

Doris Sale



Maris, Salcedo

Unland/Doris Salcedo

Organized by Dan Cameron

New Museum of Contemporary Art
March 19–May 31, 1998

SITE *Santa Fe*

August 15–October 18, 1998

Project Funders

Penny McCall Foundation

Lannan Foundation

The Norman & Rosita Winston Foundation

Elizabeth Firestone Graham Foundation

Carol & Arthur Goldberg

Rosa & Carlos de la Cruz

Nancy & Joel Portnoy

© 1998 New Museum of Contemporary Art,
New York. All rights reserved. No part of this book
may be reproduced in any form by electronic or
mechanical means (including photocopying,
recording, or information storage and retrieval)
without permission in writing from the publisher.

Library of Congress Catalog Card Number:

97-75682

ISBN 0-915557-81-9

"Sewn under the skin," "Dumb autumn smells,"
"Night rode him," and "A star" by Paul Celan.
Copyright © 1972, Persea Books. Printed by
permission of the publisher.

Excerpt from *On Nietzsche* by Georges Bataille.
Copyright © 1992, Paragon House. Printed by
permission of the publisher.

Excerpt from *Kafka: Toward a Minor Literature*
by Gilles Deleuze. Copyright © 1986, University of
Minnesota Press. Printed by permission of the
publisher.

Excerpt from *Ficciones* by Jorge Luis Borges.
Copyright © 1962, Grove Press. Printed by permission
of the publisher.

Excerpts from *The Gift of Death* by Jacques Derrida.
Copyright © 1992, The University of Chicago Press.
Printed by permission of the publisher.

Excerpt from *Language, Counter-memory, Practice* by
Michel Foucault. Copyright © 1977, Cornell University
Press. Printed by permission of the publisher.

Excerpt from *The Scapegoat* by René Girard.
Copyright © 1986, The Johns Hopkins University Press.
Printed by permission of the publisher.

Excerpt from *Violence and the Sacred* by René Girard.
Copyright © 1977, The Johns Hopkins University Press.
Printed by permission of the publisher.

Excerpt from "Maurice Blanchot: The Thought from
Outside" in *Foucault/Blanchot* by Michel Foucault.
Copyright © 1987, Zone Books. Printed by permission
of the publisher.

Excerpt from *The Work of Fire* by Maurice Blanchot.
Copyright © 1995, Stanford University Press.
Printed by permission of the publisher.

New Museum of Contemporary Art
SITE *Santa Fe*

Doris Salcedo

- 6 Introduction
- 9 Essays
 - Dan Cameron
 - Charles Merewether
- 25 Texts
- 41 Works
 - Atrabiliarios*
 - Untitled*
 - La Casa Viuda*
 - Unland*
- 74 Biography
- 75 Selected Bibliography
- 78 SITE *Santa Fe*
 - Board of Directors
 - Director's Circle Members
 - International Advisory Committee
 - Local Advisory Committee
 - Staff
- 79 New Museum
 - The Board of Trustees
 - Artist Advisory Board
 - Staff

The children who suffer from the violence in Colombia have been witnesses to gruesome events. Orphans such as Beatriz Helena Quirroz, Iván Calderón, and Angel Antonio Mosquera, among others, have shown me their reality. Their experiences and memories have been by my side in bringing this work to completion. For this reason, I consider this work not only my own, but also as belonging to them. Without these children, it would not have been possible.

Several persons participated in this work at many levels. I want to thank some of them in a special way, although I know that words are a weak vehicle for accomplishing this task in all its magnitude. These individuals have worked many hours with extraordinary devotion and dedication. Angela Herrera, Jaidy Díaz, and Ramón Villamarín were at my side every step of the way, and have been my support. Dimitri Guzmán has always been ready to help and was particularly generous with his time. I will always be grateful for the enthusiasm and work of Giselle López and Marcela Mesa. Claudia Victoria and Olga Silva, from Cali, were the last to arrive on the team, bringing a new air and admirable spirit of collaboration and solidarity. Last, I want to especially thank the artist Mariana Varela, who took time away from her own work to share and be with me in mine. My debt of gratitude goes to all of them.

Doris Salcedo

Acknowledgments

This exhibition of new work by Doris Salcedo signals a renewal of the New Museum's vision in two significant but distinct ways: by reinvigorating the Museum's longstanding commitment to the work of artists working outside the U.S., and as the first exhibition in the recently renovated and expanded New Museum galleries, lobby and bookstore. "Unland/Doris Salcedo" is also the culmination of a two-year exchange with the artist, during which time some of the most basic premises behind my beliefs regarding the role of art in society have been fundamentally challenged—always a sure sign to me that the artist is onto something important. For this reason in particular, and for sharing with our staff and public the great pleasure of collaborating with her on realizing a breakthrough body of work, the New Museum and I are particularly indebted to Doris Salcedo.

"Unland/Doris Salcedo" could not have taken place without the involvement of certain passionate individuals and foundations whose devotion to new art and artistic practices makes it possible for the New Museum to pursue its mission. Special thanks are due to the Penny McCall Foundation for its support of the exhibition catalogue. Patrick Lannan and Kathleen Merrill of the Lannan Foundation, and Ray Graham III of the Elizabeth Firestone Graham Foundation have generously assisted both the New Museum and SITE *Santa Fe* with major grants. Richard A. Rifkind of The Norman and Rosita Winston Foundation is especially supportive of the New Museum's exhibition program. Carol and Arthur Goldberg, Rosa and Carlos de la Cruz, and Nancy and Joel Portnoy each made absolutely vital contributions to ensure the project's success.

I am especially pleased that this exhibition has provided the occasion for a New Museum partnership with SITE *Santa Fe*'s director Louis Grachos; who is providing one of the most refreshing perspectives on

contemporary art in the U.S. today. My thanks to Louis and his highly motivated and capable staff. Of the many colleagues at the New Museum who have devoted their time and energies to this project, Melanie Franklin, the catalogue coordinator, and John Hatfield, exhibition manager, have surpassed their already soaring standards. Also at the New Museum, I want to acknowledge the important efforts of Tom Brumley, Sam Clover, Charlayne Haynes, Claudia Hernandez, Raina Lampkins-Fielder, Greg Sholette, Maureen Sullivan, Dennis Szakacs, and, of course, Marcia Tucker. Museum graphic designer Jason Ring has also contributed significantly to the project's success.

This catalogue is an important document for the New Museum, not only in terms of the exhibition itself, but also because of the inspired designs of Abbott Miller and his associate Paul Carlos. Their transposition of Salcedo's complex work and ideas into book form has deepened the respect of the artist and the New Museum for the power of intelligent and sensitive graphics. Charles Merewether's erudite and insightful text is crucial to a complete understanding of Salcedo's achievements, and the photographs taken for this occasion by David Heald are particularly satisfying because of their special attention to the quality of detail in Salcedo's sculpture. The expert editing of Tim Yohn was an indispensable tool to both authors, who extend their deepest appreciation.

