



Doris Salcedo ドリス・サルセド

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第9回ヒロシマ賞受賞記念 ドリス・サルセド展

2014年7月19日(土)–10月13日(月・祝)

広島市現代美術館

1958年にコロンビアの首都ボゴタに生まれたサルセドは、ホルヘ・タデオ・ロサノ大学で美術の教育を受けた後、渡米し、ニューヨーク大学の大学院で彫刻を学ぶ。その後、ボゴタに戻り、コロンビア国立大学での後進指導を経て、制作活動を行っている。

1980年代後半から、日常の家具や衣服などを彫刻として再生させながら、暴力による犠牲者の記憶を静かに訴える作品や、空間全体を死者を悼むための場に変容させるような大規模なインスタレーションを制作している。



① Doris Salcedo: Plegaria Muda

Doris Salcedo, Mieke Bal, Moacir Dos Anjos

Prestel Publishing, 2011. 196p.

1,750 円

世界のあらゆる場所で暴力の犠牲者となった人々に捧げた大規模なインスタレーション。

This book presents the renowned artist Doris Salcedo's latest large-scale installation, which is a moving tribute to those who die needlessly and violently in every corner of the world. This exhibition catalog highlights

Salcedo's most recent work, in which the artist commemorates violent deaths around the world. In particular, the work can be seen as an artistic response to the murder of some 1,500 young men by groups within the Colombian army from 2003 to 2009. Salcedo's installation Plegaria Muda, which can be translated as silent prayer, comprises a large number of similar, roughly hewn tables, placed in pairs with one table upside down on top of another. Between the table tops is a layer of densely packed soil, and thin blades of grass force their way through the tiniest spaces in the table-tops. The wood's grey hue and smooth, dull surface contrasts with the mossy contours of the soil, and with the jewel-like delicacy of the grass. These unmarked burial grounds characterize Salcedo's talent for transforming mundane objects into eloquent works of art. Full-page illustrations capture the installation's palette and somber patterns, allowing the reader to experience the sorrow and solace of Salcedo's work. In addition, this volume includes images of Salcedo's other sculptures, including Shibboleth, the Unland, and La Casa Viuda series, along with essays by curator Isabel Carlos and other acclaimed critics.



② Doris Salcedo: Shibboleth

Achim Borchardt-Hume

Tate Publishing, 2007. 132p. Unilever Series

3,540 円

2007年、テート・モダンに展示されたインスタレーションは、会場のタービンホールに167メートルにわたる亀裂を作った。亀裂は、人種差別や移民としての体験、隔離などの世の中の様々な境界を示している。

Published on the occasion of the exhibition at Tate Modern, London 9

October 2007–6 April 2008. Doris Salcedo was the eighth artist to have been

commissioned to produce work for the turbine hall of the Tate Modern gallery in London. Her piece, Shibboleth (2007), was a 167-metre-long crack in the hall's floor.



③ Doris Salcedo, Künstler – Kritisches Lexikon der Gegenwartskunst.

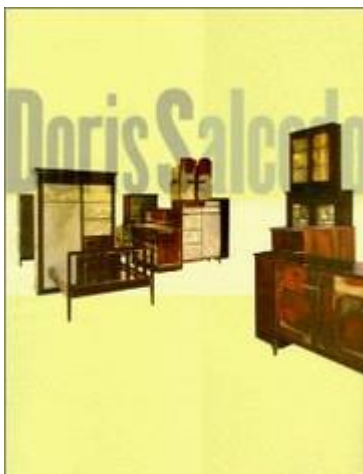
Hedda Dunker

Eine Edition der Verlage Weltkunst und Bruckmann;, 2006

4,580 円

Künstler – Kritisches Lexikon der Gegenwartskunst ist ein periodisch erscheinendes Lexikon, das Künstler der Gegenwart vorstellt. Es wurde herausgegeben von Detlef Bluemler und Lothar Romain. Nach Herrn

Romains Tod ist Detlef Bluemler alleiniger Herausgeber. Seit Februar 1988 erscheint es in einem Rhythmus von drei Monaten und umfasst je Ausgabe die Arbeit von jeweils sieben Künstlern. Jedes Heft umfasst 16 Seiten über die Arbeit der Künstler, aus zwei Druckseiten persönlicher Äußerungen der Betreffenden, einem Künstlerporträt sowie aus drei Doppelseiten Abbildungen. Die Redaktion liegt bei Hans-Joachim Müller. Im angebotenen Heft befindet sich noch ein Stempel des Vorbesitzers; ansonsten liegt eine sehr gute Erhaltung vor.



