

## 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

## 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

## SOLO EXHIBITIONS CONTD.

- 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

## SOLO EXHIBITIONS CONTD.

- 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  
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;

## SOLO EXHIBITIONS CONTD.

- 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 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, 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  
Exposures, Alexander ad Bonin, NYC, USA  
Shaping Ireland: Landscapes In Irish Art, National Gallery of Ireland, Dublin, Ireland

## SELECTED GROUP EXHIBITIONS CONTD.

- 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  
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

**SELECTED GROUP EXHIBITIONS CONTD.**

- 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 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, Galería 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

## SELECTED GROUP EXHIBITIONS CONTD.

- 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
- 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

## SELECTED GROUP EXHIBITIONS CONTD.

- 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 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

## SELECTED GROUP EXHIBITIONS CONTD.

- 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

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

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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.

## VIDEOGRAPHY AND PROJECTIONS CONTD.

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

## COLLECTIONS CONTD.

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

## 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

## COMMISSIONS CONTD.

- 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, Fundação Calouste Gulbenkian,  
CAM, Lisbon
- 2013 Willie Doherty, Unseen, catalogue, City Factory Gallery, Derry/Londonderry's UK  
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- 2009 Willie Doherty, Buried, catalogue, The Fruitmarket Gallery, Edinburgh, text by  
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Charles Wylie
- 2007 Ghost Story, Fondazione La Biennale di Venezia, Venice  
Willie Doherty, Yilmaz Dziewior, Matthais Mühling, Kunstverein Hamburg
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- 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 Look
- Willie Doherty, The Only Good One is a Dead One, Edmonton: The Edmonton Art Gallery, Mendel Art Gallery; Lisbon: Fundacao Calouste Gulbenkian; essay by Jean Fisher
- No Smoke Without Fire, Matt's Gallery, London; text by Willie Doherty
- 1994 At the End of the Day, British School at Rome; essay by Carolyn Christov-Bakargiev
- 1993 Willie Doherty, Partial View, Douglas Hyde Gallery, Dublin in association with the Grey Art Gallery and Study Center, New York University and Matt's Gallery, London; essay by Dan Cameron

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- Claudia Lee, 'The 80s: Photographing Britain at Tate Britain', South London News, 11 August
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- 'In The Picture: Willie Doherty's Is And Is Not at the Kerlin', RTÉ Culture, 26 October
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- 'Ulster Museum explores migration and climate change with Goddard's Blue-Sky Thinking', Belfast Live, 9 February

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- 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*
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- 2018 Aidan Dunne, 'Art in Focus: Remains by Willie Doherty, IMMA', *The Irish Times*, 28 July
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