

WHITE CUBE

An abstract painting with a dense, layered composition. The background is a complex interplay of colors including red, blue, green, yellow, and brown, with visible brushstrokes and textures. The overall style is expressive and somewhat chaotic, with various shapes and forms overlapping. The text is overlaid on this background.

FRIEZE
LONDON

10 – 13 October 2024

ALIA AHMAD
DARREN ALMOND
DAVID ALTMEJD
GEORG BASELITZ
LYNNE DREXLER
TRACEY EMIN
SARA FLORES
KATHARINA FRITSCH
THEASTER GATES
GILBERT & GEORGE
MONA HATOUM
AL HELD
DAMIEN HIRST
MARGUERITE HUMEAU

IMI KNOEBEL
IBRAHIM MAHAMA
CHRISTIAN MARCLAY
TIONA NEKKIA MCCLODDEN
HARLAND MILLER
SARAH MORRIS
GABRIEL OROZCO
PARK SEO-BO
MAGNUS PLESSEN
CINGA SAMSON
SYLVIA SNOWDEN
TARWUK
DANH VO
JEFF WALL

Stand D19
The Regent's Park
London NW1 4NR

LYNNE DREXLER

Grass Oval

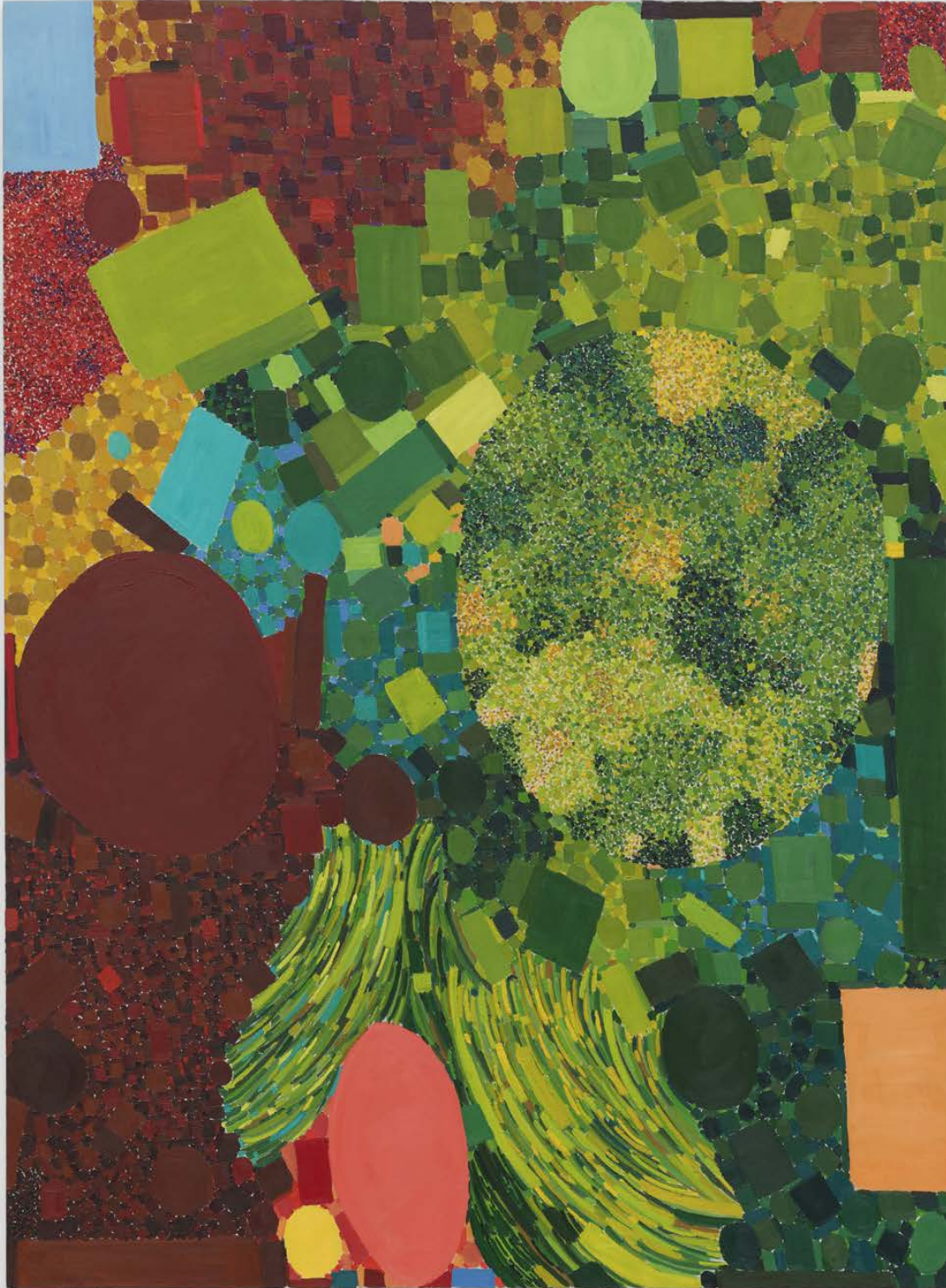
1966

Oil on canvas

172.7 × 125.7 cm | 68 × 49 ½ in.

USD 1,250,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



Opening in London on 27 November 2024, White Cube Mason's Yard will present a solo exhibition of works by the late American artist Lynne Drexler. Marking Drexler's first major presentation in Europe, this exhibition also serves as the gallery's inaugural showcase of the artist's work since announcing representation of The Lynne Drexler Archive in November 2023.



TIONA NEKKIA MCCLODDEN

Very, Very Slightly – [VVS.]

2023

Hand-cut leather, black, red, and blue dye, Saphir black shoe polish, acrylic paint, diamond dust and kneeler

101.6 × 76.2 × 3.8 cm | 40 × 30 × 1 ½ in.

107 × 81.3 × 6.3 cm | 42 ⅛ × 32 × 2 ½ in. (framed)

16.5 × 45.7 × 14.9 cm | 6 ½ × 18 × 5 ⅞ in. (kneeler)

USD 75,000 *plus applicable taxes*



Very, Very Slightly – [VVS.1] was first presented at the Solomon R. Guggenheim Museum, New York within the group exhibition ‘Going Dark: The Contemporary Figure at the Edge of Visibility’ from 2023–24. The title of the artwork alludes in part to the notion of obscuring the figure. It also refers to a type of diamond known as ‘very, very slightly,’ or VVS, so called because it contains numerous microscopic flaws that together create an exceptional radiance, or sparkle.



DAMIEN HIRST

Ashes to Ashes, Dust to Dust
2005

Glass, stainless steel, steel, aluminium, nickel, bismuth, cast resin,
coloured plaster and painted pills with dry transfers
Diptych, each: 91.4 × 121.9 × 10.2 cm | 36 × 48 × 4 in.

USD 2,250,000 *plus applicable taxes*





‘I’ve always thought of the cabinet as being like a precipice or a void, it just consumes you, swallows you whole, and there’s obviously a whole irony in that because it’s really just a portrait of who we are, of these hopeful little things that we swallow to make ourselves feel more human, more alive, even immortal.’

– Damien Hirst

JEFF WALL

Tattoos and Shadows

2000

Transparency in lightbox

Edition of 2 and 1 AP

214.9 × 274.3 × 30.2 cm | 84 ⁵/₈ × 108 × 11 ⁷/₈ in.

Price upon application



Tattoos and Shadows is held in the permanent collections of San Francisco Museum of Modern Art and Kunsthaus Zürich. The scene is inspired by a real life moment the artist encountered on a summer's day while on a walk near his home in Vancouver. Wall recalls, 'the light was flickering through the leaves, just like you see in the picture. There was something really beautiful about that combination of the fixed inking on the skin, that's never going away, and then this other pattern.'

Celebrating 30 years of collaboration with Jeff Wall, a major presentation bringing together over 30 key works from his oeuvre will open on 22 November 2024 at White Cube Bermondsey, following his retrospective at Fondation Beyeler in Riehen, Switzerland. Featuring Wall's iconic lightboxes, this survey show will also present several brand new works.



SYLVIA SNOWDEN

Shell 72

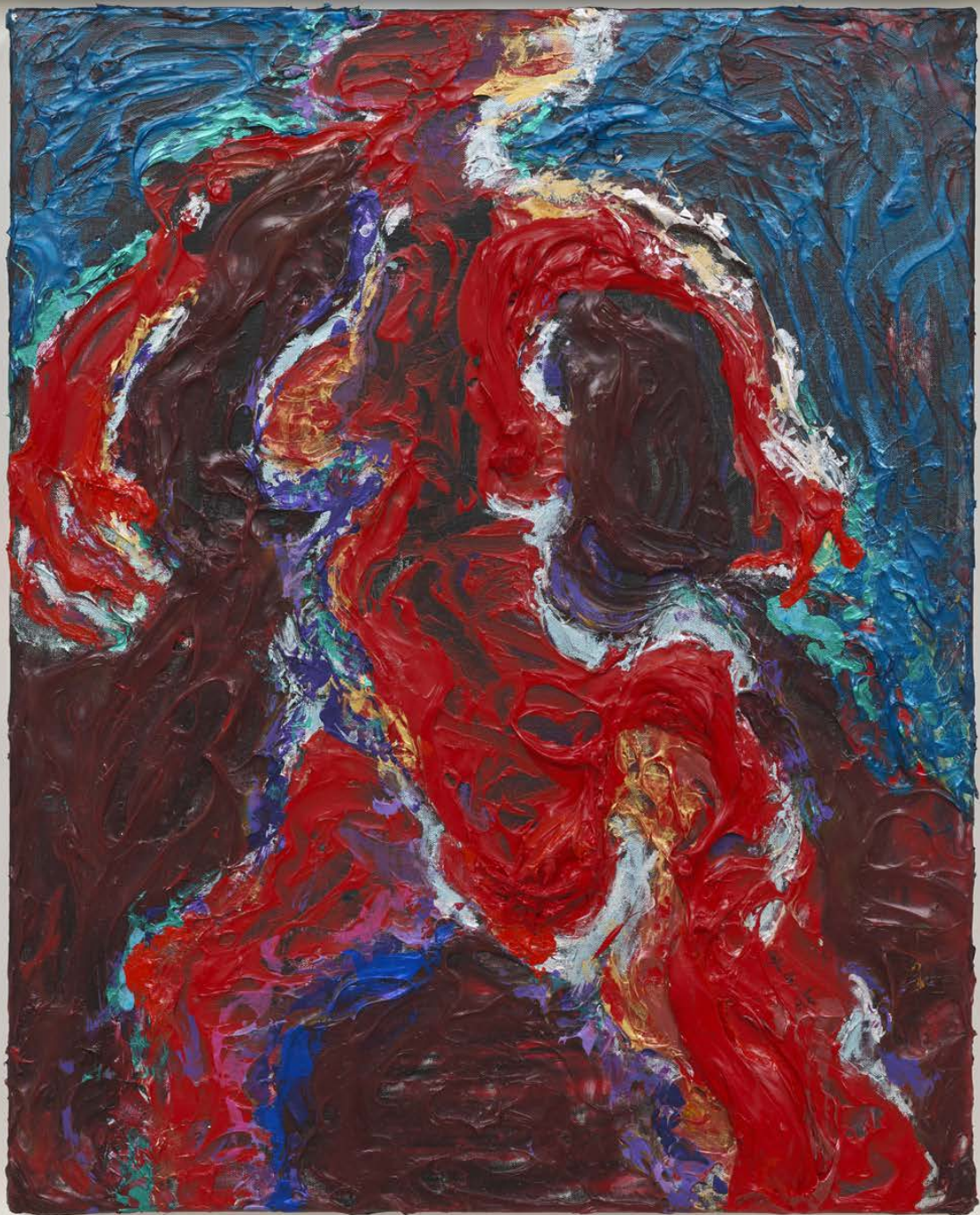
2003

Acrylic on canvas

76.2 × 60.9 cm | 30 × 24 in.

