

waterside  
contemporary

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**Judith Barry**

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'...Cairo stories' is a series of 'as-told-to' recorded stories, based on personal interviews. Initiated in 2003 at the beginning of the Iraq War, the project explores the many different ways that Cairene women negotiate the ideological, cultural and economic conditions that are specific to Cairo. Drawing on hundreds of hours of recorded interviews, Barry filmed actors recounting extracts of individual narratives.

**Judith Barry**

*...Cairo stories*  
2011

video

installation view, Sharjah Biennial

BRY011



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**Judith Barry**

*...Cairo stories*

2011

video

BRY011



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**Judith Barry**

*...Cairo stories*

2011

video

BRY011



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**Judith Barry**

*...Cairo stories*  
2011

video

BRY011



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**Judith Barry**

*...Cairo stories*  
2011

video

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'For when all that was read was... so as not to be unknown' is a guidebook to the 'Brain' section at DOCUMENTA (13). Remapping the exhibitions wide ranging content, associative histories and labyrinthine nature with its own unique paper architecture. Contained yet expansive, exhibition materials are presented in a non-hierarchical, non-linear array, as if to situate its contents in an endless space suspended in time. This work derives from an investigation into the historical development of the book as a form - from early seals and emblems, to the codex as a contemporary form of storing knowledge.