The New Museum and SITE *Santa Fe* are deeply grateful to the artist's gallery, Alexander and Bonin, especially to Carolyn Alexander, for her unflagging support and dedication throughout this undertaking. Finally, we wish to acknowledge the careful work and perseverance of the artist's assistants in Bogotá.

Dan Cameron

Introduction

"The unmaking of civilization inevitably requires a return to and mutilation of the domestic, the ground of all making."

Elaine Scarry, *The Body in Pain*

Doris Salcedo's work gives visible and concrete form to the inexpressible effects of terror, pain, and destruction which are the stock-in-trade of repressive political and military regimes, specifically those in her native Colombia. That it does so without recourse to the literal underscores the extraordinary complexity of her endeavor, which investigates the relationship between the intimate, poetic, and unique nature of an individual's life and the shattering histories of power and control to which it can be subjected.

This exhibition of work, created specially for the New Museum's recently acquired and renovated second-floor galleries, is part of a multiyear initiative to provide artists from around the world with an opportunity to create environments expressive of their individual experiences and perspectives. We live in a period characterized by the increasing permeability and erosion of regional and national

boundaries, a time when "pluralism" has been replaced by the more flexible, dynamic concept of "hybridity" in the conceptualization of contemporary art and culture. It is also a time when an artist's singular vision can lay the groundwork for a new kind of identity politics, one based not on separate and competing notions of cultural distinction, but on an empathetic and reciprocal understanding of difference.

Constantly shifting focus from macro- to microcosmic levels, from state to individual, from collective to personal memory, from the pervasive physical spaces which both protect and imprison, to the vulnerability of the beings and objects within, Doris Salcedo maps a territory of resistance and struggle that is both historical and contemporary. A powerful rejoinder to those who believe that the highest forms of art "transcend" politics or political engagement, her work is tangible and moving proof of art's need to redress the evils of a world gone awry and its ability to reformulate that world for the better.

Marcia Tucker

Director, New Museum of Contemporary Art

The sculptures of Doris Salcedo mine the territory of criminal and political violence and expose the destruction left in its wake. Born in 1958 in Bogotá, Colombia, where she continues to live and work, Salcedo has personally witnessed cycles of upheaval and disorder wrought on her country by paramilitary death squads, drug cartels, and terrorists. She listened to the nightmare stories of survivors of violence whose neighbors and loved ones have disappeared or were murdered in front of the survivors' eyes. These accounts form the basis of Salcedo's work.

By incorporating into her art organic materials such as hair and animal skin along with domestic articles like clothing and furniture—frequently the actual belongings of victims at the time of their disappearance or death—Salcedo eloquently articulates the losses undergone by the people of her homeland and gives voice to a community of sufferers whose very existence has been officially denied. In Salcedo's hands, the objects themselves, some bearing physical traces of the victims' bodies, are transformed into mute testimonies and memorials to their owners' tragically shortened lives.

In its brief history, SITE *Santa Fe* has offered exhibitions exploring questions of identity and the role of place in shaping images. The thirty-one artists who participated in the first biennial, "Longing and Belonging: From the Faraway Nearby," brought their private beliefs, feelings, and presence

to bear in creating work that investigated the many meanings of place. The second biennial, "TRUCE: Echoes of Art in an Age of Endless Conclusions," again investigated issues of identity, this time with a more global perspective. With works by twenty-nine artists representing twenty countries, "TRUCE" explored cross-cultural issues at the end of a technologically turbulent century, when the role of the individual had rapidly diminished in a global society.

"Unland/Doris Salcedo" is also an investigation of place. The artist is concerned with the individual's place in a society torn apart by violent upheaval. She reminds us that massive technological change inevitably entails elements of chaos and annihilation. Her creative process is a kind of transfiguration that condenses a narrative of suffering into a visual chronicle revealing life and loss in a place on the verge of destruction. As such, Salcedo's work brings to the fore a society's capacity for brutality and the tenacity required for individuals to endure it.

As co-organizer of "Unland/Doris Salcedo" with the New Museum of Contemporary Art, New York, SITE *Santa Fe* is carrying out a commitment to present international contemporary art in a setting of natural beauty and rich cultural history thereby serving as a link between leading-edge work and a vibrant regional community.

Louis Grachos
Director/Curator, SITE Santa Fe

Inconsolable

Dan Cameron

Of all the characteristic shortcomings one might ascribe to the late twentieth-century condition, the most treacherous may be the shared inability to come to terms with the enduring preeminence of tragedy within our public and private existence. By "tragedy" I do not mean to invoke the classical model of literary myths, nor do I refer to Shakespearean fictions based on historical figures. On the contrary, contemporary real life experiences of tragedy tend to revolve around the absence of a social contract by which the absolute value of human life is held up as the most unassailable of principles. Catastrophe and bad luck may play a role in lived experience, just as they do in fiction, but direct contact with tragedy invariably brings one face to face with the concrete proposition that one life, or several lives, really don't add up to very much, and that any attempts to prove otherwise will remain futile. Whether from hubris or for revenge or even out of spontaneous rage, someone's interests must be seen as having greater value than a human life in order for genuine tragedy to unfold.

For most of the twentieth century, visual artists have tended to shy away from this realm of meaning – not because they have had no direct experience with it, but because the debate on modern and post-modern art has centered on philosophical issues of abstraction and representation that have little bearing on the stream of public crises that fill our newspapers and conversations. Work grounded in protest – against fascism, moral hypocrisy, the Vietnam War, and so on – is the closest thing we have to an art that zeroes in on a crisis of public conscience and attempts to provoke viewers to think about their own relationship to a social upheaval close at hand.

One thinks of George Grosz and John Heartfield, or alternately of Nancy Spero and Sue Coe, as crusaders who have gone against the artistic and cultural grain to make visible specific examples of public tragedy which the powers that be would prefer to have left hidden.

The uniqueness of Doris Salcedo's artistic mission resides in the directness with which her work addresses the unresolved nature of public tragedy, and, by implication, the social disintegration that follows in its wake. In this sense, Salcedo's undertaking is distinct from that of the artists named above, who are mostly concerned with representing tangible manifestations of evil in its active, harmful state. By comparison, Salcedo is less interested in what we might call pure evil than in the human destruction and social decay which is left in its wake. Salcedo's unwavering focus upon those who have found themselves at the receiving end of unspeakable evil perhaps best illustrates her belief that in order to transcend the realm of the merely particular, art must first pick its way through the rubble of consciousness until it locates the essential conflict residing at the core of whatever disaster has befallen the society to which it is addressed.

