

## WILLIE DOHERTY

b. 1959, Derry, Northern Ireland  
lives and works in Derry, Northern Ireland

### EDUCATION

1978-81 BA Hons Degree in Sculpture, Ulster Polytechnic, York Street  
1977-78 Foundation Course, Ulster Polytechnic, Jordanstown

### AWARDS & RESIDENCIES

1999 DAAD Fellowship, Berlin  
1995 Irish Museum of Modern Art Glen Dimplex Artists Award

### CURRENT & FORTHCOMING EXHIBITIONS

2018 Front Art Biennale, Cleveland, USA, 14 July – 30 September (biennial)  
*Remains*, Regional Cultural Centre, Letterkenny, Ireland, 10 July – 22 September (solo)  
*Elevate*, Luan Gallery, Athlone, 31 May – 29 July (group exhibition with Jennifer Brady, Damien Flood, David Godbold, Katie Holten, Jesse Jones, Eithne Jordan, Clare Langan, Eoin McHugh, Julie Merriman, Richard Mosse, Sonia Shiel and Daphne Wright)

### SOLO EXHIBITIONS

2018 *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  
*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

## SOLO EXHIBITIONS CONTD.

- 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  
Kunstverein, Hamburg  
*Willie Doherty*, Alexander and Bonin, New York
- 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

## SOLO EXHIBITIONS CONTD.

- 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
- 1991 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

- 2018 *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

**SELECTED GROUP EXHIBITIONS CONTD.**

- 2006 *RE: LOCATION*, Alexander and Bonin, New York  
*Reprocessing Reality*, P.S.1 Center for Contemporary Art, Long Island City, NY
- 2005 *La actualidad revisada*, Banque de Neuflyze, Paris  
*The Experience of Art*, Italian Pavilion, 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  
Dwellan, 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  
*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
- 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  
*Enzeit Transart*, Charim Klocker, Dorotheergasse, Vienna  
*Insight-Out*, Kunstraum Innsbruck, Innsbruck  
*War Zones*, Presentation House Gallery, Vancouver  
Carnegie International, Carnegie Museum of Art, Pittsburgh

## SELECTED GROUP EXHIBITIONS CONTD.

- 1998 *Emotion: Young British and American Art from the Goetz Collection*, Deichtorhalle Hamburg  
*New Art From Britain*, Kunstraum Innsbruck  
*Wounds: between democracy and redemption in contemporary art*, The Moderna Museet, Stockholm  
*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,  
*NowHere*, Louisiana Museum of Modern Art, Humlebaek  
10th Biennale of Sydney, Sydney, Australia
- 1995 *Distant Relations: A Dialogue Among Chicano, Irish and Mexican Artists*, Santa Monica Museum of Art; Ikon Gallery, Birmingham; Camden Arts Centre, London, Irish Museum of Modern Art, Dublin  
*Landscape Fragments*, Centre d'Art Contemporain de Vassivière, Limousin  
*Sites of Being*, The Institute of Contemporary Art, Boston  
*New Art in Britain*, Muzeum Sztuki, Lodz  
*Trust*, Tramway, Glasgow  
Willie Doherty/Andreas Gursky, Moderna Museet, Stockholm, Sweden  
IMMA/Glen Dimplex Artists Award, The Irish Museum of Modern Art, Dublin  
*Double Play - Beyond Cognition*, Sint-Niklaas City Academy, Belgium
- 1994 *Turner Prize 1994*, Willie Doherty, Peter Doig, Antony Gormley, and Shirazeh Houshiary, Tate Gallery, London  
*From Beyond the Pale: Selected Works and Projects*, Part 1, Irish Museum of Modern Art, Dublin  
*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

