

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

2023 The Other Side of the Mirror is Home, Galerie Peter Kilchmann, Zürich, Switzerland (Group, 1 September 2023 – 12 October 2023)

Landscape Trauma, Centre for British Photography, London, UK (Group, 8 June – 24 September)

SOLO EXHIBITIONS

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

- 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

SELECTED GROUP EXHIBITIONS CONTD.

- 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, 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

SELECTED GROUP EXHIBITIONS CONTD.

- 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 für 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
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

SELECTED GROUP EXHIBITIONS CONTD.

- 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 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

SELECTED GROUP EXHIBITIONS CONTD.

- 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
- 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

SELECTED GROUP EXHIBITIONS CONTD.

- 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.
edition of 3, no. 1 Sammlung Goetz, Munich
edition of 3, no. 2 Neue Galerie, Kassel

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

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. 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: 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.

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

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

VIDEOGRAPHY AND PROJECTIONS CONTD.

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 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

VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

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

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

VIDEOGRAPHY AND PROJECTIONS CONTD.

- 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.
- 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

VIDEOGRAPHY AND PROJECTIONS CONTD.

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

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

- 1995 The Space Between, video installation, El Puente de Vizcaya, Bilbao
 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,
 Manchester, Derry and London

BIBLIOGRAPHY

- 2023 Yvonne Scott, Landscape and Environment in Contemporary Irish Art, Churchill
 House Press, Ireland
- 2020 Willie Doherty, Where/ Dove, catalogue, Ulster Museum, Belfast and FMAV,
 Modena
- 2016 Willie Doherty, Home, catalogue, Villa Merkel, Germany
- 2015 Willie Doherty, Again and Again, catalogue, Fundação Calouste Gulbenkian,
 CAM, Lisbon
- 2013 Willie Doherty, Unseen, catalogue, City Factory Gallery, Derry/Londonderry's UK
 City of Culture. Publisher: Matt's Gallery, London, Nerve Centre, Derry
- 2012 Willie Doherty, Lapse, Kerlin Gallery, Dublin; text by Isabel Nolan
- 2011 Willie Doherty, Disturbance, Dublin City Gallery The Hugh Lane
- 2009 Willie Doherty, Buried, catalogue, The Fruitmarket Gallery, Edinburgh, text by
 Willie Doherty and Fiona Bradley
 Willie Doherty, Requisite Distance, New Haven, Yale University Press; text by
 Charles Wylie

BIBLIOGRAPHY CONTD.

- 2007 Ghost Story, Fondazione La Biennale di Venezia, Venice
Willie Doherty, Yilmaz Dziewior, Matthais Mühling, Kunstverein Hamburg
- 2006 Willie Doherty, Out of Position, Marina munguia, Laboratorio Arte Alameda, Mexico City
- 2002 Willie Doherty, False Memory, London: Merrell Publishers Ltd; Dublin: Irish Museum of Modern Art; texts by Carolyn Christov-Barkargiev and Caoimhín Mac Giolla Léith
Willie Doherty, True Nature, Chicago: The Renaissance Society; text by Caoimhin Mac Giolla Léith
Willie Doherty, RE-RUN, 25 Bienal de São Paulo exhibition brochure, São Paulo: The British Council; text by Charles Merewether
- 2001 Willie Doherty, How it Was, Belfast: Ormeau Baths; text by Daniel Jewesbury
- 2000 Willie Doherty, extracts from a file, DAAD, Berlin; essays by Meschede, Friedrich, Eva Schmidt, Hans-Joachim Neubauer
- 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 Loock
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

