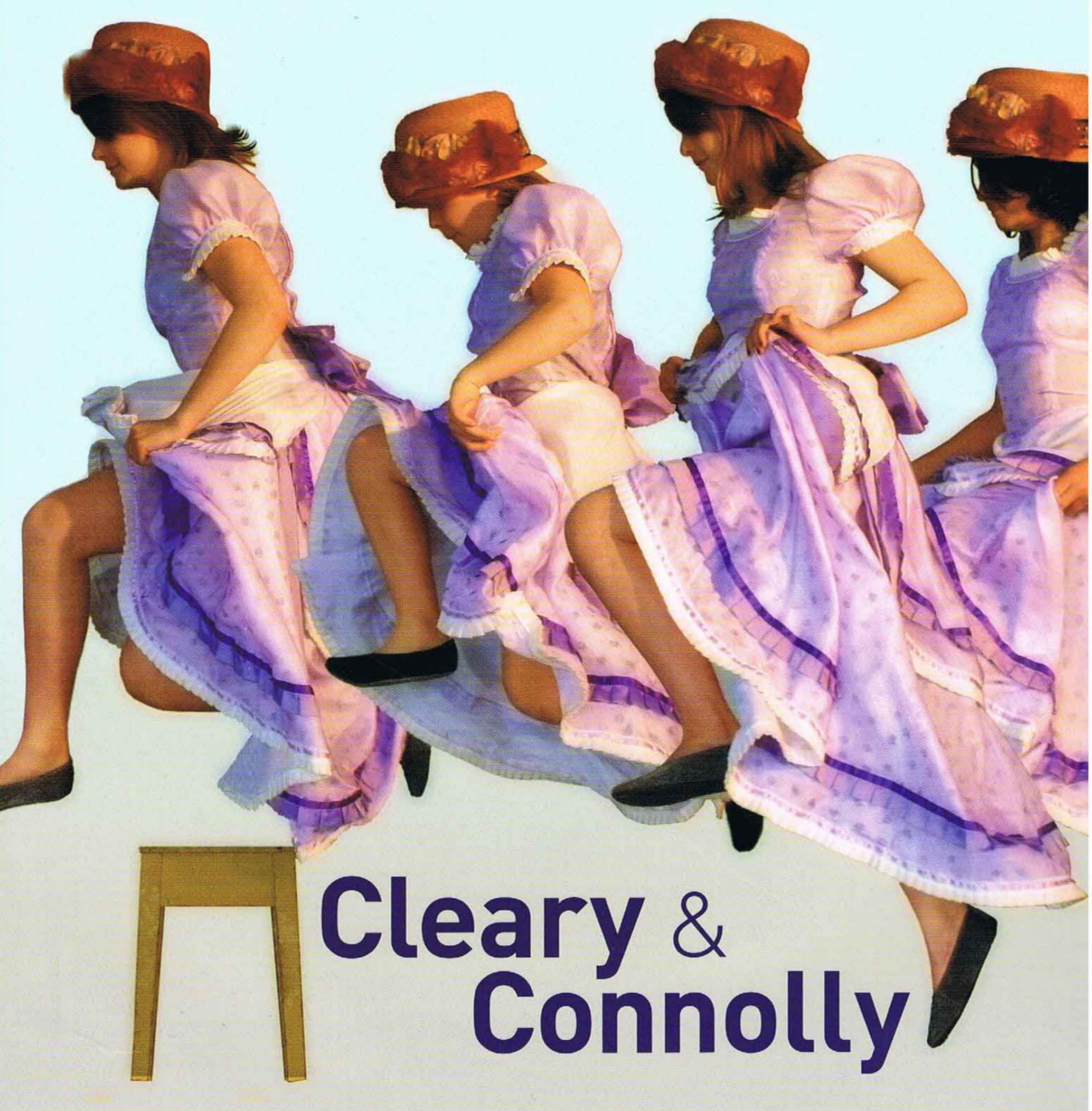
## WINTER (DECEMBER 2011 - FEBRUARY 2012)