**SELECTED GROUP EXHIBITIONS CONTD.**

- 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  
Multiplici Culture, Convento di S.Egidio, Rome  
*Outta Here*, Transmission Gallery, Glasgow  
*13 Critics 26 Photographers*, Centre d'Art Santa Monica, Barcelona
- 1991 *Political Landscapes*, Perspektief, Rotterdam  
*Outer Space*, Laing Art Gallery, Newcastle-upon-Tyne and touring Hull, London, Bristol  
*A Place For Art?*, The Showroom, London  
*Shocks to the System*, Royal Festival Hall, London; Ikon, Birmingham
- 1990 *A New Tradition*, Douglas Hyde Gallery, Dublin  
XI Photography Symposium Exhibition, Graz  
*The British Art Show*, McLellan Galleries, Glasgow; Leeds City Art Gallery; Hayward  
Gallery, London  
I International Foto-Triennale, Esslingen, West Germany  
*Through the Looking Glass*, Barbican Arts Centre, London
- 1988 *Matter of Facts*, Musée des Beaux Arts, Nantes; Musée d'Art Moderne, St. Etienne; Metz  
pour La Photographie, Metz
- 1987 *Ireland/Germany Exchange*, Guinness Hop Store, Dublin; Ulster Museum, Belfast;  
Bonn; Würzburg  
*Directions Out*, Douglas Hyde Gallery, Dublin
- 1985 *Points of View*, Heritage Library, Derry
- 1983 *Days and Nights*, a Slidework, Art and Research Exchange, Belfast
- 1982 *New Artists, New Works*, Project Arts Centre, Dublin; Orchard Gallery, Derry (catalogue  
published as 8 Weeks 8 Works)
- 1981 Irish Exhibition of Living Art, Dublin  
*Work Made Live*, National College of Art and Design, Dublin

**VIDEOGRAPHY AND PROJECTIONS**

- 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



**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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"
- 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
- 2009            **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

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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 Galería 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.  
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
- 2002 **RETRACES**  
installation: seven DVD players, seven 27-inch color monitors and seven DVDs (colour, no sound). The monitors are arranged in a horizontal row at varying heights. Installation will vary according to the available space but a minimum of 45 foot of linear wall space is required. Duration of DVD is 15 minutes, repeated continuously.  
First shown at Matt's Gallery, London, January 2002. Edition of 3.
- 2001 **HOW IT WAS**  
installation: double channel video. Two DVD players, one synchronizing unit, two stereo amplifiers, four loudspeakers and two 16:9 ratio compatible LCD video projectors. Two DVDs (colour, sound, wide screen format). The work is projected onto two freestanding aluminum rear projection screens. Dimensions are variable. Duration: 7 minutes. First shown at Ormeau Baths Gallery, Belfast, 2001.  
Unique

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 2001 **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.  
Edition of 3, no. 1 Private Collection, Pamplona, Spain
- 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
- 1997 **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

**VIDEOGRAPHY AND PROJECTIONS CONTD.**

- 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
- 1994 **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.

**SELECTED PUBLIC 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  
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

**PUBLIC PROJECTS**

- 1995 The Space Between, video installation, El Puente de Vizcaya, Bilbao  
Make Believe, a poster project for British Rail mainline stations
- 1994 Installation, Washington Square Windows, Grey Art Gallery, New York
- 1993 Burnt-Out Car, street poster, An Irish Presence, Venice Biennale
- 1992 It's Written All Over My Face, Billboard Poster commissioned by the BBC Billboard Project as part of the Commissions and Collaborations season  
A Nation Once Again, Street Poster commissioned by Transmissions Gallery, Glasgow as part of "Outta Here"
- 1990 False Dawn, Billboard Project organized by Irish Exhibition of Living Art, Dublin  
Billboard Project, Irish Exhibition of Living Art, Dublin
- 1988 Art for the Dart, a project on Dublin's suburban rail link, organized by the Douglas Hyde Gallery, Dublin  
Metro Billboard Project, Projects UK - Billboard shown in Newcastle, Leeds, Manchester, Derry and London

**BIBLIOGRAPHY – MONOGRAPHS**

- 2016 Willie Doherty, *Home*, catalogue, Villa Merkel, Germany
- 2015 Willie Doherty, *Again and Again*, catalogue, Fundação Calouste Gulbenkian, CAM, Lisbon
- 2013 Willie Doherty, *Unseen*, catalogue, City Factory Gallery, Derry/Londonderry's UK City of Culture, 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 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
- 2002 Willie Doherty, *True Nature*, Chicago: The Renaissance Society; text by Caoimhín Mac Giolla Léith  
Willie Doherty, *RE-RUN*, 25 Bienal de São Paulo exhibition brochure, São Paulo: The British Council; text by Charles Merewether
- 2001 Willie Doherty, *How it Was*, Belfast: Ormeau Baths; text by Daniel Jewesbury
- 2000 Willie Doherty, *extracts from a file*, DAAD, Berlin; essays by Meschede, Friedrich, Eva Schmidt, Hans-Joachim Neubauer
- 1999 Willie Doherty, *Dark Stains*, San Sebastian: Koldo Mitxelena; essays by Lorés, Maite, and Martin McLoone

