

WILLIE DOHERTY

b. 1959, Derry, Northern Ireland

Lives and works in Derry

EDUCATION

1978–81 BA Hons Degree in Sculpture, Ulster Polytechnic, York Street

1977–78 Foundation Course, Ulster Polytechnic, Jordanstown

CURRENT & FORTHCOMING EXHIBITIONS

2024 The 80s: Photographing Britain, Tate Britain, London, UK (Group, 21 November 2024 – 5 May 2025)

SOLO EXHIBITIONS

2024 Remnant, Matts Gallery, London, UK

Remnant, Solstice Arts Centre, Navan, Ireland

2022 IS AND IS NOT, Kerlin Gallery, Dublin, Ireland

2021 WHERE, Ulster Museum, Belfast, Northern Ireland

Where / Dove, Fondazione Modena Arti Visive, Modena, Italy

THE STATE WE'RE IN, (Billboard Project), The Void, Derry, Northern Ireland

2020 ENDLESS, Kerlin Gallery, Online Viewing Room

2018 Remains, Regional Cultural Centre, Letterkenny, Ireland

Inquieta, Galeria Moises Perez de Albeniz, Madrid, Spain

2017 Galerie Peter Kilchmann, Zurich, Switzerland

Remains, Art Sonje Center, Seoul, South Korea

No Return, Alexander and Bonin, New York, USA

Loose Ends, Matt's Gallery, London, UK

2016 Passage, Alexander and Bonin, New York

Lydney Park Estate, Gloucestershire, presented by Matt's Gallery + BLACKROCK

Loose Ends, Regional Centre, Letterkenny; Kerlin Gallery, Dublin, Ireland

Home, Villa Merkel, Germany

2015 Again and Again, Fundação Calouste Gulbenkian, CAM, Lisbon

Panopticon, Utah Museum of Contemporary Art (UMOCA), Salt Lake City

2014 The Amnesiac and other recent video and photographic works, Alexander and Bonin, New York, USA

UNSEEN, Museum De Pont, Tilburg

The Amnesiac, Galería Moisés Pérez de Albéniz, Madrid

REMAINS, Kerlin Gallery, Dublin

SOLO EXHIBITIONS CONTD.

- 2013 UNSEEN, City Factory Gallery, Derry
Secretion, Neue Galerie, Museumslandschaft Hessen Kassel
Secretion, The Annex, IMMA, Dublin
Without Trace, Galerie Peter Kilchmann, Zurich
- 2012 Secretion, Statens Museum for Kunst, National Gallery of Denmark, Copenhagen
LAPSE, Kerlin Gallery, Dublin
Photo/text/85/92, Matts Gallery, London
One Place Twice, Photo/Text/85/92, Alexander and Bonin, New York
- 2011 Willie Doherty: Traces, Speed Art Museum, Louisville, Kentucky
Disturbance; in conjunction with Dublin Contemporary 2011, Dublin City Gallery, The Hugh Lane; Willie Doherty, Towner Art Gallery, Eastbourne, UK
Wolverhampton Art Gallery, UK
The Visitor, Dublin City Gallery The Hugh Lane, Dublin
- 2010 Unfinished, Galeria Moises Perez de Albeniz, Pamplona
LACK, Alexander and Bonin, New York
Visions, Ulster Museum, Belfast
- 2009 Three Potential Endings, Dark Light X, Dublin
Buried, Prefix Institute of Contemporary Art, Toronto
Buried, Fruitmarket Gallery, Edinburgh
Buried, Glynn Vivian Art Gallery, Swansea, Wales
Requisite Distance, Dallas Museum of Art
Three Potential Endings, Galerie Peter Kilchmann, Zurich
- 2008 The Visitor, Douglas Hyde Gallery, Dublin
Venice at Farmleigh, Farmleigh Gallery, Dublin
Ghost Story, Prince Charles Cinema, London
Replays: Selected video works 1994-2007, Matt's Gallery, London
- 2007 Apparatus & Closure, Void, Derry
Northern Ireland Pavilion, 52nd Venice Biennale
Lenbachhaus, München
Willie Doherty, Alexander and Bonin, New York
Kunstverein, Hamburg
- 2006 EMPTY, Kerlin Gallery, Dublin; Galerie Peter Kilchmann, Zürich
Out of Position, Laboratorio Arte Alameda, Mexico City
- 2005 APPARATUS, Galerie Nordenhake, Berlin
APPARATUS, Galeria Pepe Cobo, Madrid
- 2005 NON-SPECIFIC THREAT, Salon of the Museum of Contemporary Art Belgrade

SOLO EXHIBITIONS CONTD.