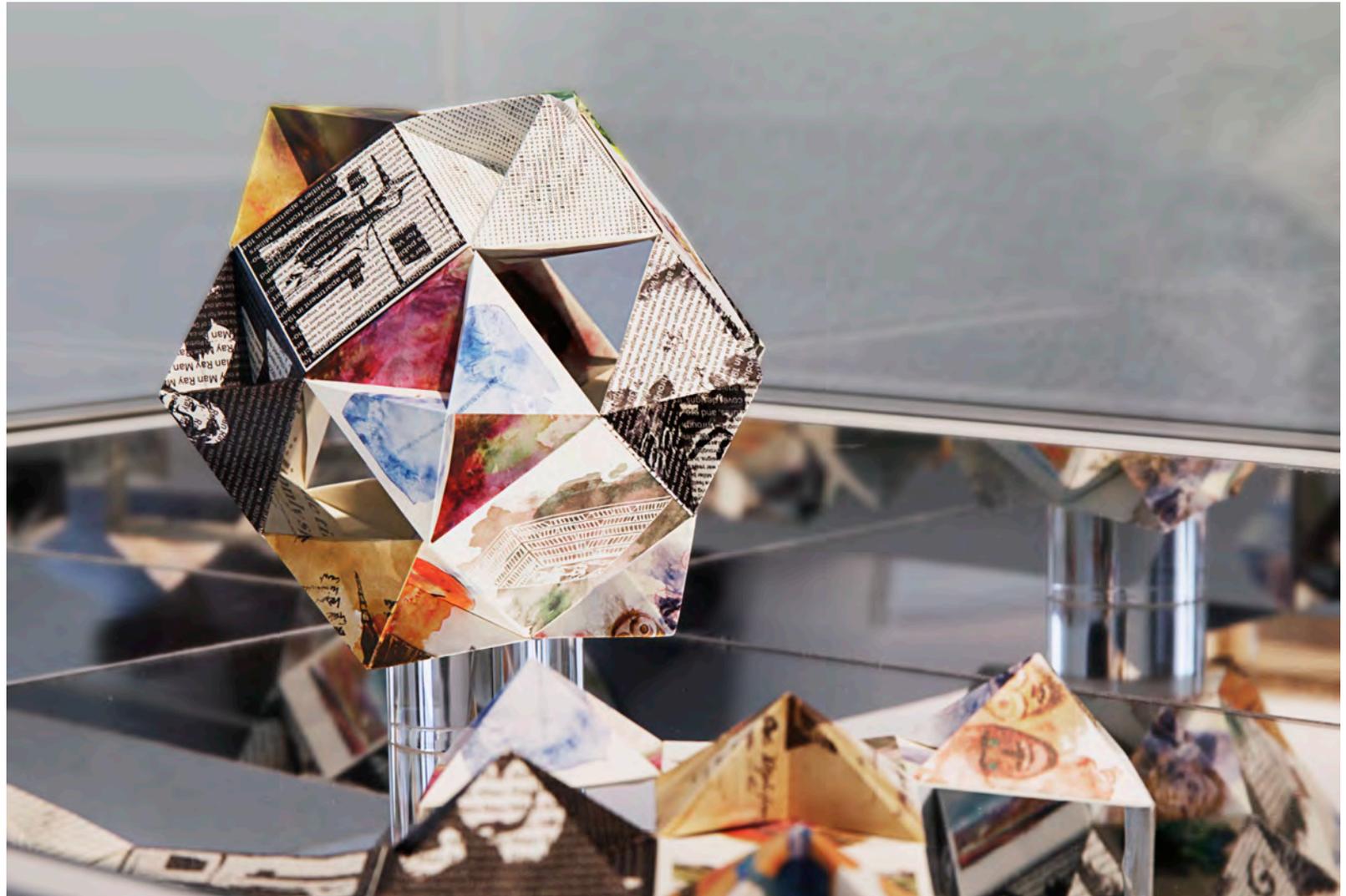
**Judith Barry**

*For when all that was read was... so as not to be unknown*  
2012

print  
codex, polyhedron book,  
offset print  
60x80cm (poster),  
13x13x13cm (polyhedron)

installation view, DOCUMENTA(13)

BRY006



'For when all that was read was... so as not to be unknown' is a guidebook to the 'Brain' section at DOCUMENTA (13). Remapping the exhibitions wide ranging content, associative histories and labyrinthine nature with its own unique paper architecture. Contained yet expansive, exhibition materials are presented in a non-hierarchical, non-linear array, as if to situate its contents in an endless space suspended in time. This work derives from an investigation into the historical development of the book as a form – from early seals and emblems, to the codex as a contemporary form of storing knowledge.

**Judith Barry**

*For when all that was read was... so as not to be unknown*  
2012

print  
codex, polyhedron book,  
offset print  
60x80cm (poster),  
13x13x13cm (polyhedron)



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'study for mirror and garden. redux' uses video and special effects along with architectural mirroring to evoke the secret gardens, hidden meanings, and picaresque narratives of the 'converso' tradition in Spanish literature and culture, which allowed banished cultures to survive by hiding in plain sight. At first the story seems to turn on mistaken identities, but as time ruptures & slips and characters morph into cultural archetypes, it becomes an investigation of the origins of our desire for the irrational to erupt into modern narrative space.

**Judith Barry**

*study for the mirror  
and garden. redux*  
2007

installation  
2-channel video sound  
projection with mirrors  
dimensions variable

BRY007



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contemporary

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2007

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2-channel video sound  
