

The Boulevard Project 2000 - 2005

- RVB
- Scenes from the Boulevard
- BPM
- 12345six

Anne Cleary
Denis Connolly
57, Bd Barbès
75018, Paris
France

Tel 00 33 1 425929848
Tel/Fax 00 33 1 53281476
connollycleary@noos.fr

Contents

- Introduction	3
- RVB	4
- Scenes from the Boulevard	10
- BPM	15
- 12345six	16
- Textes	17
- Curriculum Vitae	21

The Boulevard Project is an open ended and evolving multimedia art project, entirely shot in the multicultural urban environment of the 18th arrondissement in Paris. Created by Anne Cleary and Denis Connolly over a seven year period, the project comprises, to date, 24 short films, a multi - screen video installation, three single screen video installations, and a project entitled City Loops, to be produced over 2006/2007.

Each work tells a different story, capturing and treating a specific moment in life of the city.

RVB

“RVB, three initiales for a triptyque manipulating three intrigues, three investigations, three stories of three couples, entwined, inextricable one from the other.

Using projections, texts, images and a particularly sophisticated sound environment, RVB invests to the full the varied spaces of the Centre Culturel Irlandais.”

Ultracontemporain, France Culture, 20th March 2004

“In this layered, filmic work, R is a murder story, V is a nature story and B is a children’s story. Filmed over 3 years, RVB interweaves 3 thematic narratives, all based on documentary material filmed in and around the artists parisian home.

“The 3 stories, all absorbing in their different ways, relate to the birth and infancy of Bo & Lotti, the artists twin daughters, to the disappearance of one of a pair of Japanese Nightingales, Igor & Vera, and, rather horribly, to the circumstances surrounding the killing of Claire Koskas in the furniture shop run by herself and her husband on the ground floor of the building.

The coexistence of the three documentary strands generates a compound narrative structure that is much more than the sum of the parts, interesting though each is in its own right. RVB conveys a sense of urban life in a rounded novelistic way, economically conveying the open-ended intersection and progress of different levels of experience. There is nothing showy or portentous about the way it deals with the profound themes of birth, life, love, loss and death; it just sets about its task with quiet effectiveness and insight”

Aidan Dunne, The Irish Times, March 22, 2005



RVB

3 Screen Video Installation

Digital Video

Année de réalisation 2004

Duration 65' 44" looped

Images: Denis Connolly and Anne Cleary

Sound: Denis Connolly with Dinahbird

This video Installation, somewhere between home movie, documentary and experimental film, was premiered as a 3 screen video installation in the Irish Culturel Centre in Paris in March 2004, under the title RVB.