USD 125,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



Coinciding with her first UK institutional exhibition at The Hepworth Wakefield, American artist Sylvia Snowden will present her first solo exhibition in Paris as part of the gallery's 'Inside the White Cube' programme. Snowden's exhibition will open from 15 October, during Art Basel Paris, and will run through 16 November 2024.



MARGUERITE HUMEAU

*Venus of Courbet, A 80-year-old female human has ingested the
brain of a swallow*

2018

Bronze

Edition of 5 and 1 AP

78 × 27 × 72 cm | 30 ¹/₁₆ × 10 ⁵/₈ × 28 ³/₈ in.

GBP 75,000 *plus applicable taxes*



In addition to her current participation in the Gwangju Biennial in Seoul, Marguerite Humeau will present a major solo exhibition at ICA Miami in Florida, opening on 3 December 2024 during Art Basel Miami Beach, running through 30 March 2025. Titled 'sk/ey-', the exhibition marks Humeau's first large-scale institutional presentation in the United States.



ALIA AHMAD

Shore / جال

2024

Oil on canvas

200 × 200 cm | 78 ¾ × 78 ¾ in.

USD 85,000 *plus applicable taxes*



White Cube is pleased to announce global representation of Alia Ahmad. A solo exhibition of her work will open at White Cube Mason's Yard, London, in March 2025. Inspired by recollections and observations of the artist's native Riyadh, *Shore/جبال*, created in 2024, narrates the convergence of landscape and memory.



TRACEY EMIN

The Doors I–X

Each:

2023

Patinated bronze

Edition of 6 and 2 AP

Overall dimensions variable

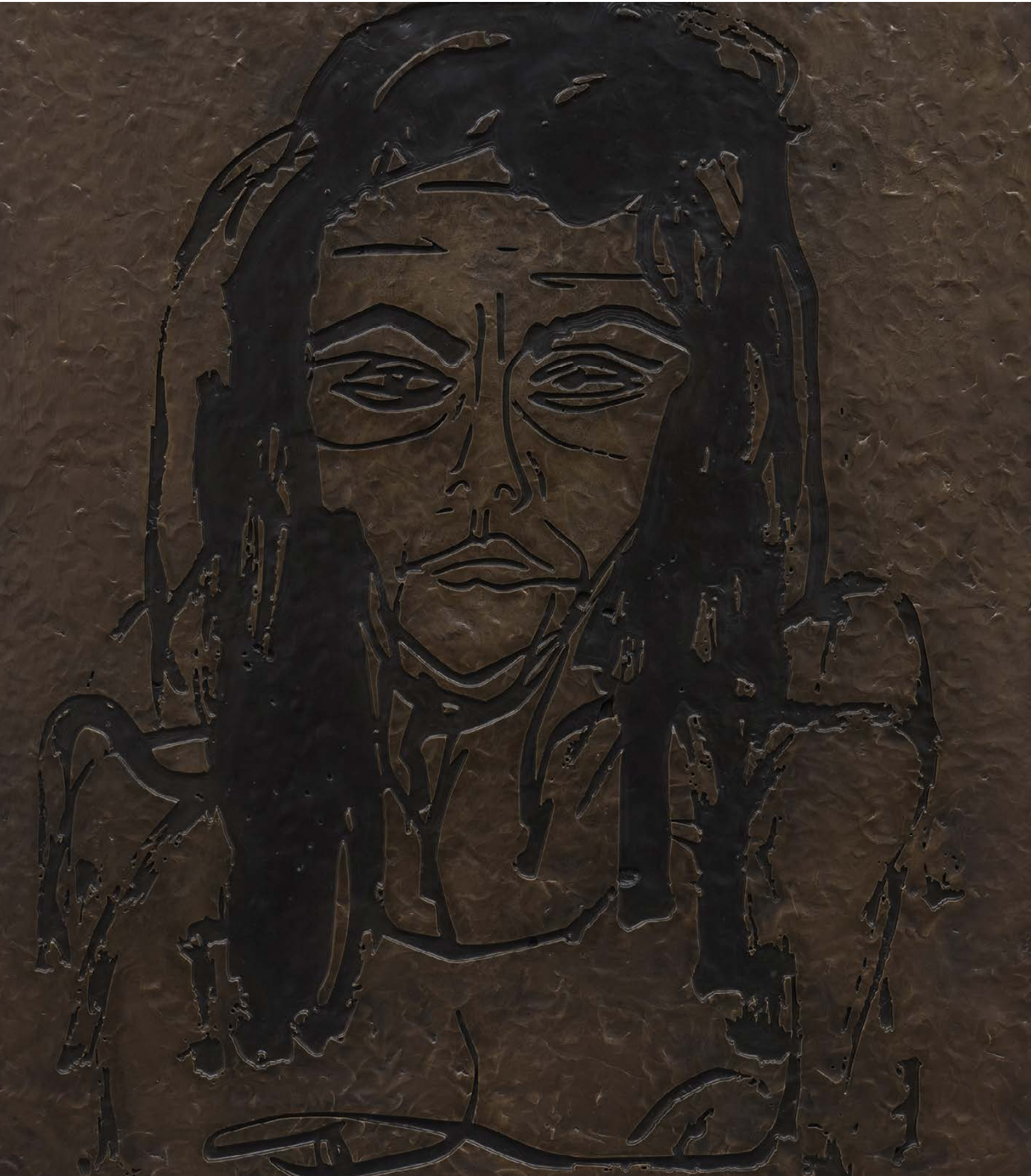
61.6 × 51.7 × 1 cm | 24 ¼ × 20 ⅜ × ⅜ in.

GBP 80,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



Honoured with a damehood earlier this year for her services to art, Emin's solo exhibition, 'I followed you to the end' is on view at White Cube Bermondsey, until 10 November. In spring 2025, she will open major solo international survey exhibitions at the Palazzo Strozzi in Florence, Italy, and the Yale Center for British Art in New Haven, Connecticut.



Comprising ten individual portraits of bronze panels, these works relate directly to *The Doors* (2023), Tracey Emin's bronze doors that adorn the entrance of The National Portrait Gallery, London. Originally painted in acrylic on paper, Emin's drawings were meticulously transcribed onto each of the bronze panels retaining the traces of the artist's finger and thumbprints in the metal surface. Emin has stated: 'Women in history are greatly underrepresented. I didn't want to depict specific or identifiable figures. I felt like *The Doors* of the National Portrait Gallery should represent every woman, every age and every culture throughout time.'



Photo © Harry Weller
Courtesy National Portrait Gallery. Photo © Olivier Hess

CINGA SAMSON

Kuhlwile

2024

Oil on canvas

150 × 120 cm | 59 1/16 × 47 1/4 in.

153 × 123 × 6.5 cm | 60 1/4 × 48 7/16 × 2 9/16 in. (framed)

USD 155,000 *plus applicable taxes*





GABRIEL OROZCO

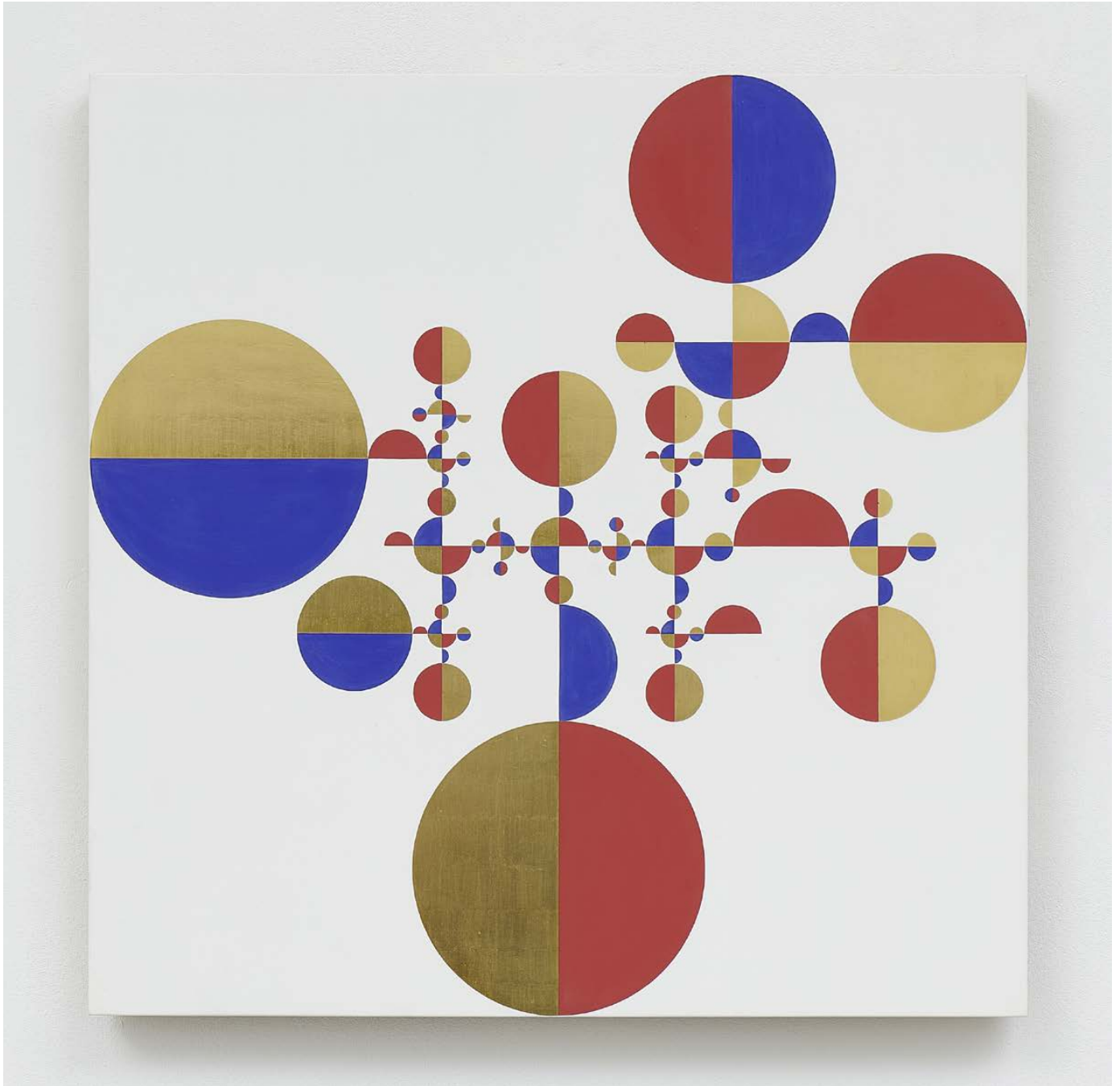
Samurai Tree 1M

2006

Egg tempera on oak panel with gold leaf

55 × 55 cm | 21 5/8 × 21 5/8 in.