I used the word "treacherous" in the opening sentence because of my conviction that no culturally-held belief system can be sustained for long without providing an appropriate context and explanation for the appearance of tragedy within the course of a normal lifetime. This does not presuppose that most people will directly experience tragic circumstances

at least once, but rather that indirect evidence of tragedy is so all-pervasive that it has become difficult for a well-informed and observant person to avoid witnessing it at virtually every turn. As a result, tragedies in which neither you nor I are involved might touch our lives anyway, as when we find ourselves undergoing a period of grief and mourning over the premature death of someone whom we never personally met. When this occurs, tragedy enables us to renew our bonds as a community by giving us a shared stake in the venting of sorrow and eventual healing over of a sense of loss.

When, on the other hand, tragedy repeatedly strikes a community which is unable to respond appropriately, the very health of that society is called into question. The manner in which we cope with the occurrence of the tragic in our private lives is not really the point here.

A parent's loss of a child, a car accident that might have been avoided, a mugging gone fatally awry—the suffering that such incidents cause cannot be minimized, but neither are they to be borne collectively in the same sense as, for example, the assassination of a great leader or a sniper's rampage. In the latter circumstances, the public body grieves as one, not just as a way of alleviating each individual's burden, but in order to reclaim its identity through the gradual realization that the collective body must eventually regroup itself around the loss, or else face the prospect of dispersal and extinction.

This distinction in particular sets the stage for exploring the remarkable impact of Doris Salcedo's work on art audiences, and why her artistic evolution

has taken on the urgency of a singular campaign to challenge the art world to back up its claims to be taken seriously in moral terms. One's first encounter with Salcedo's art invariably entails a tangible manifestation of the idea of absence, in the form of a large, open architectural space that literally dwarfs smaller objects and fragments which appear to have been scattered throughout. Because of its active role in all subsequent stages of our interaction with Salcedo's work, this enveloping absence can be said to function in the manner of a Greek chorus, offering the elements of a massive void—a destiny, the universe, time, and so on—against which all human acts appear immeasurably small. It is not, however, a negative or critical absence, if such a thing can be suggested, nor is it being offered in the theoretical spirit of the late-modern white cube. Instead, Salcedo has created a space in which an anticipatory lingering can be felt, an emptiness whose stillness is laden with the intuitive sense of an event which may have occurred at one time, but of which no trace is to be found. Typically, the threshold is neither short nor pleasant to cross, but it is no less irresistible once our adjusting eyes have located the artwork at the furthest remove from where we are standing.

Once we have become located in relation to an installation of Salcedo's work, we begin the process of bringing ourselves into closer orbit with the piece in the context of its environment. Each step entails a series of perceptual adjustments, leading in turn to gradually intensifying revelations about the work itself in terms of its constituent parts. At first we are struck by the work's self-effacing nature—having crossed a divide to reach it, our expectation

of more or less instant gratification still seems reasonable. This appearance of visual modesty and the ambiguousness of the thing or things which constitute the work raise questions: is it architecture, furniture, or some unexpected hybrid? Has it been made, found, or rescued from shattered parts? At this point, we may be only a few inches away from the work, affording us our first clear recognition of the human element which also constitutes the piece's most literal link to the tragic. With *Atrabiliarios* (Defiant), 1991–92, the moment comes when we recognize that the shoes hidden behind those opaque skin walls are not new, nor are they always in pairs, which gives rise to the suspicion that something has happened to their owners. In the series "La Casa Viuda" (The Widowed House), 1993–95, examining a worn wooden surface quietly reveals a nearly imperceptible ridge of human bone, and a disappearing lace pattern as it seems to dissolve into the underside of a simple wooden chair. In our mind begins to form the perceptual correlative of an almost frantic disavowal of the truth, when for example the circumstances of someone's disappearance becomes known, but the mind is already busily trying to grasp at virtually anything that will keep the truth at bay a few moments longer.

This gradual shift from vast emptiness to an unassuming encounter to a closer inspection uncovering the half-concealed evidence of a terrible loss captures through poetic transference the nature of Salcedo's research in constructing such a terrifying mute witness. As Charles Merewether notes in the accompanying essay, Salcedo begins to create her art at the end of long research visits to the interior of Colombia, during which she spends weeks at a time talking to the families of a few of the thousands of

victims of a regional epidemic of violence that has gone unchecked for decades, and, if anything, is getting worse. The soldiers, drug lords, guerrillas, landowners, and local death squads who use *campesinos* as pawns in their respective struggles to establish supremacy may in fact believe

that they have at least succeeded in numbing their fellow citizens to the reality of sudden, violent, unjustifiable death. Salcedo's mission is to prove them wrong. Armed only with the stories of these individual tragedies, she returns to her studio intent on building something—she usually begins a series not knowing what forms or materials she will put to use—that can convey an equivalent of the immense suffering and loss borne by those whose narratives she has already begun to transform.

Surviving the insurmountable and carrying on in its wake are probably the most powerful ways in which a society demonstrates its vitality and resourcefulness to its members. At the opposite end of the spectrum, the denial of tragedy's scope and meaning, and/or a refusal to incorporate the magnitude of the loss into the group's transformed identity suggest an absence of the very connections that go into the making of a collective society. Without a sanctioned outlet for grief following disaster or immeasurable loss, individuals within a group can be expected to turn against each other or the group, thereby weakening the bonds of identity that have kept them together. In this sense, the very existence of a social order rests upon the demonstrated ability of the society in question to absorb and ameliorate the effects of collective tragedy upon individuals within the group.

The combined efforts of science, politics, and religion in our age have been largely ineffective in altering the frequency and depth of public tragedies occurring in every corner of the earth. This does not mean that famine, war, and pestilence are at the doorstep of all the world's nations, but rather that the gradual lessening of the impact of some forms of tragedy often seems to merely pave the way for other, more insidious, manifestations. Unquestionably, the dominant role of science and technology in the formation of a standardized world-view has helped cause people to believe that it is the state's job to protect them from the looming threat of tragedy. Setting aside the probable fact that the roots of this delusional belief extend much deeper into the histories of collective identities, the fact remains that it is much easier and more convenient for modern states to convince their citizens that tragedy is on the run than to embrace its omnipresence as a cathartic opportunity for communities to share suffering, to offer comfort to one another, and eventually, to heal.