- 2004 NON-SPECIFIC THREAT, Alexander and Bonin, New York
NON-SPECIFIC THREAT, Galerie Peter Kilchmann, Zurich
- 2003 Willie Doherty, De Appel, Amsterdam
- 2002 False Memory, Irish Museum of Modern Art, Dublin
Unknown Male Subject, Kerlin Gallery, Dublin
Retraces, Matt's Gallery, London
- 2001 How It Was/Double Take, Ormeau Baths Gallery, Belfast
Extracts from a file, Alexander and Bonin, New York
- 2000 Extracts from a File, Gesellschaft für Aktuelle Kunst, Bremen
Extracts from a file, Galerie Peter Kilchmann, Zurich
Extracts from a file, DAAD Galerie, Berlin
Extracts from a file, Kerlin Gallery, Dublin
- 1999 Dark Stains, Koldo Mitxelena Kulturunea, Donostia-San Sebastian
New photographs and video, Alexander and Bonin, New York
Same Old Story, Firstsite, Colchester
True Nature, The Renaissance Society, Chicago
Somewhere Else, Museum of Modern Art, Oxford
- 1998 Somewhere Else, Tate Gallery Liverpool
Galleria Emi Fontana, Milan
- 1997 Same Old Story, Matt's Gallery, London; Orchard Gallery, Derry; Berwick;
Gymnasium, Berwick-upon-Tweed, Le Magasin, Grenoble
Willie Doherty, Galerie Peter Kilchmann, Zürich
Willie Doherty, Kerlin Gallery, Dublin
Blackspot, Firstsite, Colchester
- 1996 The Only Good One is a Dead One, Edmonton Art Gallery Edmonton, Alberta;
Mendel Art Gallery, Saskatoon; Art Gallery of Windsor, Windsor; Art Gallery of
Ontario, Toronto, Fundação Calouste Gulbenkian, Lisbon
Willie Doherty, Alexander and Bonin, New York
Willie Doherty, Musée d'Art Moderne de la Ville de Paris
In the Dark: Projected Works by Willie Doherty, Kunsthalle Bern, Switzerland;
Kunstverein München, Germany
- 1995 Willie Doherty, Kerlin Gallery, Dublin
Galerie Jennifer Flay, Paris
Galerie Peter Kilchmann, Zürich
- 1994 At the End of the Day, British School at Rome
- 1993 The Only Good One is a Dead One, Arnolfini, Bristol, Grey Art Gallery, New York

SOLO EXHIBITIONS CONTD.

- 30 January 1972, Douglas Hyde Gallery, Dublin
They're all the Same, Centre for Contemporary Art, Ujazdowski Castle, Warsaw
The Only Good One is a Dead One, Matt's Gallery, London
Galerie Jennifer Flay, Paris
- 1992 Galerie Peter Kilchmann, Zürich
Oliver Dowling Gallery, Dublin
- 1991 Kunst Europa, Six Irishman, Kunstverein Schwetzingen
Willie Doherty, Tom Cugliani Gallery, New York
Willie Doherty, Galerie Giovanna Minelli, Paris
Unknown Depths, John Hansard Gallery, Southampton; Angel Row Gallery, Nottingham; ICA, London; Ffotogallery, Cardiff; Third Eye Centre, Glasgow; Orchard Gallery, Derry
- 1990 Same Difference, Matt's Gallery, London
Imagined Truths, Oliver Dowling Gallery, Dublin
- 1988 Colourworks, Oliver Dowling Gallery, Dublin
Two Photoworks, Third Eye Center, Glasgow
- 1987 The Town of Derry, Photoworks, Art & Research Exchange, Belfast
Photoworks, Oliver Dowling Gallery, Dublin
- 1986 Stone Upon Stone, Redemption!, Derry
- 1982 Siren, an installation, Art and Research Exchange, Belfast
- 1982 Collages, Orchard Gallery, Derry
- 1980 Installation, Orchard Gallery, Derry

SELECTED GROUP EXHIBITIONS

- 2024 Time and Time Again, Hugh Lane Gallery, Dublin, Ireland
SUSPENSE, Ulster Museum, Belfast, Northern Ireland
Art in Democracy, European Parliament, Strasbourg
- 2023 The Other Side of the Mirror is Home, Galerie Peter Kilchmann, Zürich, Switzerland
Landscape Trauma, Centre for British Photography, London, UK; curated by James Hyman
- 2022 Opening the Gates: PhotoIreland Festival, Dublin Castle, Dublin, Ireland
- 2021 Without Trace, De Pont Museum, Tilburg, The Netherlands
Portrait of Northern Ireland: neither an elegy nor a manifesto, Golden Thread Gallery, Belfast, Northern Ireland
- 2020 Citizen Nowhere | Citizen Somewhere: The Imagined Nation, Crawford Art Gallery, Cork, Ireland

SELECTED GROUP EXHIBITIONS CONTD.

- THE OTHERSIDE, BORDERLANDS IN CONTEMPORARY IRISH ART,
Dortmunder U, Dortmund, Germany
- 2019 Crossing Lines, Constructing Home: Displacement and Belonging in
Contemporary Art, Harvard Museum, USA
- Walking Through Walls, Berliner Festspiele, Gropius BAU, Berlin, Germany
- How the light gets in, Johnson Museum of Art, NYC, USA
- Shadowplay, Kerlin Gallery, Dublin, Ireland
- 21st Century Ireland in 21 Artworks, Dorothy Cross & Willie Doherty, Glebe house
and Gallery, Donegal, Ireland
- Exposures, Alexander ad Bonin, NYC, USA
- Shaping Ireland: Landscapes In Irish Art, National Gallery of Ireland, Dublin,
Ireland
- Political Affairs: Language Is Not Innocent, Kunstverein in Hamburg, Germany
- 2018 Opened Ground, Void, Derry, Northern Ireland
- An American City, FRONT International: Cleveland Triennial For Contemporary
Art, Cleveland, USA
- Elevate, Luan Gallery, Athlone
- An Act of Hospitality Can Only be Poetic, Highlanes Gallery, Drogheda, Ireland
- 2017 Willie Doherty / Mona Hatoum / Rita McBride, Alexander and Bonin, New York, USA
- Truth: 24 frames per second, Dallas Museum of Art, Dallas, TX, USA
- so it is, Mattress Factory, Pittsburg
- International Ireland, Ulster Museum, Belfast
- 10 YEARS OLD, Fondazione Fotografia Modena, Italy
- Higher Bridges Gallery, Enniskillen
- 2016 IMMA Collection: A Decade, Irish Museum of Modern Art, Dublin
- The Crawford at the Castle, The State Apartment Galleries, Dublin Castle, Dublin
- Periodical Review 2016, Pallas Projects/Studios, Dublin, Ireland
- 2015 The Margulies Collection at the WAREHOUSE, Miami, FL, USA
- Trauma, Science Gallery, Dublin, Ireland
- Contemporary Photography from Northwest Europe, Fondazione Fotografia
Modena, Modena, Italy
- Longing for Happier Times, Kröller-Müller Museum, Otterlo, The Netherlands
- 2014 New Art New Nature, Ulster Museum, Belfast, Northern Ireland
- Punctum, Salzburger Kunstverein, Salzburg, Germany
- 2013 Catalyst: Contemporary Art and War, The Imperial War Museum North, Manchester
- Golden Years: Oleg Klimov, Olga Chernysheva, Sarkis & Willie Doherty, Huis
Marseille Collection, Huis Marseille Museum for Photography, Amsterdam
- Northern Ireland: 30 Years of Photography, Belfast Exposed and The Mac,

