

GIVING NAMES, FACES, LIFE TO THOSE WHO ARE GONE

NASHER
PRIZE
WINNER

DORIS
SALCEDO

GUEST ESSAY



MARÍA BELÉN SÁEZ
DE IBARRA

Editor's note: Sculptor Doris Salcedo will accept her award at the inaugural Nasher Prize gala on Saturday. Colombian art expert María Belén Sáez de Ibarra explains what makes her, and her work, remarkable.

Throughout her 30 years of work in her native Colombia, Doris Salcedo has overcome many limitations — foremost, the fact that she's a female artist from the Third World — to express her thoughts from this particular place. She seeks to give voice and dignity to what has been silenced and killed through political violence.

Salcedo's work delves into the universal roots of the human experience. She examines cultures, territories and history in a way that is timeless, even though some of her work refers to very specific experiences from the victims of armed conflict in Colombia. The context for her work is the world since the turn of the 20th century, a time fraught with cruelty in the form of racism, poverty, exclusion and oppression.

Salcedo has tried to understand the limits of her own practice as an artist, to accept the way in which she can work through her art.

■ Salcedo's partners in art, **9E**
■ Her work and studio, **10-11E**

She presents herself as a sculptor, period, and she is obsessed with trying to understand and transform materials. In this sense, her work could be thought of as alchemical in that it uses material which undergoes a symbolic and physical transformation.

Violence alters world order. It breaks language. It pollutes our bodies. The sacred body is where barbarism occurs, but it is also a place of emancipation. So, it is not that we have a body, but that we are one body. You see this reflected in her work: The chairs, the tables, the clothing, the human hair — they are traces of the body. Salcedo's work traces the imprint of the body in the void left by absence. And in that void that is left, Salcedo attempts an act of mourning, of pain. In her words: "The only possible response I can give in the face of irreparable absence is to produce images capable of conveying incompleteness, lack and emptiness."

She assures us that her biggest challenge is dealing with the idea of a violated, tortured body without touching it, but still keeping it intact. She wants to reclaim the lost dignity of those lives by giving new life through the work of art so that they remain in our consciousness, giving meaning to this useless death.

Salcedo explains the thought process of her work *A Flor de Piel* in her recent retrospective exhibition catalog: "At this point, I began looking for the most fragile way of touching the untouchable, and the process of making this piece pushed me to find the limits of the fragile and the most delicate within the frame of sculpture. It was at the outer limits of fragility that I encountered a vulnerable body."

In our day, her sculptures have the greatest epic dimensions of oppression and inhumanity. Her work *Abyss*, created for the Castello di Rivoli in Turin, Italy, falls with all its enormous oppressive

See **SALCEDO** Page 10E

Colombian sculptor
Doris Salcedo,
photographed
by Nan Coulter
at Salcedo's
Bogotá studio



