

Somewhere Else

Willie Doherty

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Peter Fitzpatrick, Patricia Tuitt

Willie Doherty Somewhere Else:

Willie Doherty Willie Doherty, Ian Hunt, Camilla Jackson, 1998 Over the past decade Willie Doherty b 1959 has produced photographic audio visual and video work Using as a source his local surroundings in Derry Doherty explores the media portrayal of the conflict and violence in Northern Ireland Designed in collaboration with the artist this book explores more than 25 photographic and audiovisual works in depth It brings together his earliest black and white images with large scale color photographs from the 1990s It also documents his major new piece Somewhere Else **Willie Doherty : Somewhere Else** Willie Doherty, Tate Gallery (Liverpool), 1998 **Governing the Tongue in Northern Ireland** Shane Alcobia-Murphy, 2008-12-11 How free is the Northern Irish writer to produce even a short poem when every word will be scrutinised for its political subtext Is the visual artist compelled to react to the latest atrocity Must the creative artist be aware of his or her own inculcated prejudices and political affiliations and must these be revealed overtly in the artwork Because of these and other related questions the recent work by Northern Irish writers and visual artists has been characterised by an inward looking self consciousness It is an art that relays its personal responses in guarded often coded ways Characterised by obliquity and self reflexivity the art does not simply re present events and the artist s emotive response towards them rather it calls attention to the manner of its presentation It is an art about art and its role and place in society Governing the Tongue examines how the creation of art in a time of violence brings about an anxiety in the Northern Irish artist regarding his or her artistic role and how it calls into question the ability to represent events The series of essays is inter disciplinary in its approach exploring the place of art its role and location in the work of key Northern Irish writers Ciaran Carson Seamus Deane Brian Friel Seamus Heaney Michael Longley Medbh McGuckian Eoin McNamee Glenn Patterson and visual artists Willie Doherty Rita Donagh Paul Seawright Victor Sloan **Ghost-haunted land** Declan Long, 2017-08-21 Since the signing of the Good Friday Agreement in 1998 the formal end point of the thirty year modern Troubles contemporary visual artists have offered diverse responses to post conflict circumstances in Northern Ireland In Ghost Haunted Land the first book length examination of post Troubles contemporary art Declan Long highlights artists who have reflected on the ongoing anxieties of aftermath This wide ranging study addresses developments in video photography painting sculpture performance and more offering detailed analyses of key works by artists based in Ireland and beyond including 2014 Turner Prize winner Duncan Campbell and internationally acclaimed filmmaker and photographer Willie Doherty Post Troubles contemporary art is discussed in the context of both local transformations and global operations and many of the main points of reference in the book come from broader debates about the place and purpose of contemporary art in today s world **The People's Pictures** James Caterer, 2011-08-08 When John Major launched the UK s National Lottery in 1994 he christened it the people s Lottery and handed it to the mythical stewardship of the Everyman But when the proceeds began to be distributed to worthy causes including the British film industry this populist rhetoric came under

increasing strain If Lottery funding is used to produce the type of British films which the public want to see such as romantic comedies then many question whether the market deserves such subsidy Short films and low budget experimental cinema which often require state support tend to go unwatched by large swathes of the Lottery ticket buying public This book explores the debates which were sparked by the arrival of the people s pictures and places them in historical context by examining their many precedents Is public patronage a boon or a burden for filmmakers And how do institutional cultures or political buzzwords affect the finished films Case studies include the popular hits Billy Elliot 2000 and Shooting Fish 1997 art house releases such as Love Is The Devil 1998 and Gallivant 1997 short films by Lynne Ramsey and David MacKenzie and artists film and video work by Bill Viola and Tracey Emin

Locating Memory Annette Kuhn, Kirsten Emiko McAllister, 2006 Paying close attention to the setting in which photographs are made and used the contributors consider how meanings in photographs from historical inquiry to quests for identity may be shifted challenged and renewed over time and for different purposes

Performing Nature Gabriella Giannachi, Nigel Stewart, 2005 The essays in this volume explore the borderland between ecology and the arts Nature is here read by a number of contributors as cultural by others as an independent domain or even as a powerful process of exchange between the human and the other than human The four parts of the volume reflect these different understandings of nature and performance Informed by psychoanalysis and cultural materialism contributors to the first part Spectacle Landscape and Subjectivity look at ways in which particular social and scientific experiments theatre and film productions and photography either reinforce or contest our ideas about nature and human human or human animal relations and identities The second part World Hermeneutic Language and Social Ecology investigates political protest social practice art acoustic ecology dance theatre family therapy and ritual in terms of social philosophy Contributors to the third part Environment Immersiveness and Interactivity explore architecture and sculpture site specific and mediatised dance and paratheatre through radical theories of urban and virtual space and time or else phenomenological philosophy The final part Void Death Life and the Sublime indicates the possibilities in dance architecture and animal behaviour of a shift to an existential ontology in which nature has the capacity to perform itself