**BIBLIOGRAPHY – MONOGRAPHS CONTD.**

- 1998 *Somewhere Else*, Liverpool: Tate Gallery, in association with the Foundation for Art and Creative Technology (FACT); essay by Ian Hunt
- 1997 Willie Doherty, *Same Old Story*, London: Matt's Gallery; essays by Martin McLoone and Jeffrey Kastner
- 1996 Willie Doherty, Musee d'Art Moderne de la Ville de Paris; essay by Olivier Zahm  
Willie Doherty, *In the Dark. Projected Works*, Bern: Kunsthalle Bern; essays by Carolyn Christov-Bakargiev and Ulrich Loock  
Willie Doherty, *The Only Good One is a Dead One*, Edmonton: The Edmonton Art Gallery, Mendel Art Gallery; Lisbon: Fundacao Calouste Gulbenkian; essay by Jean Fisher  
*No Smoke Without Fire*, Matt's Gallery, London; text by Willie Doherty
- 1994 *At the End of the Day*, British School at Rome; essay by Carolyn Christov-Bakargiev
- 1993 Willie Doherty, *Partial View*, Douglas Hyde Gallery, Dublin in association with the Grey Art Gallery and Study Center, New York University and Matt's Gallery, London; essay by Dan Cameron

**BIBLIOGRAPHY – BOOKS & GROUP EXHIBITION CATALOGUES (SELECTED)**

- 2017 Declan Long, *Ghost-Haunted Land: Contemporary art and post-Troubles Northern Ireland*, Manchester University Press
- 2015 Contemporary Photography from Northwest Europe, Fondazione Fotografia Modena, Modena, Italy
- 2011 Creative Ireland: The Visual Arts – Contemporary Visual Arts in Ireland 2000-2011, pg. 44-45
- 2010 Terror and the Sublime, Art in an Age of Anxiety, Crawford Art Gallery, Cork, 2010
- 2007 Regarding Fear and Hope, Monash University Museum of Art, Melbourne
- 2006 Long, Declan, "Subjective Affinities..." Alabama Chrome, Douglas Hyde Gallery Publication, Dublin. 'non-specific threat'  
The Portrait Now, Nairne, Sandy, howgate, Sarah, National Portrait Gallery, London  
ARS 06 / Sense of the Real, Karjalainen, Tuula, Vanhala, Jari-Pekka, Museum of Contemporary Art Kiasma, Helsinki
- 2005 Durden, Mark. "Willie Doherty: Non-Specific Threat." portfolio/contemporary photography in britian (#41): 62-65  
Fisher, Jean. "Willie Doherty." The Experience of Art: 51st International Art Exhibition. Venice: la Biennale di Venezia  
Julien, Isaac. "Film Best of 2005: Isaac Julien." Artforum (December 2005): 61  
Spinelli, Claudia. "Willie Doherty" in Reprocessing Reality, ex cat. Zürich: JRP | Ringier  
Justin Hoffman, Non-Stop, Kunstverein, Wolfsburg  
Tacita Dean, Jeremy Millar, Place, London  
Christine Buhl Andersen, The Shadow, Vestsjaellands Kunstmuseum
- 2004 Willie Doherty, Klapp, Friederike, 3 Berlin Biennale für Zeitgenössische Kunst, Berlin
- 2003 Luis Francisco Perez et al., Cambio De Valores, The Rings of Saturn, Fundacion ARCO, Madrid  
Ben Tufnell, Turner Prize 2003, Tate Britain, London.