Perpetuating the illusion—as industrialized nations are especially wont to do—that tragedy can somehow be managed, in the way that the effects of a natural or social catastrophe are sometimes cushioned by state intervention, may in the long run have even more dire consequences for the individual and the group. Part of the danger—one need only watch an hour of television news to witness its effect—is the lack of an agreed-upon perception of what a tragic event really is. The absence of shared criteria for recognizing the ingredients of genuine tragedy and how it fits into a larger world view creates a void that is filled by twin manifestations of a false logic of collective experience. One is to label tragic something

which is not; the other is reluctance to acknowledge the real thing when it happens. Through the media's efforts to keep us perpetually enthralled, the suicide of a rock star overlaps with a politician's efforts to evade scandal, which is suddenly pre-empted by the untimely death of a young princess. When considered in light of the fact that the devastating three-sided civil war in Bosnia-Herzegovina has only recently and temporarily been put on hold, or even in comparison with the countless 'human interest' stories that dissect the woes of a stricken individual, family, or village without connecting them to the deliberate actions of their leaders, the world's continual outpouring of information-induced grief seems frustratingly misdirected.

The title for Doris Salcedo's current series, "Unland," expresses the artist's recognition that the ongoing displacement of individuals, families, and entire communities is much more than sporadic upheavals cropping up in different parts of the world under changing circumstances. She focuses our attention on the link between having one's life disrupted by experiencing the secret or public execution of a loved one and the broader issue concerning the rights of one group to exercise sovereignty over another. Bridging the gap between these two seemingly disparate points of human experience—the private workings of grief and the public spectacle of politics—is how Salcedo's art derives its ultimate meaning. Although the policies of "ethnic cleansing" that characterized the war in the former Yugoslavia might seem quite distinct from the almost random carnage in Colombia, the two conflicts are linked on the most elemental level: someone with power and arms is convinced that the

land someone else is occupying belongs to him. The willingness to shed human life indiscriminately in the belief that this land can be repossessed may be the most arrogant (and most destructive) act of collective self-deception of which mankind is capable. From her perspective as perpetual witness to an ongoing atrocity, Salcedo has formulated a singular hope: in order to stop the bloodshed, the ruling powers would have to embrace a belief more closely held by indigenous peoples than by those who would displace them—while a people can be said to belong to the land, the notion that the land could ever belong to anyone, collectively or otherwise, is obscene.

The first work in the “Unland” series, *Orphan’s Tunic*, invites us to make the most detailed inspection of a Salcedo sculpture to date. The long wooden table, whose anthropomorphic aspects only become clear on prolonged viewing, is divided into three visual zones: the table as it is, the table bearing a white shroud of raw silk, and an intermediate, darker zone that quickly reveals itself as covered in human hair. As our eyes adjust to the table’s surface, the initial suspicion that this hair has been attached to the surface gives way to the recognition that each hair has passed physically through the entire thickness of the wood. In trying to imagine how this could have occurred, we discover that the shrouded end of the table is marked by thousands of minuscule holes, so tiny that the eye can barely register one of them alone, and so proliferous they seem to occupy as much of the table’s mass as the wood from which it is built. Each hole then is a kind of

follicle, occupied by a single strand of human hair. Together these cover the surface in an effulgence which conjures up feelings of the uncanny. As our eyes move on to the shroud itself, we realize the delicate silk covering is held into place by the same system. Innumerable single hairs protrude from the fragile cloth into the open air, as if they are connected to an organism which is continuing to live on within the body of the mute, unblinking mass of solid wood.

Literary convention not only dictates that tragedy invariably includes loss of life, but also that a necessary ingredient to the scenario is attendant feelings of pointlessness and futility; nothing useful has been learned or gained from the catastrophe, no moral can be extracted from the event and applied to the conduct of the living in order to prevent more tragedy from taking place. Outside the realm of fiction, public crises of meaning generally occur when, for whatever reason, the laws by which conduct is governed suddenly no longer apply, and the subsequent rift between belief and action expands into a form of affront to the very notion of social harmony. This momentary seizure in public complacency can either work wonders or it can presage an even bigger nightmare, but sometimes it is the only way to drive consciousness forward. We can never go back in time to redress the injustices done by/to our predecessors, but the collective memory of an event in which blood has been shed indiscriminately or from hatred can, if properly channeled, help remind the living of what is at stake in the future should the value of a human life be rendered once more in forms of expediency.

If the poetic conceit of Salcedo's "La Casa Viuda" is the invocation of those parts of a house which literally cling to the persons who have disappeared from its protection, "Unland" seems to describe an even more remarkable state of being: an inanimate object which duplicates the organic growth processes of the deceased as a way of keeping their presence alive. The hairs in *Orphan's Tunic* recall the amazing feats of delicate flowers that push their way through rock, cement, or the most unyielding soil because their urge to live is that much greater than the forces holding them back. In contrast to the hair shirts once donned by pious monks to symbolize their abjection before God, the effulgence of hair in *Orphan's Tunic* stands for something which, despite its humility and poverty, remains defiantly real and tangible in the face of its own extinction. When the orphan wears his shroud, it is much more than a symbol of mourning. On the contrary, it is a way of demonstrating that the only way of keeping the memory of the dead parents alive is by continuing to push this knowledge outward, into the light of day—not as something left unburied, but as an almost defiant act of wearing one's own tragedy on the outside of one's being, so that the world can see, take note, and remember.

The one irreducible and universal aspect of tragedy is that it can never be undone; but perhaps, by being given an active role in the lives of those who are left behind, it can gradually be restored to its rightful place as part of the collective memory of those individuals who confront the unendurable each day of their lives, and miraculously prevail.

Texts

The following excerpts have been selected by
Doris Salcedo.

- PAGE 26 Paul Celan, *Poems of Paul Celan*, trans. Michael Hamburger (New York: Persea Books, 1972), pp. 171, 239, 287, 341.
- 28 Maurice Blanchot, *The Work of Fire*, ed. Werner Hamacher and David E. Wellbery, trans. Charlotte Mandell (Stanford: Stanford University Press, 1995), pp. 116-117.
- 29 René Girard, *Violence and the Sacred*, trans. Patrick Gregory (Baltimore: The Johns Hopkins University Press, 1977), p. 38.
- 30 Jacques Derrida, *The Gift of Death*, trans. David Willis (Chicago: The University of Chicago Press, 1992), pp. 61, 74.
- 32 Michel Foucault, *Language, Counter-memory, Practice*, ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), p. 54.
- 33 René Girard, *The Scapegoat*, trans. Yvonne Freccero (Baltimore: The Johns Hopkins University Press, 1986), p. 212.
- 34 Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986), pp. 58-59.
- 36 Jorge Luis Borges, *Ficciones* (New York: Grove Press, 1962), pp. 148-150.
- 38 Michel Foucault, "Maurice Blanchot: The Thought from Outside" in *Foucault/Blanchot*, trans. Jeffrey Mehman and Brian Massumi (New York: Zone Books, 1987), pp. 23-24.
- 40 Georges Bataille, *On Nietzsche* (New York: Paragon House, 1992), p. xxix.