SELECTED PRESS

- 2023 Alex Greaney, 'Major new acquisitions announced by IMMA', Dublin Gazette, 26 July
- 2022 Isabelle Doyle and Kate Moloney, 'IS and is not by Willie Doherty', tn2 Magazine, 21 November
- 'Willie Doherty at Kerlin Gallery, Dublin', Contemporary Art Daily, 19 November
- Philip Carton, 'Must see exhibitions', Business Post, 13 November
- 'In The Picture: Willie Doherty's Is And Is Not at the Kerlin', RTÉ Culture, 26 October
- Interview, RTÉ Arena, 12 October
- 'Ulster Museum explores migration and climate change with Goddard's Blue-Sky Thinking', Belfast Live, 9 February
- 2021 Charlotte Higgins, 'Is art for No 10 a waste of money – or could it teach Johnson something?', The Guardian, 9 August
- Chris Andrews, 'Ulster Museum: Willie Doherty's border exhibition opens in Belfast', BBC News, 4 June
- David Roy, 'Derry-born visual artist Willie Doherty on new border-centric retrospective WHERE', The Irish News, 12 June
- 'The Eve Blair Show: Willie Doherty, 29/05/2021', BBC Radio Foyle & BBC Radio Ulster
- 'The Mark Patterson Show: 16/02/2021', BBC Radio Foyle
- 2020 Kate Antosik-Parsons, 'Women's Troubles: Abject Femininity in Willie Doherty's Same Difference and Closure', Irish Arts: New Contexts, 45-1, 2020, p. 89–102
- Aidan Dunne, 'Willie Doherty and the persistence of underlying antagonisms', The Irish Times, 2 June
- 'Willie Doherty – Where/ Dove', Arshake, 3 November
- Brendan McDaid, 'Derry artist Willie Doherty to host first solo exhibition in Italy this week', Derry Journal, 3 November
- 2019 'Crossing Lines, Constructing Home on View at the Harvard Art Museums', Hyperallergic, 11 September
- 2018 Aidan Dunne, 'Art in Focus: Remains by Willie Doherty, IMMA', The Irish Times, 28 July
- 2017 Nicholas Allen, 'Post-Troubles art: Ghost-Haunted Land by Declan Long review', The Irish Times, 23 December
- David Frankel, 'Willie Doherty', Artforum, September
- Ian Christie, 'Willie Doherty's Loose Ends: revolution remembered', BFI, 14 July
- 2016 Aidan Dunne, 'Building a Pallas: 20 years of modern art in Ireland', The Irish Times, 13 December
- Blouin ArtInfo, 'Datebook: Willie Doherty Loose Ends at Kerlin Gallery, Dublin', 10 October
- Oisín Murphy Hall, 'Artsdesk: Willie Doherty, Loose Ends', Totally Dublin, October
- Stephen Mulhall, 'Architecture Plus', Architecture Ireland, Autumn, pp. 82–83

SELECTED PRESS CONTD.

- Linda Taylor, 'Far from the Madding Crowd', Frieze, 30 September
Aidan Kelly Murphy, The Thin Air, 27 September
Aidan Dunne, The Irish Times, 20 September
RTÉ Arena, 6 July
Riann Coulter, 'Modern Ireland in 100 Artworks: True Nature by Willie Doherty',
The Irish Times, 25 June
Martin Mezger, 'Zeiten des Terrors', Eßlinger Zeitung, 17 February
SWR Mediathek (TV), 13 February
- 2015 Maev Kennedy, 'Paint the town green: the hidden history of Irish art', The
Guardian, 13 May
- 2014 The New Yorker, 'Willie Doherty, Alexander and Bonin', 17 November, pp. 14–15
Declan Long, 'Willie Doherty in conversation', Art in the Contemporary World
podcast, Episode 2, 10 April
Colin Perry, 'Willie Doherty, City Factory Gallery', Frieze, No. 161, March, p. 163
Mousse, Issue 42, February/March
RTÉ One, The Works, 28 February
Morgan Quaintance, Art Review, January/February, p. 119
Hayley Reynolds, Le Cool Dublin, 16 January
Art Media Agency Newsletter, Issue 134, pg. 26, January
RTE Radio 1 Arena, interview with Sean Rocks, 15 January
- 2013 Cristín Leach Hughes, The Sunday Times Culture, 22 December
Irish Arts Review, Winter, pg. 46
Regine Debatty, We Make Money Not Art, 15 December
Mark Sheerin, Culture 24, 3 December
BBC Turner Prize Award Night, Panel Discussion, 2 December
Ciaran Daly, BBC Arts & Culture, Knowledge & Learning Beta 21 November
Aileen Burns/Johan Lundh, Art Agenda, 18 November
Charlotte Higgins, The Guardian, 29 September
Chris Clarke, Art Monthly, September
Irish Arts Review, Autumn, p. 30
David Frankel, Artforum, September, pg. 348–349
this is tomorrow contemporary art magazine, 11 August
Cristín Leach Hughes, The Sunday Times, 2 June
Pavel Barter, The Sunday Times, 5 May, pp. 8–9
Aoife Rosenmeyer, Art Review, April
- 2012 Joe McHugh (Chair of the Oireachtas Committee on the Implementation of the
Good Friday Agreement), Derry Journal, 6 July

