

## 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

2021 *Where / Dove*, Fondazione Modena Arti Visive, Modena, Italy (Solo, continues until 16 May 2021)  
*Citizen Nowhere / Citizen Somewhere: The Imagined Nation*, Crawford Art Gallery, Cork, Ireland (Group, continues until 5 April 2021)  
*Without Trace*, De Pont Museum, Tilburg, The Netherlands (Group, 2 March – 5 September)  
*Where/Dove*, Ulster Museum, Belfast, Northern Ireland (Solo, dates to be confirmed)

### SOLO EXHIBITIONS

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  
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, 52<sup>nd</sup> Venice Biennale  
Lenbachhaus, München

## SOLO EXHIBITIONS CONTD.

- 2007 *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  
*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,  
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; Kunstverein  
München
- 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; 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**

- 2020 *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 and 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  
*Opened Ground, Void*, Derry, Northern Ireland
- 2018 *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 für Moderne Kunst, Bremen  
*Venice at Farmleigh*, Farmleigh, Dublin  
*On The Margins*, Mildred Lane Kemper Art Museum, St. Louis, USA
- 2007 *Gehen Bleiben*, Kunstmuseum Bonn  
3rd Auckland Triennial, Auckland, New Zealand
- 2006 *RE: LOCATION*, Alexander and Bonin, New York  
*Reprocessing Reality*, P.S.1 Center for Contemporary Art, Long Island City, NY

**SELECTED GROUP EXHIBITIONS CONTD.**

- 2005 *La actualidad revisada*, Banque de Neuflyze, Paris  
*The Experience of Art*, Italian Pavilion, 51<sup>st</sup> 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  
 Dwelling, Charlottenborg Exhibition Hall, Copenhagen  
*GLOCAL: APUNTES PARA VIDEOREPRESENTACIONES DE LO GLOBAL Y LO LOCAL*, Galeria Moisés Pérez de Albéniz, Pamplona  
 3<sup>rd</sup> Berlin Biennial for Contemporary Art
- 2003 Turner Prize 2003, Tate Britain, London  
 8<sup>th</sup> 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; Oriol 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, MI  
*Face a l'Histoire 1933-1996*, Centre Georges Pompidou, Paris  
*ID*, Stedelijk Van Abbemuseum, Eindhoven; Nouveau Musée/Institut, Villeurbanne,

**SELECTED GROUP EXHIBITIONS CONTD.**

- 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; 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

- 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.
- 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
- 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.  
 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"

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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: 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 52<sup>nd</sup> 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)
- 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

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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.  
 Edition of 3, no. 1 Private Collection, Pamplona, Spain
- 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

**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
- 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

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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 Fotografia, San Sebastian  
Colección de Arte Contemporáneo, Fundació “La Caixa”, Barcelona  
Colección de Arte Contemporáneo, Fundació “La Caixa”, Barcelona,  
Spain  
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  
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  
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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- 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, 2013. Publisher: Matt's Gallery, London, Nerve Centre, Derry
- 2012 Willie Doherty, *Lapse*, catalogue, Kerlin Gallery, Dublin, July 2012, text by Isabel Nolan
- 2011 Willie Doherty, *Disturbance*, catalogue, Dublin City Gallery The Hugh Lane, Dublin,
- 2009 Willie Doherty, *Buried*, catalogue, The Fruitmarket Gallery, Edinburgh, text by Willie  
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Willie Doherty, *Requisite Distance*, New Haven, Yale University Press; text by  
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- 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
- 2002 Willie Doherty, *True Nature*, Chicago: The Renaissance Society; text by Caoimhín Mac  
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- 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  
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- 1999 Willie Doherty, *Dark Stains*, San Sebastian: Koldo Mitxelena; essays by Lorés, Maite, and  
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- 1998 *Somewhere Else*, Liverpool: Tate Gallery, in association with the  
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- 1997 Willie Doherty, *Same Old Story*, London: Matt's Gallery; essays by Martin McLoone and  
Jeffrey Kastner
- 1996 Willie Doherty, Musée 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: Fundação 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  
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 Riann Coulter, 'Modern Ireland in 100 Artworks: True Nature by Willie Doherty', *The Irish Times*, 25 June 2016  
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*SWR Mediathek* (TV), 13 February 2016
- 2015  
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- 2011  
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 Jonathan Jones, *The Guardian*, 6 September 2011  
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 Tim Maul, 'Willie Doherty, *Lack*', *CIRCA*, Issue 131, March 2011
- 2010  
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- 2008 Maria Fusco, Matts Gallery, *Frieze*, Issue 114 2008  
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