projection with mirrors  
dimensions variable

BRY007



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**Judith Barry**

*study for the mirror  
and garden. redux*  
2007

installation  
2-channel video sound  
projection with mirrors  
dimensions variable

BRY007



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'Voice off' consists of a room divided into two halves; the wall separating the room is the projection area. The videos on either side of the shared wall explore what the voice is in terms of possession and loss, presenting the viewer with two metaphoric narratives that unfold simultaneously. On one side a dream-like sequence enacts the personal, intimate and interior encounters that one has with the voice. On the other side, a man trying to work grows increasingly distracted as he tries to locate the source of the sounds he hears.

**Judith Barry**

*Voice off*  
1999

installation  
2 channel video  
projection, sound

BRY002/ARC



waterside  
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**Judith Barry**

*Voice off*  
1999

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waterside  
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BRY002/ARC



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**Judith Barry**

*Voice off*  
1999

installation  
2 channel video  
projection, sound

BRY002/ARC



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'speedflesh' is an interactive 360° surround theatre allows the viewer to experience the last 5 minutes in the lives of 5 characters who are somewhere along the spectrum between human and prosthetic. Three-dimensional effects place the viewer in the centre of the space such that the point of view shot becomes the most potent and only locating device - similar to the space of video games. This project explores how an immersive space might flatten any narrative effect such as to engage with the work, the viewer must inhabit the centre of this space as an all-seeing eye.