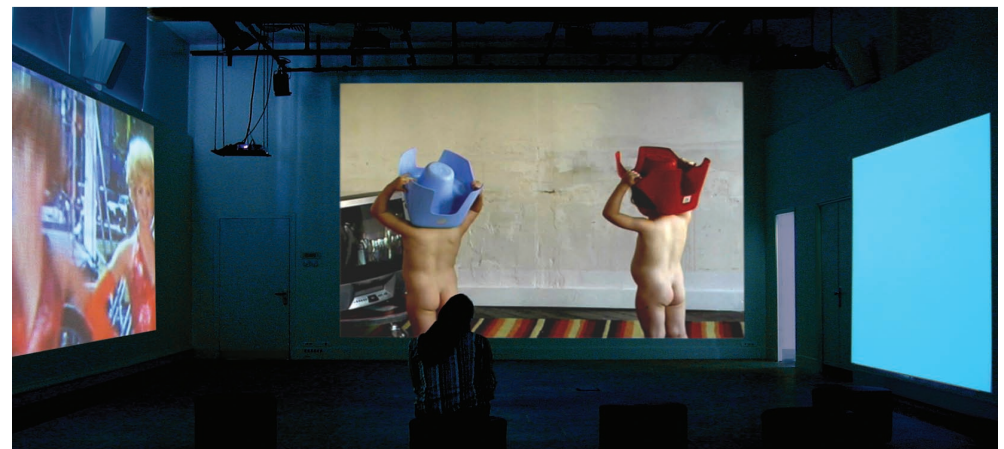
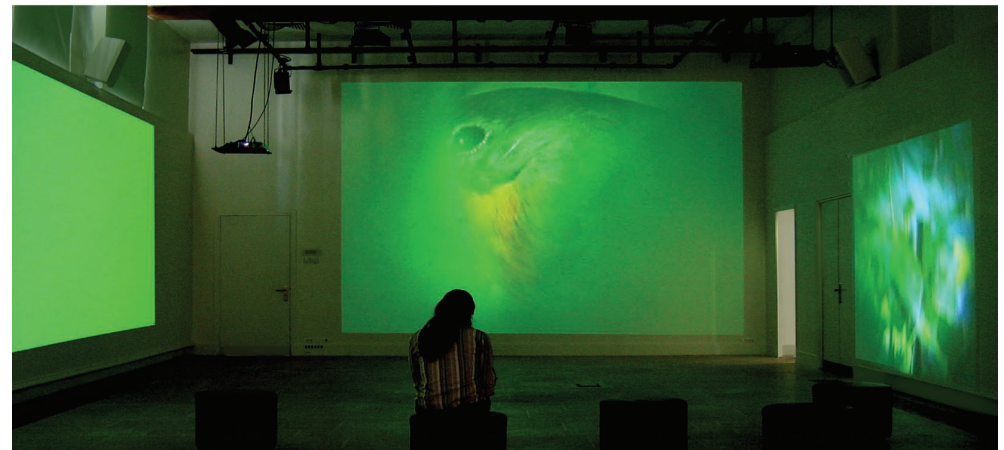
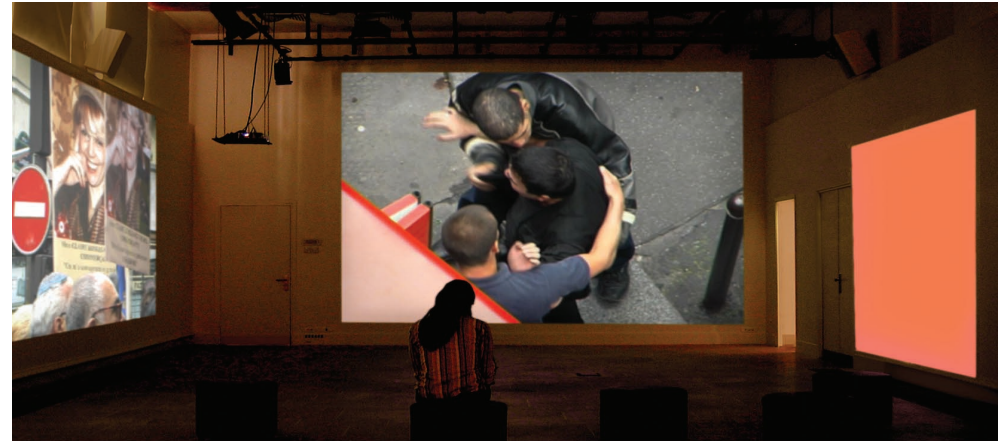
Using a series of loosely connected texts and images, RVB tells three true stories: R is a murder story, V is a nature story and B is a children's story. Filmed over three years, the events take place in the artists' building on boulevard Barbès in the north of Paris. Exploring three different perspectives of time and space, each story has a couple as its subject: René and Claire, two local shopkeepers; Vera and Igor, two Japanese nightingales; and Bo and Lotti, the artists' twins.

RVB exists in two versions

1- 3 screen installation

2 - single screen HD projection

View of the installation, Centre Culture Irlandais, Paris March 2004



RVB

In the fourth year he became increasingly enfeebled, practically ceasing to fly, spending most of the day in his tree or hopping about on the parquet. One Sunday evening in January, the children found him collapsed in the corner of their bedroom with a broken wing and claw. We never discovered how the accident happened. The following morning we brought him to the veterinary clinic on rue Lécuyer.

けれども偉大なる芸術家なんだ。

*mais c'est un maitre
He is a great artist*

RVB

...Lotti was born almost bald while Bo had some hair which grew longer and thicker than her sister's, well into the second year. Bo had delicate skin, always breaking out in rashes, while Lotti's skin was silky smooth. Lotti's face formed easily into a laugh while Bo, even when she was smiling, would always look worried.