SELECTED GROUP EXHIBITIONS CONTD.

- Belfast
Keywords, INIVA Institute of International Visual Arts, London
Concrete: Photography and Architecture, Fotomuseum, Winterthur
Changing States: Contemporary Irish Art and Francis Bacon's Studio, Bozar
Centre for Fine Art, Brussels
Looking at the View, Tate Britain, London, curated by Penelope Curtis, Tim
Batchelor
- 2012 dOCUMENTA(13), Kassel, Germany
OC Collection, Orange County Museum of Art, California
Stimuli: Prints & Multiples, Alexander and Bonin, New York
- 2011 ANGRY: Jong en Radicaal, Nederlands Fotomuseum, Rotterdam, Netherlands
- 2010 Manifesta 8, Murcia, Spain
Kilkenny Arts Festival, Rothe House, Kilkenny
summer 2010, Kerlin Gallery, Dublin
Willie Doherty, Victor Grippo and Sylvia Plimack Mangold, Alexander and Bonin,
New York
Hugh Lane Centenary Print Exhibition, Wexford Arts Centre, Wexford, Ireland
- 2009 Terror and the Sublime: Art in an Age of Anxiety, Crawford Art Gallery, Cork
Exploring a New Donation, Irish Museum of Modern Art, Dublin
ev+a: Reading the City, Limerick City Gallery of Art, Ireland
- 2008 Fifty Percent Solitude, Kerlin Gallery, Dublin
Peripheral vision and collective body, Museion, Bozen, Italy
The Morning After, Videoarbeiten der Sammlung Goetz, Weserburg Museum fur
Moderne Kunst, Bremen
Venice at Farnleigh, Farnleigh, Dublin
On The Margins, Mildred Lane Kemper Art Museum, St. Louis, USA
- 2007 Gehen Bleiben, Kunstmuseum Bonn
3rd Auckland Triennial, Auckland, New Zealand
- 2006 RE: LOCATION, Alexander and Bonin, New York
Reprocessing Reality, P.S.1 Center for Contemporary Art, Long Island City, NY
- 2005 La actualidad revisada, Banque de Neuflyze, Paris
The Experience of Art, Italian Pavilion, 51st Venice Biennial, Venice
The Shadow, Vestsjællands Kunstmuseum, Sorø, Denmark
Slideshow, Baltimore Museum of Art; Contemporary Arts Center, Cincinnati;
Brooklyn Museum of Art
- 2004 Faces in the Crowd: The Modern Figure and Avant-Garde Realism, Whitechapel
Gallery, London; Castello di Rivoli, Museo d'arte Contemporanea, Turin

SELECTED GROUP EXHIBITIONS CONTD.

- Dwellan, Charlottenborg Exhibition Hall, Copenhagen
GLOCAL: APUNTES PARA VIDEOREPRESENTACIONES DE LO GLOBAL Y
LO LOCAL, Galeria Moisés Pérez de Albéniz, Pamplona
3rd Berlin Biennial for Contemporary Art
- 2003 Turner Prize 2003, Tate Britain, London
8th International Istanbul Biennial
- 2002 Willie Doherty, Paul Etienne Lincoln, Rita McBride, Alexander and Bonin, New York, USA
RE-RUN, XXV Bienal de São Paulo, São Paulo, Brazil
- 2001 Double Vision, Galerie für Zeitgenössische Kunst, Leipzig
The Inner State, Kunstmuseum Liechtenstein, Vaduz
Trauma, Dundee Contemporary Arts; Hayward Gallery, London; Firstsite, Colchester; Museum of Modern Art, Oxford; Museum of Modern Art, Nottingham
The Uncertain (Eija-Liisa Ahtila, Willie Doherty, Guillermo Kuitca, Taro Sinoda), Galería Pepe Cobo, Seville
Bloody Sunday, three-person exhibition with Willie Doherty, Locky Morris, Philip Napier, Orchard Gallery, Derry
Gisela Bullacher / Willie Doherty, Produzentengalerie, Hamburg
- 2000 Blackspot: New Acquisitions, Vancouver Art Gallery
Hitchcock and Art: Fatal Coincidences, Musée des Beaux-Arts de Montréal, Montreal
Shifting Ground; Selected Works of Irish Art 1950 – 2000, Irish Museum of Modern Art, Dublin, Ireland
- 1999 des conflicts intérieurs, Willie Doherty and Donovan Wylie, Saison
Photographique d'Octeville, Sleuth, Chapter Arts Centre and Ffotogallery, Cardiff; Oriel Mostyn Gallery, Llandudno; Barbican Art Gallery, London
Irish Art Now: From the Poetic to the Political, McMullen Museum of Art, Boston College; Art Gallery of Newfoundland and Labrador, Chicago Cultural Center, The Irish Museum of Modern Art, Dublin.
Expansive Vision: Recent Acquisitions of Photographs in the Dallas Museum of Art, Dallas Museum of Art, Dallas, Usa
Enzeit Transart, Charim Klocker, Dorotheergasse, Vienna
Insight-Out, Kunstraum Innsbruck, Innsbruck
War Zones, Presentation House Gallery, Vancouver
Carnegie International, Carnegie Museum of Art, Pittsburgh
- 1998 Emotion: Young British and American Art from the Goetz Collection, Deichtorhalle Hamburg, Germanu
New Art From Britain, Kunstraum Innsbruck
Wounds: between democracy and redemption in contemporary art, The Moderna

