

WILLIE DOHERTY

Derry, Northern Ireland. 1959

Vive y trabaja en Derry, Northern Ireland / lives and works in Derry, Northern Ireland

Educación / Education

1978-19781

BA Hons Degree in Sculpture, Ulster Polytechnic, York Street

1977-1978

Foundation Course, Ulster Polytechnic, Jordanstown

Becas y premios / Grants and awards

2003

Turner Prize nominee

1995

Irish Museum of Modern Art Glen Dimplex Artists Award.

1999

DAAD residency, Berlin.

1994

Turner Prize nominee

Exposiciones Individuales / Solo Exhibitions

2018

Remains, Regional Cultural Center, Letterkenny

Inquieta, Galería Moises Perez de Albeniz, Madrid, Spain

2017

Home, Galerie Peter Kilchmann, Zurich

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

2011

Willie Doherty: Traces, Speed Art Museum, Louisville, Kentucky
Disturbance; in conjunction with Dublin Contemporary 2011, Dublin City Gallery, The Hugh Lane;
Willie Doherty, Towner Art Gallery, Eastbourne, UK Wolverhampton Art Gallery, UK
The Visitor, Dublin City Gallery The Hugh Lane, Dublin

2010

Unfinished, Galeria Moises Perez de Albeniz, Pamplona LACK, Alexander and Bonin, New York
Visions, Ulster Museum, Belfast

2009 Three Potential Endings, Dark Light X, Dublin Buried, Prefix Institute of Contemporary Art,
Toronto Buried, Fruitmarket Gallery, Edinburgh Buried, Glynn Vivian Art Gallery, Swansea, Wales
Requisite Distance, Dallas Museum of Art Three Potential Endings, Galerie Peter Kilchmann, Zurich

2008 The Visitor, Douglas Hyde Gallery, Dublin Venice at Farmleigh, Farmleigh Gallery, Dublin Ghost
Story, Prince Charles Cinema, London Replays: Selected video works 1994-2007, Matt's Gallery,
London

2007 Apparatus & Closure, Void, Derry Northern Ireland Pavilion, 52nd Venice Biennale Lenbachhaus,
München 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

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

Selección Exposiciones Colectiva / Selected Group Exhibitions

2019
The Other Side, Dortmunder U, Dortmund
Walking Through Walls, Gropius Bau, Berlin
Crossing Line, Constructing Home: Displacement and Belonging in Contemporary Art,
Harvard Art Museums, Cambridge
How the Light Gets in. Migration in Contemporary Art, Herbert F. Johnson Museum of Art,
Cornell University, Ithaca
Political Affairs, Hamburger Kunstverein, Hamburg
21st Century Ireland in 21 Artworks, Glebe Gallery, Churchill, Donegal
Borderlines, The Edge, University of Bath, Bath
Shaping Ireland: Landscapes in Irish Art, National Gallery of Ireland, Dublin

Opened Ground, Void, Derry
Borderlines, Talbot Rice Gallery, Edinburgh

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

2006

RE: LOCATION, Alexander and Bonin, New York Reprocessing Reality, P.S.1 Center for Contemporary Art, Long Island City, NY

2005

La actualidad revisada, Banque de Neuflyze, Paris The Experience of Art, Italian Pavilion, 51st Venice Biennial, Venice The Shadow, Vestsjællands Kunstmuseum, Sorø, Denmark Slideshow, Baltimore Museum of Art; Contemporary Arts Center, Cincinnati; Brooklyn Museum of Art

2004

Faces in the Crowd: The Modern Figure and Avant-Garde Realism, Whitechapel Gallery, London; Castello di Rivoli, Museo d'arte Contemporanea, Turin Dwellan, Charlottenborg Exhibition Hall, Copenhagen GLOCAL: APUNTES PARA VIDEOREPRESENTACIONES DE LO GLOBAL Y LO LOCAL, Galeria Moisés Pérez de Albéniz, Pamplona 3rd Berlin Biennial for Contemporary Art

2003

Turner Prize 2003, Tate Britain, London 8th International Istanbul Biennial

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

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

1992

Spielholle, Grazer Kunstverein, Graz; Sylvana Laurenz Galerie, Paris; Bockenheimer/University Underground Station, Frankfurt Twelve Stars, Arts Council Gallery, Belfast Beyond Glory: Representing 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

Colecciones / 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
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

Proyectos Públicos / 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

Videografía / Videography

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

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

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.

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.

Bibliografía - Monografías / 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

Willie Doherty, True Nature, Chicago: The Renaissance Society; text by Caoimhin Mac Giolla Léith

Willie Doherty, RE-RUN, 25 Bienal de São Paulo exhibition brochure, São Paulo: The British Council; text by Charles Merewether

2001

Willie Doherty, How it Was, Belfast: Ormeau Baths; text by Daniel Jewesbury

2000

Willie Doherty, extracts from a file, DAAD, Berlin; essays by Meschede, Friedrich, Eva Schmidt, Hans-Joachim Neubauer

1999

Willie Doherty, Dark Stains, San Sebastian: Koldo Mitxelena; essays by Lorés, Maite, and Martin McLoone 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 Looock

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