RVB

At around 15:30 that afternoon, there was the sound of sirens below. When we looked out we saw two police cars and an ambulance arriving at the shop below. People were stopping on the boulevard to watch. Within 15 minutes the shop was cordoned off. There were crowds of people on all sides and rue Labat was blocked with ambulances and police vehicles. Paramedics and police were hurrying in and out of the shop. At about 16:40 Rene Koskas emerged.

「夢が現実に勝り、
ユートピアが現実となる」と書かれています。



RVB

RVB premiered at the Centre Culturel Irlandais in Paris in March 2004. and received the Open EV+A 2005 award in March 2005.

“The most beautiful sequence in the history of video art was filmed in an apartment on the Boulevard Barbès in Paris by the Irish artists Anne Cleary & Denis Connolly, with the help of their twin daughters Bo & Lotti”

Marc Mercier, Director, Instants Vidéo, in les Acharnistes, March 2005

“RVB, three initials for a triptyque manipulating three intrigues, three investigations, three stories of three couples, entwined, inextricable one from the other.

Using projections, texts, images and a particularly sophisticated sound environment, RVB invests to the full the varied spaces of the Centre Culturel Irlandais.”

Ultracontemporain, France Culture, 20th March 2004



Video Still - RVB Version 3 screen , August 2004

Scenes from the Boulevard

...a series of short films on the limit of fiction and reality.

Digital video

Year 2002

Total Length 54' 15"

Direction: Denis Connolly and Anne Cleary

Sound Denis Connolly with Dinahbird

Sound transitions Wayne Frost

Produced with support from the Département de l'Art dans la Ville (Mairie de Paris) and the Mairie du XVIIIe arrondissement, Paris

24 hours – 24 films, stories, performances, both musical and comical, choreographies, incidences, experiments...

A 5th floor apartment in the north of Paris becomes a makeshift production studio. Through a window of the apartment the camera hovers over the street, probing the urban environment below. In the minds of the artists the street is a giant set, and the shops a series of backdrops. Over a fictional twenty-four hour period a series of scenes are played out, exploring the fuzzy line that separates fiction from reality. separating fiction from reality, observation from voyeurism, and the absurd from the sinister. Using a mixture of real life documentary, performance, choreography, and experimentation, Scenes from the Boulevard explores representation, observation, and the notion of public and private.

Scène du Boulevard No.

7. Le Couloir -	0'51"	19. Axe Rouge -	2' 34"
8. Concrete -	2' 14"	20. mixte -	2' 22"
9. Les feuilles mortes -	2' 01"	21. Mort d'une Blonde -	1' 32"
10. Ark -	1' 59"	22. Celibataire -	2' 14"
11. Boulevard de quoi -	2' 17"	23. hommes machines -	2' 18"
12. Barbès Bombay -	2' 32"	24. Soixante Douze -	3' 05"
13. Ressort -	2' 27"	1. Regards indiscrets -	1' 55"
14. Paris Dakar -	2' 44"	2. au point mort -	2' 13"
15. Papillons -	2' 06"	3. RDV -	2' 55"
16. Les Mains -	3' 16"	4. Somnambule -	1' 33"
17. Le Déluge -	2' 53"	5. Payant -	1' 46"
18. Chien et Loup -	2' 25"	6. noctambule -	1' 28"



Le Couloir: Scenes from the Boulevard no. 7 2002 0' 51"

Scenes from the Boulevard

... a series of works that can be described as modern city symphonies... Scenes from the boulevard is a collection of bittersweet insights into the identity, confusions and twists of life in the big city.

- Simrishamn International Art Film Festival, Sweden, October 2004



Somnamnule: Scenes from the Boulevard no. 4 2002 1' 33"

Scenes from the Boulevard

... mischievous vignettes of city life as glimpsed in passing

- Aidan Dunne, Irish Times, November 2005



Le Déluge: Scenes from the Boulevard no. 17 2002 2' 53"

Scenes from the Boulevard

Anne Cleary and Denis Connolly film the city with a cheeky eye. They provoke events that go against the flow and reveal, with humor and insight, the surprising or absurd sides of daily life.