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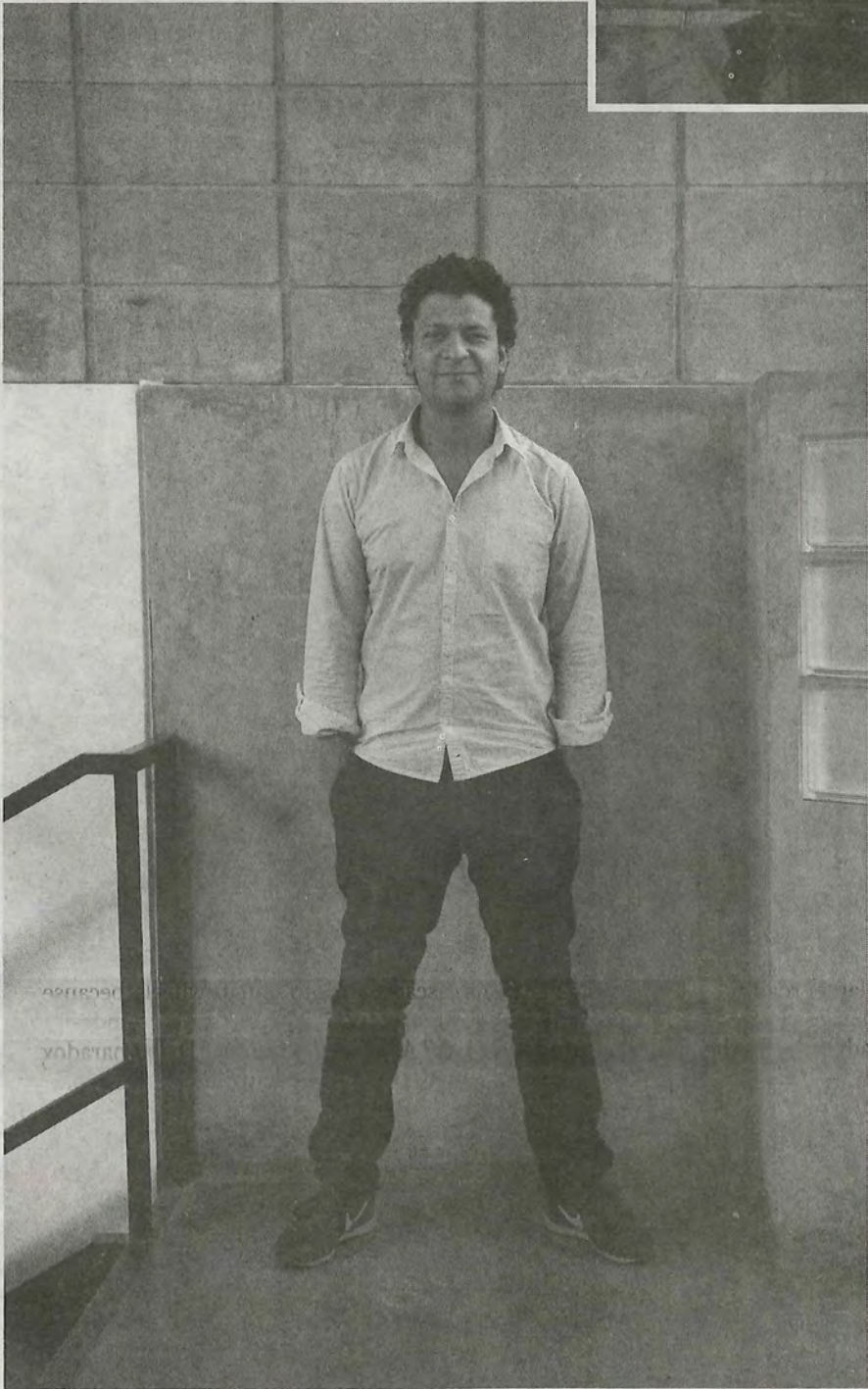
Olga Perez, studio attendant



José Miguel Diaz, technician



Willian Camilo Ahumada Moscoco, technician



Carlos Granada, architect

NASHER PRIZE | DORIS SALCEDO

PARTNERS *in* ART

Story and photographs by **NAN COULTER**
Special Contributor

In December, I traveled to Bogotá, Colombia, to meet and photograph artist Doris Salcedo and the team that helps create her large-scale, labor-intensive, complicated sculptures. Her partners include architects, engineers, chemists, artists, designers and technicians. The work requires massive research, much experimentation and a tremendous amount of time — sometimes many years.

“I’m not a solo singer. I’m part of a chorus,” Salcedo said in a documentary produced last year by the Museum of Contemporary Art, Chicago. “The team that generously works in my studio is a really sophisticated team. Each one knows his field very well; and all this creativity and all this intelligence, it’s also part of the piece.”

These photographs depict some of the team members who help give form to the face of loss and absence in Colombia and the world.



Joaquín Sanabria, studio manager



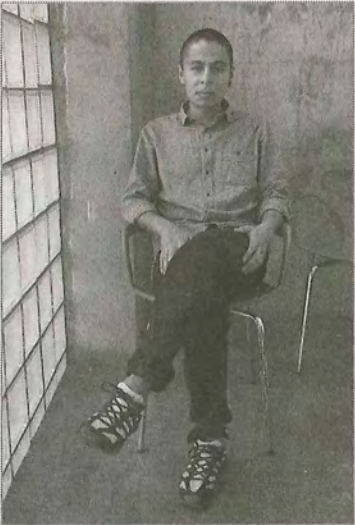
Jovany Becerra, technician



Emigdio Segura, chemist



Beatrice Simonsohn, artist



Andres Suárez, graphic designer



Collection of Lisa and John Miller

Doris Salcedo's *Untitled 1998* is a wooden armoire with glass, concrete, steel and clothing.