④ Unland/ Doris Salcedo

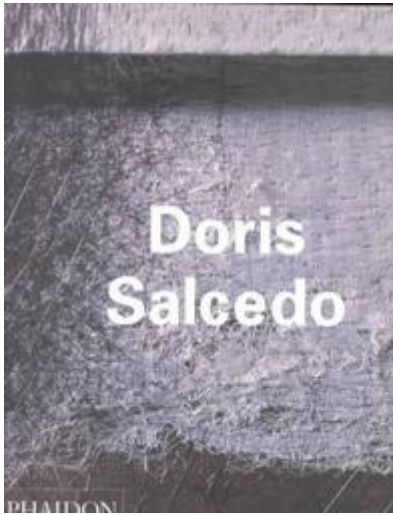
Charles Merewether; Dan Cameron

New Museum of Contemporary Art (1998–05–01)

79 pages, 28 color plates, softback, 12 x 9 inches

4.050 円

彫刻作品は、コロンビア内戦中、両親を殺害された子どもたちの証言が反映されている。Exhibition catalog for a show that ran March 19 through May 31, 1998 in New York and then August 15 through October 18, 1998 in Santa Fe. Introduction by Louis Grachos. Essays by Dan Cameron and Charles Merewether.



⑤ Doris Salcedo

Carlos Basualdo, Nancy Princenthal, Andreas Huyssen

Phaidon Press Ltd, United Kingdom, 2000. 160p.

5,920 円

With work in the collections of The Museum of Modern Art, New York, and Tate, London, Colombian artist Doris Salcedo (b.1958) is one of today's most internationally respected South American sculptors. Inspired as much by poetry and philosophy as by the affecting material qualities of sculpture, Salcedo subtly and painstakingly transforms everyday household objects and garments – symbols of a vanished existence and of the human tragedies that are its cause. In *Atrabilarios* (1991–6) abandoned shoes of 'disappeared' Colombian people, half-concealed behind membranes of animal fibre, become ghost-like symbols of mourning. In Salcedo's ongoing untitled works, wooden furnishings, worn by long use and filled with concrete, mutely evoke the lives they once served. American art critic Nancy Princenthal surveys Salcedo's work in terms of the universal themes it evokes, contextualized in discussion of contemporary sculptural practice. New York-based poet and curator Carlos Basualdo discusses with the artist her formative influences, which range from the art of predecessors such as Joseph Beuys to the writings of philosophers and poets. German literary critic Andreas Huyssen focuses on Salcedo's sculpture *Unland: The Orphan's Tunic* (1997). For the *Arist's Choice*, Salcedo has selected two texts: an extract from *Otherwise Than Being* (1974) by philosopher Emmanuel Levinas, and poems by Paul Celan. The Doris Salcedo's observations on the human condition and its reflection in the work of poets, novelists and thinkers are discussed in conversation with art historian Charles Merewether.



⑥ Doris Salcedo

Rod Mengham

White Cube, United Kingdom, 2007 48p.

8,070 円

Salcedo's work functions as political and mental archaeology, using domestic materials charged with significance and suffused with meanings accumulated over years of use in everyday life. In his catalogue essay, Rod Mengham described Salcedo's work as a 'junction point, a crossing place for different objects, forms and meanings'. Salcedo often takes specific historical events as her point of departure, conveying burdens and conflicts with precise and economical means.



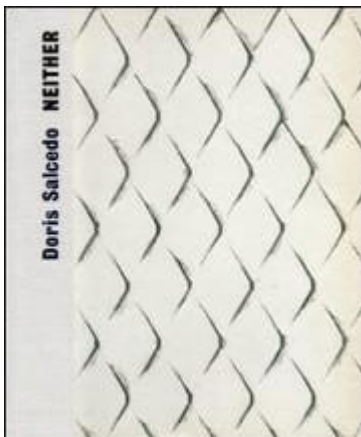
⑦ Of What One Cannot Speak: Doris Salcedo's Political Art

Mieke Bal 296 pages

University Of Chicago Press (January 30, 2011). 296 pages

8,790 円

In *Of What One Cannot Speak*, Bal leads us into intimate encounters with Salcedo's art, encouraging us to consider each work as a "theoretical object" that invites—and demands—certain kinds of considerations about history, death, erasure, and grief. Bal ranges widely through Salcedo's work, from Salcedo's *Atrabiliarios* series—in which the artist uses worn shoes to retrace los desaparecidos ("the disappeared") from nations like Argentina, Chile, and Colombia—to *Shibboleth*, Salcedo's once-in-a-lifetime commission by the Tate Modern, for which she created a rupture, as if by earthquake, that stretched the length of the museum hall's concrete floor. In each instance, Salcedo's installations speak for themselves, utilizing household items, human bones, and common domestic architecture to explore the silent spaces between violence, trauma, and identity. Yet Bal draws out even deeper responses to the work, questioning the nature of political art altogether and introducing concepts of metaphor, time, and space in order to contend with Salcedo's powerful sculptures and installations.