- Annie Zimmermann, Urbanism Magazine, Dec 2003



Scenes from the Boulevard

...A rigorous production, associating apparent lightness with a good dose of solemnity, and a sophisticated treatment of sound.

- Luc Brou, Catalogue Bandits Mages, Bourges 2003



Soixante Douze 2002 3' 05'

BPM Barbès Promenade Mouvement

Digital video
Year 2003
Length 16' 39"
Direction: Denis Connolly and Anne Cleary
Original Music: Jean Philippe Renoult
Production IAT
BPM is a commission of the Cité de la Musique, Paris

BPM (Barbès Promenade Mouvement) is a short film which transforms a 17-minute city walk into several hundred photographs of approximately one second each. Unlike Takashi Ito in *Spacy* (1981), there is no acceleration. Unlike Chris Marker in *La Jetée* (1962) there is no narration. On the contrary, BPM presents its collection of city stills with an imperturbable rhythm that becomes almost obsessive.

This observation of movement in time is at the core of BPM. By freezing time, and confronting it with movement, Anne Cleary and Denis Connolly recreate filmic time.

This promenade along the Boulevard Barbès in Paris is demanding of the spectator, but also enriching. The spectator endures this fragmentation of time, where every second is underlined, accentuated by the rhythmic procession of images. The development of time is controlled, unstoppable. It imprisons the spectator in its stubborn progression. Until very quickly, the spectator's imagination takes over and fills in the gaps in this succession of frozen moments – the movement is reborn in the mind of the viewer.

Filmed at night, the images capture faces, regards, blurs, lights, a lift door, all with obstination. But by its very persistence, movement becomes tangible and alive in the space between the stills.



BPM: Digital Video Still 2003

Y.L-N Les Écrans Documentaire, Arceuil, France,
Dec 2004

IAT and SonoTale

12345six

Digital Video

Year 2005

Long Version 10' 12"

Short Version 3' 01"

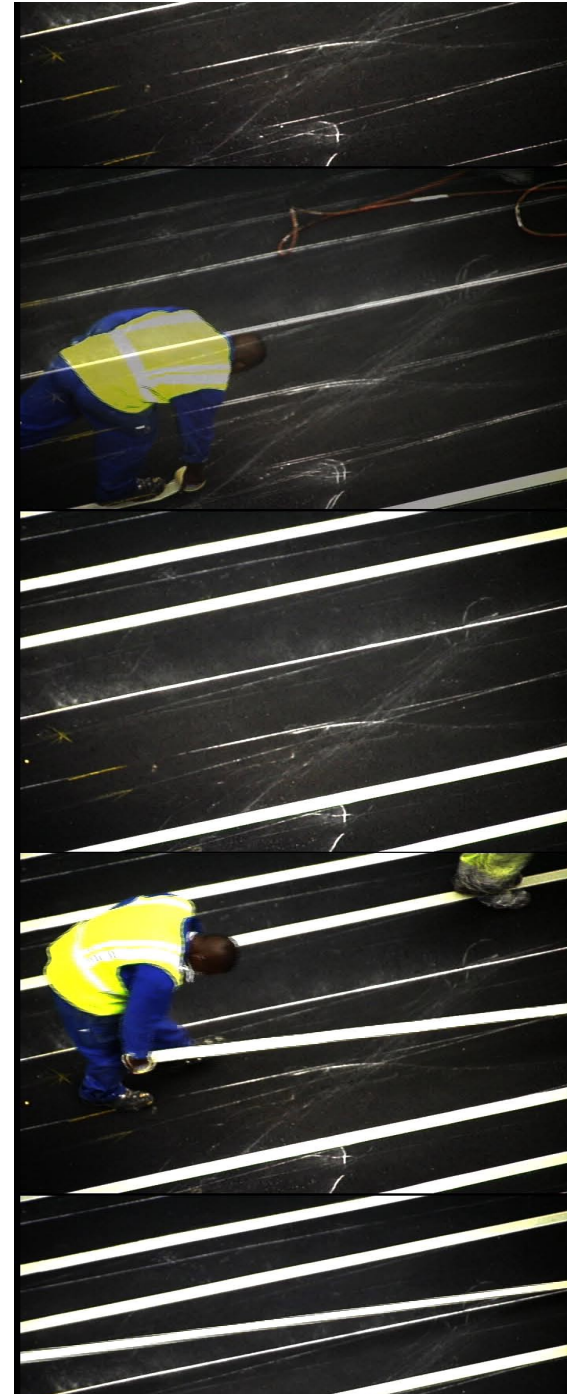
Direction: Denis Connolly and Anne Cleary