SELECTED GROUP EXHIBITIONS CONTD.

- Museet, Stockholm, Sweden
Art from the UK (Part II), Sammlung Goetz, Munich, Germany
Real/Life: New British Art, Tochigi Prefectural Museum of Fine Arts; Fukuoka City Art Museum; Hiroshima City Museum of Contemporary Art; Tokyo Museum of Contemporary Art, Ashiya City Museum of Art and History
- 1997 Pictura Britannica, Art from Britain, MoCA, Sydney, Australia; Art Gallery of South Australia, Adelaide; Te Papa, Wellington
Between Lantern and Laser, Henry Art Gallery, Seattle
Identité, Nouveau Musée / Institut – FRAC Rhône-Alpes, Villeurbanne; Stedelijk VanAbbemuseum, Eindhoven
Islas, Centro Atlantico de Arte Moderno, Las Palmas
No Place (like home), Walker Art Center, Minneapolis
P.S.1 - Opening Project, Long Island City, NY
Re/View: Photographs from the Collection, Dallas Museum of Art
Surroundings, Tel Aviv Museum of Art, Tel Aviv
- 1996 Being & Time: The Emergence of Video Projection, Albright-Knox Art Gallery, Buffalo; Portland Art Museum; Contemporary Art Museum, Houston; Cranbrook Art Museum, Detroit, Michigan, all USA
Face a l'Histoire 1933-1996, Centre Georges Pompidou, Paris
ID, Stedelijk Van Abbemuseum, Eindhoven; Nouveau Musée/Institut, Villeurbanne,
- 1996 NowHere, Louisiana Museum of Modern Art, Humlebaek
10th Biennale of Sydney, Sydney, Australia
- 1995 Distant Relations: A Dialogue Among Chicano, Irish and Mexican Artists, Santa Monica Museum of Art; Ikon Gallery, Birmingham; Camden Arts Centre, London, Irish Museum of Modern Art, Dublin
Landscape Fragments, Centre d'Art Contemporain de Vassivière, Limousin
Sites of Being, The Institute of Contemporary Art, Boston
New Art in Britain, Muzeum Sztuki, Lodz
Trust, Tramway, Glasgow
Willie Doherty/Andreas Gursky, Moderna Museet, Stockholm, Sweden
IMMA/Glen Dimplex Artists Award, The Irish Museum of Modern Art, Dublin
Double Play - Beyond Cognition, Sint-Niklaas City Academy, Belgium
- 1994 Turner Prize 1994, Willie Doherty, Peter Doig, Antony Gormley, and Shirazeh Houshiary, Tate Gallery, London
From Beyond the Pale: Selected Works and Projects, Part 1, Irish Museum of Modern Art, Dublin, Ireland
Cocido y Crudo, Museo Nacional Centro de Arte Reina Sofia, Madrid
Points of Interest, Points of Departure, John Berggruen Gallery, San Francisco

SELECTED GROUP EXHIBITIONS CONTD.

- Kraji/Places, Moderna Galerija Ljubljana, Museum of Modern Art, Slovenia
The Act of Seeing (Urban Space), Foundation pour l'Architecture, Brussels
The Spine, De Appel, Amsterdam
- 1993 Krieg (War), Neue Galerie, Graz
Critical Landscapes, Tokyo Metropolitan Museum of Photography, Tokyo
Prospect 93, Frankfurter Kunstverein, Frankfurt-am-Main
An Irish Presence, Venice Biennale
- 1992 Spielholle, Grazer Kunstverein, Graz; Sylvana Laurenz Galerie, Paris;
Bockenheimer/University Underground Station, Frankfurt
Twelve Stars, Arts Council Gallery, Belfast
Beyond Glory: Re-presenting Terrorism, College of Art, Maryland Institute,
Baltimore
Moltiplici Culture, Convento di S.Egidio, Rome
Outta Here, Transmission Gallery, Glasgow
13 Critics 26 Photographers, Centre d'Art Santa Monica, Barcelona
- 1991 Political Landscapes, Perspektief, Rotterdam
Outer Space, Laing Art Gallery, Newcastle-upon-Tyne and touring Hull, London,
Bristol
A Place For Art?, The Showroom, London
Shocks to the System, Royal Festival Hall, London; Ikon, Birmingham
- 1990 A New Tradition, Douglas Hyde Gallery, Dublin
XI Photography Symposium Exhibition, Graz
The British Art Show, McLellan Galleries, Glasgow; Leeds City Art Gallery;
Hayward Gallery, London
I International Foto-Triennale, Esslingen, West Germany
Through the Looking Glass, Barbican Arts Centre, London
- 1988 Matter of Facts, Musée des Beaux Arts, Nantes; Musée d'Art Moderne, St.
Etienne;
Metz pour La Photographie, Metz
- 1987 Ireland/Germany Exchange, Guinness Hop Store, Dublin; Ulster Museum,
Belfast; Bonn; Würzburg
Directions Out, Douglas Hyde Gallery, Dublin
- 1985 Points of View, Heritage Library, Derry
- 1983 Days and Nights, a Slidework, Art and Research Exchange, Belfast
- 1982 New Artists, New Works, Project Arts Centre, Dublin; Orchard Gallery, Derry
(catalogue published as 8 Weeks 8 Works)
- 1981 Irish Exhibition of Living Art, Dublin

