



### Artists Documentation Program (ADP) Interview Video Index

**Artist:** Doris Salcedo

**Date:** April 22, 2013

**Location:** Harvard Art Museums/Fogg Museum

**Interviewers:** Carol Mancusi-Ungaro, Mary Schneider Enriquez

**Video / Edit:** Chris Linnane / Laurie McDonald

**Total Run Time:** 00:43:09

**Abstract:** Artist Doris Salcedo speaks with Artists Documentation Program Founding Director and Harvard Art Museums' Center for the Technical Study of Modern Art Founding Director, Carol Mancusi-Ungaro and Harvard Art Museums' Houghton Curator of Modern and Contemporary Art, Mary Schneider Enriquez. The conversation primarily focuses on Salcedo's sculpture *Untitled*, 2004-2005, which is owned by the Harvard Art Museums. Salcedo discusses the materials and techniques that she employed to create the piece, as well as her intentions for its conservation. Throughout the interview, Salcedo discusses the violent events that took place in her home country of Colombia in the 1980s and their impact on her work.

#### Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation  
Artists Documentation Program  
Harvard Art Museums  
Menil Collection (Houston, Tex.)  
Whitney Museum of American Art

Genre(s)

Interviews  
Oral histories

Personal Name(s)

Mancusi-Ungaro, Carol\*  
Enriquez, Mary Schneider\*  
Salcedo, Doris  
Linnane, Christopher\*\*  
McDonald, Laurie\*\*

Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique

Sculpture Artists--Interviews
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**Exhibitions/Works:**

Names of exhibitions and works referenced during this interview appear below in gray cells.

**Controlled Vocabulary:**

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (\*) employ Library of Congress Authorities. Those marked with (\*\*) employ local terms.

Time	Contents	Subject Keywords
00:00:02	<b>Opening Credits</b>	
00:00:48	<b>Introduction</b> Carol Mancusi-Ungaro, Mary Schneider Enriquez, Doris Salcedo	
00:01:07	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled, 2004-2005</i></b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b>	
00:01:16	<b>Process of Creation/Concept/Nature of Work</b> Salcedo discusses the creation of <i>Untitled, 2004-2005</i> , which addresses the 1985 Palace of Justice siege in Bogotá, Colombia. She discusses the significance of creating the piece from raw materials (rather than found objects) because the absolute destruction of the Palace of Justice left nothing to salvage.	artists' materials Bogotá metal metallic (color attribute) Palacio de Justicia (Bogotá, Colombia)* violence wood (plant material)
00:03:25	<b>Technical Specification</b> Salcedo discusses the techniques used to create <i>Untitled, 2004-2005</i> . She describes the process of starting with castings from an existing chair, followed by creating a paper maquette to develop the crushed portions.	carving (processes) casting (process) maquettes (sculptures)
00:03:46	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled, 2004-2005</i></b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b> <b>Sequence of details</b>	
00:04:31	<b>Concept/Nature of Work</b> Salcedo discusses how her work reflects the ongoing effects of violence and torture on those who have survived it.	Améry, Jean* torturing violence
00:06:15	<b>Technical Specification</b> Salcedo describes the processes employed in fabricating <i>Untitled, 2004-2005</i> . She elaborates on the differences in working with an	carving (processes) casting (process) cold-working

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	American versus a Colombian foundry.	cold-working foundries labor makers Polich Tallix LLC* stainless steel welding
00:06:24	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled, 2004-2005</i></b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b> <b>Sequence of details</b>	
00:08:40	<b>Process of Creation</b> Salcedo discusses her philosophy of art fabrication, explaining that a work of art is not an idea but rather the material object that comes out of the physical work on the piece. She feels that the final result will be more complex than the original idea; her job as the artist is to help the piece become what it was meant to be.	processes
00:11:03	<b>Conservation Issues</b> Salcedo expresses her wishes and intentions for future conservation of <i>Untitled, 2004-2005</i> . Salcedo would like the work kept as close to its original condition as possible; she does not want to accept damage to it, citing it as future additional violence done to the piece.	artist's intent damage luster (optical property) restoration (process) violence
00:13:03	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled, 2004-2005</i></b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b> <b>Sequence of details</b>	
00:13:57	<b>Process of Creation</b> Salcedo discusses her work as a sculptor and the particular significance that a piece's surface holds for her.	surfaces (object portions)
00:14:26	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled, 2004-2005</i></b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b> <b>Sequence of details</b>	
00:15:03	<b>Process of Creation/Conservation Issues</b> Salcedo discusses her acceptance of the inevitability that fragile materials will permanently change as they age.	animal fiber artists' materials cleaning