SELECTED PRESS CONTD.

- Ruth Hazard, Culture 24, 4 May
Megan Okrandm, Art in America, 21 May
Eithne Shortall, The Sunday Times Culture, 3 June, pp. 6–7
Aidan Dunne, The Irish Times, The Ticket, 1 June
Joshua Dector, Artforum, May
Skye Sherwin, The Guardian Guide, 4 April
Robert Clark, The Guardian Guide, 7 January
- 2011
Cristín Leach, The Sunday Times, 18 September, p. 41
Coline Milliard, Artinfo, 12 September 2011
Jonathan Jones, The Guardian, 6 September
Gemma Tipton, 'Across the Divide', The Irish Times Dublin Contemporary Supplement, p. 14
Tim Maul, 'Willie Doherty, Lack', CIRCA, Issue 131, March
- 2010
The Visual Artists News Sheet, Jan/Feb 2010
'Catch some terror-ific art!', Cork Independent
- 2009
Marc O'Sullivan, 'The End is Nigh Again', The Irish Examiner, 12 December
'A Great Climate of Fear', Gerry McCarthy, The Sunday Times, 6 December
'Art in an Age of Anxiety', Tom Dunne, Irish Arts Review, Volume 26
Luke Clancy, 'Willie Doherty: Three Potential Endings', ArtReview, 27 November
Aidan Dunne, 'Apocalyptic Visions', The Irish Times, The Ticket, 20 November
Nicky Bird, Art Monthly, No. 327, June
Liz Shannon, The List: Glasgow & Edinburgh Events Guide, 14 May
Duncan Macmillan, 'Master of the Dark', The Scotsman, 12 May
Moira Jeffrey, 'Trial by Fire', Scotland on Sunday, 3 May
James Garner, The Metro, 30 April
Robert Clark, The Guardian, 25 April
The Big Pick, The Big Issue, 23 April
Jessica Lack, The Guardian – online, 22 April
'Haunted by Ghosts of the Past', The Herald, 18 April
Susan Mansfield, 'Visiting Ghosts', The Scotsman, 4 April
Benjamin Genocchio, 'A Sampling of What's On', The New York Times, 16 March
Fergal Gaynor, 'ev+a 2009', Circa 128, Summer, pp. 86–91
- 2008
Maria Fusco, Matts Gallery, Frieze, Issue 114
Irish Arts Review, Spring
Declan Long, 'Selective memories, collective histories', Circa 123, Spring
Jacqui McIntosh, 'From Jesus to Sartre', Magill, Issue 2

SELECTED PRESS CONTD.