USD 315,000 *plus applicable taxes*



White Cube Seoul is pleased to present a solo exhibition by Mexican artist Gabriel Orozco, featuring paintings and works on paper originating from his 2021–22 series titled 'Diario de Plantas', on view until 14 December 2024.

DANH VO

Untitled

2016

Gold on cardboard

45 × 131.5 cm | 17 ¹/₆ × 51 ³/₄ in.

61 × 152.3 × 4.5 cm | 24 × 59 ¹/₆ × 1 ³/₄ in. (framed)

EUR 320,000 *plus applicable taxes*



On view until 16 November 2024, White Cube Mason's Yard is pleased to present an exhibition of new work by Danh Vo.

DANH VO
344 E. 62nd St.
Apt. 23

TARWUK

MRTISKLAAH_ytilanosreP_eht_fo_ytinU_fo_htyM_eht
2024

Oil and acrylic on canvas

149.9 × 199.4 cm | 59 × 78 ½ in.

151.8 × 200.3 × 6.4 cm | 59 ¾ × 78 ⅞ × 2 ½ in. (framed)

USD 70,000 *plus applicable taxes*



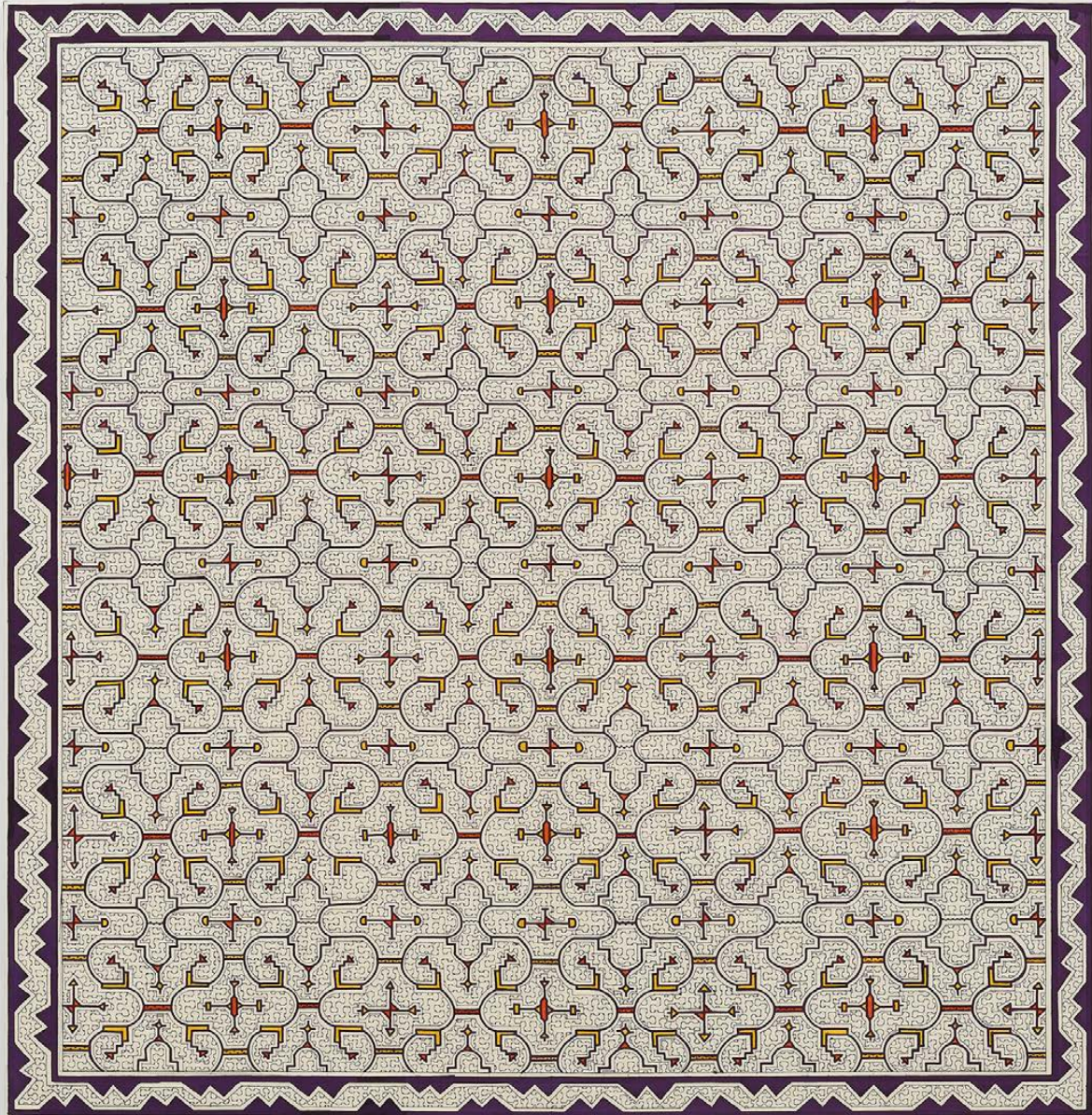


SARA FLORES

Untitled (Tsits'on Maya Kené 2, 2018)
2018

Vegetal dyes on wild-cotton canvas
148.8 × 145 cm | 58 7/16 × 57 1/16 in.

USD 85,000 *plus applicable taxes*





S.F.V

CHRISTIAN MARCLAY

Stack (Leander Road)

2023

Altered wooden door

45 × 35 × 33 cm | 17 1/16 × 13 3/4 × 13 in.

USD 125,000 *plus applicable taxes*



Doors have been a recurrent feature of Marclay's interdisciplinary practice since the 1980s. Enlisting the allegoric potential of the door as a threshold, *Stack (Leander Road)* presents a found door subjected to a kind of metamorphosis. By cutting, chiselling and stacking, it has undergone a process of deconstruction and reconstitution, akin to the editing employed for his video montage, *Doors* (2022).



PARK SEO-BO

Ecriture No.160614

2016

Mixed media with hanji (Korean paper) on canvas

160 × 200 cm | 63 × 78 ¾ in.

USD 630,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



White Cube New York is pleased to present a selection of recent 'Newspaper Ecriture' paintings by Park Seo-Bo, the final body of work created by the artist before his passing in 2023. On view from 8 November 2024, running through 11 January 2025.

GEORG BASELITZ

Bob fliegt in den Himmel (Bob Flies up into the Sky)
2023

Oil and plastic on canvas

305 × 480 cm | 120 ¹/₁₆ × 189 in.

309 × 484 × 5 cm | 121 ⁵/₁₆ × 190 ⁹/₁₆ × 1 ¹⁵/₁₆ in. (framed)

EUR 2,200,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work





MONA HATOUM

Untitled (pressure)

2023

Compressed mattress coils and bed frames

Dimensions variable

GBP 250,000 *plus applicable taxes*



Untitled (pressure) (2023), comprises remnants of mattress coils and bed frames that have been compressed into cubes and have been arranged in a grid formation on the floor, like an imagined cityscape. It was first presented at the 15th edition of the Sharjah Biennial. Titled 'Thinking Historically in the Present', the biennial was conceived by the late Okwui Enwezor and curated by Hoor Al-Qasimi, President and Director of Sharjah Art Foundation.