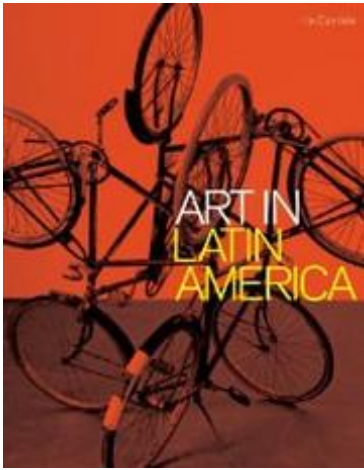
⑧ Doris Salcedo : NEITHER

Rod Mengham, Carlos Basualdo Doris Salcedo

Jay Jopling / White Cube (2004). 48 pages

9,800 円

For her exhibition at White Cube Hoxton Square Colombian artist Doris Salcedo presented *Neither*, a new large-scale work. The artist made a charged and discrete installation, a complete re-working of the building's interior walls. On closer inspection, it became clear that there were new 'walls' inside the gallery, which had been marked and textured by wire fencing pressed at various levels into their dry surface. The physical effect was one of disturbing ambiguity between something welcoming (the safe haven of four walls) and something imposing, operating in the space between notions of architectural protection and spatial demarcation.



⑨ Art in Latin America

Iria Candela

TATE PUBLISHING, United Kingdom, 2013, 144p.

3,980 円

1990 年以降、ラテンアメリカ美術が持つ重要性和影響を捉えた初の書籍。

This is the first book to provide a thorough exploration of Latin American art since 1990, a period during which the Latin American art scene has grown in importance and influence. Iria Candela explains the importance of contemporary art in this complex and diverse region, and provides a detailed study of new and unconventional art practices. Her original, in-depth interpretation of more than 100 works in a wide variety of media focuses on disruptive and politically committed works that challenge traditional forms and recognize the need to strengthen freedom of expression and democratization in Latin America. Among the Latin American-born or -based artists featured are Gabriel Orozco, **Doris Salcedo**, Ernesto Neto, Francis Alÿs, Jorge Macchi, Santiago Sierra, Carlos Garaicoa, and Allora & Calzadilla. It also studies recent works by emerging artists including Rivane Neuenschwander, Javier Tellez, Donna Conlon, David Zink Yi, Hector Zamora and Regina Jose Galindo.



⑩ Cantos Cuentos Colombianos Arte Contemporanea Colombiana

Hans-Michael Herzog.

Daros, 2013. 409pp

9,400 円

コロンビアの現代アーティスト 10 人の作品に焦点をあてている。

Majority of the text is in Spanish, with an English section of bios appearing later in the volume. Focuses on the work of 10 contemporary Colombian artists: **Doris Salcedo**, Fernando Arias, Jose Alejandro Restrepo, Juna Manuel Echavarria, Maria Fernanda Cardoso, Miguel Angel Rojas, Nadin Ospina, Oscar Munoz, Oswaldo Macia, and Rosemberg Sandoval. With biographies and conversations with the artists.



⑪ Contraposiciones. Arte contemporáneo en Latinoamérica, 1990-2010

Iria Candela

Alianza Editorial, 2012

5,590 円

1960 年代 70 年代にラテンアメリカ文学ブームが起きたようにラテンアメリカ美術もブームの洗礼を受けた。

En los últimos veinte años, las artes visuales en Latinoamérica han experimentado un boom similar al que vivió la literatura hispanoamericana en las décadas de 1960 y 1970. En el mundo globalizado del arte actual destacan, con brillo propio, un conjunto de artistas que, como aquella

generación de escritores, desean ahora renovar sus disciplinas con imaginación y originalidad. En este libro, la comisaria e historiadora del arte Iria Candela ofrece un análisis profundo e interdisciplinar de algunas de las obras más relevantes que se han realizado en los ámbitos de la instalación, la performance, el videoarte y el arte público en América Latina desde 1990 hasta la actualidad. El estudio detallado de algunos trabajos de artistas como **Doris Salcedo**, Ernesto Neto, Gabriel Orozco, Rivane Neuenschwander, Francis Alÿs, Carlos Garaicoa o Regina José Galindo, entre otros, se combina aquí con un entendimiento del papel primordial que el arte contemporáneo ejerce hoy en la creación de discursos críticos y antihegemónicos.

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