



Salcedo, 2015
Photograph: David Heald,
Solomon R. Guggenheim Foundation

[Salcedo at Art21](#)

[Salcedo at White Cube Gallery](#)

[Salcedo at MoMA](#)

[Salcedo at the Tate](#)

Read a 1994 article in [Artforum](#) about Salcedo's early work by Dan Cameron.

[Unland/Doris Salcedo](#) was on display at the New Museum of Contemporary Art in 1998. The same series traveled to the [Tate Britain](#) in 1999, the first time *Unland* was exhibited in Europe.

Read a [conversation](#) between Carlos Basualdo and Doris Salcedo about the artist's life and work, archived in the Documents of Latin American and Latino Art collection at the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.

In 2015, a major retrospective of Salcedo's work was organized by the [Museum of Contemporary Art, Chicago](#). The exhibition then travelled to the [Guggenheim Museum](#) in New York and the [Pérez Art Museum](#) in Miami. Read reviews of the Guggenheim edition in the [New York Times](#) and the [Guardian](#).

[Doris Salcedo: Plegaria Muda](#) was on display at the Nasher Sculpture Center in 2016-2017, when she was named the inaugural Nasher Prize Laureate.

In 2016-2017, [Doris Salcedo: The Materiality of Mourning](#) was installed at the Harvard Art Museums. The exhibition featured four different installations made between 2001 and 2016. Read ["A Conversation with Doris Salcedo"](#) published in conjunction with the exhibition.

[Doris Salcedo: Palimpsesto](#) was on display in 2017-2018 at the Museo Nacional Centro de Arte Reina Sofia. The exhibition was a precursor to the 2022-2023 exhibition [Doris Salcedo: "Palimpsest"](#) at the Fondation Beyeler, an exhibition "dedicated to the refugees and migrants who over the past twenty years have died attempting dangerous journeys across the Mediterranean or the Atlantic in search of a better life in Europe." Watch a [conversation](#) between Salcedo and Klaus Biesenbach, Director at Neue Nationalgalerie in Berlin, about the project.

Read a 2021 article in [Hyperallergic](#), "Colombian Government Exploited Doris Salcedo's Art to Denounce Nationwide Protests." Also listen to a [podcast episode](#) of The Art Newspaper's *A brush with...* and take a [virtual studio visit](#) with Salcedo and Klaus Biesenbach.

Salcedo's 2022-2023 solo exhibition at [Glenstone](#) featured a new commission and was the first exhibition of her work in Washington, D.C. Watch a video about the exhibition on [YouTube](#), read an article about her recent work on the impacts of gun violence in [The Art Newspaper](#), and read a review of the exhibition in [The Washington Post](#).

Read a [Colossal](#) article about *Uprooted*, Salcedo's installation at the 2023 [Sharjah Biennial 15](#).



Salcedo in her studio, 2008
Photograph: Art21



Doris Salcedo (Colombian, b. 1958)

Untitled, 1995

Wood, concrete, steel, glass and cloth

Private Collection, Los Angeles; L2022:113.1

“There was one widow... who told me how difficult it was to continue living with objects that are reminders of her husband... every day you sit at the dining table and the empty chair is there, screaming the absence of that person. It can become very difficult to live with. So I tried to make those objects silent, encasing them in cement.” – Doris Salcedo, ca. 1995

Colombian sculptor Doris Salcedo is interested in memory and loss as a lived, everyday experience. In the late 1980s, the artist began interviewing close friends and family members of individuals who were “disappeared” as victims of political violence in Colombia’s ongoing armed conflict. **Untitled** is an early example in a series of domestic furniture filled with or encased in cement to strip them of their function. Like other armoires, tables, chairs, dressers, bedframes, and clothing in the series, Salcedo only used materials accessible to the victims she interviewed. The resulting works are both memorials to the missing and physical manifestations of their family’s grief.

On view March 15 – June 18, 2023