Work Made Live, National College of Art and Design, Dublin

VIDEOGRAPHY AND PROJECTIONS

2020 Where/Dove 2020

Installation: two HD video projectors, two synchronized HD media players, two digital amplifiers, 5:1 Dolby Digital Surround Sound. Duration: 15 minutes. First Shown at Fondazione Modena Arti Visive, Modena, Italy November 2020.

2016 LOOSE ENDS

Installation: two HD video projectors, two synchronized HD media players, two digital amplifiers, 5:1 Dolby Digital Surround Sound. Duration: 6:30 minutes. High-definition video (colour and sound). Projected to a minimum size of 225 x 400 cm on two screens in a self-enclosed space. First shown at Regional Cultural Centre, Letterkenny, July 2016.

2016 HOME

Installation: two HD video projectors, two synchronised HD media platers, two digital amplifiers, 5:1 Dolby Digital Surround Sound. High-definition video (colour and sound). Duration: 6:30 minutes. Projected to a minimum size of 225 x 400 cm on two screens in a self-enclosed space. First shown at Villa Merkel, Esslingen, February 2016.

2014 THE AMNESIAC

Installation: one HD video projector, one Blu-Ray player, one digital amplifier, 5:1 Dolby Digital Surround Sound. Duration: 10 minutes. High definition video (colour and sound). Projected to a minimum size of 225 x 400 cm in a self-enclosed space. First shown at Galería Moisés Pérez de Albéniz, Madrid, May 2014.

Edition of 3, no. 1 – INELCOM Collection, Madrid

2013 REMAINS

Installation: one HD video projector, one Blu-Ray player, one Dolby Digital 5.1 amplifier, six speakers, one graphic equalizer. High-definition video (colour and sound).

Duration: 15 minutes. Projected to a minimum size of 2.25 x 4 m onto the wall of a self-enclosed space. First shown at Art Basel Unlimited, June 2013.

Edition of 3, no. 1 - De Pont Foundation for Contemporary Art, Tilburg

Edition of 3, no. 2 – Irish Museum of Modern Art, Dublin

WITHOUT TRACE

Installation: one HD video projector, one Blu-Ray player, one digital amplifier, 5:1 Dolby Digital Surround Sound. Duration: 13 minutes. Projected to a minimum size of 2.25 m x 4 m and at most 3.37 m x 6 m; the optimum size for the projection is 2.81 m x 5 m. First shown at Galerie Peter Kilchmann, March-April, 2013

2012 SECRETION

installation: one HD video projector, one Blu-Ray player, one digital amplifier, six speakers. High-definition video (colour and Dolby Digital 5.1 Surround Sound). Duration: 20 minutes., Projected to a minimum size of 4.5 x 7.5 m. onto the wall of a self-enclosed space.

First shown at dOCUMENTA (13), Kassel, June 2012, Edition of 3.

VIDEOGRAPHY AND PROJECTIONS CONTD.

- edition of 3, no. 1 Sammlung Goetz, Munich
edition of 3, no. 2 Neue Galerie, Kassel
- 2011 ANCIENT GROUND
installation: one HD video projector, one Blu-Ray player, one stereo amplifier, two speakers. High-definition video (colour and sound). Duration: 8 minutes. Projected to a minimum size of 197 x 350 cm onto the wall of a self-enclosed space. First shown at Dublin City Gallery The Hugh Lane, September, 2011. Edition of 3
edition of 3, no. 1 Kröller-Müller Museum, Otterlo
edition of 3, no. 2 Private Collection, New York
edition of 3, no. 3 Dublin City Gallery The Hugh Lane
- 2010 SEGURA
installation: one HD video projector, one Blu-Ray player, one stereo amplifier, two speakers. High-definition video (colour and sound). Duration: 10 minutes. Projected to a minimum size of 197 x 350 cm onto the wall of a self-enclosed space.
First shown at Manifesta 8, Murcia. Edition of 3.
UNFINISHED
installation: two HD video projectors, two HD media players, two stereo amplifiers, four speakers. High-definition video (colour and sound). Duration: 15 minutes. Projected to a minimum size of 1.69 x 3m onto two walls of a self-enclosed space.
First shown at Alexander and Bonin, New York, May 2010. Edition of 3.
edition of 3, no. 1 Private Collection, Madrid
edition of 3, no. 2 Colección de Arte Contemporáneo Fundació "La Caixa"
- 2009 BURIED
installation: one 16:9 HD video projector, one Blu-Ray disc player, one stereo amplifier, two speakers. High-definition video (colour and sound). Duration: 8 minutes. Projected to a minimum size of 1.69 x 3m onto the wall of a self-enclosed space
First shown at Fruitmarket Gallery, Edinburgh, April 2009. Edition of 3.
edition of 3, no. 1 Philadelphia Museum of Art
edition of 3, no. 2 Imperial War Museum, London and Wolverhampton Art Gallery
edition of 3, no. 3 Speed Art Museum, Louisville, KY
THREE POTENTIAL ENDINGS
installation: one 16:9 HD video projector, one Blu-Ray disc player, one stereo amplifier, two speakers. High-definition video (colour and sound). Duration: 11 minutes.

