. The sculptures are made primarily from abandoned hospital furniture and reveal the artist's ongoing interest in combining different objects and materials for their symbolic value.

Untitled (1986), partially constructed from a found bed frame, juxtaposes animal tissue and plastic dolls with the severe angularity of the frame's steel form. Salcedo physically transformed the surfaces and colors of these objects by applying acids to them or allowing the pieces to weather and collect dust.



Untitled, 1986 (detail)
Steel shelving, steel cot, plastic dolls, rubber, wax, and animal fiber
73 1/2 x 94 7/8 x 18 1/8 inches
Tate: Purchased 2002
Photo: Orcutt & Van Der Putten



Exhibition Checklist

Organized by room

***Plegaria Muda* (2008–10)**

Plegaria Muda, 2008–10
Wood, concrete, earth, and grass
Fifty-four of one hundred and sixty-six parts, each: 64 5/8 x 84 1/2 x 24 inches; overall dimensions variable
Inhotim Collection, Brazil

***A Flor de Piel* (2014)**

A Flor de Piel, 2014
Rose petals and thread
405 1/2 x 256 inches
Courtesy of the artist

***Untitled Works* (1989–90)**

Untitled, 1989–90
Steel bed frames, plaster, cotton shirts, and animal fiber
Two parts, each: 71 7/8 x 35 1/4 x 5 1/2 inches
San Francisco Museum of Modern Art, purchase through a gift of Shawn and Brook Byers

Untitled, 1989–90/2013
Steel bed frames, plaster, cotton shirts, and animal fiber
Four parts, each: 5 1/2 x 35 1/4 x 71 7/8 inches
Collection of the artist

Untitled, 1989–90/2013
Cotton shirts, steel, and plaster
Five parts, overall dimensions: 70 3/16 x 90 15/16 x 10 3/8 inches
Private collection

Untitled, 1989–90/2013
Cotton shirts, steel, and plaster
Three parts, overall dimensions: 68 9/16 x 44 5/8 x 10 3/8 inches
D. Daskalopoulos Collection

Untitled, 1989–90/2013
Cotton shirts, steel, and plaster
69 1/8 x 13 3/8 x 10 3/8 inches
Collection of Cleusa Garfinkel and a private collection

Untitled, 1989–90/2013
Cotton shirts, steel, and plaster
65 3/8 x 13 3/8 x 10 3/8 inches
Courtesy of the artist; Alexander and Bonin, New York; and White Cube

Untitled, 1989–90/2013
Cotton shirts, steel, and plaster
64 5/8 x 13 3/8 x 10 3/8 inches
Flávia and Guilherme Teixeira Collection

***La Casa Viuda* (1992–95)**

La Casa Viuda II, 1993–94
Wooden door, wooden cabinet, wood, steel, clothing, and bone
Four parts, overall dimensions: 102 1/4 x 31 3/8 x 23 3/4 inches
Collection Art Gallery of Ontario, Toronto, gift from the Volunteer Committee Fund, 1997

La Casa Viuda III, 1994
Wooden doors, wooden bed frame, and clothing
Two parts: 101 3/4 x 34 x 2 3/8 inches and 32 3/4 x 34 x 2 inches
Private collection

La Casa Viuda IV, 1994
Wooden door, wooden bed frame, clothing, and bone
102 5/16 x 18 1/2 x 13 inches
Museum of Modern Art, New York, Committee on Painting and Sculpture Funds, Latin American and Caribbean Fund, and gift of Patricia Phelps de Cisneros

La Casa Viuda VI, 1995
Wooden doors, steel chair, and bone
Three parts: 74 7/8 x 39 x 18 1/2 inches; 62 7/8 x 47 x 22 inches; and 62 1/2 x 38 x 18 1/2 inches
Collection of the Israel Museum, Jerusalem, gift of Shawn and Peter Leibowitz, New York, to American Friends of the Israel Museum

***Thou-less* (2001–02)**

Thou-less, 2001–02
Stainless steel
Nine parts, overall dimensions variable
Museumslandschaft Hessen Kassel, Neue Galerie, State and Municipal Art Collections

Untitled, 2004–05
Stainless steel
42 x 15 x 16 inches
Collection of the artist

Untitled, 2004–05
Stainless steel
42 x 48 x 27 1/2 inches
Collection of Marilyn and Larry Fields

Exhibition Checklist (continued)

Organized by room

Disremembered (2014)

Disremembered II, 2014

Silk thread and sewing needles

35 x 21 1/2 x 6 1/4 inches

Collection of Charlotte and Herb Wagner

Disremembered III, 2014

Silk thread and sewing needles

35 x 21 1/2 x 6 1/4 inches

Museum of Contemporary Art Chicago, promised gift of Helen and Sam Zell in honor of Anne Kaplan, Museum of Contemporary Art Chicago Board Chair 2015–

Disremembered IV, 2014

Silk thread and sewing needles

41 x 11 x 6 1/4 inches

The Museum of Fine Arts, Houston, Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund and the Latin Maecenas 2015.664

Untitled Works (1989–2008)

see pages 16–17

Atrabiliarios (1992–2004)