IBRAHIM MAHAMA

Obi Die Aba Saa

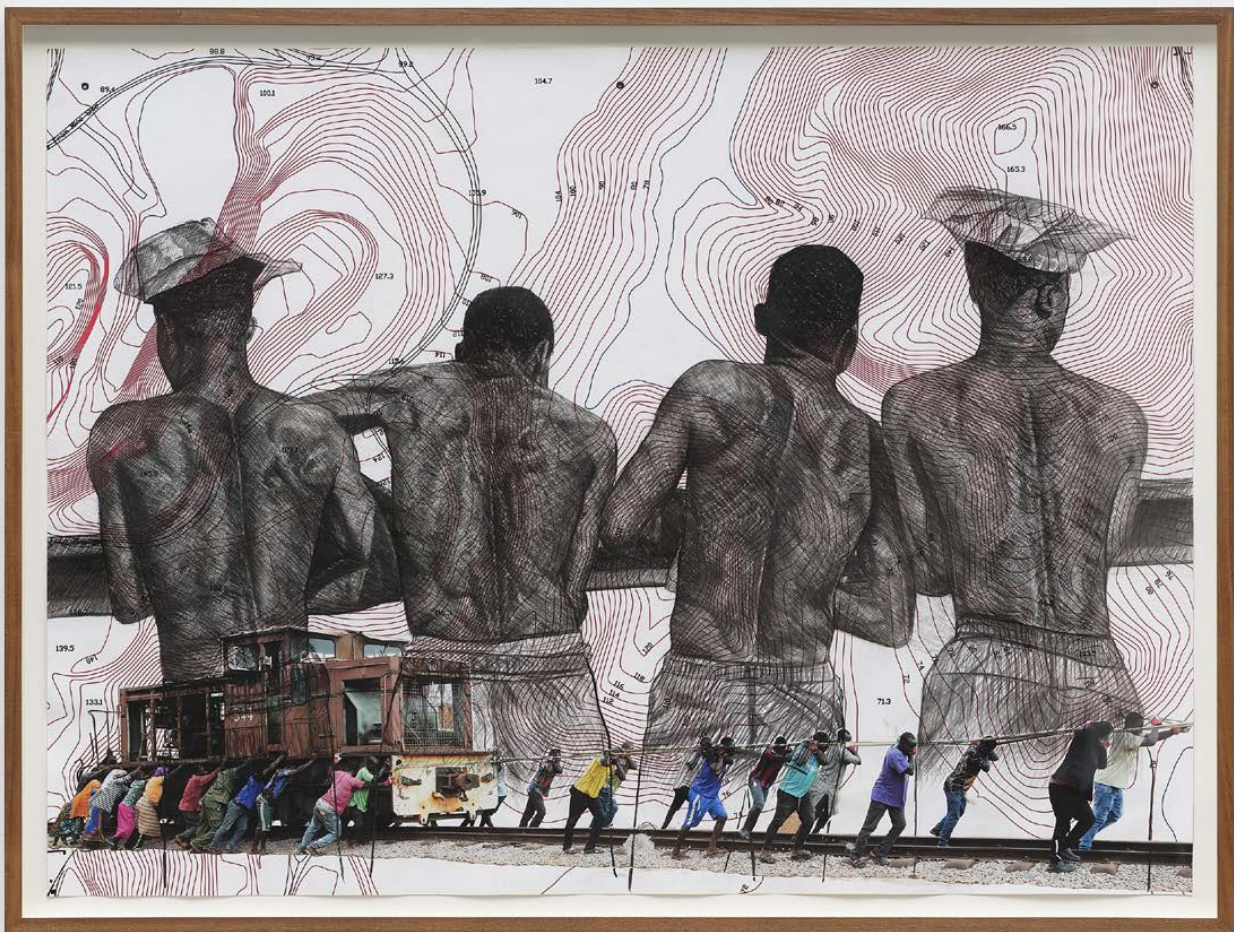
2023–24

Charcoal drawing on archival map

110 × 149 cm | 43 ⁵/₁₆ × 58 ¹/₁₆ in.

120 × 159.3 × 5.4 cm | 47 ¹/₄ × 62 ¹/₁₆ × 2 ¹/₈ in. (framed)

EUR 85,000 *plus applicable taxes*



White Cube is pleased to present 'A SPELL OF GOOD THINGS' by Ibrahim Mahama, the artist's first solo exhibition in New York. Drawing together ideas of physical labour, post-colonial collapse and reclamation, the exhibition is on view until 26 October 2024.

THEASTER GATES

The Duet

Bronze Vessel 1 (Strike)

2023

Bronze and patina with clay finish

268.6 × 75.2 × 74.9 cm | 105 ³/₄ × 29 ⁵/₈ × 29 ¹/₂ in.

USD 750,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work





FRIEZE SCULPTURE

English Gardens, The Regent's Park, London

Curated by Fatoş Üstek, this year's Frieze Sculpture exhibition features *The Duet* (2023) by Theaster Gates. Comprising two monumental bronze sculptures, they represent the first time he has created vessels in this scale and medium. By using bronze, Gates preserves the personal and spiritual significance of clay, highlighting 'the ability the vessel has to hold the psychic and engender the monumental.' For more information, click [HERE](#).

THEASTER GATES

The Duet

Bronze Vessel 2 (Double Mooring)

2023

Bronze and patina with clay finish

269.2 × 91.4 × 80 cm | 106 × 36 × 31 ½ in.

USD 750,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



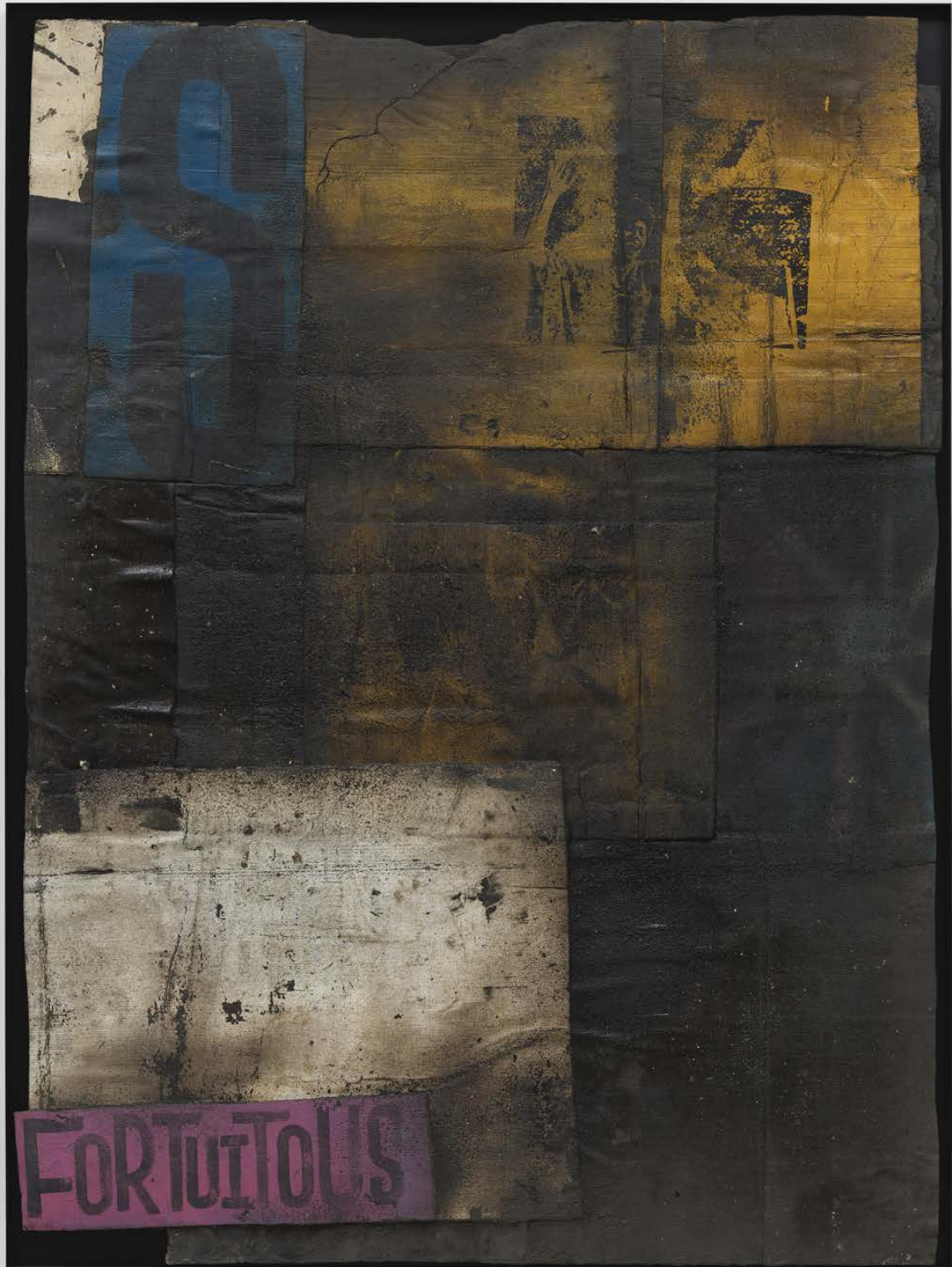
THEASTER GATES

Fortuitous, Lower left in Pink
2024

Industrial oil-based enamel, rubber torch down and bitumen
275 × 201 cm | 108 ¼ × 79 ⅞ in.

USD 450,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



‘In the past, the tar paintings have been a kind of conceptual work, equating vernacular labour with high art. I wanted to move past that and let the tar be art, be itself, be part of the artistic vocabulary.’

– Theaster Gates



IMI KNOEBEL

Etcetera LXVI

2023

Acrylic on aluminium

192.8 × 149 × 4.5 cm | 75 ⁷/₈ × 58 ¹/₆ × 1 ³/₄ in.

EUR 190,000 *plus applicable taxes*

Click [HERE](#) to view a video of this work



Kunstraum am Limes in Hillscheid, Germany, home to one of the most significant collections of works by Imi Knoebel, presents a major survey exhibition dedicated to the artist's work, on view until 19 March 2025.