VIDEOGRAPHY AND PROJECTIONS CONTD.

Projected to a minimum size of 2.25 x 4 m onto a wall of a self-enclosed space.

First shown at Galerie Peter Kilchmann, Zürich, January 2009. Edition of 3.

2008

THE VISITOR

installation: one 16:9 video projector, one HD media player, one stereo amplifier, one graphic equalizer, two speakers. High-definition video (colour and sound). Duration: 10 minutes. Projected to a minimum size of 2.25 x 4 m onto the wall of a self-enclosed space.

First shown at Douglas Hyde Gallery, Dublin, April 2008. Edition of 3.

edition of 3, no. 1 Dublin City Art Gallery, The Hugh Lane

edition of 3, no. 2 The Whitworth Art Gallery, Univ. of Manchester

edition of 3, no. 3 Kröller-Müller Museum, Otterlo

2007

GHOST STORY

installation: one 16:9 video projector, one HD media player, one stereo amplifier, one graphic equalizer, two speakers, High-definition video (colour and sound). Duration: 15 minutes. Projected to a minimum size of 2.25 x 4 m onto the wall of a self-enclosed space.

First shown at 52nd Venice Biennale, 2007, Northern Ireland Pavilion. Edition of 3.

edition of 3, no. 1 Städtische Galerie im Lenbachhaus, München

edition of 3, no. 2 The Dallas Museum of Art

edition of 3, no. 3 Ulster Museum, Holywood, N.Ireland

2006

EMPTY

installation: one 16:9 video projector, one DVD player, one stereo amplifier, two speakers. DVD (colour, sound) Duration: 8 minutes. Projected to a minimum size of 1.97 x 3.5 m onto the wall of a self-enclosed space. Edition of 3.

First shown at Kerlin Gallery, Dublin October, 2006

edition of 3, no. 1 Irish Museum of Modern Art, Dublin

edition of 3, no. 2 The Museum of Modern Art, New York

edition of 3, no. 3 Private Collection, Rydal, PA

2006

PASSAGE

installation: one 16:9 video projector, one HD media player, one stereo amplifier, two speakers, High-definition video (color and sound) Duration: 7:52 minutes Projected to a minimum size of 1.3 x 2.3m onto the wall of a self-enclosed space.

First shown at Laboratorio Arte Alameda, Mexico City, September 2006.

VIDEOGRAPHY AND PROJECTIONS CONTD.

- edition of 3, no. 1 Fondation Louis Vuitton pour la Création, Paris
edition of 3, no. 3 Collezione "La Gaia", Busca (Cuneo)
- 2005 CLOSURE
installation: one 16:9 video projector, one DVD player, one stereo amplifier, two speakers, one DVD player (color, sound) projected to a size of 1.3m x 2.3m onto the wall of a self-enclosed space. Duration 11.20 minutes, looped.
First shown at Galeria Pepe Cobo, Madrid, November 2005.
edition of 3, no. 1 Private Collection, Madrid
edition of 3, no. 2 Private Collection, Amsterdam
edition of 3, no. 3 Sammlung Hoffman, Berlin
- 2004 NON-SPECIFIC THREAT
installation: one 4:3 video projector, one DVD player, one stereo amplifier, two speakers, one DVD player (colour and sound) projected to a size of 1.5m x 2m onto the wall of a self-enclosed space. Duration 7.46 minutes looped.
First shown at Galerie Peter Kilchmann, Zürich, January, 2004, Edition of 3
edition of 3, no. 1 Sammlung Goetz, Munich
edition of 3, no. 2 Centro Ordóñez-Falcon de Fotografía, Donostia-San Sebastian
edition of 3, no. 3 Walker Art Center, Minneapolis
- 2003 DRIVE
installation: two 4:3 video projectors, two DVD players, one synchronizer, one stereo amplifier, four speakers, two DVDs (colour, sound) projected onto two freestanding 3m x 4m screens suspended in a self-enclosed space. Duration: two 30 seconds looped.
First shown at Art Unlimited, Art 34 Basel, June 2003.
- 2002 RE-RUN
installation: two 4:3 video projectors, two DVD players, one synchronizer, two DVDs (colour) projected onto two 3m x 4m screens suspended in a self-enclosed space. Duration: 30 seconds looped.
First shown at the 25th Bienal de São Paulo, February 2002.
Unique. Collection: Tate, London
- RETRACES
installation: seven DVD players, seven 27-inch color monitors and seven DVDs (colour, no sound). The monitors are arranged in a horizontal row at varying heights. Installation will vary according to the available space but a minimum of 45 foot of linear wall space is required. Duration of DVD is 15 minutes, repeated continuously.
First shown at Matt's Gallery, London, January 2002. Edition of 3.
- 2001 HOW IT WAS
installation: double channel video. Two DVD players, one synchronizing unit, two stereo amplifiers, four loudspeakers and two 16:9 ratio compatible LCD video

VIDEOGRAPHY AND PROJECTIONS CONTD.

projectors. Two DVDs (colour, sound, wide screen format). The work is projected onto two freestanding aluminum rear projection screens. Dimensions are variable. Duration: 7 minutes. First shown at Ormeau Baths Gallery, Belfast, 2001. Unique

MANY HAVE EYES BUT CANNOT SEE

installation: two DVD players, two 20 inch color monitors and two DVD's (colour, no sound). The monitors are arranged in a horizontal row 12 inches apart at eye level (55 inches from the bottom of the shelf to the ground). The video is in wide screen format, 16:9 ratio. Duration of DVD is 20 minutes, 1 minute loop.