**BIBLIOGRAPHY - BOOKS & GROUP EXHIBITION CATALOGUES CONTD.**

- 2002 Jewesbury, Daniel. Países, 25 Bienal de São Paulo, São Paulo  
Merewether, Charles. RE-RUN, 25 Bienal de São Paulo, ex. brochure, São Paulo: The British Council
- 2001 Mac Namara, Aoife. The Inner State. The image of man in the video art of the 1990s, Vaduz: Kunstmuseum Liechtenstein  
Schlieker, Andrea. Double Vision, Leipzig: Galerie für Zeitgenössische Kunst, Berlin: DAAD, London: The British Council  
Carina Plath, The Gap Show, Junge Zeitkritische Kunst aus Großbritannien formal social, Westflischer Kunstverein, Munster
- 2000 Païni, Dominique, Guy Cogeval. Hitchcock and Art: Fatal Coincidences, Montreal: The Montreal Museum of Fine Arts  
Arnold, Bruce, Declan McGonagle, Oliver Dowling, Medb Ruane, Dorthy Walker, Caoimhín Mac Giolla Léith. Shifting Ground; Selected Works of Irish Art 1950-2000. Dublin: The Irish Museum of Modern Art
- 1999 Rush, Michael. New Media in Late 20th Century Art. London: Thames and Hudson  
Carnegie International, Pittsburgh: Carnegie Museum of Art, Pittsburgh;  
des conflicts intérieurs, Saison Photographique d'Octeville, France;  
Landscape, The British Council, London (texts by Ann Gallagher & Patrick Keiller);
- 1998 War Zones, Vancouver: Presentation House Gallery  
Real/Life: New British Art, Tochigi Prefectural Museum of Fine Arts, Fukoma Art Museum, Hiroshima City Museum of Contemporary Art, Museum of Contemporary Art, Tokyo, Ashiya City Museum of Art & History, Japan;
- 1996 Dark Stains [monograph], Koldo Mitxelena Kulturunea, San Sebastian;  
New Art from Britain, Innsbruck: Kunstraum Innsbruck  
New Art from Britain, Kunstraum Innsbruck, Innsbruck; Somewhere Else [monograph], Tate Gallery, Liverpool (essay by Ian Hunt)  
Art from the UK, Sammlung Goetz, Munich
- 1997 The Turner Prize, Virginia Button, Tate Gallery Publishing  
des conflicts intérieurs, France: Saison Photographique d'Octeville  
No Place (like home), Walker Art Center, Minneapolis  
Contemporary Art; Ashiya City Museum of Art & History  
Islas. Canary Islands: Centro Atlantico de Art Moderno  
Flood, Richard. No Place (like home), Minneapolis: Walker Art Center
- 1996 Kelly, Liam. Thinking Long: Contemporary Art in the North of Ireland, County Cork, Kinsale: Gandon Editions  
Face à l'Histoire 1933-1996. Paris: Centre Georges Pompidou  
Mayer, Marc. Being & Time: The Emergence of Video Projection, Buffalo: Albright-Knox Art Gallery  
Fisher, Jean. ID. Eindhoven: Van AbbeMuseum  
Green, David. Seddon, Peter. Circumstantial Evidence: Terry Atkinson, Willie Doherty, John Goto. University of Brighton  
Kelly, Liam. Language, Mapping and Power. Derry: Orchard Gallery
- 1995 IMMA/Glen Dimplex Artists Award. Dublin: The Irish Museum of Modern Art  
Make Believe. London: Royal College of Art
- 1994 Cocido y Crudo. Madrid: Museo Nacional Centro de Arte Reina Sofia  
Strumej, Lara. Kraji/Places. Slovenia: Moderna Galerija Ljubljana; Museum of Modern Art  
The Spine. Amsterdam: De Appel