Salcedo taps 'traces of the body'

Continued from Page 1E

weight, leaving us vulnerable and exposed.

Shibboleth, the 548-foot-long crack created in the floor of the Turbine Hall at the Tate Modern, London, was one of her most complex achievements, since this colossal negative sculpture physically — and therefore symbolically — compromised the structure of one of the renowned centers of power in the First World.

In an interview with the Museum of Contemporary Art, Chicago, Carlos Granada — a longtime studio partner and architect of the transdisciplinary workshop in Bogotá — said, "I remember very clearly one day she came to us with this photocopy, a picture of Turbine Hall with a pencil drawing on top, a crack, and she said, 'OK, I want to crack this space into two — into halves.'"

Plegaria Muda (loosely translated as "Silent Prayer") is on display now at the Nasher Sculpture Center, which has honored Salcedo with the inaugural Nasher Prize. The installation symbolically buries 33 of the 2,500 young people labeled unidentified guerrillas and killed by the Colombian army between 2003 and 2009.

Salcedo accompanied a group of mothers during the process of locating and identifying the bodies of their missing children, which were found in mass graves. In her words, "Colombia, the country of unburied dead, has hundreds of unidentified mass graves where the dead remain nameless. For this very reason, I inscribed the image of the grave within this piece, creating a space for remembrance, a graveyard that opens up a space for each body."

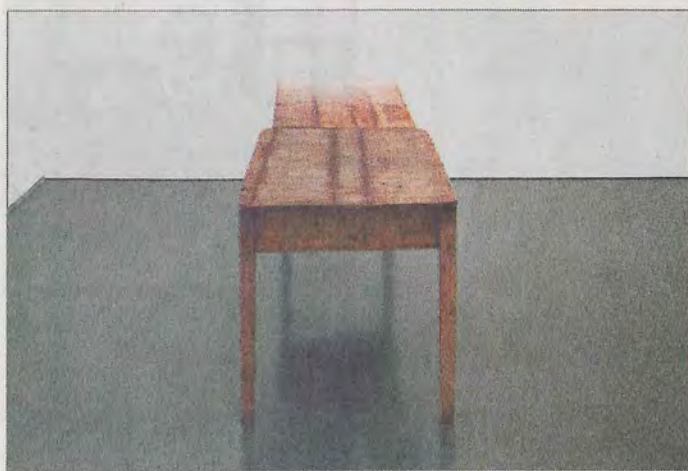
A brave friend of the impossible, Salcedo leaves in the newly inaugurated Nasher Prize a footprint that creates a paradigm.

María Belén Sáez de Ibarra is a freelance writer, and the director of cultural patrimony and curator at the Museum of Art at the National University of Colombia.

Plan your life

■ *Plegaria Muda* is on view at the Nasher Sculpture Center through April 17.

■ Doris Salcedo will accept her award at the inaugural Nasher Prize award gala on Saturday at the Nasher Sculpture Center.



Patrizia Tocci

Unland: Audible in the Mouth is one of three sculptures Salcedo created as a response to the testimony of children who witnessed their parents' deaths during unrest in Colombia.



Salcedo's 2003 large-scale installation for the 8th Istanbul Biennial consisted of more than 1,500 wooden chairs and tables. It was a memorial to lives lost in war and conflict.

"The only possible response I can give is one capable of conveying incompleteness."

At right, Pia Mazzilli, a partner of Salcedo, works on a project in the artist's Bogotá studio.

Second from right is the view of Bogotá from the roof of Salcedo's studio.