Works

PAGE 42
Atrabillarios, 1993
four niches: plywood, shoes,
animal fiber and thread
Courtesy Alexander and Bonin,
New York

PAGE 44
Atrabillarios, 1993
four niches in nazareno wood,
shoes, animal fiber and thread
Private collection, San Francisco

PAGE 45
Atrabillarios, 1992-93 (detail)
four niches: plywood, shoes,
animal fiber and thread
Collection The Progressive
Corporation, Cleveland, Ohio

PAGE 46
Installation, *The Absent Body*,
Institute of Contemporary Art,
Boston, 1992

PAGE 49
Untitled, 1989-92
wood, cement and steel
Collection the artist

PAGE 50
Untitled, 1995 (detail)
wood, cement, glass, cloth
and steel
Caldic Collection, Rotterdam.

PAGE 51
Untitled, 1995

PAGE 52
Untitled, 1995 (detail)
wood, cement, cloth and steel
Collection of the Hirshhorn Museum
and Sculpture Garden, Smithsonian
Institution, Washington D.C., Joseph
H. Hirshhorn Purchase Fund, 1995

PAGE 53
Untitled, 1995
wood, cement and steel
Collection of the artist.

PAGE 54
Installation *Carnegie International 1995*
The Carnegie Museum, Pittsburgh,
November, 1995–February, 1996

PAGE 56
Untitled, 1995
wood, cement and steel
Collection of The Carnegie Museum,
Pittsburgh

PAGE 57
Untitled, 1995
wood, cement, steel and leather
Collection of the Museum of Modern Art,
New York, the Norman and Rosita Winston
Foundation, Inc. Fund and gift of an
anonymous donor

PAGE 58
Untitled, 1995
wood, cement and steel
Collection the San Diego Museum
of Contemporary Art, La Jolla

PAGE 60

La Casa Viuda IV, 1994 (detail)
wood, fabric and bones
Collection of Rosa and Carlos
de la Cruz, Miami

PAGE 61

La Casa Viuda IV, 1994

PAGE 62

La Casa Viuda I, 1992-94
wood and fabric
Collection of The Worcester Art
Museum, Worcester

PAGE 63

La Casa Viuda I, 1992-94 (detail)

PAGE 64

La Casa Viuda VI, 1995
wood, bone and metal in three parts
Collection of The Israel Museum,
Jerusalem, gift of Shawn and Peter
Leibowitz to the American Friends
of the Israel Museum

PAGE 65

La Casa Viuda VI, 1995 (detail)

PAGE 66

La Casa Viuda II, 1993-94
wood, metal, fabric and bone
Collection of The Art Gallery of
Ontario, Toronto, gift from the
Volunteer Committee Fund, 1997

PAGE 67, 68

La Casa Viuda II, 1993-94 (detail)

PAGE 70
Unland
the orphan's tunic, 1997
wood, cloth and hair
Courtesy Alexander and Bonin,
New York

PAGES 71, 72, 73
Unland
the orphan's tunic, 1997 (detail)

Biography

- Doris Salcedo**
1958 Born in Bogotá, Colombia
1980 BFA, Universidad de Bogotá
Jorge Tadeo Lozano
1984 MA (Sculpture), New York University
1987–88 Director, School of Plastic Arts,
Instituto de Bellas Artes, Cali, Colombia
1988–91 Professor of Sculpture and Art Theory,
Universidad Nacional de Colombia, Bogotá
1993 Penny McCall Foundation Grant
1995 Solomon R. Guggenheim Foundation Grant

The artist lives and works in Bogotá, Colombia

Exhibitions

One-Person Exhibitions

- L.A. Louver Gallery, Los Angeles. "Atrabiliarios." 1996
Le Creux de L'Enfers, Thiers, France.
"Doris Salcedo." 1996
Galeria Camargo Vilaça, São Paulo. 1996
White Cube, London. 1995
Brooke Alexander, New York. "La Casa Viuda." 1994
Shedhalle, Zurich. "Doris Salcedo." 1992
Galeria Garces-Velasquez, Bogotá. 1990
Casa de la Moneda, Bogotá. "Nuevos Nombres." 1985

Selected Group Exhibitions

- Moderna Museet, Stockholm, Sweden. "Wounds: between
democracy and redemption in contemporary art." 1998
Edwin A. Ulrich Museum of Art, Wichita State
University. "Joseph Beuys, Doris Salcedo,
Edward Lee Hendricks." 1997
The Art Gallery of New South Wales, Sydney.
"Body." 1997
The Museum of Modern Art, New York.
"Selections from the Collection." 1997
Miami Art Museum. "Words & Images." 1997
Institute of International Visual Arts at St. Pancras Church,
London. "The Visible & the Invisible; re-presenting the
body in contemporary art and society." 1996
The Hirshhorn Museum and Sculpture Garden,
Washington D.C. "Distemper: Dissonant Themes in
the Art of the 1990s." 1996
Center for Curatorial Studies, Bard College,
Annandale-on-Hudson, New York.
"Dissonant Wounds: Zones of Display/
Metaphors of Atrophy." 1996
Musée Départemental d'Art Contemporain de
Rochechouart, France. "Propositions." 1996
Carnegie Museum of Modern Art, Pittsburgh.
"Carnegie International 1995." 1995
Museum of Contemporary Art, San Diego.
"Sleeper: Katharina Fritsch, Robert Gober,
Guillermo Kuitca, Doris Salcedo." 1995

