

*Marie Farrington, Sarah Doherty and Mark Reynolds speak with **Sinead Kelly** about their exhibition *Denature*, opening in the Little Green Street Gallery on February 16th 2012*

Sinead Kelly: *Denature presents many different aspects, it deals with various points of view. Can you explain where *Denature* developed from? Was it difficult as undergraduates to approach the exhibition from a collective point of view?*

Mark Reynolds: The concept of the exhibition arose from a number of conversations we had as a group. The commonalities within our practices were noticable and we felt as though it would be interesting to explore these common approaches within a wider context; a group show made sense to us. It allowed the work to open up new possibilities and considerations. We felt that a coherent show could come from detaching these shared concerns and that this collective context could possibly add a new dimension to the work. Working together on *Denature* provided us with a new platform on which we could extend our explorations.

Sarah Doherty: Our practices, as separate as they are in many ways, come together to speak the same language. We look at transformation in our work, and even when this is approached in separate ways, the enquiry, works towards one end. As Mark said, *Denature* seeks to act as a mode of enquiry; the work aims to question... to explore.

Marie Farrington: Our practices are less concerned with final, concrete answers as they are with... exploratory process, with a questioning and probing of the nature of things...a figuring out, I suppose. *Denature* acts as a method of coming to terms with the nature of what surrounds us, that which is physical, that which isn't, and that which is positioned intermediately between the two.

SK: *What commonalities do you identify?*

MR: In a general sense, the idea of detachment is really important collectively. In my own work, biological processes, very intimate processes are detached from the context of the body to make a tangible physical document of the intangible sounds.

MF: A translation occurs here... and this becomes another common consideration. While I am more concerned with the spatial translation between drawing and sculptural practice, Mark's approach to translation is, I suppose, between the tangible and the intangible. Contingency has a distinctive place within my practice but I think it extends to become a concern of the exhibition.

SK: *So transformation (in a broad sense) is a key concern... In its title alone, *Denature* implies transformation. But there is finality in the title that suggests it is impossible to return to previous conditions....*

SD: The forms taken by our work, the removal of context and familiarity makes for an impossibility that's embedded in our practices. Whether taking biological sounds, intangible yet vital things, and making physical drawings from them, grounded in the tangible...

Or whether questioning material or object through negating its context and form; these actions result in an impossible form being taken.

MF: Impossibility plays an automatic role; it is a result of our actions that's secondary to other concerns. The viewer is presented with an outcome that is unnatural, kind of impossible. It is an outcome that disallows any return to previous modes of viewing, of thinking about the substance, the concept, the object. Each work is stern in its refusal to yield to previous states.

SK: *When you talk about 'states,' a loosely scientific element is introduced that feeds into the implications of the show's title....*

MF: I suppose, really, it all relates back to the physical. And whether sculptural or two dimensional means are used, it is always space that informs our approaches. When we address form, object, even sound, space is always implicit. It became one of the most general.. far-reaching commonalities which we could exploit. Loose...(actually, sometimes quite direct) references to the body ground the work in a certain biology, there is an organic source from which the work develops. In these senses, I think science plays a role, but it is an elusive role and one which doesn't dominate or consistently bind. Mark's work makes direct reference to the scientific: to the body, to cycle, to system, but these crop up in Sarah's work and mine also. These references from which we draw only serve to bring the work back to its place in the world, or its lack of such. It serves not only to highlight, to make explicit the physical, but also to question... to negate this and open up new lines of enquiry into these. The role of the scientific is two-fold, in a sense.

SK: *So can you tell me a bit more about your practices as individuals?*

SD: Well I'm very interested in the relationship between drawing and sculpture. Some of my previous work has been linear; has worked to reference drawing.. line on surface. But at the moment, I view even my casts as drawings in space. They function as sketches which illustrate my approaches... which outline new territory. It's a liminal territory, I suppose. As Marie said a minute ago, the work is *positioned intermediately* between two identities; that of the object and that of the material. Material is important to me. Its adds a dimension to the work, I think. Concrete is a cold material. It's refusing, in a sense, and so it provides this visual pun when it is used to cast a blanket. This...visual dilemma is initiated by the material which leads to a questioning of both the object and the material.

MR: The piece I have included in the show represents a slightly new direction which my practice is taking. Here, I have constructed an apparatus by which my drawings are made and this brings my work into the sculptural realm, it makes a more blatant reference to the importance of space. There's a passivity in my work that's important. Through making sound recordings of biological processes and translating these sounds to line, my work detaches these personal processes from their personal context. I'm interested in using a passive process to communicate such an involved process. The contrast between the subject and the means of execution is important to me. Mechanical means produce drawings based on natural mechanisms. Passive means produce drawings based on mechanisms bound to the body. I think time is important to my work too, in a general sense. Through my documentations, a very specific length of time is isolated, but these particular moments are vague in the sense that they can refer to any moment. They are closed periods of time yet they're open.

MF: My practice deals with a variety of concerns: spatial, art historical, formal and material... Coming from a sculptural point of view, I am interested in materiality- objects, substances and how they operate spatially. My work acts simultaneously as a subversion of material and a making explicit of substance and physicality. There's a contingency to my pieces.. a liminality in the sense that they are suspended between two identities; that of their imposed identity and that of their pure, material identity. How an object behaves, its presence in front of the viewer is amplified, yet through this amplification, it is subverted... disrupted. A relationship is established between materials that tends to be quite subversive. A fluidity of associative meanings gather around my objects and these are important as they reinstate the active role of the viewer. The directness of the work in dealing with the nonvisible realm of material implicates the viewer, I suppose. Through my reading of philosophy, I am conscious of the phenomenological experience and how this can relate to the experience of material. My work often involves prolonged or tedious engagement with material and so the phenomenological experience is always implicit. Because of my laborious interaction and involvement, the political realm penetrates the work, as do historical and gender-based issues. My practice acts as an enquiry... I am interested in the process of questioning rather than creating closure through answers..

SD: I think our practices come together well, we're really excited.

SK: It looks like an interesting show, I'm looking forward to it too. Thanks for talking with me.

Denature will run from the 16th to the 23rd of February 2012 in the Little Green Street Gallery