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		dust fragility Nancy, Jean-Luc* surface properties surfaces (object portions)
00:17:27	<b>(Image)</b> <b>Doris Salcedo</b> <i>Untitled, 2004-2005</i> Harvard Art Museums/Fogg Museum Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573 Sequence of details	
00:18:02	<b>(Image, Exhibition Reference)</b> <b>Doris Salcedo</b> <i>Shibboleth</i> The Unilever Series October 9, 2007-April 6, 2008 Turbine Hall, Tate Modern, London	
00:18:09	<b>Technical Specifications/Conservation Issues</b> Salcedo describes the process of creating and fabricating <i>Shibboleth</i> and her intention for the work to leave a permanent scar in the floor of the Tate Modern. She relates the crack featured in <i>Shibboleth</i> to the object damage featured in <i>Untitled, 2004-2005</i> .	carving (processes) cracks damage scale (relative size) scar** Tate Modern
00:18:22	<b>(Image)</b> <b>Doris Salcedo</b> <i>Shibboleth</i> Turbine Hall, Tate Modern, London Detail of gallery floor during and after the exhibition	
00:20:29	<b>(Image)</b> <b>Doris Salcedo</b> <i>Untitled, 2004-2005</i> Harvard Art Museums/Fogg Museum Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573 Sequence of details	
00:22:10	<b>Exhibition</b> Salcedo discusses her relationship with exhibit spaces, and how it affects the installation of objects. She talks about her large installations, which are intended for a single exhibition in a specific location.	exhibition building spaces installations (exhibitions) space (composition concept)
00:23:55	<b>(Image, Exhibition Reference)</b> <b>Doris Salcedo</b> <i>Installation at 8<sup>th</sup> International Istanbul Biennial, 2003</i>	

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00:23:55	<b>Process of Creation/Exhibition</b> Salcedo comments on the nature of the installation at the 8 <sup>th</sup> International Istanbul Biennial. She explains that the piece, like her other large installations, was place-specific, informed by the history of the space and neighborhood.	biennials (exhibitions) installations (exhibitions)
00:25:29	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Plegaria Muda</i>, 2008-10</b>	
00:25:31	<b>Process of Creation</b> Salcedo discusses the changing nature and required maintenance of <i>Plegaria Muda</i> , 2008-10, which featured grass growing among its components.	exhibitions (events) grass (plant material) maintenance
00:26:15	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>A Flor de Piel</i>, (2011-12)</b>	
00:26:15	<b>Exhibition/Technical Specifications</b> Salcedo discusses <i>A Flor de Piel</i> (2011-12), a shroud fabricated from treated rose petals. She addresses the labor-intensive nature of the work as a reference and devotion to the tragedy of wasted lives.	cleaning flowers (plants) installations (visual works) labor natural aging** oil (organic material) sealing shrouds techniques (processes) White Cube, Hoxton
00:29:26	<b>Conservation Issues</b> Salcedo discusses her feelings on the difference between allowing a piece to age naturally versus repairing damage.	artist's intent damage natural aging
00:30:06	<b>Conservation Issues</b> – Salcedo comments on the condition of <i>Untitled</i> , 2004-2005, and recommends a treatment to restore the piece's surface to its original sheen.	artist's intent cleaning fingerprints shine surface properties
00:31:17	<b>(Image)</b> <b>Doris Salcedo</b> <b><i>Untitled</i>, 2004-2005</b> <b>Harvard Art Museums/Fogg Museum</b> <b>Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573</b> <b>Sequence of details</b>	
00:32:40	<b>Process of Creation/Historical Anecdote</b> Salcedo discusses the chair used to cast <i>Untitled</i> , 2004-2005. She relates in detail the events in Bogotá that inspired the work, and her	Bogotá Palacio de Justicia (Bogotá, Colombia)* Sanabria, Joaquin**

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	attempts to obtain an original object from the remains of Palacio de Justicia.	violence
00:35:29	<b>(Image)</b> <b>Doris Salcedo</b> <i>Tenebrae Noviembre 7, 1985</i> 1999-2000	
00:35:37	<b>(Image)</b> <b>Doris Salcedo</b> <i>Noviembre 6 y 7, 2002</i>	
00:37:09	<b>Process of Creation</b> Salcedo discusses the use of time as a key element in her work and the effects of violence and catastrophe on the perception of time.	time violence
00:39:22	<b>(Event Reference)</b> <b>ArtisTalk: Doris Salcedo</b> <b>April 23, 2013</b> <b>Arthur M. Sackler Museum</b> <b>Cambridge, MA</b>	
00:42:04	<b>Closing Credits</b>	