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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
2026 Technologies of Peace: Art and Transition in Contemporary Europe (1989–2026) IMMA (Group, 12 September 2026 - 9 May 2027)
Picturing the Border: 1921 – 2026, Highlanes Gallery (Group, 22 August – 31 October 2026)
9th Triennale of Photography, Hamburger Kunsthalle, Germany (Group, 5 June – 22 September 2026)

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
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
	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, Fundaçáo 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, Ujazdoski 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

2026	Summer in Dublin, Kerlin Gallery, Ireland
	The Future is Open, Solstice Arts Centre, Navan, Ireland
2025	Ghosts: Visualizing the Supernatural, Kunstmuseum Basel, Switzerland
2024	The 80s: Photographing Britain, Tate Britain, London, UK
	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, 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, 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 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 Neuflize, 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, 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, Germany
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
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, Villeuerbanne,
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 Vassiviere, 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
	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; Musee 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

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.

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
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.

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

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.

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 Fotographia, 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
Walker Art Center, Minneapolis
Weltkunst Foundation, London
Yale University Art Gallery, New Haven

Comissions

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

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2016 Willie Doherty, Home, catalogue, Villa Merkel, Germany

2015 Willie Doherty, Again and Again, catalogue, Fundaçao 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

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

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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

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1994 At the End of the Day, British School at Rome; essay by Carolyn Christov-Bakargiev

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