**BIBLIOGRAPHY - BOOKS & GROUP EXHIBITION CATALOGUES CONTD.**

- 1993 Critical Landscapes. Tokyo: Tokyo Metropolitan Museum of Photography  
13 Critics 26 Photographers. Barcelona: Centre D'Art Santa Monica  
Perspektief 43. Rotterdam, Perspektief
- 1991 Outer Space. London: South Bank Centre  
Camera Austria 37, Graz, Austria  
Inheritance and Transformation, Dublin: The Irish Museum of Modern Art  
Kunst Europa, Germany: AdKV  
Shocks to the System. London: South Bank Centre
- 1990 A New Tradition. Dublin: Douglas Hyde Gallery  
Unknown Depths. Cardiff: Ffotogallery; Derry: Orchard Gallery; Glasgow: Third Eye  
Center
- 1989 I International Foto-Triennale. Esslingen  
Through the Looking Glass. London: Barbican Art Gallery
- 1988 Matter of Facts. Nantes: Musée des Beaux Arts; St. Etienne: Musee d'Art Moderne;  
Metz:  
Metz pour La Photographie
- 1987 A Line of Country. Manchester: Cornerhouse  
Directions Out. Dublin: Douglas Hyde Gallery
- 1982 Irish Exhibition of Living Art. Dublin
- 1981 Artwork. Derry: Orchard Gallery Publications

**SELECTED PRESS**

- 2017 Nicholas Allen, 'Post-Troubles art: Ghost-Haunted Land by Declan Long review',  
*The Irish Times*, 23 December 2017  
David Frankel, 'Willie Doherty', *Artforum*, September 2017  
Ian Christie, 'Willie Doherty's *Loose Ends*: revolution remembered', *BFI*, 14 July 2017
- 2016 Aidan Dunne, 'Building a Pallas: 20 years of modern art in Ireland', *The Irish Times*,  
13 December 2016  
*Blouin ArtInfo*, 'Datebook: Willie Doherty *Loose Ends* at Kerlin Gallery, Dublin',  
10 October 2016  
Oisín Murphy Hall, 'Artsdesk: Willie Doherty, *Loose Ends*', *Totally Dublin*, October 2016  
Stephen Mulhall, 'Architecture Plus', *Architecture Ireland*, Autumn 2016, pp. 82-83  
Linda Taylor, 'Far from the Madding Crowd', *Frieze*, 30 September 2016  
Aidan Kelly Murphy, *The Thin Air*, 27 September 2016  
Aidan Dunne, *The Irish Times*, 20 September 2016  
RTÉ Arena, 6 July 2016  
Riann Coulter, 'Modern Ireland in 100 Artworks: True Nature by Willie Doherty',  
*The Irish Times*, 25 June 2016  
Martin Mezger, 'Zeiten des Terrors', *Ecklinger Zeitung*, 17 February 2016  
*SWR Mediathek* (TV), 13 February 2016
- 2015 Maev Kennedy, 'Paint the town green: the hidden history of Irish art', *The Guardian*,  
13 May 2015

## SELECTED PRESS CONTD.

- 2014        *The New Yorker*, 'Willie Doherty, Alexander and Bonin', 17 November 2014, pp. 14–15  
Declan Long, 'Willie Doherty in conversation', *Art in the Contemporary World* podcast, Episode 2, 10 April 2014  
Colin Perry, 'Willie Doherty, City Factory Gallery', *Frieze*, No. 161, March 2014, p. 163  
*Mousse*, Issue 42, February/March 2014  
RTÉ One, *The Works*, 28 February 2014  
Morgan Quaintance, *Art Review*, January/February 2014, p. 119  
Hayley Reynolds, *Le Cool Dublin*, 16 January 2014  
*Art Media Agency Newsletter*, Issue 134, pg. 26, January 2014  
RTÉ Radio 1 *Arena*, interview with Sean Rocks, 15 January 2014
- 2013        Cristin Leach Hughes, *The Sunday Times Culture*, 22 December 2013  
*Irish Arts Review*, Winter 2013, pg. 46  
Regine Debatty, *We Make Money Not Art*, 15 December 2013  
Mark Sheerin, *Culture 24*, 3 December 2013  
BBC *Turner Prize Award Night*, Panel Discussion, 2 December 2013  
Ciaran Daly, BBC Arts & Culture, Knowledge & Learning Beta 21 November 2013  
Aileen Burns/Johan Lundh, *Art Agenda*, 18 November 2013  
Charlotte Higgins, *The Guardian*, 29 September 2013  
Chris Clarke, *Art Monthly*, September 2013  
*Irish Arts Review*, Autumn 2013, p. 30  
David Frankel, *Artforum*, September 2013, pg. 348–349  
*this is tomorrow contemporary art magazine*, 11 August 2013  
Cristin Leach Hughes, *The Sunday Times*, 2 June 2013  
Pavel Barter, *The Sunday Times*, 5 May 2013, pp. 8–9  
Aoife Rosenmeyer, *Art Review*, April 2013
- 2012        Joe McHugh (Chair of the Oireachtas Committee on the Implementation of the Good Friday Agreement), *Derry Journal*, 6 July 2012  
Ruth Hazard, *Culture 24*, 4 May 2012  
Megan Okrandm, *Art in America*, 21 May 2012  
Eithne Shortall, *The Sunday Times Culture*, 3 June 2012, pp. 6–7  
Aidan Dunne, *The Irish Times*, *The Ticket*, 1 June 2012  
Joshua Dector, *Artforum*, May 2012  
Skye Sherwin, *The Guardian Guide*, 4 April 2012  
Robert Clark, *The Guardian Guide*, 7 January 2012
- 2011        Cristin Leach, *The Sunday Times*, 18 September 2011, p. 41  
Coline Milliard, *Artinfo*, 12 September 2011  
Jonathan Jones, *The Guardian*, 6 September 2011  
Gemma Tipton, 'Across the Divide', *The Irish Times* Dublin Contemporary 2011 Supplement, p. 14  
Tim Maul, 'Willie Doherty, *Lack*', *CIRCA*, Issue 131, March 2011
- 2010        *The Visual Artists News Sheet*, Jan/Feb 2010  
'Catch some terror-ific art!', *Cork Independent*, 2010