**Judith Barry**

*speedflesh*  
1998

installation  
4 channel interactive  
video-sound projection,  
dimensions variable

BRY010/ARC



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**Judith Barry**

*speedflesh*  
1998

installation  
4 channel interactive  
video-sound projection,  
dimensions variable

BRY010/ARC



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In 'the work of the forest', the 19th century notion of 'interiority', described by Marcel Proust, is contrasted with the architectural style most associated with it, Art Nouveau. I used Proust's 'whirling room' to stage conflicting histories of African art, the Belgian Congo and Art Nouveau. Three transparent screens as a continuous panorama allow for multiple points of view and access; underscoring the different relationships that the viewer can have with this material.

**Judith Barry**

*the work of the  
forest*  
1992

installation  
3 channel video-sound  
projection panorama with  
Art Nouveau screens

BRY009/ARC



waterside  
contemporary

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**Judith Barry**

*the work of the  
forest*  
1992

installation  
3 channel video-sound  
projection panorama with  
Art Nouveau screens

BRY009/ARC



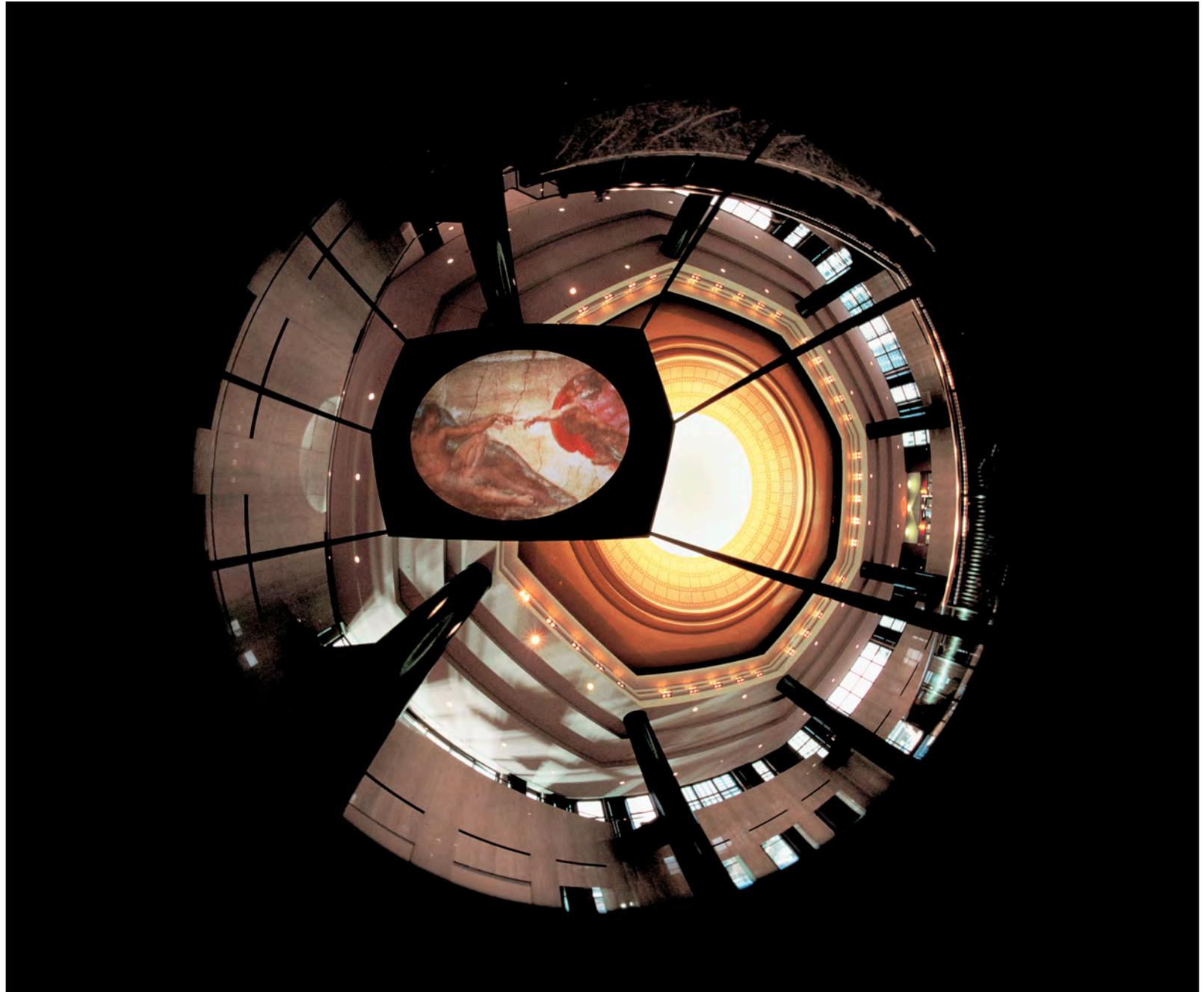
'Adam's Wish' explores tromp l'oeil effects as it questions why, within the lexicon of corporate architecture, there is not an overt and legible corporate iconography visibly in these structures. It uses the history of tromp l'oeil to examine spatial disintegration, particularly as public space has become increasingly privatized. Designed as a projection onto an oculus, the piece explores a worker's 'fall from grace' and his eventual retreat back into corporate public space.

