The Hiroshima Art Prize was established by the City of Hiroshima to recognize the achievements of artists who spread the “Spirit of Hiroshima,” which seeks everlasting world peace, and aim to appeal to a wider world through contemporary art. Ms. Doris Salcedo has been selected as the winner of the 9th Hiroshima Art Prize. She is an artist who has consistently expressed her view that art has the potential power of strong resistance to the widespread violence and discrimination in the world. She will present two large-scale installations that completely transform spaces into places of mourning for the dead, quietly recognizing the tragedy of Hiroshima, an incident of violence unprecedented in human history, and incorporating the hope of rebirth.

About the Hiroshima Art Prize

Established by the City of Hiroshima in 1989, the Hiroshima Art Prize recognizes the achievements of artists who have contributed to the peace of humanity in the field of contemporary art, and through contemporary art aims to appeal to a wider world and spread the “Spirit of Hiroshima,” which seeks everlasting world peace. This prize is awarded once every three years.

Reason for Selection

Ms. Salcedo has created works that are concerned with the victims of violence, transcend mourning death, incorporating the hope of rebirth. Her exhibition using original methods to appeal to the viewer and highlight in a modern context the tragedy of the violence of Hiroshima, unprecedented in human history, is eagerly anticipated. Therefore, the judges feel her work is consistent with the aims of the Hiroshima Art Prize.

● Opening hours: 10:00-17:00 (Last Admission 16:30)
  *10:00-19:00 (July 20 and 21, October 12 and 13)
● Closed: Mondays (Except July 21, September 15 and October 13), July 22 and September 16
● Admission charges: Adults 1,030 (820) yen, College Students 720 (620) yen, High School Students and Senior [65 and over] 510 (410) yen
  *Figures in brackets ( ) are the charges for advance-purchase and groups of 30 or more persons.
● Organizers: Hiroshima City Museum of Contemporary Art, The Asahi Shimbun
Message from the artist

Dear Mayor Kazumi Matsui,

Let me begin thanking you and the committee of the Hiroshima Art Prize for granting my work with such prestigious award. I accept gratefully and humbly this prize that represents not only a recognition to my work but the responsibility to continue addressing the experience of victims of human violence, so their suffering will not be forgotten.

Hiroshima is without any doubt, after the painful and awful experiences it suffered, one of our ethical bastion, and an example of endurance and resilience that has become an inspiration for us all.

Doris Salcedo

Selected Biography

1958     Born in Bogotá, Colombia
1980     BFA, Universidad de Bogotá Jorge Tadeo Lozano
1984     MA, New York University
1987-88  Director, School of Plastic Arts, Instituto de Bellas Artes, Cali
1989-91  Professor of Sculpture and Art Theory, Universidad Nacional de Colombia, Bogotá
1993     Penny McCall Foundation Grant
1995     Solomon R. Guggenheim Foundation Grant
2005     The Ordway Prize, Penny McCall Foundation
2006     Honorary Doctorate of Fine Arts, San Francisco Art Institute
2008     Honorary Doctorate, Universidad Nacional de Colombia
2010     Premio “Velázquez” de las Artes Plásticas, The Spanish Ministry of Culture

Currently lives and works in Bogotá, Colombia

Selected One-Person Exhibitions

1985     Nuevos Nombres, Casa de la Moneda, Bogotá
1994     La Casa Viuda, Brooke Alexander, New York
1995     La Casa Viuda VI, White Cube, London
2000     Art Now 18: Doris Salcedo, Tate Gallery, London
2001     Doris Salcedo, Camden Arts Centre, London
2007     Shibboleth, Turbine Hall, Tate Modern, London
2010-13  Plegaria Muda, Museo Universitario de Arte Contemporaneo (MUAC), Mexico City; Moderna Museet, Malmö; Fundação Calouste Gulbenkian, Lisbon; Museo Nazionale della arti del XXI secolo (MAXXI), Rome; White Cube, London; Pinacoteca do Estado de São Paulo

Selected Group Exhibitions

1993     Aperto 93. Biennale di Venezia
1999     Trace, The Liverpool Biennial of Contemporary Art
2002     Documenta 11, Kassel
2003     8th International Istanbul Biennial
Salcedo’s Past Work

Salcedo’s work strongly reflects her own experiences in her native Colombia. Soon after returning there from the United States in 1985, she witnessed the violent seizure of the nation’s Supreme Court building by leftist guerrillas, an incident that left the building burnt and scores of hostages and others dead. She could not forget the tragedy, which afterward exerted a powerful influence on her creative activities.

In her 1991-96 series *Atrabilios*, shoes that were used to identify the corpses of female victims are placed inside compartments in the wall and covered with translucent animal hide sewed into the wall with surgical thread. The dimly visible shoes are like faded photographs of the past, evoking lingering memories of the absent people.