Circa Art Magazine ,2003

Fast forward Ingvild Goetz, Stephan Urbaschek, Sammlung Goetz, 2006 Over the years collector Ingvild Goetz has put together a collection of media art that has become one of the most important in the world Fast Forward features a superb selection of works including videos video installations and films by all of the most significant artists of the genre The book focuses on recent productions dating from the 1990s to the present as the collector is personally interested in also presenting very recent works Artists featured selection Doug Aitken Francis Al s Matthew Barney Olaf Breuning Thomas Demand Stan Douglas Tracey Emin Peter Fischli David Weiss Douglas Gordon Rodney Graham Asta Gr ting Mona Hatoum Teresa Hubbard Alexander Birchler Pierre Huyghe Isaac Julien Mike Kelley Rachel Khedoori J rgen Klauke Yayoi Kusama Mark Leckey Sharon Lockhart Tracey Moffatt Sarah Morris Tony Oursler Luca Pancrazzi Raymond Pettibon Paul

Pfeiffer Pipilotti Rist Liisa Roberts Anri Sala Ann Sofi Sid n Santiago Sierra Sam Taylor Wood Diana Thater Rosemarie Trockel Bill Viola Critical Beings Peter Fitzpatrick, Patricia Tuitt, 2004 Challenging accounts that would ascribe to them a transitory or incidental place in the establishment of the modern juridical order this collection argues that excluded or marginalized people are coming to form a new entity the global legal subject comparable in ways to other non state actors operating in the international legal system It maintains that these global subjects stand as possible precursors to new political ways of being The book makes an important contribution to debates on law and globalization and will be of great interest to those concerned with law and the movement of people law and the formation of identities and law and human rights **Countries** John Norman, 2002 **Trauma** Fiona Bradley, Katrina Brown, Andrew Nairne, Hayward Gallery, 2001 **Contemporary Visual Arts**, 1999 Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2001 **Artbibliographies Modern**, 2005 La Biennale Di Venezia, 2005 *Carnegie International 1999/2000* David Frankel, 1999 When Pittsburgh industrialist Andrew Carnegie founded Carnegie Institute in 1895 one of his bold ambitions was to create a museum of modern art as part of the institute The exhibition series he established in the following year would become the linchpin of that scheme Through the exhibition Carnegie sought to educate audiences attract the art world to Pittsburgh and above all to build a collection through the purchase of the old masters of tomorrow While the mission of Carnegie International has remained constant over the years it has had many incarnations In 1896 the show was established as a yearly survey and presented as the Annual Exhibition **Moving Targets 2** Louisa Buck, 2000-04 Building on her bestselling *Moving Targets* 1997 Louisa Buck presents *Moving Targets 2* a fully updated and greatly expanded survey of the key players places and presences that are shaping British art at the beginning of the 21st century *We are the Real-time Experiment* FACT (Great Britain), Karen Newman, Lewis Biggs, 2009 Over the past twenty years FACT Foundation for Art and Creative Technology has expanded from a small Liverpool based agency to an international leader in art research and creative technology through exhibits installations commissions and a variety of published works *We Are the Real Time Experiment* is a beautifully produced highly illustrated volume that commemorates the twentieth anniversary of FACT by revisiting some of the pioneering projects that helped shape the course of the development of new media art And at the same time that the editors look with pride to past accomplishments they take pains to suggest directions for the innovations and ideas of the future as well *Carnegie International 1991*, 1992

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Willie Doherty Somewhere Else**

In a world inundated with monitors and the cacophony of fast transmission, the profound energy and mental resonance of verbal art frequently fade into obscurity, eclipsed by the continuous onslaught of sound and distractions. Yet, located within the lyrical pages of **Willie Doherty Somewhere Else**, a captivating function of literary beauty that pulses with fresh thoughts, lies an remarkable journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, this mesmerizing opus instructions viewers on a psychological odyssey, softly exposing the latent possible and profound affect embedded within the complex internet of language. Within the heart-wrenching expanse of the evocative analysis, we shall embark upon an introspective exploration of the book is main subjects, dissect its captivating publishing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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