Selected Bibliography
Reviews, Articles and Lectures

- Art Institute of Chicago. "About Place: Recent Art of the Americas." 1995
- Museo Nacional Centro de Arte Reina Sofia, Madrid. "Cocido y Crudo." 1994
- Brooke Alexander, New York. "Willie Doherty/ Mona Hatoum/Doris Salcedo." 1994
- John Berggruen Gallery, San Francisco. "Points of Interest, Points of Departure." 1994
- Rhona Hoffman Gallery, Chicago. "Sculpture, Group Exhibition." 1994
- Stichting De Appel, Amsterdam. "The Spine." 1994
- Venice Biennale, Italy. "Aperto 93." 1993
- Brooke Alexander, New York. "Matthew Benedict, Willie Cole, Jim Hodges, Doris Salcedo." 1993
- Museum of Fine Arts, Boston. "Building a Collection." 1993
- Brooke Alexander, New York. "Sculpture and Multiples." 1993
- Sydney, Australia. "Sydney Biennial." 1992
- Biblioteca Luis-Angel Arango, Bogotá. "Ante America." Traveled to Museo Alejandro Otero, Caracas and Center for the Arts at Yerba Buena Gardens, San Francisco 1992
- Institute of Contemporary Art, Boston. "The Absent Body." 1992
- Junta de Andalucía, Seville. "Americas: Expo 1992." 1992
- Biblioteca Luis-Angel Arango, Bogotá. "New Acquisitions." 1991
- Biblioteca Luis-Angel Arango, Bogotá. "Nuevos Nombres, Seguimiento." 1990
- Galeria Garces-Velasquez, Bogotá. "Hierro." 1989
- Galeria Ventana, Cali, Colombia. "Primer Salon." 1988
- Colcultura, Medellín, Colombia. "XXXI Annual Exhibition of Colombian Artists." 1987
- Adams, Brooks. "Domestic Globalism at the Carnegie." *Art in America* (February 1996): 32-37.
- Amor, Monica. "Doris Salcedo." *Art Nexus* (July-September 1994): 166-167.
- Aukeman, Anastasia. "Doris Salcedo, Privileged Position." *Art News* (March 1994): 157.
- Azevedo, Fernando. "Doris Salcedo, La Casa Viuda." *Arte Internacional* 20 (July-September 1994): 147-148.
- Barandiarán, María José. "...in a Place Like This?" *New Art Examiner* (September 1995): 18-23.
- Bloemink, Barbara. Review. "Ante América." *Arte Internacional* 15-16 (1993): 15-16.
- Burke, Gregory. "The Boundary Rider: The 9th Biennale of Sydney." *Art New Zealand*, no. 67 (Winter 1993): 50-53.
- Caceres, Laura. "Americas: Plus Ultras." *Arte Internacional* 15-16 (1993): 76-79.
- Cameron, Dan. "Absence Makes the Art." *Artforum* (October 1994): 88-91.
- . "Unland: Doris Salcedo." *Grand Street* 61 (1997): 72-81.
- Camnitzer, Luis. "La 45a Biennal de Venecia." *Art Nexus* (September-December 1993): 58-63.
- Canton, Katia. "Doris Salcedo usa móveis para narrar violência." *Folha de São Paulo* (April 9, 1996): 4-5.
- Cotter, Holland. "Doris Salcedo." *New York Times* (April 15, 1994): C26.
- "Critics Choice (some of the most distinguished Latin American artist at work today)." *Art News* (Summer 1993): 138-47.
- Cubitt, Sean. "Dispersed Visions: 'About Place.'" *Third Text* 32 (Autumn 1995): 65-74.
- De Moraes, Angélica. "Mostra lembra vítimas indirectas da violência." *O Estado de São Paulo* (April 9, 1996): caderno 2, p 3.
- Dermota, Ken. "Colombia Protests Violence with Sculpture." *The Christian Science Monitor* (August 16, 1995): 14.
- "Dos [sic] Salcedo at Brooke Alexander." *Juliet Art Magazine*, Italy (October 1994): 60.

- "En escultura y pintura." *El Espectador*, Bogotá (September 1, 1985): 3-B.
- "La escultura ganó el salón." *El Tiempo*, Bogotá (October 29, 1987): 3-A.
- Gimelson, Deborah. "A Carnegie Blast." *The New York Observer* (August 28 – September 4, 1995): 23.
- Gonzalez, Beatriz. "Sí ¡hay jóvenes con talento!" *El Tiempo*, Bogotá (July 14, 1990): 5E.
- Gonzalez, Miguel. "Doris Salcedo: una escultura simbólica." *Premio del Salon Nacional* (January 1987): 3.
- Gustafson, Donna. "New York, New York." *Sculpture* (July–August 1994): 47-48.
- Gutierrez, Natalia. "Conversations with Doris Salcedo." *Art Nexus* (January–March 1996): 48-50.
- Hirsch, Faye. "Doris Salcedo at Brooke Alexander." *Art in America* (October 1994): 136.
- Jacques, Geoffrey. "The Sudden Void." *Cover* (May 1994): 13.
- Kissick, John. "You're Looking at Me. I Know You're Looking at Me." *New Art Examiner* (January 1996): 16-21.
- Landi, Ann. "Demolition Men." *Art News* (January 1996): 25.
- Merewether, Charles. "Community and Continuity: Naming Violence in the Work of Doris Salcedo." *Arte en Colombia/Art Nexus* (June–August 1993): 183-186.
- . "Naming Violence in the Work of Doris Salcedo." *Third Text* 24 (Autumn 1993): 35-44.
- Meyers, Todd. "About Place/Acerca del Lugar." *Poliester* 4 no. 12 (Summer 1995): 52-53.
- Morgan, Stuart. "The Spine." *Frieze* 16 (May 1994): 52-53.
- Napack, Jonathan. Preview. *New York Magazine* (September 12, 1994): 58.
- Parias Duran, Maria Claudia. "Doris Salcedo." *Poliester* 2, no. 7 (1993): 28-31.
- Pini, Ivonne. Review. "Ante America." *Art Nexus* (January – March, 1993): 60-64.
- . "The Past as Subjective Experience." *Art Nexus* (January – March 1997): 52-56.
- Ponce de Leon, Carolina. "Acciones de duelo." *El Tiempo*, Bogotá (May 12, 1990): 5E.
- Ramalhho, Cristina. "Galeria expõe duas versões para a morte." *O Globo*, São Paulo (April 9, 1996): caderno 2, 1-4.
- Rife, Susan L. "A Trio of Twists." *The Wichita Eagle* (August 17, 1997): 1D.
- Salcedo, Doris. "Doris Salcedo." *Flash Art* (Summer 1993): 97.
- . Reproduction. *Art in America* (February 1996): 32.
- "Sleeper Show." *Flash Art* (Summer 1995): 63.
- Smith, Roberta. Review. "Willie Doherty, Mona Hatoum and Doris Salcedo" *New York Times* (November 11, 1994): C18.
- . "No Muss, No Fuss at 1995 Carnegie." *New York Times* (November 8, 1995): C13-15.
- Sokoloff, Ana. "Escultura y Multiples en la Brooke Alexander." *Arte Internacional* 15-16 (1993): 147-148.
- Stamets, Bill. "If the Shoe Fits." *In These Times*, Chicago (April 3, 1995): 10-11.
- Stapen, Nancy. "Fresh talent a timely theme." *The Boston Globe* (January 24, 1992): 25.
- Young, Lisa. "Spiritual Minimalism." *Performing Arts Journal* 18, pt. 2 (May 1996): 44-52.