First shown at Alexander and Bonin, New York, June 2001. Edition of 3.

1999

CONTROL ZONE

installation: one video disc player, one video projector, one video disc (colour, no sound) projected directly onto the wall of a self enclosed space to 48 x 72 inches. Duration of 30 minutes repeated continuously.

First shown at Koldo Mitxelena, San Sebastian, May 1999.

RESTRICTED ACCESS

installation: three video disc players, three 20 inch color monitors, and three video discs (colour, no sound). The monitors are arranged in a horizontal row at eye level (51 inches from the ground). Duration: 27 minutes repeated continuously.

First shown at Alexander and Bonin, New York, May 1999. Edition of 3.

Edition of 3, no. 1 Afinsa, Madrid

TRUE NATURE

an installation of five video disc players, five video projectors, five stereo amps, ten speakers and five video discs (color and sound), projected onto five 120 x 156 inch double-sided screens arranged in a self enclosed space, duration of 27 minutes repeated continuously.

First shown at The Renaissance Society, Chicago, March 1999. Unique.

Collection: Solomon R. Guggenheim Museum, New York

1998

SOMEWHERE ELSE

installation: of four video disc players, four video projectors, four stereo amplifiers, eight speakers, one synchronizing unit, and four video discs (color and sound) projected onto four screens in a self enclosed space, duration of 30 minutes repeated continuously.

First shown at Tate Gallery Liverpool, August 1998. Unique.

Collection: The Carnegie Museum of Art, Pittsburgh

SOMETIMES I IMAGINE IT'S MY TURN

installation: one 4:3 video projector, one DVD player, one stereo amplifier, two speakers, one DVD (colour, sound) projected onto one 2.7m x 3.6m freestanding screen in a self enclosed space. Duration: 3 minutes looped.

First shown at Angles Gallery, Los Angeles, March 1998.

VIDEOGRAPHY AND PROJECTIONS CONTD.

Edition of 3, no. 1 Fonds National d'Art Contemporain, Puteaux

Edition of 3, no. 2 Irish Museum of Modern Art, Dublin

1997

BLACKSPOT

an installation of one video disc player, one video projector, one video disc (color, no sound) projected directly onto the wall of a self enclosed space to 48 x 72 inches, duration of 30 minutes repeated continuously.

First shown at Galerie Peter Kilchmann, Zürich, September 1997. Edition of 3.

edition of 3, no. 1: Vancouver Art Gallery

SAME OLD STORY

an installation of two video disc players, two video projectors, two stereo amplifiers, two speakers, one synchronizing unit and two laser discs (color and sound) projected onto two free standing 120 x 156 x 24 inch screens, duration of 10 minutes repeats continuously.

First shown at Matt's Gallery, London, June – August, 1997. Unique.

Collection: Fondation Louis Vuitton pour la Création, Paris

1996

TELL ME WHAT YOU WANT

an installation of two 29 inch color monitors, two wall brackets, two videotape players and two video tapes (color and sound), the monitors are positioned to face each other, duration of 10 minutes repeated continuously.

First shown at Galleria Emi Fontana, Milan, May 1996. Edition of 3.

edition of 3, no. 1 The British Council, London.

edition of 3, no. 2 Tate, London

1996

THE WRONG PLACE

an installation of one video disc player, one video projector, one stereo amplifier, two speakers and one video disc (color and sound), projected to entirely fill one wall in a self enclosed space, duration of 10 minutes repeated continuously.

Dimensions are variable. First shown at ARC, Musée d'Art Moderne de la Ville de Paris, 1996. Unique.

1995

FACTORY (RECONSTRUCTION)

an installation of one 29 inch color monitor, one wall bracket, one video player and one videotape (color, sound). The video is shown in conjunction with a variable number of cibachrome photographs from the series entitled "Factory". duration of 10 minutes repeated continuously.

First shown at Kerlin Gallery, Dublin, February 1995. Edition of 3.

1994

NO SMOKE WITHOUT FIRE

an installation of one video disc player, one video projector, one stereo amplifier, two speakers, one videotape (color, sound), projected to entirely fill one wall in a self enclosed space, duration of 10 minutes repeated continuously. Dimensions are variable.

VIDEOGRAPHY AND PROJECTIONS CONTD.

First shown in Cocido y Crudo, at the Museo Nacional Centro de Arte Reina Sofia Madrid, December 1994. Unique.

Collection: Centro de Artes Visuales Fundación Helga de Alvear, Cáceres

AT THE END OF THE DAY

an installation of one video disc player, one video projector, one stereo amplifier, two speakers, one video disc (color and sound), projected to entirely fill one wall in a self enclosed space, duration of 10 minutes repeated continuously Dimensions are variable. First shown at The British School at Rome, November, 1994. Unique.

Collection: Arts Council of England, London.

1993 THE ONLY GOOD ONE IS A DEAD ONE

installation: two 4:3 video projectors, two DVD players, two stereo amplifiers, four speakers, two DVDs (colour, sound), projected to a size of 3m x 4m onto two walls of a self-enclosed space. Duration: 30 minutes looped.

First shown at Matt's Gallery, London, November 1993. Unique.

Collection: Weltkunst Foundation.