MICHAEL CULLEN AT TAYLOR GALLERIES DECLAN McGONAGLE ON JOHN KINGERLEE THE LAST KNIGHT OF GLIN? TIM ROBINSON IN CONNEMARA

COLM BRENNAN: A SCULPTOR'S I SONJA LANDWEER'S RETROSPEC JOHN LUKE'S EARLY WORK NEW LIFE FOR PARLIAMENT HOU

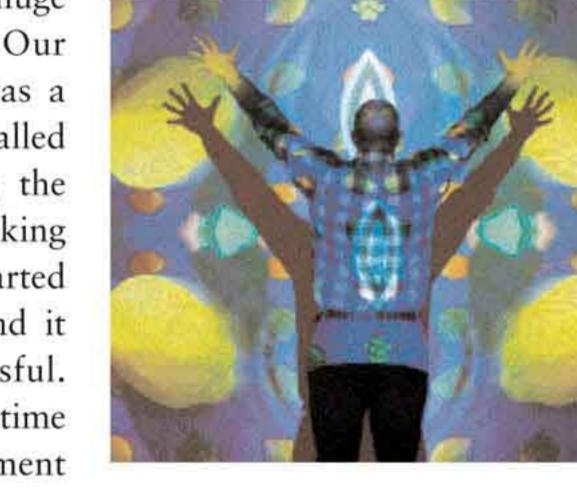


Lural studies in Dublin. After a lengthy collaboration ings. By the time you were shot out into the working world with the esteemed French urban theorist Bernard Huet in the with your black leatherette portfolio under your arm, you early 1990s they developed a long-lasting interest in the were already up to speed, an accelerated particle, moving so filmed city. Patterns of behaviour, both in cities and within fast that the only thing you noticed were other accelerated our institutions, are a central preoccupation of their work; particles, travelling at the same speed and in the same direcand these they examine through narrative and interactive tion as yourself - a swarm of accelerated young professionvideo, installation, photography and text.

when asked to reflect on the transition from architect to artist there.' a sensible career move as you can imagine, so I applied for, in a team is one of the most important things that we took with and got a place to study architecture in Bolton Street. Denis and I met there, in First Year, and he had made a similar decision. Having spent his teenage years drawing comic books at the back of the class, and learning sections of the *Iliad* off by heart, he capitulated and went for a profession. Perhaps he thought architecture would be a bit like drawing comic books for a living. It wasn't, and so when we qualified and moved to Paris we spent a lot of time immersing ourselves in what we both loved best - art. We hung around with artists, spent long afternoons at the Orangerie and the Jeu de Paume museums so the transformation happened gradually.

Many of our friends at the time were very interested in the whole Guy Debord 'Society of the Spectacle' thing, and I

think this was a huge influence on us. Our first major piece was a series of videos called Touchy, examining the whole notion of looking at art in a light-hearted but critical way, and it was quite successful. This was the first time we made a statement

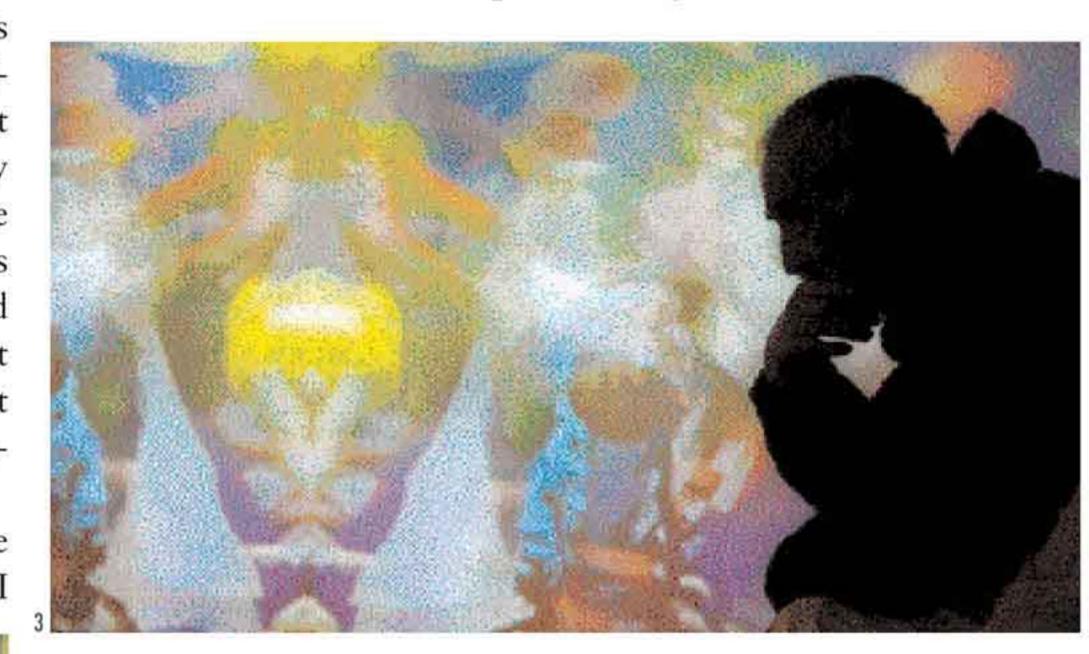


through our work about the whole notion of objecthood and participation in art, something that has gone on to feed our work ever since. I think from that point on we no longer