HARLAND MILLER

Win

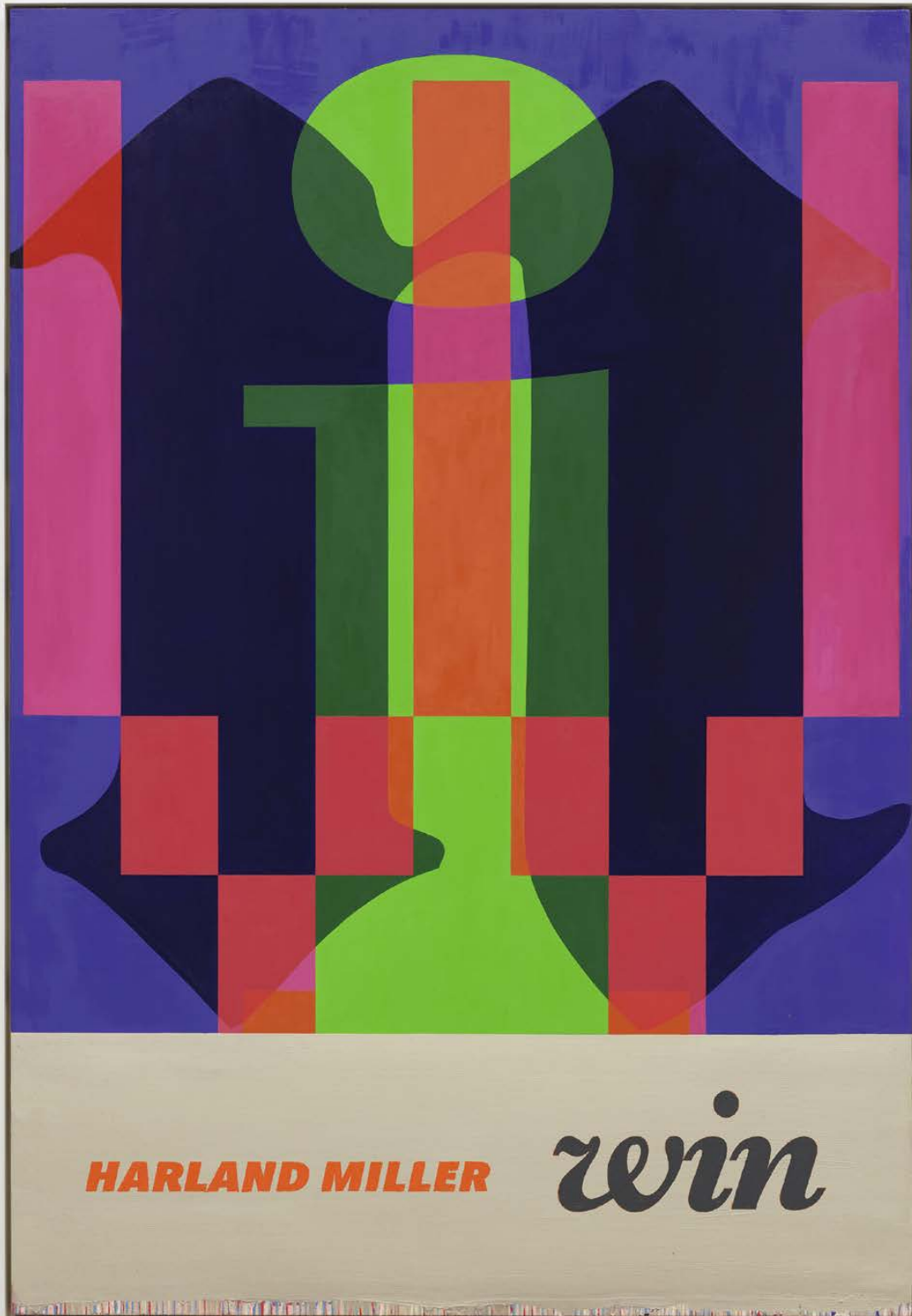
2022

Oil on canvas

264 × 182 cm | 103 ¹⁵/₁₆ × 71 ⁵/₈ in.

268.8 × 184.8 × 6.5 cm | 105 ¹³/₁₆ × 72 ³/₄ × 2 ⁹/₁₆ in. (framed)

GBP 175,000 *plus applicable taxes*



DAVID ALTMÉJD

Mercury
2024

Foam, epoxy clay, epoxy gel, acrylic paint, concrete, steel rods,
resin, pencil, coloured pencil, glass rhinestones and human hair
81.3 × 40.6 × 30.5 cm | 32 × 16 × 12 in.

USD 75,000 *plus applicable taxes*





KATHARINA FRITSCH

Schwarze Vase (Black Vase)

1984/2020

Epoxy resin, polyurethane and lacquer

Edition of 16

42 × 20 cm | 16 5/8 × 7 7/8 in.

EUR 27,000 *plus applicable taxes*



SARAH MORRIS

Midtown - Madison Square Garden (Stairwell)

1998

Gloss household paint on canvas

183 × 183 cm | 72 × 72 in.

USD 175,000 *plus applicable taxes*



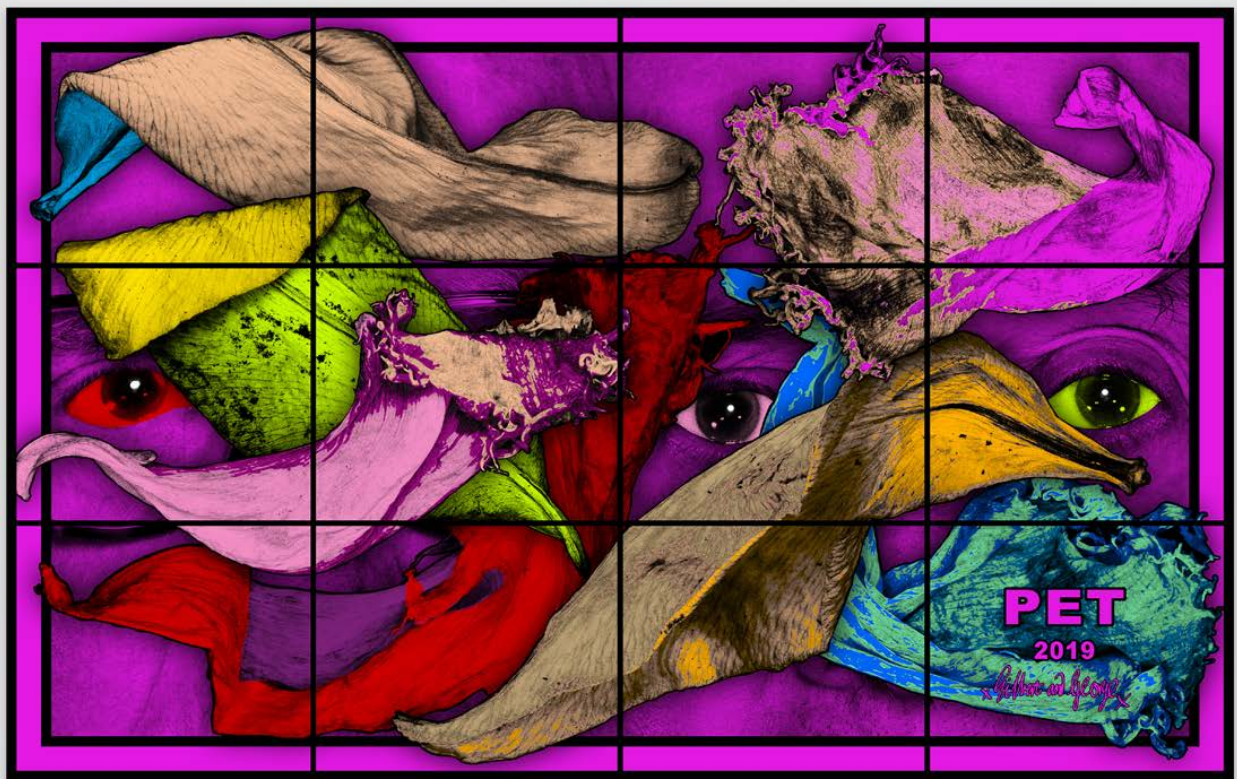
GILBERT & GEORGE

PET

2019

190 × 301 cm | 74 13⁄16 × 118 1⁄2 in.

GBP 115,000 *plus applicable taxes*



PARK SEO-BO

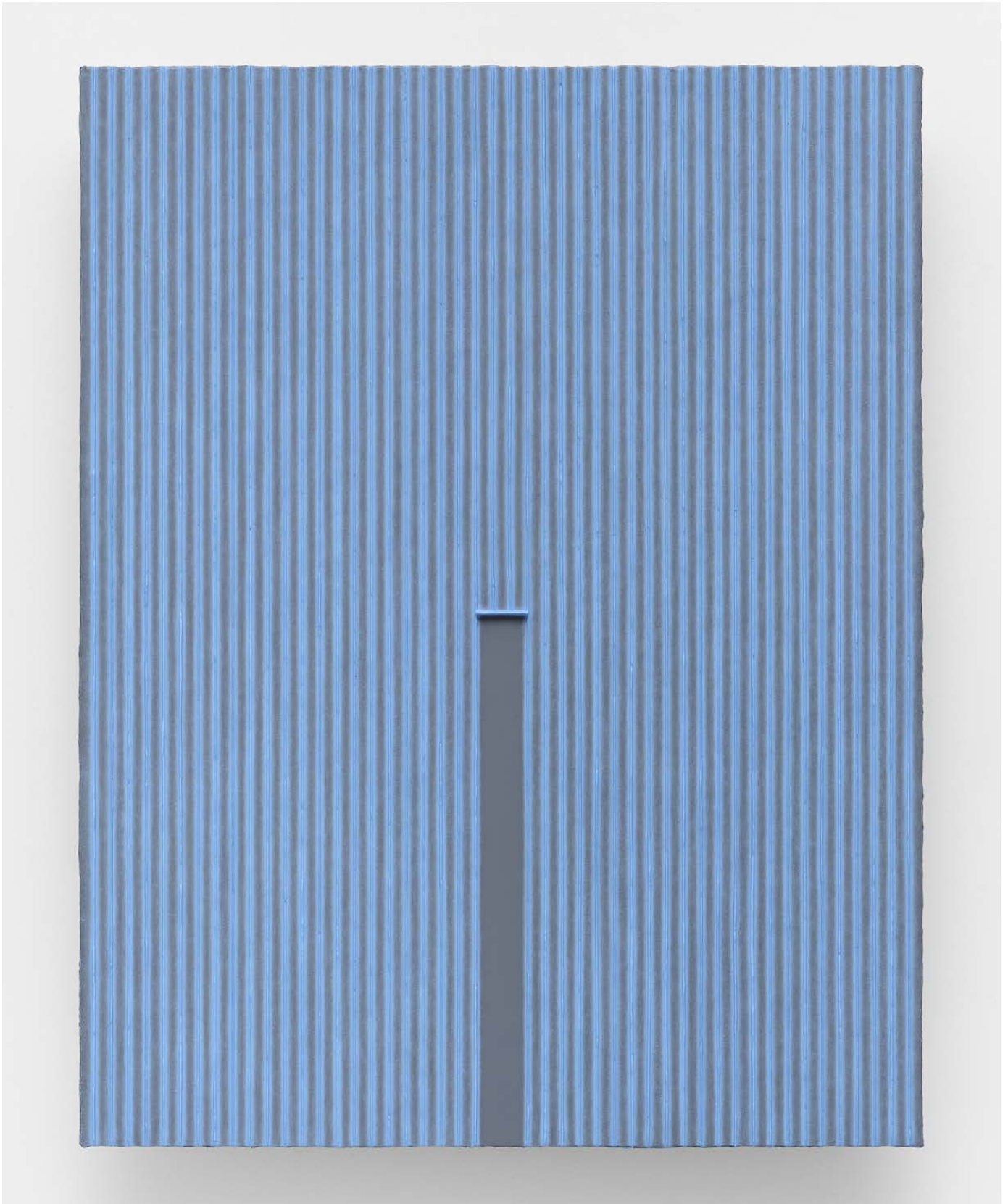
Ecriture No.220821

2022

Acrylic on ceramic

98 x 76.5 cm | 38 ⁵/₁₆ x 30 ¹/₈ in.

USD 280,000 *plus applicable taxes*





MAGNUS PLESSEN

Mein Urgroßvater und ich mit Sarahs Beinen
2024

Acrylic, oil, charcoal, gold leaf and silver leaf on canvas
210 × 90 cm | 82 1/16 × 35 7/16 in.

EUR 100,000 *plus applicable taxes*



DARREN ALMOND

Early Summer

2024

Gold and acrylic on linen

Two panels, each: 200 × 83 cm | 78 ¾ × 32 1/16 in.