Music: Jean Philippe Renoult

Inspired by Jazz & Jazz by André Hodeir

Continuing their minuteuse examination of their Parisien Environment, Anne Cleary and Denis Connolly Present 12345six. Constructed around a musical composition by Jean Philippe Renoult, 12345six observes, transforms and reinvents an everyday urbain space.

This time IAT spy on the creation of pedestrian crossing, where muscled workmen manipulate bitumin and paint. They are surely unaware that their carefully constructed drawing is soon to be become a stage where performance art, painting and choreography rub shoulders, the whole rythmed by the tempo of mutant jazz escaped from a Broadway musical.



Somebody's Watching Me*

Luc Brou, Transat Vidéo, Caen

« I always feel like somebody's watching me
And I have no privacy
I always feel like somebody's watching me
Can I have my privacy ? »

I would like to know if somebody's also been filming me without my knowing it, at the core of the acts of my daily life. From the top of their perch, Anne Cleary & Denis Connolly have set up a genuine look-out post, a behaviourist scanner that is more efficient than the kind used by a sociologist.

They have turned it into a rear window that gives us an overall, new, unbiased vision, heightened by visual creations as if to display how decidedly ugly reality is.

For, well beyond the occasionally palpable violence of Au Point Mort, Les Mains or Chien et Loup, there are also reasons to rejoice, as in Papillons, Paris-Dakar, or Barbès-Bombay.

This 24 -hour timespan, lived or imagined, takes place in the city which has become the setting of these lives or of these actions. Thus our vision, which is an entirely low-key view, no longer illustrates a well known reference, but portrays Paris in a different light.

Is it because the artists are foreign to the city and to France that they have been able to see things that we cannot see – except for when France wins the world cup in football and discovers that there are, in fact, other shades than white ?

The city is seen differently and nothing is sweetened; murder, theft, shouting, laughter, joy.

This other vision also makes them see things in double, as if the little twin sisters on the balcony in the film The Arc had actually contaminated the duplicating machine, ie. the camera. Two, four or six characters perform in short poetical adventures inspired by Jacques Tati and Demy. The apparent lightness associated with these solemn moments, accompanied by a genuine study of sound, offers a rigorous production where the viewer finds things for which he didn't know how to look.

*Hit from 1983 performed by Rockwell, alias Kennedy William Gordy, son of Berry Gordy, the founder of Motown

Luc Brou, Catalogue Bandits 'Mage Dec 2003

On the Boulevard

Both graduates of the Dublin School of architecture, Anne Cleary and Denis Connolly film the city with an impertinent eye. They provoke events that go against the flow and reveal, with humour and insight, the surprising or absurd sides of daily life.

For these two young architects, art should come out of the « mausoleum » of culture, or maybe life should enter in, by force, if necessary. This is the content of their first series of videos, Touchy, where the field of action is the museum. While being filmed by their partner with a hidden camera, they each amused themselves by giving full flight to his or her disruptive tendencies, crossing white lines, getting too close to paintings, taking forbidden photographs etc. On a grand voyage from the Guggenheim in New York to Bilbao, passing through Berlin and Paris, they observed that not only our access to, but above all our vision of art is severely controlled by the institution. This is true even for the Pompidou Centre, certainly since its face-lift and reopening in the year 2000.

After other bad jokes and nose thumbs at the institution, the videasts turned their attention towards the street and its citizens in the 24 Scènes du Boulevard, one for every hour of the day, and covering all four seasons. As for the boulevard, we're talking about Boulevard Barbès, «already hit by the wave of social cleansing that is sweeping the north of Paris.» Anne Cleary and Denis Connolly filmed it all from the 5th floor window of the northern Parisien building where they have their studio. Scènes du Boulevard is a subtle composition of real life documentary, choreographies, and musical or burlesque performances.