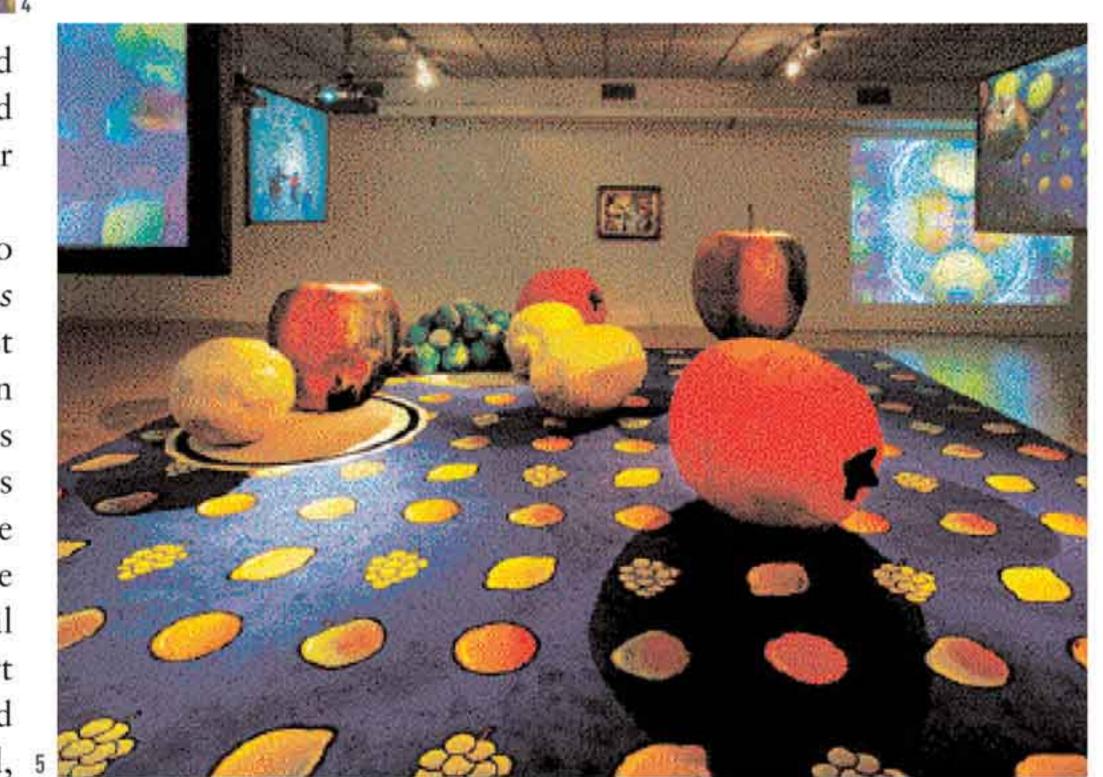
saw ourselves as architects.' Their joint decision to turn from architecture to art is further emphasized by Denis in In the works a recent monograph on the duo: 'We are not fast workers, Anne and I. In fact, we made a solemn decision to give up fast work about fourteen years before. After finishing architectural studies despite ourselves, a couple of years of practice was enough to convince us that we were not made for the production machine of the architectural world. Architecture school functioned like a sort of particle accelerator, bringing you up to speed with all-night sessions at the drawing board,

nne Cleary and Denis Connolly live and work in producing reams of neatly drawn sketches, plans, sections, Paris, where they moved in 1990 following architeceelevations, axonometrics, perspectives and working drawals, spinning over a cityscape teeming with cranes, pile Both Anne and Denis trained formerly as architects and drivers and services engineers. Neither of us was born to be

Anne said: 'I had always wanted to study art as opposed to However Anne does acknowledge how their architectural architecture, but in the early 1980s it really didn't seem to be training has influenced their arts practice: 'The ability to work



us from architecture. Most artists work as individuals, but working in teams allows us to carry through very large collaborative projects such as the Hall of Mirrors project. Our architectural training also helps us to handle competently the design aspects of a piece, for example a recent interactive lighting installation at MIC in Limerick (Fig 6), where we developed a system from scratch to control the lighting in the way we needed, and then had to adapt stage lights to an outdoor environment.' They describe Paris in the early 1990s as an amaz-



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