Sergio Clavijo
stacked between two build-



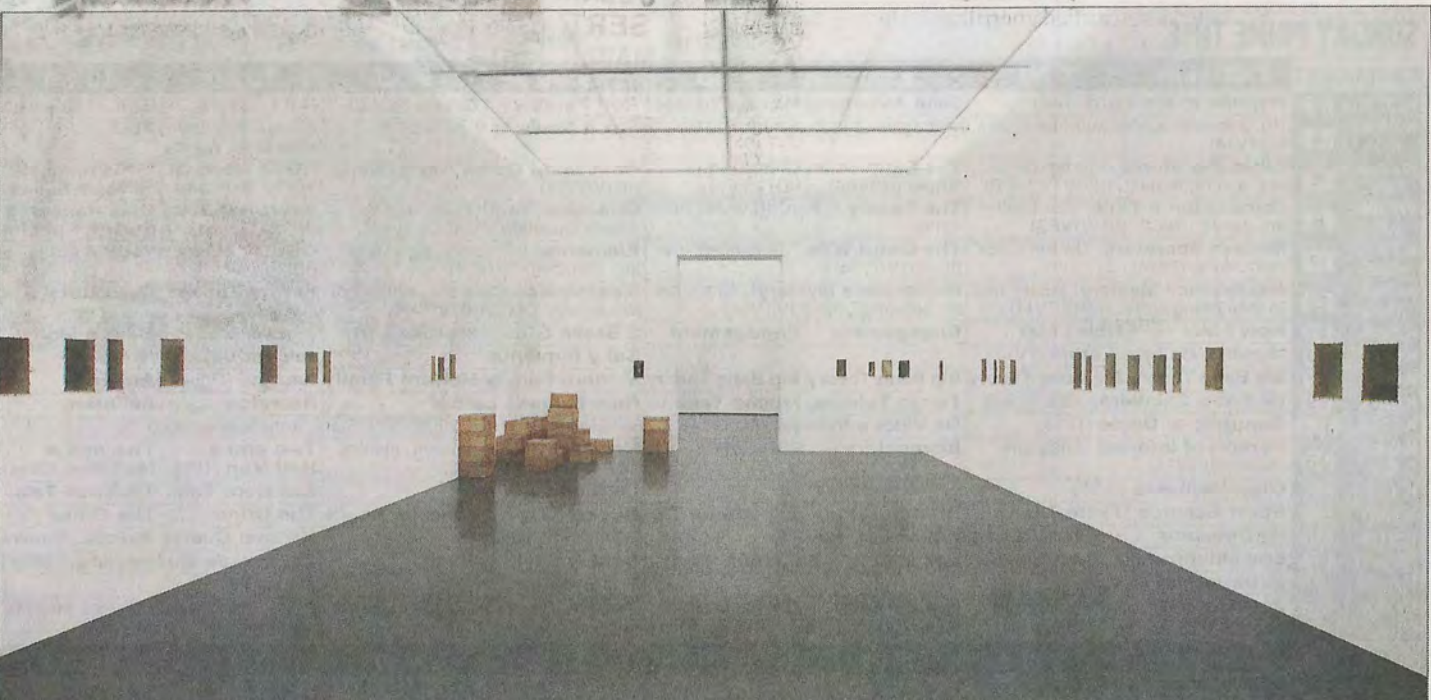
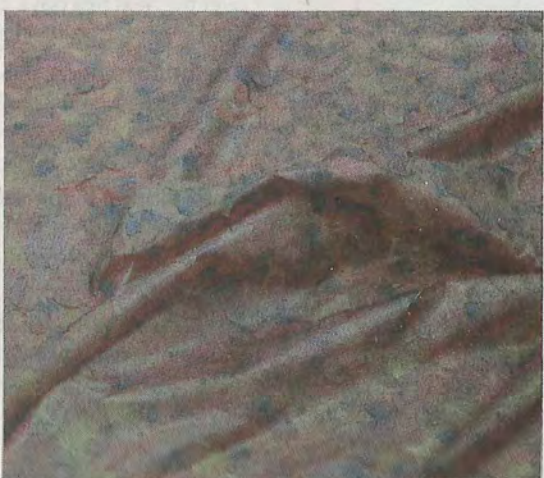
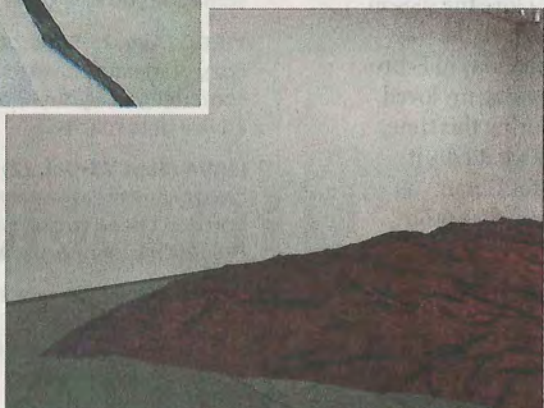
The concrete-and-metal *Shibboleth* 2007 was the form of a crack in the floor of the Tate Modern's Turbine Hall.