## SELECTED PRESS CONTD.

- 2009 Marc O'Sullivan, 'The End is Nigh Again', *The Irish Examiner*, 12 December 2009  
 'A Great Climate of Fear', Gerry McCarthy, *The Sunday Times*, 6 December 2009  
 'Art in an Age of Anxiety', Tom Dunne, *Irish Arts Review*, Volume 26, 2009  
 Luke Clancy, 'Willie Doherty: Three Potential Endings', *ArtReview*, 27 November 2009  
 Aidan Dunne, 'Apocalyptic Visions', *The Irish Times*, *The Ticket*, 20 November 2009  
 Nicky Bird, *Art Monthly*, No. 327, June 2009  
 Liz Shannon, *The List: Glasgow & Edinburgh Events Guide*, 14 May 2009  
 Duncan Macmillan, 'Master of the Dark', *The Scotsman*, 12 May 2009  
 Moira Jeffrey, 'Trial by Fire', *Scotland on Sunday*, 3 May 2009  
 James Garner, *The Metro*, 30 April 2009  
 Robert Clark, *The Guardian*, 25 April 2009  
 The Big Pick, *The Big Issue*, 23 April 2009  
 Jessica Lack, *The Guardian* – online, 22 April 2009  
 'Haunted by Ghosts of the Past', *The Herald*, 18 April 2009  
 Susan Mansfield, 'Visiting Ghosts', *The Scotsman*, 4 April 2009  
 Benjamin Genocchio, 'A Sampling of What's On', *The New York Times*, 16 March 2009  
 Fergal Gaynor, 'ev+a 2009', *Circa 128*, Summer 2009, pp. 86–91
- 2008 Maria Fusco, Matts Gallery, *Frieze*, Issue 114 2008  
*Irish Arts Review*, Spring 2008  
 Declan Long, 'Selective memories, collective histories', *Circa 123*, Spring 2008  
 Jacqui McIntosh, 'From Jesus to Sartre', *Magill*, Issue 2, 2008  
 Mick Heaney, 'Distant Voices, Still Lives', *The Sunday Times*, 5 August, 2008  
 Jean Wainwright, 'Willie Doherty: Replays', *Art Review*, 4 August 2008
- 2007 Martin Herbert, 'Below the Waterline', *Frieze 109*, September 2007  
 Gavin Murphy, 'Global Enterprise', *Circa*, Summer 2007, pp. 26–33  
 Michael Wilson, 'Willie Doherty, Alexander and Bonin', *Artforum*, March, p. 314
- 2006 Aidan Dunne, 'Beauty out of the blue', *The Irish Times*, 25 October 2006  
 Declan Long, 'Willie Doherty: Empty', *Circa*, Winter 2006, pp. 104–106  
 Sergio R. Blanco, 'Mira Doherty al centro', *Reforma*, 26 September 2006
- 2005 Mark Durden, 'Willie Doherty: Non-Specific Threat', *Portfolio* #41, June, pp. 62–65  
 Javier Hontoria, 'Willie Doherty', *El Mundo – El Cultural*, 10 November, p. 35  
 Isaac Julien, 'Film Best of 2005: Isaac Julien', *Artforum*, December 2005, p. 61  
 Alberto Martín, 'Memoria y devastación', *El País*, 3 December 2005  
 Marcia E. Vetrocq, 'Venice Biennale: Be Careful What You Wish For', *Art in America*, September 2005, pp. 109–119
- 2003 Chrissie Iiles, 'Venice Biennial 2005', *Frieze*, Issue 93, September, pp. 98–100  
 Maeve Connolly, 'In Conversation: Experience and Alterity at the Venice Biennale', *Contemporary*, Issue 74, June, pp. 22–24
- 2004 Edward Leffingwell, 'Willie Doherty at Alexander and Bonin', *Art in America*, October 2004, pp. 151–2  
 Michael Wilson, 'Willie Doherty', *Artforum*, May 2004, p. 209  
 Johannes Meinhardt, 'Recherche – entdeckt!', *Kunstforum International*, No. 173, November/December, p. 379  
 Edgar Schmitz, 'Turner Prize 2003', *Kunstforum International*, No. 168, January/February, pp. 373
- 2003 Aidan Dunne, 'International Reviews', *ARTnews*, June 2003, p. 128  
 'Reviews', *Modern Painters*, July 2003, pp. 120–121  
 Turner at 20, Tate, in: Arts and Culture, Nov/Dec pp.46-53  
 Adrian Searle, States of Decay, G2, in: The Guardian, 29 Oct. pp 12-14