**Judith Barry**

*Adam's Wish*  
1988

installation  
site-specific video  
instllation

installation view showing the  
projection into the World Financial  
Center oculus, New York City



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*Adam's Wish*  
1988

installation  
site-specific video  
instllation

BRY001/ARC



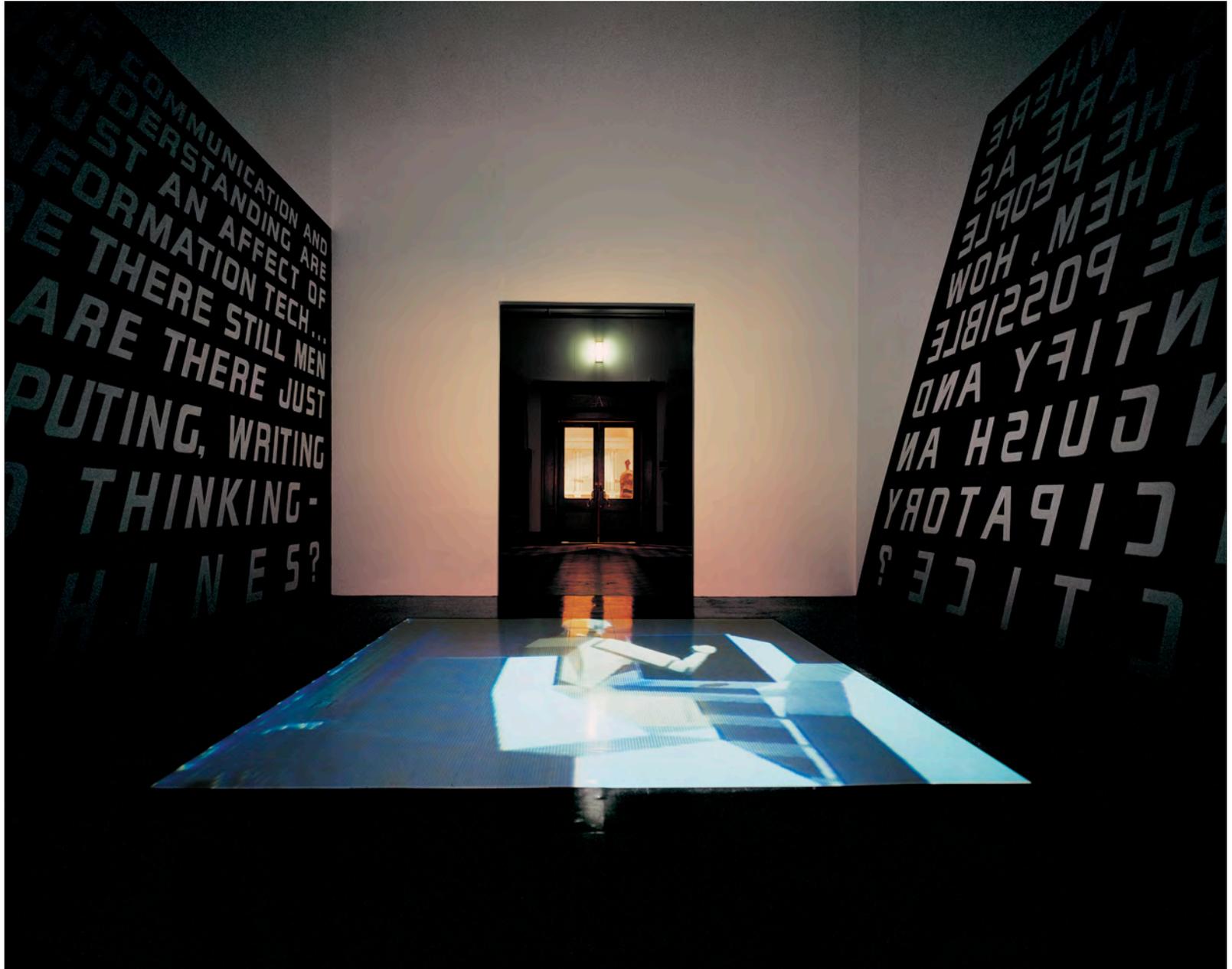
Using a variety of computer effects, including 3-D modelling techniques, this floor projection places you viscerally within post-perspectival representational space. Here information technologies and the alienation they can produce are contrasted with collage and motion graphic techniques to underscore the contradictions inherent in these effects; they produce sensations which literally take you places that only your eye can go - leaving your body behind.

**Judith Barry**

*maelstrom: max  
laughs*  
1988

installation  
video projection, sound

BRY005/ARC



Using a variety of computer effects, including 3-D modelling techniques, this floor projection places you viscerally within post-perspectival representational space. Here information technologies and the alienation they can produce are contrasted with collage and motion graphic techniques to underscore the contradictions inherent in these effects; they produce sensations which literally take you places that only your eye can go - leaving your body behind.

**Judith Barry**

*maelstrom: max  
laughs*  
1988

installation  
video projection, sound



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**Judith Barry**

*maelstrom: max  
laughs*  
1988

installation  
video projection, sound

BRY005/ARC



Light and fog are projected in a room in which two identical disks are suspended such that the viewer stands between them. Even though you can see precisely how the piece works, you are still subject to retinal effects on your vision. As you leave the room, thinking you will regain control of your vision, you do not, you see red. The work demonstrates two of the many ways you can not trust what you see. In a sense you become a projector.