Below: A *Flor de Piel* was created by stitching together treated rose petals. The resulting "cloth," according to the Nasher, "seems simultaneously to be a skin, a shroud and a blood-stained topography."



Patrizia Tocci

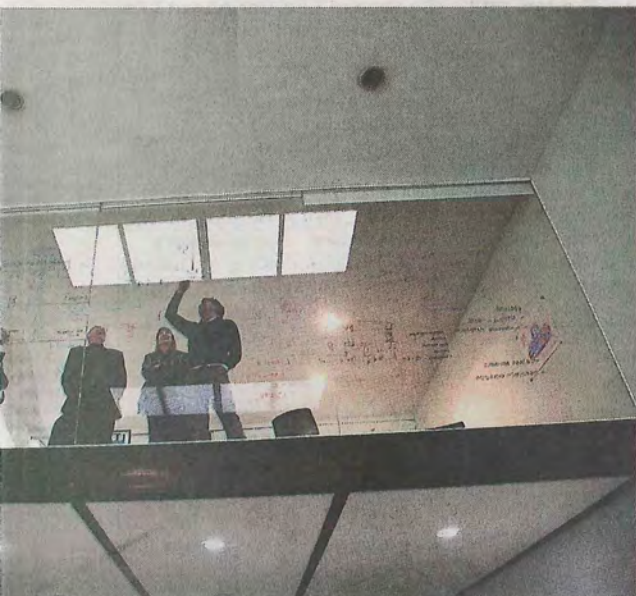
Plegaria Muda consists of tables stacked top to top with a layer of earth between each pair. Grass is allowed to grow through the cracks of the upturned tables.



Patrizia Tocci

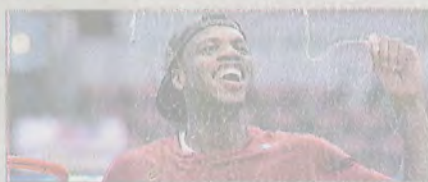
Shoes, drywall, paint, wood, animal fiber and surgical thread comprise Salcedo's variable-scale *Atrabiliarios* installation.

in the face of irreparable absence is to produce images of emptiness, lack and emptiness.” —Doris Salcedo



At left, another partner of Salcedo's, Ingrid Raymond, works on a textile project in the Bogotá studio. Read more about Salcedo's creative team on Page 9E.

Photos by Nan Coulter/Special Contributor



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UPTOWN | HENRY S. MILLER COS. VS. RUTH SANDERS

Cupcake diplomacy ends realty rift

Alzheimer's patient, exec make peace after he arrives bearing sweets and contrition

By AVI SELK
Staff Writer
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Bearing Easter cupcakes, the president of the Henry S. Miller Cos. knocked on Ruth Sanders' door Saturday and offered to stop

suing the Alzheimer's patient if she'd help rescue his company from public outrage.

"Are we idiots for suing them? Yes," Greg Miller said after the impromptu negotiation — in which he sat in Ruth's favorite chair, twice

threatened to walk out of her living room, and finally grinned for a photo with the 93-year-old woman, who had no idea who he was.

The heir to a Dallas real estate empire visited Sanders' century-old Uptown home around noon

with pastries and a plan to snuff out a public relations disaster.

The Dallas Morning News reported last week that the brokerage arm of Miller was suing Ruth, claiming she owed the company tens of thousands of dollars in bro-

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Smiley N. Pool/Staff Photographer

Greg Miller showed up on Ruth Sanders' doorstep Saturday to defuse a PR disaster.

GLENN HEIGHTS

Rising again



Vernon Bryant/Staff Photographer

Pastor Kevin Taylor of Harvest of Praise Ministry led congregants Tuesday at First Baptist Church in Red Oak. Harvest members have worshipped there since a tornado destroyed their sanctuary the day after Christmas.

Congregation counts blessings, rebuilds after tornado

By CHARLES SCUDDER
Staff Writer
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GLENN HEIGHTS — There used to be a sanctuary on Hampton Road, one with brick sides and a tin roof. Today, it's a concrete slab with some brown tile showing the outline of the old floor plan.