The Power of Salcedo’s Work

While Salcedo’s work is inextricably intertwined with her concern for the victims of violence, it contains no direct depiction of violence or its sufferers. Materials she employs, such as furniture and clothing, show traces of day-to-day use, to which she adds further evidence that the objects are not mere objects but testimonials to the past presence of people who are now gone. She does this with delicate and labor-intensive techniques such as sewing, affixing cloth, and implanting hair in the items, transforming them into objects that powerfully evoke human absence and raise questions about memory and oblivion.

Her 2007 installation at the Tate Modern in London consisted of a 167-meter-long fissure in the floor of the venue’s Turbine Hall. The title, *Shibboleth*, refers to a scene in the Old Testament in which a victorious tribe forces fleeing people to pronounce the word “shibboleth,” singling out those unable to pronounce the “sh” sound as enemy tribe members and executing them. According to the artist, the crack in the floor represents the world’s many borders and boundaries, the experience of immigrants, and the experience of segregation.

Work in This Exhibition

- **Plegaria Muda, 2008-10**
  This piece, as well, is dedicated to the anonymous young victims of violence. In preparation for the work, Salcedo conducted research over a three-year period in the ghettos of Los Angeles, where over 10,000 young people have been killed over the past two decades. She draws parallels with the conflict in her native Colombia, where between 2003 and 2009 many young men were murdered by the military without justification and buried in mass graves, labeled as unidentified guerrillas. The artist accompanied mothers on their searches for missing children, and witnessed the process of identifying remains. In this work, tables with virtually the same dimensions as coffins are stacked upside down atop other tables, with dirt in between. The space, filled with over 100 of these constructions in orderly rows, becomes a silent cemetery inviting viewers to mourn the dead. From cracks in the boards, grass is growing out of the earth, quietly invoking the eternal recurrence of life that transcends mourning and loss.

- **A Flor de Piel, 2013**
  Salcedo created this piece by stitching together an enormous number of red rose petals. This unique method is an interpretation of the practice of offering flowers for the dead. The faint scent of roses envelopes viewers, transforming the venue into a tranquil place of prayer. At the same time, the surface formed from overlapping red petals resembles raw flesh from which the skin has been peeled, and upon noticing this, the viewer is reminded of the misery wrought by violence and conflict.
The Hiroshima Art Prize:

**Purpose**
This project aims to honor the achievements of artists and extol the possibilities of contemporary art and expression by awarding the Hiroshima Art Prize to the candidate who best expresses the Spirit of Hiroshima. A subsequent solo exhibition of the winner’s work will be held at the Hiroshima City Museum of Contemporary Art, which will increase awareness of both the artist’s work and the mission of the Hiroshima Art Prize and its significance.

**Selection criteria**
(1) An individual or a group actively engaged in art worldwide (two-dimensional, three-dimensional, design, fashion, etc.)
(2) An individual or a group engaged in creative activities related to the Spirit of Hiroshima or peace, and whose achievements are considered to correspond to the purpose of the Hiroshima Art Prize.
(3) An individual or a group whose achievements are considered to be appropriate for exhibition.
(4) There are no restrictions on nationality or age.

**Selection procedures**
The artists recommended by the Hiroshima Art Prize Candidates Recommending Committee, consisting of museum directors and art critics from various countries, and the Hiroshima Art Prize Special Recommending Committee, consisting of past winners of the Hiroshima Art Prize, are presented to the Hiroshima Art Prize Selecting Committee, made up of Japanese museum directors and art critics, and the potential recipients are selected. The Hiroshima Art Prize Recipient Selecting Council, made up of intellectuals and art experts, selects the prize recipient based upon the results of this selection.

**Contents of the Prize**
- Hiroshima Art Prize: 1 person (1 group)
- Supplementary Prize: 5 million yen
- Asahi Shimbun Prize Memento: Commemorative gift

**Past recipients**
- The 1st Hiroshima Art Prize: Issey Miyake (fashion/ Awarded in 1989)
- The 2nd Hiroshima Art Prize: Robert Rauschenberg (fine art/ Awarded in 1992)
- The 3rd Hiroshima Art Prize: Nancy Spero & Leon Golub (fine art/ Awarded in 1995)
- The 4th Hiroshima Art Prize: Krzysztof Wodiczko (fine art/ Awarded in 1998)
- The 5th Hiroshima Art Prize: Daniel Libeskind (architecture/ Awarded in 2001)
- The 6th Hiroshima Art Prize: Shirin Neshat (fine art/ Awarded in 2004)
- The 7th Hiroshima Art Prize: Cai Guo-Qiang (fine art/ Awarded in 2007)
- The 8th Hiroshima Art Prize: Yoko Ono (fine art/ Awarded in 2010)

---

The Hiroshima City Museum of Contemporary Art
Curatorial Staffs: Motoko Suhama (Curator, Hiroshima Art Prize)
PR Officers: Akiko Goto
1-1 Hijiyama Koen, Minami-ku, Hiroshima City, Hiroshima, 732-0815
Main Phone: +81 82 264 1121  Fax: +81 82 264 1198
WEB  http://www.hiroshima-moca.jp  Email  hcmca@hcmca.cf.city.hiroshima.jp