This close study of urban life in a specific, limited place allows Connolly and Cleary to shed light its aberrations and disfunctionalities, but we also see the Boulevard in all its moods, both festive and calm, violent, or simply «no problem» The scene entitled l'Arc, for example, is a parade of «two's» - like as two peas and invariably dressed the same, two tourists, two street workers, two teenagers, two cyclists, two roller skaters, two pigeons, two twins... Barbès-Bombay is an Indian festival, with its whirling colours, flowers, and peacock feathers, its music, its half naked figures smashing coconut shells on the tarmac. Papillons is a rapid sequence of frames of African women, with their self assured walks and dazzling costumes. And in Paris-Dakar, we get a glimpse of the day Senegal beat France in a world cup qualifying match ; flags flying, costumes, an explosion of joy.

But the Boulevard is tragic too, in Entre Chien et Loup we see the crowd, the police, the ambulances after the murder of a shopkeeper, in Au Point Mort, a brawl late at night.

As for the played out video's, they explore very contemporary behavioral patterns, the paradox of the portable phone, this modern means of communication which simply means less communication, we don't see each other any more. Or singles who really don't want to meet each other, but endlessly wait for «another». and what about those incomprehensible and temperamental cash machines ?

A few musical videos too, a frenetic danse of umbrellas - from Cherbourg- filmed from above in a rainstorm; or dead leaves swept into a pile, that the Blonde, (Anne Cleary) disperses negligently, like dancing... And finally, a lovely poem to accompany the titles, Agnès Cazorlas L'exubérance des fleurs : "Le bruit, des voix, des feuilles, une pensée qui traverse. [...] Il n'y a pas que des passerelles d'ombre. Passe une maison, passe une rue, passe le gris de la pierre sur le bleu."

A. Z.

Annie Ziimmerman, Urbanisme, Nov 2003

Mr Hulot and little red riding hood

“Abandoning problems of the museum to tackle those of urbanism, Anne Cleary and Denis Connolly set up, in the year 2000, a production studio on the fifth floor of a building at the junction of boulevard Barbès and rue Labat, in Paris’ eighteenth arrondissement. It was from here that they shot Scenes from the Boulevard. Through the windows of the apartment, the camera hovers over this Parisien street, which becomes the set for experimental theatre on the limits of fiction and reality. Here the Blond and le Bonnet probe their urban environment using a mixture of performance and live coverage of day to day events.

In a scene called « le couloir » (nicely subtitled by Luc Brou « Monsieur Hulot and Little Red Riding Hood notice that a yellow bicycle doesn’t size up to an RATP bus »)², we encounter two characters standing close by a bus lane. The man gesticulates, pointing with his umbrella towards the word bus marked on the ground. A little further along, a yellow bicycle is lying on the ground. The Blond, standing beside the man with the umbrella, quietly observes the scene. What happened, an accident maybe? But just as the question crosses the mind, a bus flies by, and the bicycle disappears, clic, and its gone ! The scene is sharp, funny, light and poetic.

But what stands out above all in Scenes from the Boulevard is the pervasive presence of similarities and doubles. It’s as if objects and people were reproducible, or rather, appear regularly in twos. In the scene called « Regards Indiscrets » we see two identical ATM machines which set the scene for the suspicious actions of the Blond. The scene « L’Arche » ironically points out similarities between people in the street; a couple of tourists with knapsacks, a pair of meter maids, two teenagers... difficult not to think immediately of society’s growing uniformity, then of the very technique of video, which is, by its essence, reproducible, and finally, of the digital era of hyper-reproducibility in which we live. The scene finishes on an optimistic note : sitting on the balcony, two little twins, strangely similar, observe the street. Is it they who transformed their parents vision so radically ?”