205.5 × 171 × 7.5 cm | 80 7/8 × 67 5/16 × 2 15/16 in. (framed)

GBP 60,000 *plus applicable taxes*



GALLERY EXHIBITIONS



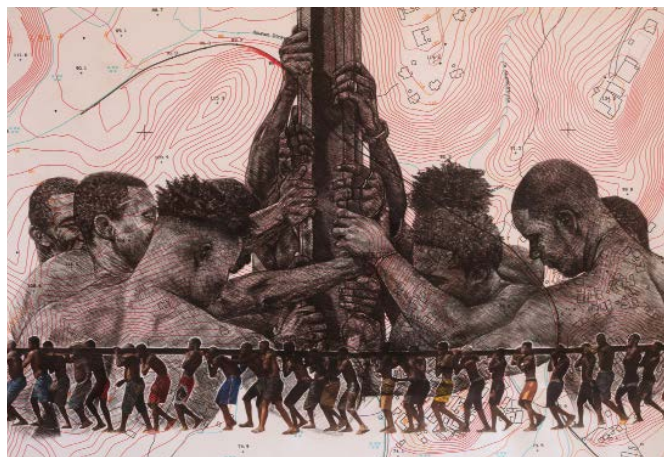
Tracey Emin
I followed you to the end
19 September – 10 November 2024
Bermondsey, London



Danh Vo
11 October – 16 November 2024
Mason's Yard, London



Sylvia Snowden
15 October – 16 November 2024
Paris



Ibrahim Mahama
A SPELL OF GOOD THINGS
5 September – 26 October 2024
New York



Gabriel Orozco
4 September – 14 December 2024
Seoul



Jessica Rankin
Sky Sound
20 September – 9 November 2024
Hong Kong

GALLERY INFORMATION

BERMONDSEY, LONDON

144 – 152 Bermondsey Street
London SE1 3TQ
+44 (0) 207 930 5373

Opening Times:
Tuesday – Saturday, 10am – 6pm
Sunday, 12 – 6pm

MASON'S YARD, LONDON

25 – 26 Mason's Yard
London SW1Y 6BU
+44 (0) 207 766 3550

Opening Times:
Tuesday – Saturday, 10am – 6pm

PARIS

10 avenue Matignon
75008 Paris
+33 (0) 1 87 39 85 97
By appointment

Opening Times:
Tuesday – Saturday,
10am – 12.30pm, 1.30 – 6pm

NEW YORK

1002 Madison Avenue
New York, NY 10075
+1 212 750 4232

Opening Times:
Tuesday – Saturday, 10am – 6pm

HONG KONG

50 Connaught Road Central
Hong Kong
+ 852 2592 2000

Opening Times:
Tuesday – Saturday, 11am – 7pm

SEOUL

6, Dosan-daero 45-gil
Seoul
+82 (0) 2 6438 9093

Opening Times:
Tuesday – Saturday, 10am – 6pm

WHITE CUBE



DORIS SALCEDO
Frieze Masters

Studio

Curated by Sheena Wagstaff

DORIS SALCEDO

Studio

Curated by Sheena Wagstaff

Stand C11

The Regent's Park

London NW1 4LL

'Time', as Hamlet said, 'is out of joint.' Violent time is a dislocated time [...] It is in this disjuncture of time that a work of art can open up a space in which to bring to our present the repressed and forgotten presence of the victims of the past. – Sam Keller and Fiona Hesse (eds.), Doris Salcedo, Fondation Beyeler, Hatje Cantz Verlag, Berlin, 2023.

Doris Salcedo's work is born from her position as witness to more than half a century of civil war in Colombia. Through sculpture, large-scale installations and public interventions, the artist addresses the complex emotional and psychological effects of the brutalities of war and the traumatic impact of systemic forms of violence, such as displacement, disappearances and rape.

Salcedo relies on that which remains to circumscribe politically induced absence, drawing on literary sources such as Jorge Luis Borges and Paul Celan. Since the late 1980s, the artist has incorporated into her work quotidian domestic objects, such as furniture and clothing – at times filling them with cement as if to accentuate a permanent loss of function.

The process of remaking is important in Salcedo's recent work, which responds materially to the testimonial injustice suffered by all victims of conflicts by interrogating the processes of loss, mourning and healing – and by giving body to the voices that cannot be heard.

DORIS SALCEDO

Untitled
2023

Cloth shirts with plaster and steel
183 x 40 x 26 cm | 72 1/16 x 15 3/4 x 10 1/4 in.

USD 475,000 *plus applicable taxes*

SERIES PUBLIC COLLECTIONS
Tate, London
Francois Pinault Collection, Paris







DORIS SALCEDO



Museum of Contemporary Art Chicago, Illinois, 2015
© the artist. Photo © White Cube (Patrizia Tocci)

DORIS SALCEDO



Pérez Art Museum Miami (PAMM), Florida, 2016

© the artist. Photo © White Cube (Patrizia Tocci) Courtesy Pérez Art Museum Miami

DORIS SALCEDO

Tabula Rasa III

2018

Wood

83.3 x 150 x 79.3 cm | 32 13/16 x 59 1/16 x 31 1/4 in.

USD 1,125,000 *plus applicable taxes*

SERIES PUBLIC COLLECTIONS

Glenstone Foundation, Maryland

Contemporary Art Foundation, Tokyo

Francois Pinault Collection, Paris



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.'

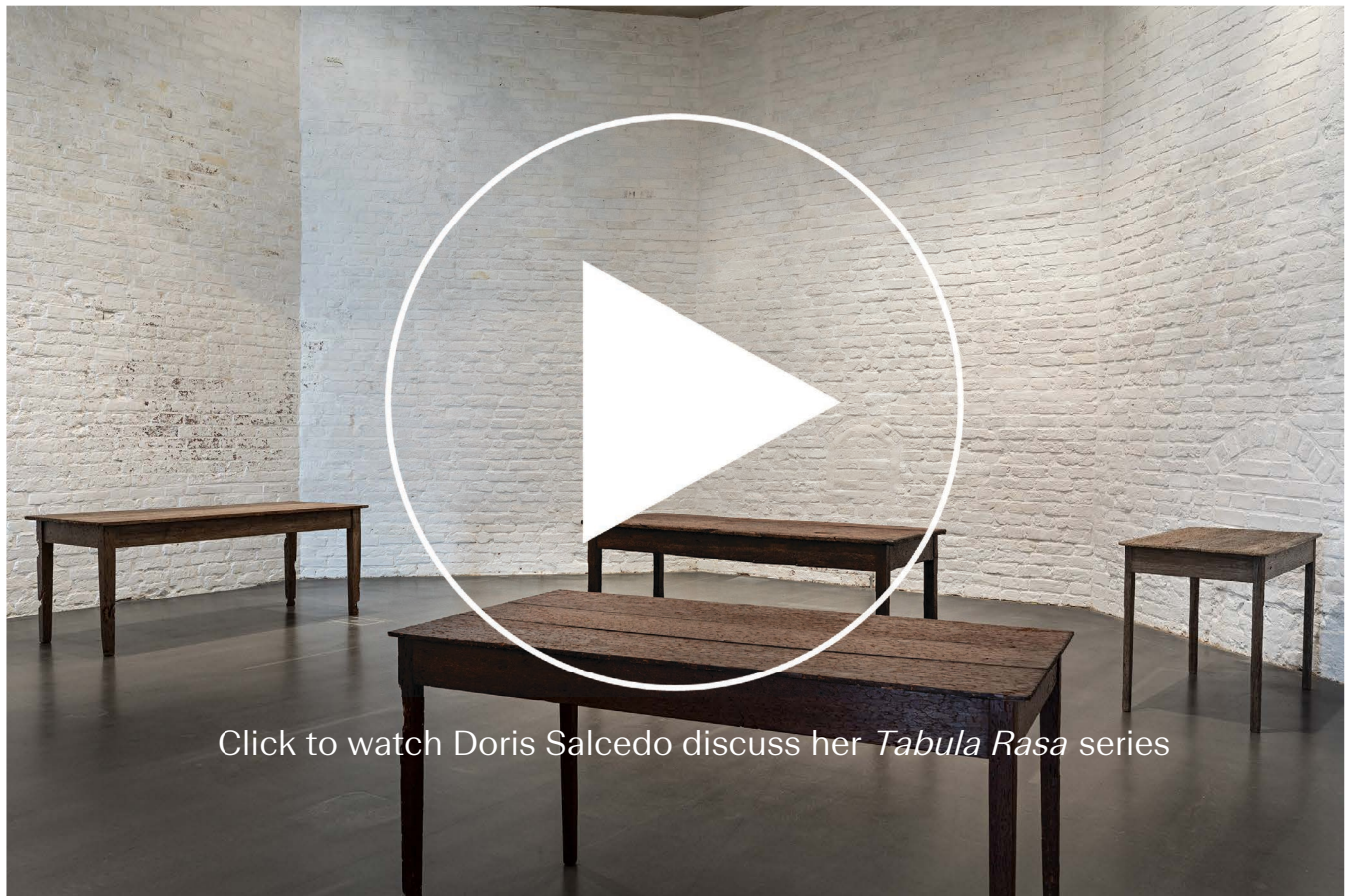
– Doris Salcedo







DORIS SALCEDO



Click to watch Doris Salcedo discuss her *Tabula Rasa* series



'Tabula Rasa', Possehl Prize for International Art, Kunsthalle St. Annen, Lübeck, 2019
© the artist. Photo © Kunsthalle St. Annen, Lübeck 2019. Photo © Fred Dott

DORIS SALCEDO

Disremembered XI

2021

Sewing needles and silk thread

88.5 x 44.4 x 11 cm | 34 13/16 x 17 1/2 x 4 5/16 in.

NFS

SERIES PUBLIC COLLECTIONS

Fondation Beyeler, Basel, Switzerland

Glenstone, Maryland

MCA Chicago, Illinois

The Museum of Fine Arts Houston, Texas





DORIS SALCEDO



Museum of Contemporary Art Chicago, Illinois, 2015
© the artist. Photo © White Cube (Patrizia Tocci)

DORIS SALCEDO



'The Materiality of Mourning', Harvard Art Museums, Cambridge, Massachusetts, 2017
© the artist. Courtesy Harvard Art Museums, 2017

DORIS SALCEDO

Untitled

1995

Cement, wood, steel and vinyl

166.8 x 60 x 32.8 cm | 65 11/16 x 23 5/8 x 12 15/16 in.