30 JANUARY, 1973

an installation of two Kodak Carousel projectors, two 70 – 120 zoom lenses, four auto reverse audio cassette players, four stereo amplifiers, eight speakers, four audio cassette tapes and two 35 mm color slides projected back to back onto a wall of two interlocking wooden constructions positioned in the center of a dark space. Duration of 3 minutes repeated continuously. Dimensions are variable.

First shown at Douglas Hyde Gallery, Dublin, 1993. Unique.

Collection of the Artist

1991 THEY'RE ALL THE SAME

an installation of one Kodak Carousel 2050 slide projector, one 60mm projector lens, one auto reverse audio cassette player, one stereo amplifier, two speakers, one audio cassette and one 35mm slide projected onto a wood construction in a dark space. Duration of 3 minutes repeated continuously. Dimensions are variable.

First shown in Outer Space, at the Laing Art Gallery, Newcastle-upon-Tyne, November 1991. Unique.

Collection: Sammlung Goetz, Munich.

1990 SAME DIFFERENCE

an installation with four Kodak Carousel 2050 slide projectors, two Kodak Carousel Interval Timers, two Kodak 75-120 mm zoom lenses, two Kodak 60mm fixed lenses, two sets of eighty-one 35mm black and white text slides and two 35mm black and white slides projected into two diagonally opposite corner walls, duration of three minutes repeated continuously. Dimensions are variable.

First shown at Matt's Gallery, London, November 1990. Unique.

Collection: Arts Council of England, London.

COLLECTIONS

49 NORD 6 EST – Frac Lorraine, Metz

Albright-Knox Art Gallery, Buffalo, New York

The Art Institute of Chicago

Arts Council Collection, London

Arts Council of Ireland, Dublin

The British Council, London

The Carnegie Museum, Pittsburgh

Centro Odóñez-Falcon de Photographia, San Sebastian

Colección de Arte Contemporáneo, Fundació “La Caixa”, Barcelona

Crawford Art Gallery, Cork

Dallas Museum of Art

De Pont Museum, Tillburg

Dublin City Gallery The Hugh Lane, Dublin

The European Commission/Parliament, Brussels

Fonds National d'Art Contemporain, Puteaux

FRAC - Champagne-Ardenne, Reims

The Imperial War Museum, London

Irish Museum of Modern Art, Dublin

The Israel Museum, Jerusalem

Kadist Art Foundation, Paris

Kröller-Müller Museum, Otterlo, Netherlands

Moderna Museet, Stockholm

MoMA - Museum of Modern Art, New York

Solomon R. Guggenheim Museum, New York

Speed Art Museum, Louisville, KY

Wolverhampton Art Gallery

Visual Research Centre, Dundee (Scotland)

Tate Liverpool, Liverpool (England)

Hiscox Art Projects, London (England)

Tate Britain, London (England)

Montreal Museum of Fine Arts

Sammlung Goetz, Munich

Städtische Galerie im Lenbachhaus & Kunstbau, Munich

COLLECTIONS CONTD.

UK Government Art Collection

Ulster Museum, Belfast

Vancouver Art Gallery, BC

Walker Art Center, Minneapolis

Weltkunst Foundation, London

Yale University Art Gallery, New Haven

COMMISSIONS

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Make Believe, a poster project for British Rail mainline stations
- 1994 Installation, Washington Square Windows, Grey Art Gallery, New York
- 1993 Burnt-Out Car, street poster, An Irish Presence, Venice Biennale
- 1992 It's Written All Over My Face, Billboard Poster commissioned by the BBC
Billboard
Project as part of the Commissions and Collaborations season
A Nation Once Again, Street Poster commissioned by Transmissions Gallery,
Glasgow as part of "Outta Here"
- 1990 False Dawn, Billboard Project organized by Irish Exhibition of Living Art, Dublin
Billboard Project, Irish Exhibition of Living Art, Dublin
- 1988 Art for the Dart, a project on Dublin's suburban rail link, organized by the Douglas
Hyde Gallery, Dublin
Metro Billboard Project, Projects UK - Billboard shown in Newcastle, Leeds,
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- 2016 Willie Doherty, Home, catalogue, Villa Merkel, Germany
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- 2006 Willie Doherty, Out of Position, Marina munguia, Laboratorio Arte Alameda, Mexico City
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Willie Doherty, True Nature, Chicago: The Renaissance Society; text by Caoimhin Mac Giolla Léith
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- 1999 Willie Doherty, Dark Stains, San Sebastian: Koldo Mitxelena; essays by Lorés, Maite, and Martin McLoone
- 1998 Somewhere Else, Liverpool: Tate Gallery, in association with the Foundation for Art and Creative Technology (FACT); essay by Ian Hunt
- 1997 Willie Doherty, Same Old Story, London: Matt's Gallery; essays by Martin McLoone and Jeffrey Kastner
- 1996 Willie Doherty, Musee d'Art Moderne de la Ville de Paris; essay by Olivier Zahm
Willie Doherty, In the Dark. Projected Works, Bern: Kunsthalle Bern; essays by Carolyn Christov-Bakargiev and Ulrich Looock
Willie Doherty, The Only Good One is a Dead One, Edmonton: The Edmonton Art Gallery, Mendel Art Gallery; Lisbon: Fundacao Calouste Gulbenkian; essay by Jean Fisher
No Smoke Without Fire, Matt's Gallery, London; text by Willie Doherty
- 1994 At the End of the Day, British School at Rome; essay by Carolyn Christov-Bakargiev
- 1993 Willie Doherty, Partial View, Douglas Hyde Gallery, Dublin in association with the Grey Art Gallery and Study Center, New York University and Matt's Gallery, London; essay by Dan Cameron

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