All along the west side of the foundation are torn, wrinkled business cards promoting weekly services at Harvest of Praise Ministry.

"Drawing Souls to Christ, People to the Temple, Excitement to Studying the Word"

Kevin Taylor, Senior Pastor

This past week, Taylor watched crews remove the last steel beams

from the old structure, but he doesn't come out to the slab much these days. It's too bittersweet.

He built the sanctuary with his own hands and was standing in the vestibule when a twister destroyed the building around him on the day after Christmas.

See **CHURCH** Page 25A



Irwin Thompson/Staff Photographer

Taylor and his wife, Debra, prayed with members amid the devastation at Harvest of Praise Ministry the morning after the tornado. The Taylors were at the Glenn Heights church when the twister struck.

FEDERAL EARTHQUAKE REPORT

'Nightmare' scenarios detailed

N. Texas faces at least some risk of damaging temblor, FEMA study says

By ROBERT WILONSKY
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It's been two months since Dallas last heard the boom and felt the rattle of an earthquake, but that doesn't mean the region is done with them.

On Monday, the U.S. Geological Survey plans to release a report that concludes Dallas and Fort Worth's risk of more quakes is higher now than it has ever been.

Meanwhile, the Federal Emergency Management Agency has drafted a study of worst-case scenarios that shows North Texas faces at least some risk of a quake that could lead to loss of life and billions of dollars in damage.

See **FEMA** Page 24A

SCULPTURE

Nasher Prize helps center shape its future

By MICHAEL GRANBERRY
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Jeremy Strick, director of the Nasher Sculpture Center, is a student of history. And history is at the root of the Nasher Prize for Sculpture, whose inaugural recipient, Colombian artist Doris Salcedo, will receive the award at a private ceremony on Saturday in Dallas.

"The story of the prize," Strick said by phone from Hong Kong, "goes back to a point in time even before the creation of the Nasher Sculpture Center."

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ELECTIONS '16 Sanders wins in 2 states

Sen. Bernie Sanders handily defeats Hillary Clinton in Democratic caucuses in Washington state and Alaska, wins that he says give him a viable path to the nomination. **10A**

WORLD Belgium arrest may be key

Belgian authorities say they may have arrested "the man in white," the fugitive airport bomber who was seen in video footage taken before the blasts. **16A**

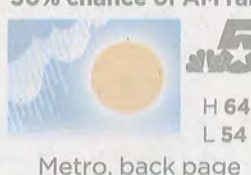
METRO & STATE City uses explicit evidence

Attorneys trying to keep a porn expo from returning to Dallas file a document with video and photo evidence of nudity and lewd behavior at last year's event. **1B**

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30% chance of AM rain



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Nasher Prize helps shape center

Continued from Page 1A

It first came up in conversations among museum founder Raymond Nasher and his family, Strick said. They saw it as a logical extension of the center and its mission, "that it would be an institution of international consequence located in Dallas, in a place that would have an impact on the field of sculpture internationally and on the Dallas community."

So the prize, Strick said, helps elevate both the profile of the Nasher and the art form championed by Raymond and Patsy Nasher. At the same time, the prize keeps the focus "every year in and on Dallas," Strick said, "to help make Dallas the heart of that global conversation."

The resulting Nasher Prize now stands alone in the world. No other international prize cites sculpture specifically, and its \$100,000 award is the same amount presented to winners of the Pritzker Architecture Prize, on which the Nasher award is modeled. (*The Dallas Morning News* is a co-sponsor of the Nasher Prize.)

At a time when the world is reeling from yet another terrorist attack, Salcedo would appear to be the most relevant choice possible.

