

Willie Doherty - false memory

Merrell - Exposing memory's limitations

Description: -

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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

Military Policy

21st century

United States

Ballistic missile defenses

Peace/World Order Studies

National Security

Security Studies

U.S. Foreign Policy

Political Freedom & Security - International Secur

International Relations - General

Government - U.S. Government

USA

Politics/International Relations

Politics / Current Events

World politics

Missiles

Military Science

Technology

Nuclear weapons

International relations

Defence strategy, planning & research

Central government policies

Arms negotiation & control

Reference

Bibliographies & Indexes

Installations (Art) -- Ireland.

Video art -- Ireland.

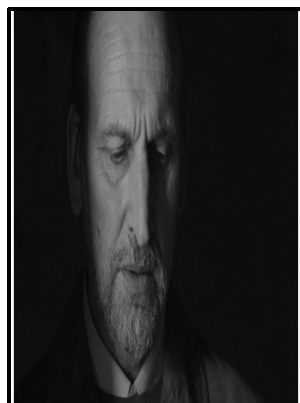
Photography, Artistic -- Ireland.

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

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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



Filesize: 18.86 MB

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.

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, Kunstschau, 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.

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