

# Willie Doherty - false memory

## Merrell - Exposing memory's limitations

Description: -

- 
- Fiction - General
- Fiction
- Fiction-Short Stories (single author)
- Fiction-Historical - General
- Fiction / Adventure
- Short Stories (single author)
- Historical - General
- Action & Adventure
- East Asia -- Foreign relations -- United States.
- United States -- Foreign relations -- East Asia.
- Eastern question (Far East)
- Fiction - Romance
- Romance - General
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- 21st century
- United States
- Ballistic missile defenses
- Peace/World Order Studies
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- Security Studies
- U.S. Foreign Policy
- Political Freedom & Security - International Secur
- International Relations - General
- Government - U.S. Government
- USA
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- Defence strategy, planning & research
- Central government policies
- Arms negotiation & control
- Reference
- Bibliographies & Indexes
- Installations (Art) -- Ireland.
- Video art -- Ireland.
- Photography, Artistic -- Ireland.
- Doherty, Willie. Willie Doherty - false memory
- Willie Doherty - false memory
- Notes: Published in association with The Irish Museum of Modern Art, Dublin.
- This edition was published in 2002



Tags: #The #Polygon

**'Tell Me What You Want', Willie Doherty, 1996**

Interspersed with the footage of these landscapes, which are mostly seen in a murky blue-grey twilight with some brief night-time sequences, are occasional close-ups of eyes both male and female that gaze past the camera.

**Art: Photographic memory**

**Willie Doherty: False Memory Exhibition**

All tell of stories and places unremarked by the grand narratives memorialised in monuments. Courtesy the artist, Alexander and Bonin, New York, and Matt's Gallery, London. Chapter outline author chapter associative theories longterm memory.

**'Ghost Story', Willie Doherty, 2007**

They are carefully composed images that lend something poetic to the scene with their optical and acoustic impressiveness. The west bank of the Foyle is viewed as embodying nationalist aspirations, the east bank as indicative of unionist determination to hold fast. Unidentified Male Subject is at the Kerlin Gallery until November 16th.



Filesize: 18.86 MB

## **The Polygon**

Among the structural devices common to writer and artist is a critique of the medium of transmission, in itself an act of resistance against the manipulative use of words and images by vested interests. May 2007; Willie Doherty, Jens Ullheimer, Kunstscha, Hamburg, May 17 Venezianische Geographie, Der Spiegel, Hamburg, No.

### **'Tell Me What You Want', Willie Doherty, 1996**

At the same time his photographic works are often concerned with scenes and moments that were not intended to be filmed or observed. If obscured or oblique vision is the figure that most characterises his photographic images, circularity — the loop — dominates his time-based work, the one alluding to a world characterised by a lack of political vision, or will, the other to a world enmeshed historically in a cycle of repetition.

### **Willie Doherty, Secretion**

Except that, as is the case in the North, and by no means uniquely, different cultures imbue the landscape with opposed, perhaps incompatible meanings. Phonological similarity versus semantic similarity false memory. Does this text contain inaccurate information or language that you feel we should improve or change? Doherty represented Ireland in the Venice Biennale in 1993, 2005 and 2007.

### **Vol. 19, No. 3, Winter, 2002 of Irish Arts Review (2002)**

The installation offers multiple, open and fluid viewpoints of the cultural landscapes by presenting the video footage in five projections. We identified 15 to 20 films for the series, and with that tried to represent different eras, countries, various genres.

## Related Books

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