NFS

SERIES PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York

Carnegie Museum of Art, Pittsburgh

Hirshhorn Museum and Sculpture Garden, Smithsonian,
Washington

Glenstone, Maryland

Guggenheim Museum Bilbao, Spain

ICA Boston

MCA Chicago, Illinois

MoMA, New York

National Gallery of Canada, Ottawa

SFMOMA, San Francisco

The Art Institute Chicago, Illinois

The Metropolitan Museum of Art, New York

Art Gallery of New South Wales, Sydney





DORIS SALCEDO



Museum of Contemporary Art Chicago, Illinois, 2015
© the artist. Photo © White Cube (Patrizia Tocci)

DORIS SALCEDO



Pérez Art Museum Miami (PAMM), Florida, 2016
© the artist. Photo © White Cube (Patrizia Tocci) Courtesy Pérez Art Museum Miami

DORIS SALCEDO

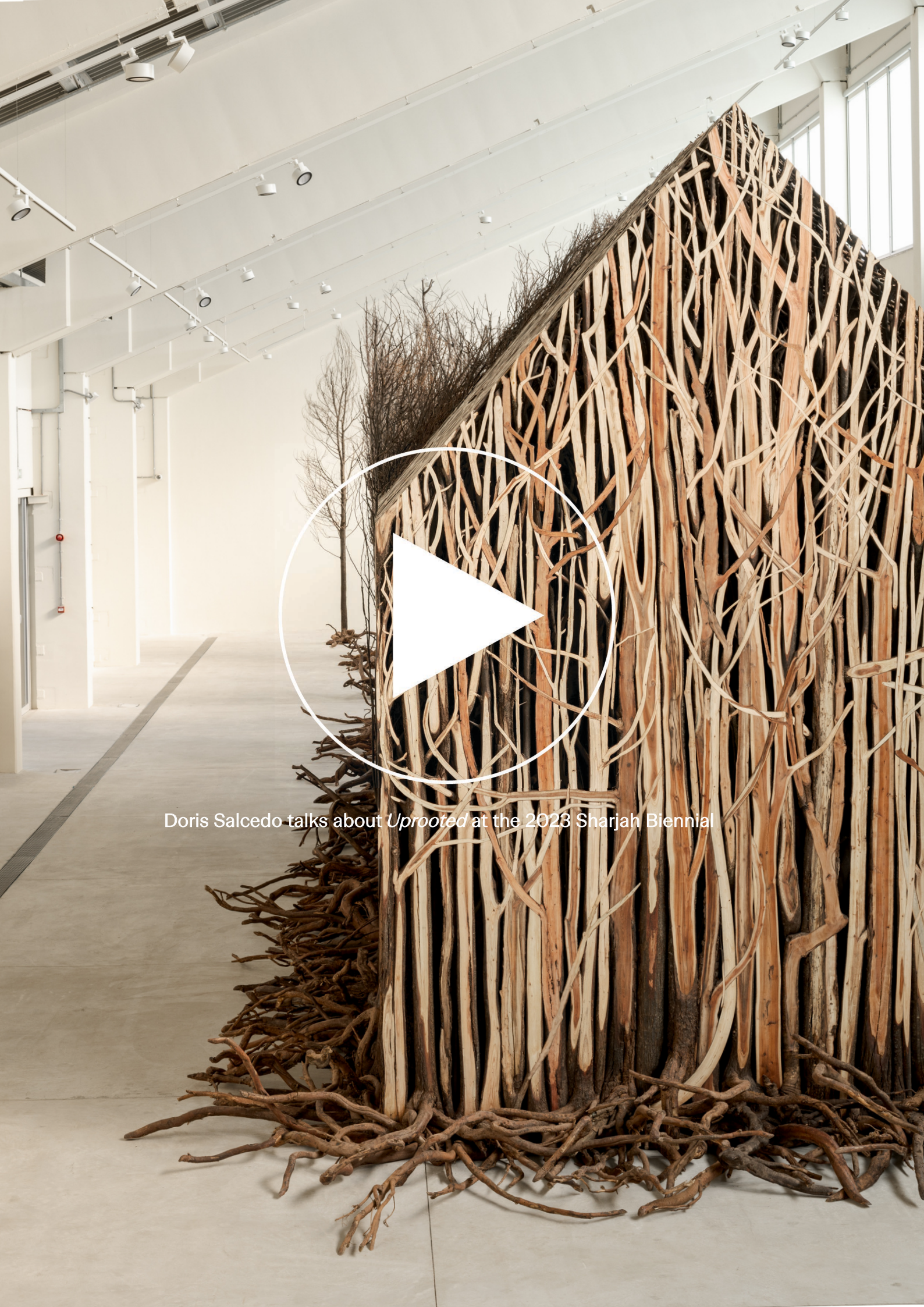
SELECTED AWARDS, HONOURS AND RESIDENCIES

2024	Praemium Imperiale Award Whitechapel Gallery Art Icon Award
2019	Nomura Art Award Possehl Prize for International Art
2018	Honorary Doctorate, Universidad Compostela de Madrid
2017	Rolf Schock Prize in the Visual Arts
2015	Nasher Sculpture Prize
2014	Hiroshima Art Prize
2010	Premio Velázquez de Artes Plásticas
2008	Honorary Doctorate, Universidad Nacional del Colombia
2006	Honorary Doctorate of Fine Arts, San Francisco Art Institute
2005	The Ordway Prize, Penny McCall Foundation
1995	Solomon R. Guggenheim Foundation Grant
1993	Penny McCall Foundation Grant

Debuted at the Sharjah Biennial in 2023, 'Uprooted' (2020–2022) is a large-scale installation consisting of 804 dead trees that are sculpted and assembled to depict a house. Structurally uninhabitable, the work symbolises the refugee's predicament—a seemingly permanent state of impermanence.



'Uprooted', Sharjah Biennial, United Arab Emirates, 2023
© the artist. Photo © Juan Castro Photoholic



Doris Salcedo talks about *Uprooted* at the 2023 Sharjah Biennial

DORIS SALCEDO

Espacio de Arte y Memoria Fragmentos
Bogotá, Colombia

An anti-monument to Colombia's civil war

On November 24, 2016 the Colombian government and the FARC guerrilla assigned a peace accord to end a civil war that raged for more than 50 years. In the agreement it was decided that a monument should be built using the metal of the arms the guerilla voluntarily gave up.

When I received the 37 tons of weapons deposited by the guerrilla in order to build a monument, I thought of the pain, death and destruction caused with them, and came to the conclusion that it was not possible to monumentalize them. Instead I decided to do something that would conceptually oppose the very notion of a monument - that is, a counter-monument or a performative monument. I decided not to construct a monument because, as its name indicates, a monument is monumental, therefore hierarchical, it is meant to present a triumphalist vision of the belligerent past of a nation. The main function of a monument is to overpower or to belittle us as individuals, before a grandiose and totalitarian version of history.





In this historical moment, we lack symbols that can be turned into monuments, capable of granting our society as a whole a unique version of what happened to us during this long conflict. However, a fragmented and heterogeneous society like the Colombian one can try to unite its divergent experiences and memories in a common space. I decided to build a space entitled 'Fragmentos', a space for contemporary art and memory, whose floor or foundation is literally made up of weapons handed over by the guerrilla. These weapons were melted down and reconfigured as the physical and conceptual support on which this site of memory is erected. Standing on this floor, everyone will find themselves in an equitable, stable, and free position from which it is possible to remember and— hopefully difficult to forget—the legacy of war.

I invited a group of women who were raped by armed men to give shape to the weapons. For days we hammered this metal to mark the symbolic end of the power relationship imposed by these arms. Allowing the active participation of these survivors of sexual violence in the creation of an artwork and in the formation of a space that commemorates the end of the armed conflict is part of the symbolic compensation that our society owed them.



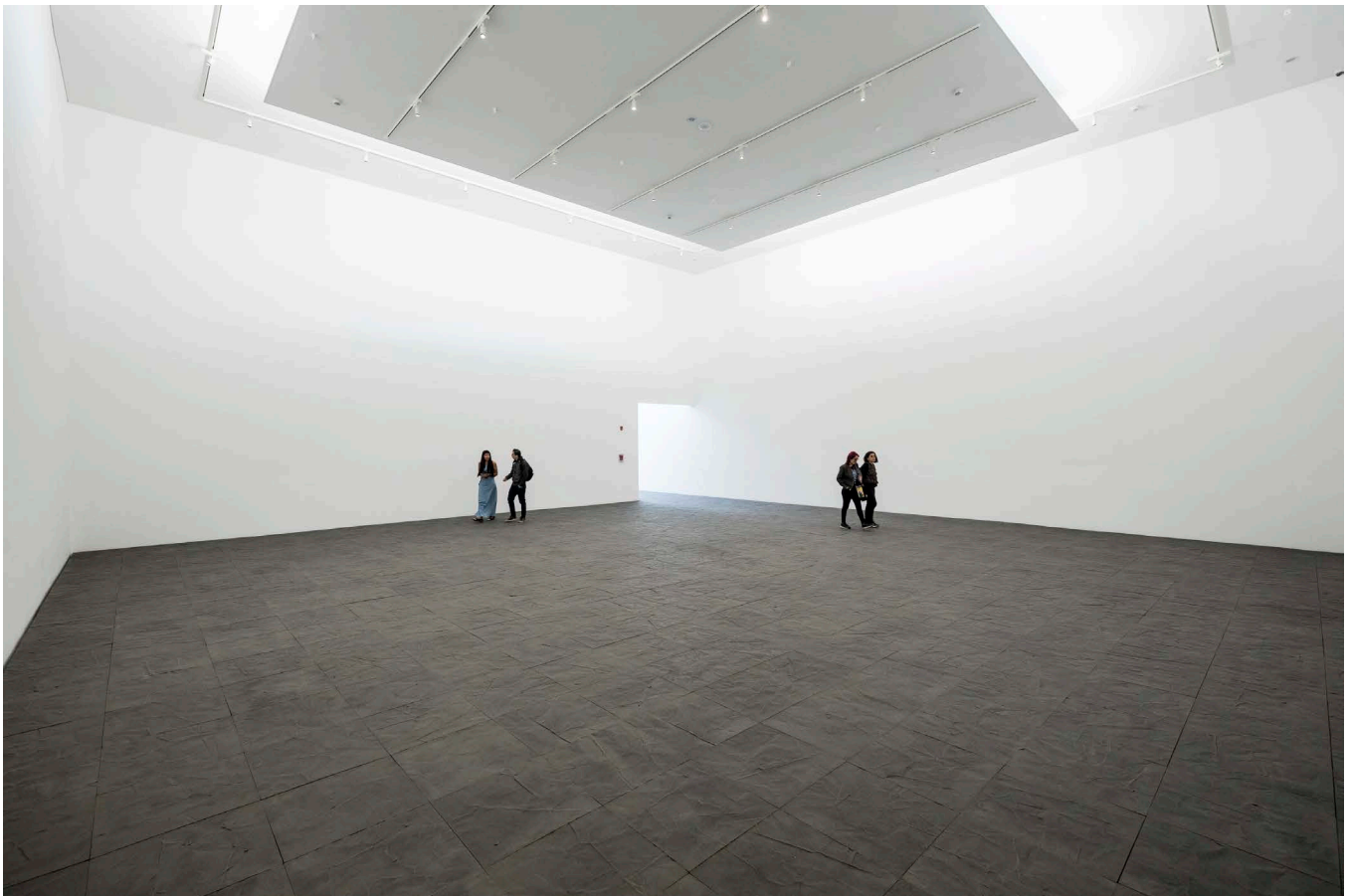
Fragmentos presents only emptiness and absence, because it is precisely through these elements that I can establish the absolutely irredeemable character of war. Art cannot compensate for the horror caused by war with beauty, and for this reason 'Fragmentos' does not try to give an aesthetic form to loss, damage, or violent death. In order for the experience of a victim to be understood in all its gravity, this experience must be expressed, narrated, and shared. 'Fragmentos' has as its mission to produce and exhibit, during a period equivalent to the duration of the conflict, different works of art that expand upon the memory of war. Each year an artist will be invited to present his or her own view and interpretation of our recent past.