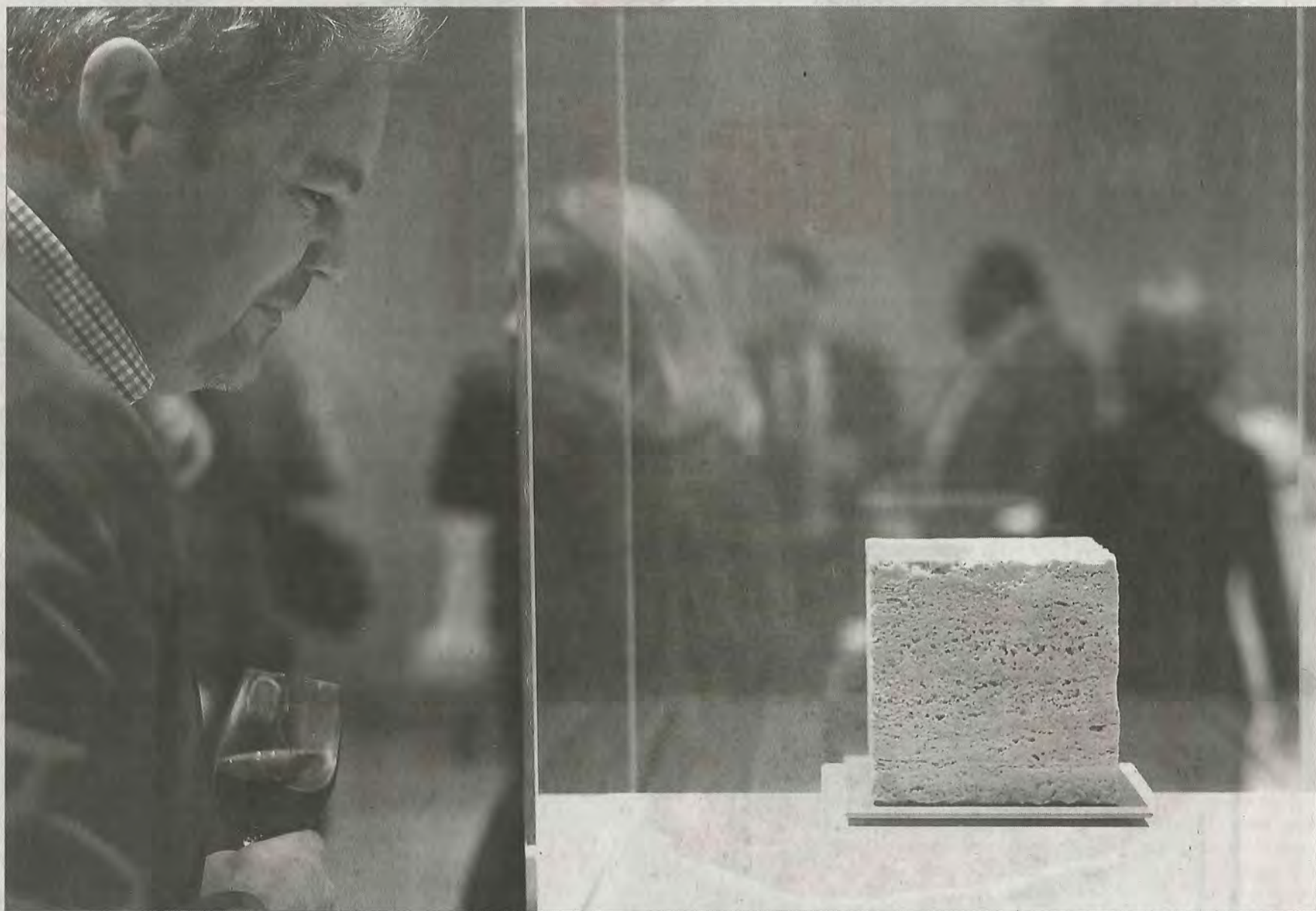
For three decades, her provocative political statements have honored the victims of violence and repression around the world. On Friday, the day before the 57-year-old receives the award, she will address the students at Booker T. Washington High School for the Performing and Visual Arts — her first local public appearance.

Salcedo won based on the vote of a seven-member international jury that met in London last July. The same jury will meet again in London this summer, albeit with two new members for a total of nine. Strick said the museum will announce the names of the new jurors next month.

The incumbents include British sculptor Phyllida Barlow, the great-great-granddaughter of Charles Darwin; Nicholas Serota, director of the Tate Museum in London; Yuko Hasegawa, chief curator of the Museum of Contemporary Art in Tokyo; and Steven Nash, founding director of the Nasher.

"We expect to stick with a rotation of nine," Strick said, "and institute a rotation where every year we add three, and three will drop off." The goal is to move toward a system in which three members would serve two years, three would serve one year, and three would be new.