Selected Bibliography
Essays in Books and Catalogues

- Aperto '93 (Venice, Italy). *Aperto '93 Emergenza/ Emergency: Flash Art International, XLV Biennale di Venezia*. ex. cat. 394-395. Milan: Giancarlo Politi Editore, 1993.
- Benezra, Neal, and Olga M. Viso. *Distemper: Dissonant Themes in the Art of the 1990s*. ex. cat. Washington D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, in association with D.A.P./Distributed Art Publishers, New York, 1996.
- Grynsztejn, Madeleine; with an essay by Dave Hickey. *About Place: Recent Art of the Americas*. ex. cat. Chicago: Art Institute of Chicago, 1995.
- Hirshhorn Museum and Sculpture Garden. *The Hirshhorn Collects: Recent Acquisitions*. ex. cat. 88-89. Washington D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1997.
- Krebs, Edith. "The Power of the Norm: Children, Artists, and Other Delinquents." In *Ulf Rollof, Doris Salcedo, Cecile Huber, Liliana Moro, Marianna Uutinen*. ex. cat. Zurich: Shedhalle, 1992.
- Merewether, Charles. "Doris Salcedo." In *Ante América*. ex. cat. 161-166. (Spanish translation) Bogotá: Banco de la República/Biblioteca Luis-Ángel Arango, 1992.
- . "Doris Salcedo." Excerpt. ex. broch. Madrid: Galeria Garces-Velasquez, ARCO, 1993.
- . "Doris Salcedo." Reprint. Carnegie Museum of Art. *Carnegie International 1995*. ex. cat. 144-147. Pittsburgh: Carnegie Museum of Art, 1995.
- . "Zones of Marked Instability: Displacement, Women and the Public Sphere." In *Rethinking Borders*, edited by John Welchman. Minneapolis: University of Minnesota Press in association with MacMillan Academic Press, London, 1996.
- . "Doris Salcedo, The anonymity of violence: re-elaborating the non-site." In *Propositions*. ex. cat. 102-106, (56-57 French translation). Limoges, France: Le Musée Départemental d'Art Contemporain de Rochechouart, 1996. Revised and reprinted as "Anonymity of Violence." In *Doris Salcedo Atrabiliarios*. ex. broch. Wichita: The Edwin A. Ulrich Museum of Art, Wichita State University, 1997.
- . "The Unspeakable Condition of Figuration." In *Body*, edited by Tony Bond. ex. cat. Sydney: Bookman Press in association with the Art Gallery of New South Wales, 1997.
- Museo Nacional Centro de Arte Reina Sofia. *Cocido y Crudo*. ex. cat. Madrid: Museo Nacional Centro de Arte Reina Sofia, 1994.
- Museum of Contemporary Art, San Diego. *Sleeper: Katharina Fritsch, Robert Gober, Guillermo Kuitca, Doris Salcedo*. ex. cat. San Diego: Museum of Contemporary Art, 1995.
- Ponce de Leon, Carolina. ex. broch. Bogotá: Galeria Garces-Velasquez, 1990.
- Van Duyn, Edna, and Saskia Bos. *The Spine*. ex. cat. Amsterdam: Stichting De Appel, 1994.
- Vicario-Heras, Gilbert. *Dissonant Wounds: Zones of Display/Metaphors of Atrophy*. ex. broch. Annandale-on-Hudson, N.Y.: Center for Curatorial Studies, Bard College, 1996.

SITE Santa Fe

Board of Directors

Director's Circle Members

International Advisory Committee

Local Advisory Committee

Staff

Board of Directors

Joann Phillips

Chairman

Bobbie Foshay-Miller

President

Dick Barrett

Robert Denison

James F. Fitzpatrick

Emily Fisher Landau

Nancy Magoon

John L. Marion

Balene McCormick

William Miller

Erik Murkoff

Louisa Stude Sarofim

Director's Circle Members

Frieda J. & James D. Arth

Joan Brooks Baker

Flora & Sydney Biddle

Mary Hunt Kahlenberg &

Rob Coffland

Quarrier & Philip Cook

Lisl & Landt Dennis, Jr.

Judith Espinar &

Thomas Dillenburg

Cynthia Drennon

Marcia & Dr. Murray

Gell-Mann

Elizabeth Glassman

Pat & Jim Hall

Carol Prins & John Hart

Ann & Edward Hudson, Jr.

Bonnie & David Joseph

Meredith Kelly

Helen Kornblum

Minnie & Bernard Lane

David Levinthal

Rosina Lee Yue & Bert Lies

Margot & Robert Linton

Alicia & William Miller

Kathleen & Gerald Peters

Bernice & Herbert Rose

Robert De Rothschild

Carol & Paul Sarkisian

Dr. Shirley & Dr. Charles

Weiss

Judith J. & Michael F.

Wright

Dennis Yares

Riva Yares

International Advisory Committee

Michael Auping

Bruce W. Ferguson

Michael Govan

Agnes Gund

John R. Lane

Lars Nittve

Gifford Phillips

Griselda Pollock

Ned Rifkin

Local Advisory Committee

Jonathon Abrams

Jan Adlmann

Stuart Ashman

Dottie Barrett

Nelson Bloncourt

Ellen Bradbury

Bunny Conlon

Guy Cross

Marjorie Devon

Linda Durham

Zane Fischer

Charlotte Jackson

Forrest Moses

Larry Ogan

Paul Rainbird

Arthur Sze

Louis Grachos, *Director and Curator*

Jodi Carson, *Assistant Director, Exhibitions & Publications*

Karen Christiansen, *Assistant Director,*

Administration and Development

Jackie M., *Special Programs/Education Curator*

Craig Anderson, *Facilities Manager/Preparator*

M. Olivia Slocum, *Marketing Coordinator*

Christina Cassidy, *Public Relations Coordinator*

Kimberly Botza, *Director's Assistant*

Hannah Hughes, *Exhibitions and Publications Assistant*

Keri Kotler, *Special Programs/Education Coordinator*

Stella Sun, *Visitor Services Coordinator*

Martha DeFoe, *Accounting and Administrative Assistant*

Melissa Dubbin, *Marketing Assistant*

Peter Sprunt, *Preparator/Production Consultant*

Bruce Clotworthy, Pam Ellison, Steve Fowler,

James Holmes, Terri Roland, David Servoss, Tom Tiegler

Installation Preparators

Jonathan Ashworth, Diane August, Max August,

Dottie Barrett, Arlene Becker, Linda Feferman,

Maggie Furnas, Ann Hosfeld, Lisa Kirk, Nick Livaich,

Donald Meyer, Lee Meyer, Joyce Peters, Judith Podmore,

Eleanor Rappe, Celia Rumsey, Stephanie Scott,

Victoria Scott, Rusty Spicer, Signe Stuart,

Joe Stuart, Sarah Tyson

Docents

New Museum

Board of Trustees

Artist Advisory Board

Staff

Henry Luce III, President
 Saul Dennison,
 Vice President & Treasurer
 Dieter Bogner
 Jean Carey Bond
 Henry M. Buhl
 Allen A. Goldring
 Carlos J. Gomez
 Manuel E. Gonzalez
 Maren Hensler
 Sharon King Hoge
 Toby Devan Lewis
 Mary Macbeth Looker
 James C.A. McClennen
 Raymond J. McGuire
 Steven M. Pesner
 Carole Rifkind
 Patrick Savin
 Paul T. Schnell
 Herman Schwartzman, Esq.
 Robert J. Shiffler
 Laura Skoler
 Marcia Tucker
 Laila Twigg-Smith
 Vera G. List, Emerita