Atrabiliarios, 1992–2004

Shoes, drywall, paint, wood, animal fiber, and surgical thread

43 niches and 40 boxes, overall dimensions variable

San Francisco Museum of Modern Art, Accessions Committee Fund purchase: gift of Carla Emil and Rich Silverstein, Patricia and Raoul Kennedy, Elaine McKeon, Lisa and John Miller, Chara Schreyer and Gordon Freund, and Robin Wright

Unland (1995–98)

Unland: irreversible witness, 1995–98

Wooden tables, steel crib, silk, human hair, and thread

44 x 98 x 35 inches

San Francisco Museum of Modern Art, purchase through the Jacques and Natasha Gelman Fund and the Accessions Committee Fund

Unland: the orphan's tunic, 1997

Wooden tables, silk, human hair, and thread

31 1/2 x 96 1/2 x 38 1/2 inches

“la Caixa” Contemporary Art Collection

Unland: audible in the mouth, 1998

Wooden tables, silk, human hair, and thread

31 1/2 x 29 1/2 x 124 inches

Tate: Presented by the Patrons of New Art through the Tate Gallery Foundation 1999

Untitled Works (1986–89)

Untitled, 1986

Steel shelving, steel cot, plastic dolls, rubber, wax, and animal fiber

73 1/2 x 94 7/8 x 18 1/8 inches

Tate: Purchased 2002

Untitled, 1987

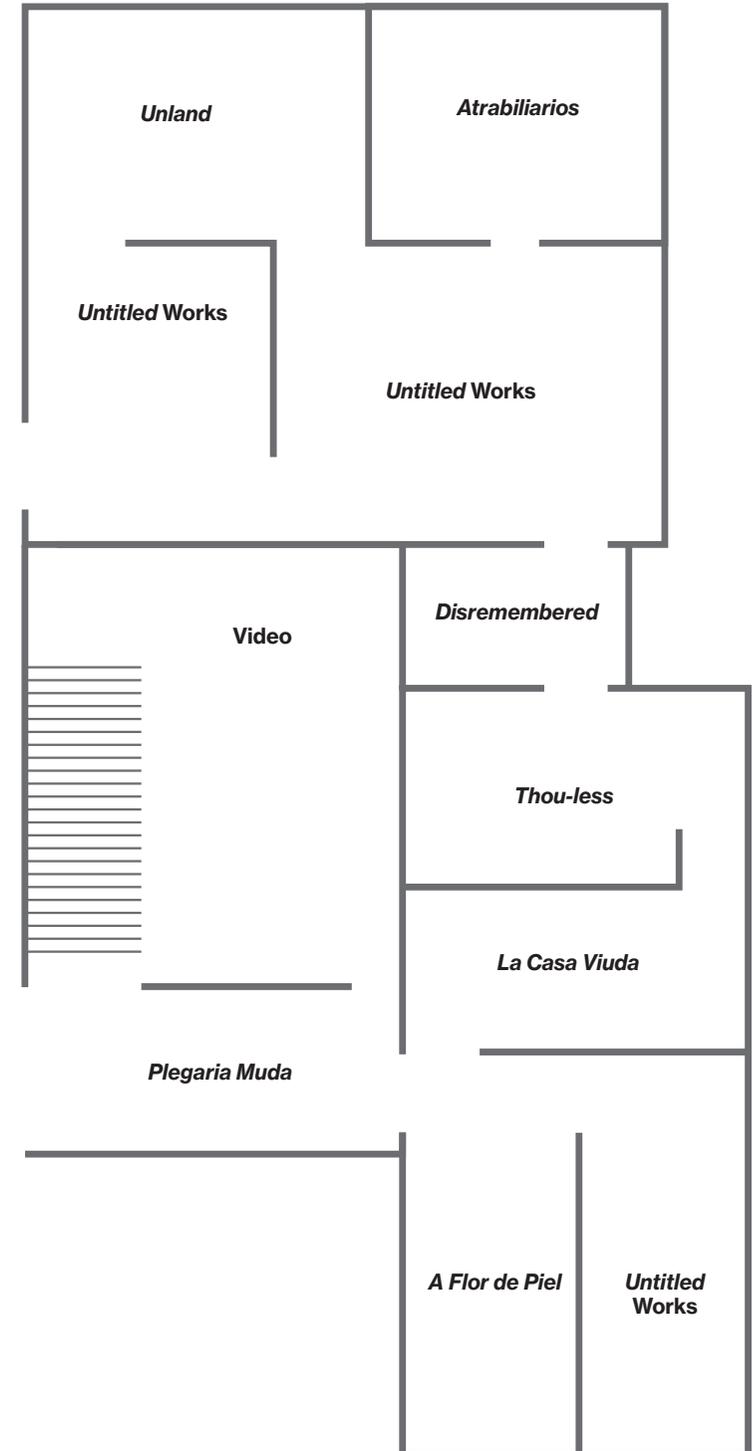
Steel apparatus, wooden chest, plastic, and dust

Three parts: 30 15/16 x 45 1/4 x 37 7/8 inches; 30

15/16 x 22 7/8 x 18 7/8 inches; and 29 1/2 x 36

5/8 x 22 7/16 inches

Collection of the artist



Doris Salcedo
April 22–July 17, 2016

P Pérez
Art
Museum
Miami
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