**Judith Barry**

*model for stage and  
screen*  
1987

installation  
light and fog, room with  
ante-chamber



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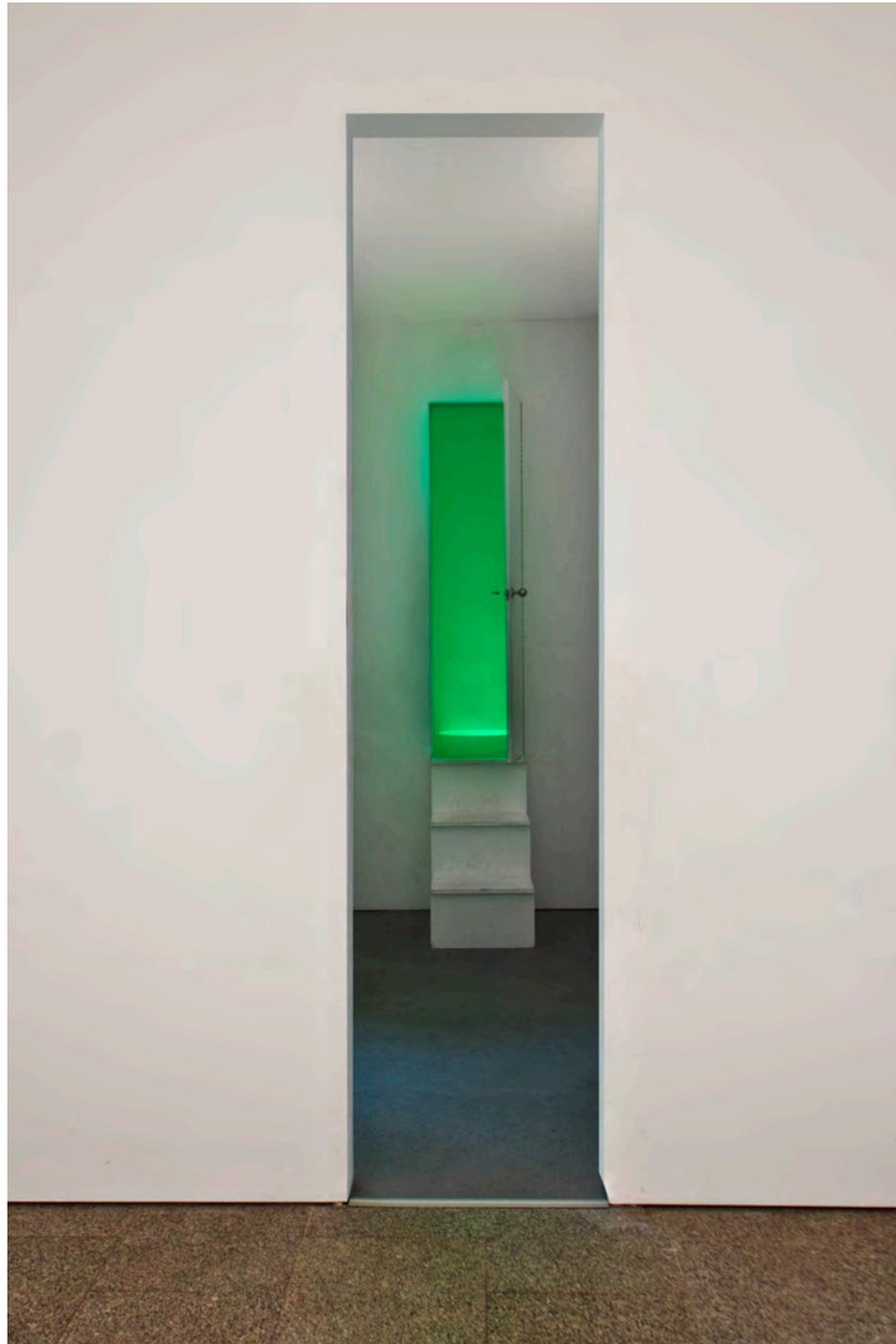
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*model for stage and  
screen*  
1987

installation  
light and fog, room with  
ante-chamber

BRY008/ARC



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A room, suggestive of many other spaces - a waiting room, a train station and S+M den - hid 4000 lbs of sand in the ceiling. While I made action sculptures out of wire mesh, fragmented narratives of women's lives projected on 3 screens behind me. A mellifluous voice cohered these fragments into a story. Finally, I lay in the hammock and as buckets of sand poured over me, suddenly the curtain of sand in the ceiling was released, covering me. When it finished, the performance was over. The piece stayed on view as an installation.

**Judith Barry**

*pastpresentfutureten  
se...ppft  
1977*

performance  
3 slide projections, 2  
sound tracks, 4000  
pounds of silica sand,  
wire mesh, hooks

BRY004/ARC