- Mick Heaney, 'Distant Voices, Still Lives', *The Sunday Times*, 5 August
- Jean Wainwright, 'Willie Doherty: Replays', *Art Review*, 4 August
- 2007 Martin Herbert, 'Below the Waterline', *Frieze* 109, September
- Gavin Murphy, 'Global Enterprise', *Circa*, Summer, pp. 26–33
- Michael Wilson, 'Willie Doherty, Alexander and Bonin', *Artforum*, March, p. 314
- 2006 Aidan Dunne, 'Beauty out of the blue', *The Irish Times*, 25 October
- Declan Long, 'Willie Doherty: Empty', *Circa*, Winter, pp. 104–106
- Sergio R. Blanco, 'Mira Doherty al centro', *Reforma*, 26 September
- 2005 Mark Durden, 'Willie Doherty: Non-Specific Threat', *Portfolio* #41, June, pp. 62–65
- Javier Hontoria, 'Willie Doherty', *El Mundo – El Cultural*, 10 November, p. 35
- Isaac Julien, 'Film Best of 2005: Isaac Julien', *Artforum*, December, p. 61
- Alberto Martín, 'Memoria y devastación', *El País*, 3 December
- Marcia E. Vetrocq, 'Venice Biennale: Be Careful What You Wish For', *Art in America*, September, pp. 109–119
- 2003 Chrissie Iles, 'Venice Biennial 2005', *Frieze*, Issue 93, September, pp. 98–100
- Maeve Connolly, 'In Conversation: Experience and Alterity at the Venice Biennale', *Contemporary*, Issue 74, June, pp. 22–24
- 2004 Edward Leffingwell, 'Willie Doherty at Alexander and Bonin', *Art in America*, October, pp. 151–2
- Michael Wilson, 'Willie Doherty', *Artforum*, May, p. 209
- Johannes Meinhardt, 'Recherche – entdeckt!', *Kunstforum International*, No. 173, November/December, p. 379
- Edgar Schmitz, 'Turner Prize 2003', *Kunstforum International*, No. 168, January/February, pp. 373
- 2003 Aidan Dunne, 'International Reviews', *ARTnews*, June, p. 128
- 'Reviews', *Modern Painters*, July, pp. 120–121
- Turner at 20, Tate, in: *Arts and Culture*, Nov/Dec pp.46-53
- Adrian Searle, States of Decay, G2, in: *The Guardian*, 29 Oct. pp 12-14
- 2002 Louisa Buck, 'Remembering Bloody Sunday—and all the rest', *The Art Newspaper*, No. 122, February, p. 18
- David Frankel, 'Willie Doherty', *Artforum*, September, p. 93
- Cherry Smyth, 'Willie Doherty', *Art Monthly*, March, pp. 30–31
- The Sunday Times Ireland*, 'Derry heir', 20 October
- 2001 Katerina Gregos, 'New York Now', *Contemporary Visual Arts*, Issue 34, Summer, p. 52–56
- Caoimhín Mac Giolla Léith, 'Willie Doherty', *Artforum*, February, p. 164
- 2000 Aidan Dunne, *The Irish Times*, 27 September
- Jane Humphries, *Circa* 94, Winter

SELECTED PRESS CONTD.

- 1999 Garrett Holg, 'Willie Doherty: The Renaissance Society', *Art News*, Summer, pp. 161–62
Ken Johnson, 'Willie Doherty', *The New York Times*, 21 May, E31
Caoimhín Mac Giolla Léith, 'Willie Doherty', *Artforum*, February, pp. 106–107
Keith Patrick, 'Dark Stains: Film Noir Elements in the work of Willie Doherty', *Contemporary Visual Arts* 23, Summer, pp. 68–69
- 1998 Aidan Dunne, 'A troubled landscape', *The Irish Times*, 9 September, p. 13
- 1997 Michael Archer, 'Willie Doherty, Matt's Gallery', *Artforum* XXXVI, No. 3, November, p. 126
Aoife Mac Namara, 'The Only Good one is a Dead One: The Art of Willie Doherty', *Fuse* 20, No. 4, August, p. 12–23
Aoife Mac Namara, 'Willie Doherty: Art Gallery of Ontario', *Parachute* 87, Montréal, Summer, p. 53–54
John Slyce, 'Willie Doherty: Matt's Gallery', *Flash Art* XXX, No. 197, November – December, p. 114
- 1996 David Frankel, 'Willie Doherty, Alexander and Bonin', *Artforum*, May
- 1994 Jeffrey Kastner, 'Willie Doherty, Matt's Gallery', *Frieze* 14, January/February
Roberta Smith, 'Bluntly, the Tragedy of The Troubles', *The New York Times*, 9 September