Janine Antoni
 Doug Ashford
 Judith Barry
 Xu Bing
 Nayland Blake
 Barbara Bloom
 Tania Bruguera
 Shu Lea Chang
 Janine Cirincione
 Renee Cox
 Jimmie Durham
 Amy Hautt
 Mary Heilmann
 Kathy High
 Deborah Kass
 Byron Kim
 Iñigo Manglano-Ovalle
 Paul Miller
 Mariko Mori
 Donald Odita
 Gabriel Orozco
 Joanna Osborne Bigfeather
 Pepón Osorio
 Catalina Parra
 Ernesto Pujol
 Paul Ramirez-Jones
 Al Ruppertsberg
 Carolee Schneemann
 Amy Sillman
 Diana Thater
 Rirkrit Tiravanija
 Carmelita Tropicana
 Nari Ward
 Fred Wilson
 Lynne Yamamoto
 Mel Ziegler

Kimball Augustus, *Security*
 Richard Barr, *Volunteer Coordinator*
 Kim Boatner, *Technical Systems Manager*
 Victoria Brown, *Assistant, Director's Office*
 Tom Brumley, *Installation Coordinator*
 Dan Cameron, *Senior Curator*
 Linda Casey, *Security*
 Sam Clover, *Communications Associate*
 Rika Yihua Feng, *Accounting Manager*
 Melanie Franklin, *Curatorial Administrator*
 Donna Gesualdo, *Development Assistant*
 Jennifer Goldin, *Administrative Assistant*
 John Hatfield, *Registrar/Exhibitions Manager*
 Charlayne Haynes, *Managing Director*
 Claudia Hernandez, *Associate Educator*
 Elon Joseph, *Security*
 Patricia Kirshner, *Director of Operations*
 Ok-Ja Lim, *Bookkeeper*
 Raina Lampkins-Fielder, *Public Programs Associate*
 Dwayne Langston, *Maintainer*
 Gerardo Mosquera, *Curator*
 Svetlana Pavlova, *Security*
 Michael Rechner, *Security*
 Sefa Saglam, *Assistant Registrar*
 Robert Santiago, *Security*
 Greg Sholette, *Curator of Education*
 Maureen Sullivan, *Special Events Manager*
 Dennis Szakacs, *Director of Planning and Development*
 Marcia Tucker, *Director*
 David Tweet, *Bookstore Manager*
 Tom Wheeler, *Admissions*

Exhibition at the New Museum

Dan Cameron, Curator
John Hatfield, Exhibition supervision
Tom Brumley, Installation coordinator
Raina Lampkins-Fielder, Programs coordinator

Exhibition at SITE Santa Fe

Louis Grachos, Director/Curator
Jodi Carson, Assistant Director, Exhibitions & Publications
Craig Anderson, Facilities Manager/Preparator
Jackie M., Special Programs/Education Curator

Catalogue

Melanie Franklin, *Production*
Paul Carlos, J. Abbott Miller
DESIGN/WRITING/RESEARCH, NY, *Designers*
Tim Yohn, *Editor*
Dan Cameron, Charles Merewether, *Authors*
David Heald, *Artwork photographer*
Peter Berson, *Book photographer*
The Studley Press, Dalton, MA, *Printers*

The individual views expressed in this publication are not necessarily those of the Museum.

New Museum of Contemporary Art
583 Broadway
New York, New York 10012

Credits for reproductions

PAGE 8
Atrabiliarios, 1993 (detail)
two niches: plywood, shoes, animal fiber and thread
Courtesy Alexander and Bonin, New York
PHOTOGRAPHER: D. James Dee

PAGE 14
Installation, *The Spine*, De Appel, Amsterdam, January-March, 1994 (detail)
cloth shirts, plaster and steel

PAGE 42
Atrabiliarios, 1993
PHOTOGRAPHER: D. James Dee

PAGE 44
Atrabiliarios, 1993
PHOTOGRAPHER: D. James Dee

PAGE 45
Atrabiliarios, 1992-93
PHOTOGRAPHER: D. James Dee

PAGE 50
Untitled, 1995 (detail)
PHOTOGRAPHER: David Heald

PAGE 51
Untitled, 1995
PHOTOGRAPHER: David Heald

PAGE 52
Untitled, 1995
PHOTOGRAPHY: The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Stalsworth/Blanc

PAGE 53
Untitled, 1995
PHOTOGRAPHER: David Heald

PAGE 56
Untitled, 1995
PHOTOGRAPHER: D. James Dee

PAGE 57
Untitled, 1995
PHOTOGRAPHY: The Museum of Modern Art, New York

PAGE 54
Installation, *Carnegie International*, 1995
PHOTOGRAPHER: Richard Stoner

PAGE 58
Untitled, 1995
PHOTOGRAPHER: Orcutt & van der Putten

PAGE 60
La Casa Viuda IV, 1994 (detail)
PHOTOGRAPHY: The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Stalsworth/Blanc

PAGE 61
La Casa Viuda IV, 1994
PHOTOGRAPHER: Javier Campano

PAGE 62
La Casa Viuda I, 1992-94
PHOTOGRAPHY: The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Stalsworth/Blanc

PAGE 63
La Casa Viuda I, 1992-94 (detail)
PHOTOGRAPHER: D. James Dee

PAGE 64
La Casa Viuda VI, 1995
PHOTOGRAPHY: The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Stalsworth/Blanc

PAGE 65
La Casa Viuda VI, 1995 (detail)
PHOTOGRAPHER: D. James Dee

PAGE 66
La Casa Viuda II, 1993-94
PHOTOGRAPHY:
Art Gallery of Ontario, Carlo Catenazzi

PAGE 67
La Casa Viuda II, 1993-94 (detail)
PHOTOGRAPHY: Art Gallery of Ontario, Carlo Catenazzi

PAGE 70
*Unland
the orphan's tunic*, 1997
wood, cloth and hair
Courtesy Alexander and Bonin, New York
PHOTOGRAPHER: David Heald

PAGES 71, 72, 73
*Unland
the orphan's tunic*, 1997 (detail)
PHOTOGRAPHER: David Heald

BACK COVER
Untitled, 1995
wood, cement, steel
Collection J.L.H. Simonds, Pittsburgh
PHOTOGRAPHER: David Heald