Nathalie Stefanov: Catalogue RVB, Centre Culturel Irlandais, Paris, March 2004

BPM

17mn, 2003, France

The process is simple but surprising, BPM (Barbès Promenade Mouvement) is a short film which transforms a 17 minute city walk into several hundred photograms of approximately one second each. Unlike Takashi Ito in Spacy (1981), there is no acceleration. Unlike Chris Marker in La Jetée (1962) there is no narration. On the contrary, BPM presents its collection of city stills with an imperturbable rhythm that becomes almost obsessive.

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Y.L-N Les Écrans Documentaire, Arceuil, France, Dec 2004

Curriculum Vitae

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Denis Connolly

57, Boulevard Barbès
75018 Paris
France
Tel. : 00 33 1 42592948
Tél/fax : 00 33 1 53281476
connollycleary@noos.fr

Denis Connolly

1965 Born in Dunlaoire, Ireland
1989 Diploma in Architecture, Dublin Institute of Technology
Bachelor of Architectural Science, Trinity College, Dublin
1990 Moved to France (lives and works in Paris)

Anne Cleary

1965 Born in , Ireland
1990 Diploma in Architecture, Dublin Institute of Technology
Bachelor of Architectural Science, Trinity College, Dublin
Moved to France (lives and works in Paris)

SOLO EXHIBITIONS

2006 Limerick City Gallery, Ireland (work in progress)
2005 Jubilee de l'Art Cybernatique, Espace Schöffers, Paris, France, RVB
Yokohama Triennial, Japan, Yokohama House Guests
2004 Centre Culturel Irlandais, Paris, France, RVB
2002 Le Triangle Centre d'Art Contemporain, Rennes, France, Touchy 1-8
Galerie Éof, Paris, France, Scènes du Boulevard
2000 Limerick City Art Gallery, Limerick, Ireland, Des Vraies Histoires
Galerie Éof, Paris, France, Des Vraies Histoires
1999 Galway Arts Festival, Galway, Ireland, Touchy 1 - 7
Bretigny Centre d'Art Contemporain, France, Touchy 1 - 7
1998 Arthouse, Dublin, Ireland, Touchy 1 - 7
Galerie Éof, Paris, France, Touchy 1 - 7

SELECTED GROUP EXHIBITIONS

- 2006 National Gallery, Prague, Czech Republic
Kinsale Arts Week, Ireland
- 2005 Kilkenny International Art Festival, Ireland
Tulca Season of Visual Arts, Galway, Ireland, Interim
Limerick City Art Gallery, Limerick, Ireland, EV+A 2005
W139, Amsterdam, Holland, Global Tour
- 2004 kulturforum, Dresden, Germany, Videabend
- 2003 European Media Art Festival, Osnabruck, Germany,
- 2002 Centre d'Art Contemporain de l'Abbaye Saint-Andre, France, Recits
Nuit Blanche, Galerie Éof, Paris
- 2001 Musee d'Art Moderne, Marseille, France, 57 Films Cash
- 2000 Art House, Dublin, Ireland, Freeze II
Centre d'Art Contemporain, Herouville-Saint-Clair, Rencontres Vidéo
- 1999 Triskle Art Centre, Cork, Ireland, Intermedia
Musee d'Art Moderne, Paris, France, ZAC9

SELECTED FILM AND VIDEO FESTIVALS

- 2006 International Film Festival, Rotterdam, Holland
- 2005 New Zealand International Festivals, Auckland and Wellington
- 2004 Kerry Film Festival, Tralee, Ireland
Bangkok Short Film Festival, Bangkok, Thailand
Simrisham International Art Film Festival, Simrisham, Sweden
Les Écrans Documentaires, France
- 2003 La Rochelle International Film Festival, La Rochelle, France
Flanders International Film Festival, Gent, Belgium
International Festival of Electronic Arts, Bogota, Columbia
- 2002 Backup 2002 New Media in Film, Weimar, Germany
Viper Film & Video Festival, Basel, Switzerland
- 2001 Rencontres Internationales Paris-Berlin, Paris, France
- 2000 16th Hamburg Short Film Festival, Hamburg, Germany
Interfilm Short Film Festival, Berlin, Germany