## SELECTED PRESS CONTD.

- 2002 Louisa Buck, 'Remembering Bloody Sunday—and all the rest', *The Art Newspaper*, No. 122, February 2002, p. 18  
David Frankel, 'Willie Doherty', *Artforum*, September 2002, p. 93  
Cherry Smyth, 'Willie Doherty', *Art Monthly*, March 2002, pp. 30–31  
*The Sunday Times Ireland*, 'Derry heir', 20 October 2002
- 2001 Katerina Gregos, 'New York Now', *Contemporary Visual Arts*, Issue 34, Summer 2001, p. 52–56  
Caoimhín Mac Giolla Léith, 'Willie Doherty', *Artforum*, February 2001, p. 164
- 2000 Aidan Dunne, *The Irish Times*, 27 September 2000  
Jane Humphries, *Circa 94*, Winter 2000
- 1999 Garrett Holg, 'Willie Doherty: The Renaissance Society', *Art News*, Summer 1999, pp. 161–62  
Ken Johnson, 'Willie Doherty', *The New York Times*, 21 May 1999, E31  
Caoimhín Mac Giolla Léith, 'Willie Doherty', *Artforum*, February 1999, pp. 106–107  
Keith Patrick, 'Dark Stains: Film Noir Elements in the work of Willie Doherty', *Contemporary Visual Arts 23*, Summer 1999, pp. 68–69
- 1998 Aidan Dunne, 'A troubled landscape', *The Irish Times*, 9 September 1998, p. 13
- 1997 Michael Archer, 'Willie Doherty, Matt's Gallery', *Artforum XXXVI*, No. 3, November 1997, p. 126  
Aoife Mac Namara, 'The Only Good one is a Dead One: The Art of Willie Doherty', *Fuse 20*, No. 4, August 1997, p. 12–23  
Aoife Mac Namara, 'Willie Doherty: Art Gallery of Ontario', *Parachute 87*, Montréal, Summer 1997, p. 53–54  
John Slyce, 'Willie Doherty: Matt's Gallery', *Flash Art XXX*, No. 197, November – December 1997, p. 114
- 1996 David Frankel, 'Willie Doherty, Alexander and Bonin', *Artforum*, May 1996
- 1994 Jeffrey Kastner, 'Willie Doherty, Matt's Gallery', *Frieze 14*, January/February 1994  
Roberta Smith, 'Bluntly, the Tragedy of The Troubles', *The New York Times*, 9 September 1994