IMMA would like to thank our valuable Members, Patrons and Partners, all of whom have made this exhibition possible.

Doris Salcedo, Acts of Mourning is co-curated by Rachel Thomas, Senior Curator: Head of Exhibitions, and Claire Power, Temporary Head of Exhibitions, and assisted by Karen Sweeney, Assistant Curator: Exhibitions, Curatorial and Partnerships and Georgie Thompson, Assistant Curator: Exhibitions, Curatorial and Artist Liaison.

Have a question about an artwork? Want to know more? Ask any member of our Visitor Engagement Team, easily identifiable through their blue lanyards.

**Artist Biography**


**Associated Events**

For details of talks and events programmed in association with this exhibition, and to book tickets visit www.imma.ie. Events include a Curator’s Lunchtime Talk by IMMA curator Karen Sweeney, 22 May 2019 and a Lecture and Response by Tim Marlow, broadcaster, art historian and Artistic Director, Royal Academy of Arts, London, 10 July 2019.

**IMMA Summer School: Art and Politics**

10–14 June 2019

IMMA’s Summer School 2019, which takes place in the context of the exhibition Acts of Mourning, invites students from colleges throughout Ireland to participate in a week of talks and workshops by a range of national and international artists, theorists and critics who will focus on the connections between art and politics. For details visit www.imma.ie

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**Front cover:**

Doris Salcedo, Plegaria Muda, 2008-2010, Wood, mineral compound, cement and grass, dimensions variable, © the artist. Courtesy White Cube.

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Doris Salcedo, Plegaria Muda, 2008-2010, Wood, mineral compound, cement and grass, dimensions variable, © the artist. Courtesy White Cube.
The large installation in the corridor, Plegaria Muda (2008–2010), comprises 28 wooden sculptures that are part of a larger manifestation. This exhibition includes works in Bogota. Each unit consists of five tables, which are connected and form a long, narrow space. The installation is approached from the back, inviting the viewer to experience it as a ritual space. The viewer is encouraged to walk through the installation, which is designed to connect with the viewer on a personal level. The installation is composed of a series of platforms, each of which is covered with a red carpet, symbolising blood. The red carpet is intended to evoke traces of the absent body. At the end of the installation, a small altar is situated, with a large crucifix and candles, suggesting a place of remembrance and mourning. The altar is surrounded by a series of tables, each of which contains a set of human remains. The remains are displayed in a series of glass cases, each of which is illuminated from within, creating a sense of light and hope. The installation is a powerful reminder of the enduring impact of violence and the need for remembrance and reconciliation.