AWARDS

- 2005 EV+A 2005 award, Limerick, Ireland
2003 Best Documentary Film Prize, Kerry Film Festival, Ireland
2002 Ville de Paris, Aide à la Création
Ville de Paris, Bourse d'Aide à la Réalisation
2000 Moving Image Award, Cork Film Centre, Cork, Ireland
1999 Prix de jury, Biennale of Video Art, Sofia, bulgaria

AWARD NOMINATIONS

- 2004 Best Experimental Film Prize, Kerry Film Festival, Ireland, shortlist
2003 International Media Art Award, ZKM, Germany, shortlist
International Award, FIAV, Tavira, Portugal, shortlist
Prix de Création Vidéo, Videoformes, Clermont Ferrand, France, shortlist
2002 Viper International Festival Basel, Switzerland, shortlist
Backup 2002, New Media in Film, Weimar, Germany, shortlist

COMMISSIONS

- 2006 Natures Construites, Ville de Paris, Département de la Culture
Kinsale Arts Week (work in progress)
Limerick City Gallery and the Arts Council of Ireland (work in progress)
Ballymun Primary Health Care Facility, Still Here
2005 RB & Cie Paysagistes and Ville de Paris, Jardin Sensitif
W139, Amsterdam, Endless Walk
Yokohama Triennale, Homestay Art Project, Yokohama HouseGuests
Eagle House, Brittany, France, Houseguests
2004 Centre Culturel Irlandais and Ville de Paris RVB
2003 Cité de la Musique, Paris, BPM
Zenith, Paris, NON

COLLECTIONS

- 2005 Private Collections in France, Belgium, Ireland
École Nationale Supérieure, Paris La Villette
Collection of Gilbert Petitbon, Maison de l'Aigle, Brittany, France

2006 Limerick City Gallery, Ireland

PUBLICATIONS

- 2005
- Difference, 4'39, Une Gaie Anarchie, Marc Mercier, in Les Anarchistes 13, March 2005
 - Image en Mouvement/ultracontemporain, L'OIEL, March 2004
 - Danser-Dormir, Marc Mercier, Bref, le Magazine de Court Metrege, March-April 2005
 - The Arts, Aidan Dunne, Irish Times March 22, 2005, p14
- 2004
- RVB, Catalogue, Centre Culturel Irlandais and Ville de Paris
 - 'The Migrant's Perspective: Irish Artists in Mainland Europe', Lucy Coter, Arts Council / An Chomhairle Ealaíon Critical Reflection Award 2004.
 - BPM, Manéci, le Journal des Écrans Documentaire, Dec 2004
http://www.lesecransdocumentaires.org/maneci/2004/maneci_04_6.pdf
 - Through the Window, Nathalie Stefanov, in cat RVB, Centre Culturel Irlandais, Paris, 2004, p4-17
 - Entretien avec Anne Cleary & Denis Connolly- Nathalie Stefanof, in Parade 4 Revue d'art et de littérature de l'école d'expression plastique de la ville de Tourcoing, nov 2004
<http://www.revueparade.net/parade.php?pg=numero4&article=08>
- 2003
- Scènes du Boulevard: Urbanisme, Nov/Dev 2003 p12
 - Somebody's Watching Me, in Catalogue Bandits'images, Dec 2003, Luc Brou p 126

PROFILE

Denis Connolly and Anne Cleary, Installation and video artists, have lived and worked in Paris since 1990. Both graduates of Trinity College School of Architecture, Dublin, they abandoned architectural practice early and turned their attention to the moving image.

Over the last seven years they have been working on a large scale multimedia project, The Boulevard, inspired by the specific urban environment in which they live. The project has found a large public through a long series of international exhibitions and screenings that continues to this day.

Always working as a team, they have directed and produced numerous video installations and short experimental films, developing a personal language of expression where elements of performance rub shoulders with home movie, documentary and experimental film. Continuing their research into urbanism and the environment, they are presently working on a commission from the town of Paris on the theme of urban transformation.

Their work, which is supported by the Ville de Paris (Département de l'Art dans la Ville), has been shown in festivals and exhibitions all over the world, and has received many international awards and nominations.

The Boulevard Project, which was co - produced by the Centre Culturel Irlandais in Paris, appeared in the Yokohama Triennale in September 2005, and will be shown in the Museum of Modern Art in Prague in June 2006.