

Impact Case Study

UoA 34: Art and Design

Video, Landscape And Memory (Professor Willie Doherty)

Professor of Video Art, Willie Doherty's research has explored the relationship between art and conflict for over 15 years. The underpinning research undertaken at Ulster University is a series of video works exhibited between 2002 and 2013. These video works extend concepts he first explored in the video installation *The Only Good One Is A Dead One*, 1993 that addressed the simplification of the roles of perpetrator and victim in representations of the Northern Irish conflict. That work was shortlisted for the Turner Prize in 1994 and was the first video work ever exhibited as part of the Turner Prize.

In 2002, Doherty was selected by the British Council to represent Great Britain at the XXV Bienal de Sao Paulo. This resulted in the production of *Re-Run*, 2002, shot on the contested Craigavon Bridge in Derry, and for which Doherty was shortlisted for the Turner Prize in 2003.

In 2007 Doherty was selected to represent Northern Ireland at the 52nd Venice Biennale and produced *Ghost Story*. This research posited the landscape of post-conflict Northern Ireland as a site of unresolved trauma where the past is re-imagined through the ambivalence of memory.

"I thought it was the most important work of art I saw in Venice that year, and it confirmed my impression of Doherty as one of the best international artists currently working." Fiona Bradley, Director, Fruitmarket Gallery, Edinburgh

Doherty's research has created impact through a body of outputs that has contributed to the emergence of video installation within contemporary art, while also engaging with the dissemination of these works into the public realm in a manner that contributes to their wider cultural meaning and understanding. His video works have been acquired by national and international public collections including Tate, Imperial War Museum, London, IMMA, Dublin and MOMA, New York, ensuring that these works will remain accessible in the public sphere.

"This international recognition of his work has had an important impact on the development of contemporary art in Ireland as it has both provided an example and precedent to younger practitioners and attracted curatorial attention to Ireland and other artists working here."
Sarah Glennie, Director, Irish Museum of Modern Art

Doherty has sought further ways in which to expand the reach and significance of this impact by contributing to public understanding of processes of commemoration and reconciliation in Derry, the place where much of his research has been produced. Doherty's recent video installation *Remains*, 2013 addressed the issue of punishment shootings, an unresolved matter in post-conflict Northern Ireland, and engaged with the UK City of Culture 2013 core theme of 'purposeful inquiry'. *Remains* was exhibited in Doherty's solo exhibition, UNSEEN, part of the programme of Derry/Londonderry UK City of Culture 2013.

UNSEEN is currently on view at the DePont Museum, Tilburg, Netherlands until 18 January, 2015. The exhibition will travel to Birzeit University Museum, Palestine later in 2015. An exhibition of Doherty's video installations will take place at CAM-Fundação Calouste Gulbenkian, Lisbon, Portugal in October 2015.



Case Study Image Willie Doherty_The Amnesiac



Case Study Image Willie Doherty _Remains.