Nasher officials remain mum on who might be contenders for the second Nasher Prize. Some of the world's most highly regarded sculptors include Damián Ortega of Mexico, Antony Gormley and Rachel Whiteread of Britain,



Rex C. Curry/Special Contributor

The Nasher Prize, which comes with \$100,000, is the only prize in the world that cites sculpture specifically. An international jury selected the first recipient: Doris Salcedo of Colombia, whose work seems especially fitting these days. "The prize helps to acknowledge that in the midst of violence, in the midst of political conflict, there is room for thought and room for producing art that is meaningful to all of us," she said.



Kye R. Lee/Staff Photographer

Jeremy Strick, Nasher director, said the center's prestige "gave us the confidence that we were the appropriate institution best situated to create a prize like this."

Americans Jeff Koons and Richard Serra and British-Indian sculptor Anish Kapoor, whose *Sky Mirror* is the centerpiece of the Dallas Cowboys Art Collection at AT&T Stadium.

Strick said he was "enormously pleased" that Salcedo was named the inaugural winner. "It was a remarkable choice, a brave choice and a very wise choice," he said. "But I have to say that the response to the choice has even exceeded my expectations."

The "enthusiasm for the choice around the world" has focused, he said, "on an extraordinary artist whose work speaks in an almost uncanny

fashion to our moment, to this moment in time and in history."

Salcedo is an artist who "addresses the great themes of history and of art history, who brings attention back to one of the most ancient functions of sculpture — which is to memorialize," Strick said.

On top of all that, she is "an amazing person," he said. "Her integrity and her commitment are really second to none. She is, I think, a powerful exemplar not only of the importance art can make, but also of the impact an artist can have."

Despite having her work shown in museums and exhibitions around the world, Salcedo has remained rooted in her

native Colombia and has done so, Strick said, "despite the challenges she has faced in a country racked by civil war and terror and the cruellest degradations of our time. And yet, she has remained true to her art and committed to it."

Salcedo is a master at merging found objects — common materials such as furniture, shirts, needles and dirt — into instruments of storytelling that carry with them lasting political impact.

"The prize is very meaningful to me," she said upon learning of her selection last fall, "because I believe my task as an artist is to make connections — to connect worlds that normal-

ly are unconnected, like art and politics, like the experience of the lost lives of victims of political violence with the experience and memories of the viewers who approach or contemplate the work — and I think the prize will widen this audience."

"The prize helps to acknowledge that in the midst of violence, in the midst of political conflict, there is room for thought and room for producing art that is meaningful to all of us."

This is a heady time for the Nasher, which in 2013 celebrated its 10th anniversary with a citywide public art exhibition titled Nasher XChange. The Nasher Prize has elevated its profile even higher by bringing international attention to the museum, and yet, Strick said, not all is good.

The Nasher continues to feel the heat from the glare caused by Museum Tower, the 42-story building next door, whose exterior consists of highly reflective glass. It's a problem that has lingered with no solution in sight since 2011.

Strick said he was even asked about it this week at Art Basel in Asia, an art fair that opened Thursday in Hong Kong. "Even here, the first thing people ask me is 'What's happening with that building?'" he said.

The answer is not much. "The tower was and really remains a tremendous issue and

distraction and has ongoing operational impact," he said.

Strick said the museum remains "committed to working with our neighbors and with the owners of Museum Tower" — the Dallas Police & Fire Pension System — "to find a solution. And we believe that a solution will be to everyone's benefit and above all to the benefit of the residents of Dallas and North Texas."

Even when the museum "was most consumed by all of the silliness, such as publicity campaigns directed at us, we maintained our educational programs, our exhibition programs," he said. "We always felt that, despite the challenges and distractions, we were there to do our job, to advance the mission of the Nasher Sculpture Center and bring great art and great cultural dialogue to Dallas."

If the glare carries with it a silver lining, it is that it demonstrates "how much people care about the Nasher not only in Dallas but truly around the world," Strick said.

"Anyone who visits the Nasher can see what an extraordinarily special place it is, what it means to have a place of such beauty dedicated to sculpture. With a collection of the caliber of ours, it gave us the confidence that we were the appropriate institution best situated to create a prize like this."

Twitter: @mgranberry