

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, Fundaçao 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
- 2013 UNSEEN, City Factory Gallery, Derry
Secretion, Neue Galerie, Museumslandschaft Hessen Kassel

SOLO EXHIBITIONS CONTD.

- 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
- 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

SOLO EXHIBITIONS CONTD.

- 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
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

SOLO EXHIBITIONS CONTD.

- 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
THE OTHERSIDE, BORDERLANDS IN CONTEMPORARY IRISH ART, Dortmund 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

SELECTED GROUP EXHIBITIONS CONTD.

- Exposures, Alexander ad Bonin, NYC, USA
Shaping Ireland: Landscapes In Irish Art, National Gallery of Ireland, Dublin, Ireland
- 2018 Political Affairs: Language Is Not Innocent, Kunstverein in Hamburg, Germany
Opened Ground, Void, Derry, Northern Ireland
An American City, FRONT International: Cleveland Triennial For Contemporary Art, Cleveland, USA
Elevate, Luan Gallery, Athlone
- 2017 An Act of Hospitality Can Only be Poetic, Highlanes Gallery, Drogheda, Ireland
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
- 2014 Longing for Happier Times, Kröller-Müller Museum, Otterlo, The Netherlands
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, 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

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- 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 für Moderne Kunst, Bremen
Venice at Farmleigh, Farmleigh, 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 Neufville, 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
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,

SELECTED GROUP EXHIBITIONS CONTD.

- 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
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

SELECTED GROUP EXHIBITIONS CONTD.

- 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
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

SELECTED GROUP EXHIBITIONS CONTD.

- Multiplici 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

- 2024 Remnant, 2024
Installation: five channels, five 75" 4K monitors, five synchronised media players, three digital amplifiers, twelve speakers. Duration: 8 minutes. First shown at Solstice Arts Centre, Navan, 2024
- 2020 ENDLESS, 2020
Installation: single screen video. Duration: 13:00 minutes. Format: 4K video, black and white, stereo sound
Edition of 3, no. 1 – Irish Museum of Modern Art, Dublin
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.

Edition of 3, no. 1 – Fondazione Moderna Arti Visive, Modena, Italy

Edition of 3, no. 2 – Ulster Museum, Belfast

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

Edition of 3, no. 3 – Harvard Art Museums, Cambridge

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.

edition of 3, no. 1 – Sammlung Goetz, Munich, Germany

edition of 3, no. 2 – Neue Galerie, Kassel, Germany

Edition of 3, no. 3 – Fundación Helga de Alvear, Cáceres, Spain

VIDEOGRAPHY AND PROJECTIONS CONTD.

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, The Netherlands

edition of 3, no. 2 – Private Collection, New York, USA

edition of 3, no. 3 – The Hugh Lane Gallery, Dublin, Ireland

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.

edition of 3, no. 1 – Ulster Museum, Belfast, Northern Ireland

edition of 3, no. 2 – Private Collection, Italy

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. 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.

VIDEOGRAPHY AND PROJECTIONS CONTD.

2008 THE VISITOR

Installation: single channel, one HD video projector, one HD media player, one digital amplifier, two speakers. Duration: 15:00 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 The Hugh Lane Gallery, Dublin, Ireland

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

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

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, Germany

edition of 3, no. 2 Dallas Museum of Art, Texas, USA

edition of 3, no. 3 Ulster Museum, Belfast, Northern 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, Ireland

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

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

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.

edition of 3, no. 1 Fondation Louis Vuitton pour la Création, Paris, France

edition of 3, no. 3 Collezione "La Gaia", Busca, Cuneo, Italy

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

VIDEOGRAPHY AND PROJECTIONS CONTD.

- 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 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.

VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

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

VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

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.

VIDEOGRAPHY AND PROJECTIONS CONTD.

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
UK Government Art Collection
Ulster Museum, Belfast
Vancouver Art Gallery, BC

COLLECTIONS CONTD.

Walker Art Center, Minneapolis

Weltkunst Foundation, London

Yale University Art Gallery, New Haven

COMMISSIONS

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- 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
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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
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- 1988 Art for the Dart, a project on Dublin's suburban rail link, organized by the Douglas
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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
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