In this sense, we will not have only one monument, but multiple counter-monuments that will be changing, polyphonic, and alive. 'Fragmentos' reclaims a memory that is in a permanent state of transformation. Art is one of the forms of thought that has the capacity to transform memory into an infinitely inconclusive process. Art, allows us to think about a vision of the future, in which opposites live together and the incompatible coexist peacefully.

– Doris Salcedo, November 2018



DORIS SALCEDO



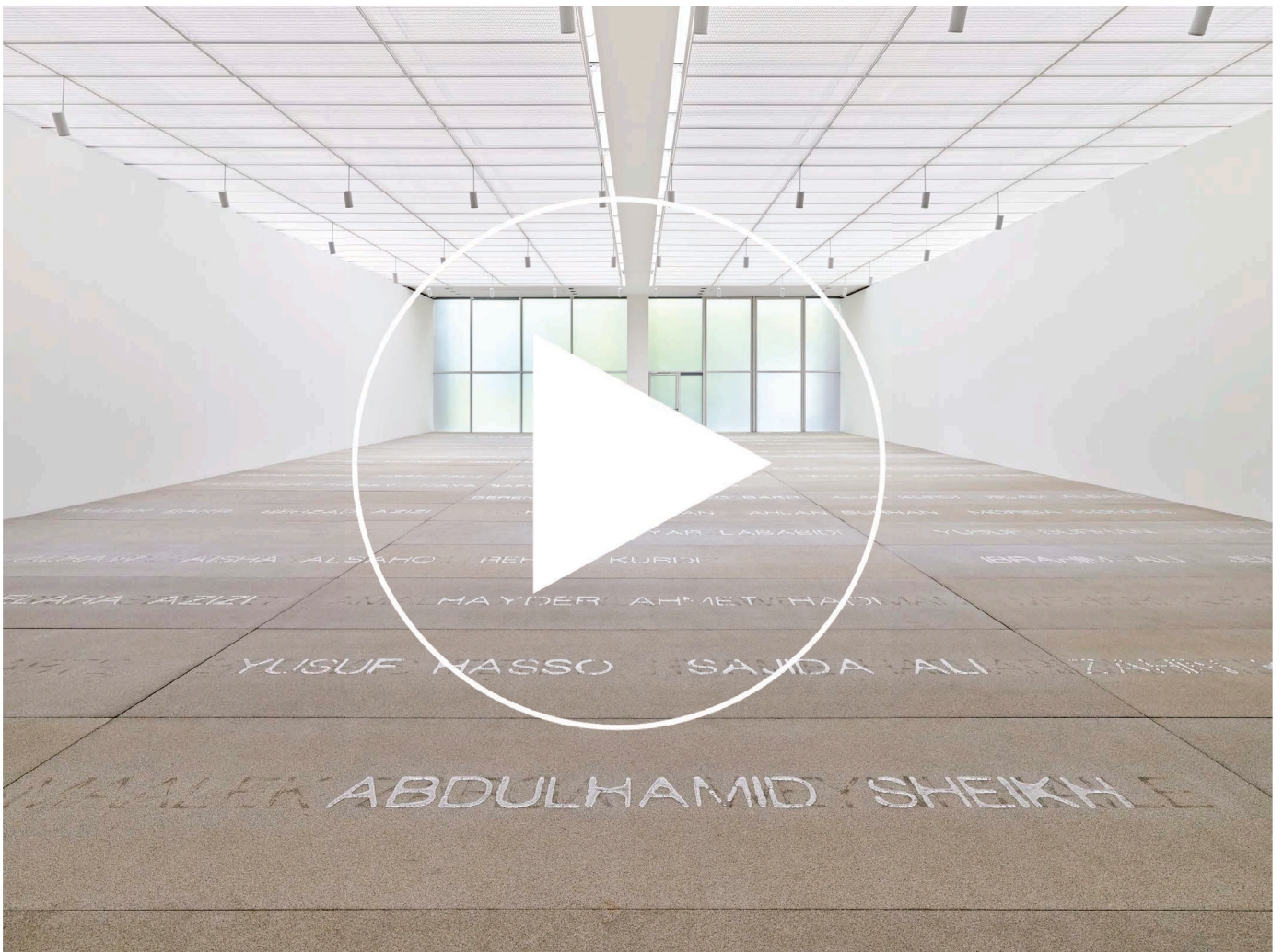


DORIS SALCEDO

Palimpsest
Fondation Beyeler, 2022

In her work Salcedo questions and exposes trauma by exploring its capacity to reveal and connect with grief, carving out a space for mourning that is both poignant and insistent. 'My work is about the memory of experience, which is always vanishing, not about experiences taken from life', she has said. In *Palimpsest*, she deals with the subject of Europe's migrant crisis and the many who have fled from Africa or the Middle East over the past 20 years and drowned in the Mediterranean or Adriatic attempting to cross into Europe. Produced initially for the Palacio de Cristal, Centro de Arte Museo Reina Sofía in Madrid, the installation consists of a floor of rectangular stone slabs covering the entire gallery space, on which the names of over 300 victims temporarily and intermittently appear. The names are first spelled out in sand (for those who died prior to 2010) and then in delicate droplets of water (for those who died between 2011–16); a constant state of inscription and erasure that transforms the gallery into a potent and active memorial. Bringing to mind the image of a 'crying' earth, *Palimpsest* attempts to expose the inability to collectively mourn, highlighting the way memory functions in a society which is trained to forget, where each new tragedy erases the previous one.

[Click](#) to watch Doris Salcedo and Nicholas Serota in conversation at Fondation Beyeler, 2023



'Palimpsest', 'Fondation Beyeler, Basel, Switzerland, 2022
© the artist. Photo © Mark Niedermann

DORIS SALCEDO



'Palimpsest', Museo Nacional Centro de Arte Reina Sofía, Madrid, 2018
© the artist. Photo © White Cube (Patrizia Tocci) Courtesy Palacio de Cristal, Madrid

BIOGRAPHY

Doris Salcedo was born in Bogotá, Colombia in 1958 where she continues to live and work. Her solo exhibitions include Fondation Beyeler, Basel (2023); Fondation Beyeler, Basel (2022); Glenstone, Trivlah, Maryland (2022); Kunsthalle St. Annen, Lubbeck, Germany (2019); Irish Museum of Modern Art, Dublin (2019); Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofía, Madrid (2017); Harvard Art Museums, Massachusetts (2016); Nasher Sculpture Center, Dallas, Texas (2016); Museum of Contemporary Art Chicago, touring to Solomon R. Guggenheim Museum, New York and Pérez Art Museum, Miami (2015–16); Hiroshima City Museum of Contemporary Art, Japan (2014); Museo Universitario Arte Contemporáneo, Mexico, touring to Moderna Museet Malmö, Sweden, Calouste Gulbenkian Museum, Lisbon, Museo nazionale delle arti del XXI secolo, Rome, White Cube, London and Pinacoteca do Estado de São Paulo (2011–13); Tate Modern, London (2007); Camden Arts Centre, London (2001); Tate Britain, London (1999); and New Museum, New York (1998).

Doris Salcedo has been the recipient of a number of awards including the recent Praemium Imperiale (2024), the Whitechapel Gallery Art Icon Award (2024), and the Nomura Art Award (2019).



Doris Salcedo by David Heald (2015)

Akron Art Museum, Akron, Ohio
Albright-Knox Art Gallery, Buffalo, New York
Allen Memorial Art Museum, Oberlin College, Ohio
The Art Gallery of New South Wales, Sydney
The Art Gallery of Ontario, Toronto, Canada
The Art Institute of Chicago, Illinois
The Carnegie Museum, Pittsburgh, Pennsylvania
Castello di Rivoli Museo d'Arte Contemporanea,
Torino, Italy
Detroit Institute of Arts Museum, Michigan
Glenstone, Maryland
Guggenheim Bilbao, Spain
Harvard Art Museums, Cambridge, Massachusetts
Hessel Museum of Art, CCS Bard Center for Curatorial
Studies, New York
Hirshhorn Museum and Sculpture Garden,
Washington, DC
Inhotim Centro de Arte Contemporânea, Brumadinho,
Brazil
Institute of Contemporary Art, Boston, Massachusetts
The Israel Museum, Jerusalem, Israel
Los Angeles County Museum of Art, California
Metropolitan Museum of Art, New York
Moderna Museet, Stockholm, Sweden
Museo de Arte del Banco de la República, Bogota,
Colombia
Museo Nazionale Delle Arti del XXI Secolo, Rome
Museu d'Art Contemporani de Barcelona, Spain
Museum of Contemporary Art San Diego, California
Museum of Contemporary Art, Chicago
Museum of Fine Arts, Boston, Massachusetts
The Museum of Fine Arts, Houston, Texas
Museum of Modern Art, New York
Museumslandschaft Hessen Kassel, Germany
National Gallery of Canada, Ottawa
Perez Art Museum, Miami
Pinault Collection, Paris
San Francisco Museum of Modern Art
Solomon R. Guggenheim Museum, New York
Tate Modern, London
The Worcester Art Museum, Massachusetts
Walker Art Center, Minneapolis

GALLERY INFORMATION

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Sunday, 12 – 6pm

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Tuesday – Saturday, 10am – 6pm

PARIS

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By appointment

Opening Times:

Tuesday – Saturday, 11am – 7pm

NEW YORK

1002 Madison Avenue
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Opening Times:

Tuesday – Saturday, 10am – 6pm

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Opening Times:

Tuesday – Saturday, 10am – 6pm