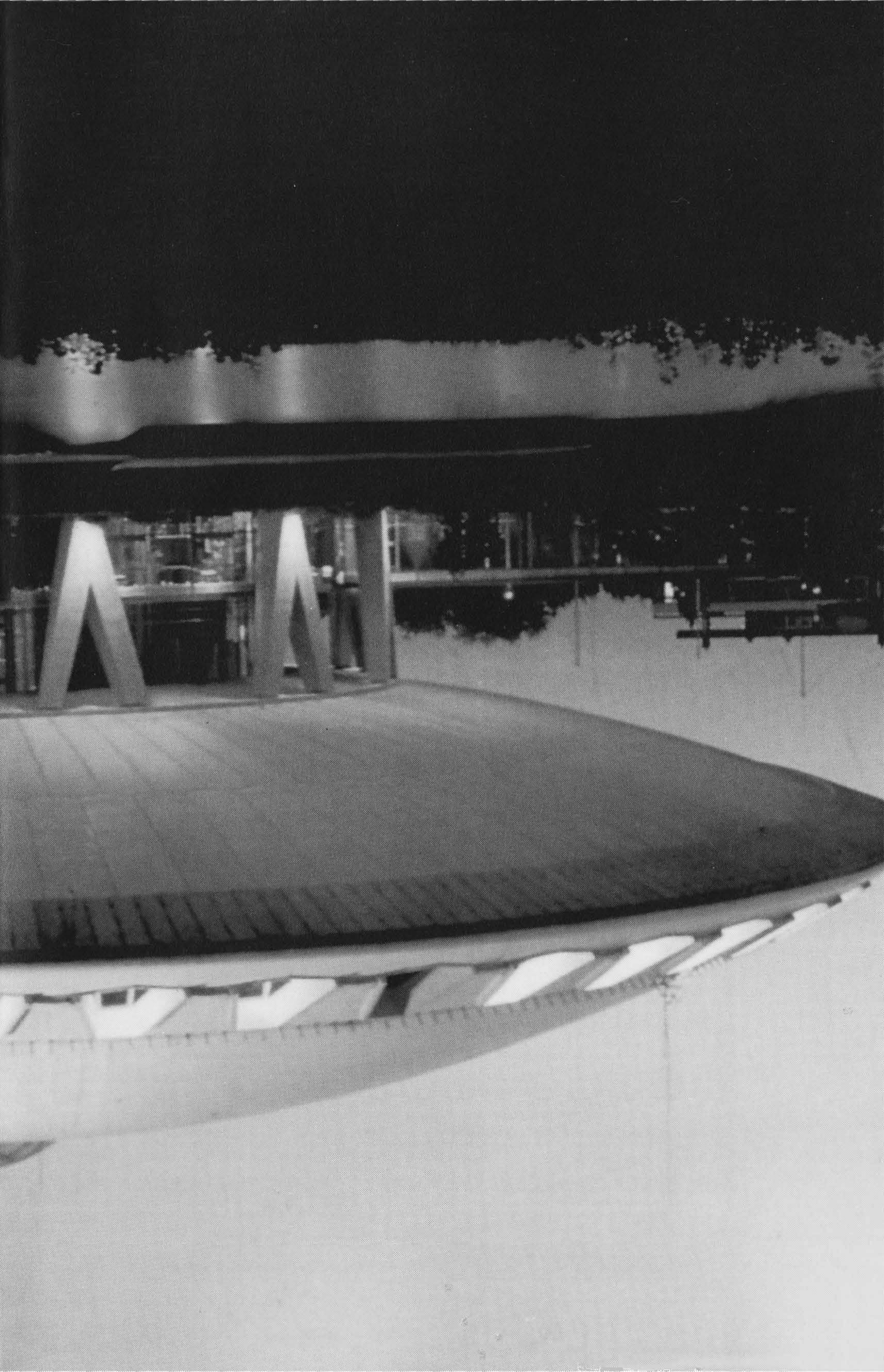
Judith Barry

# Projections

## Mise en abyme



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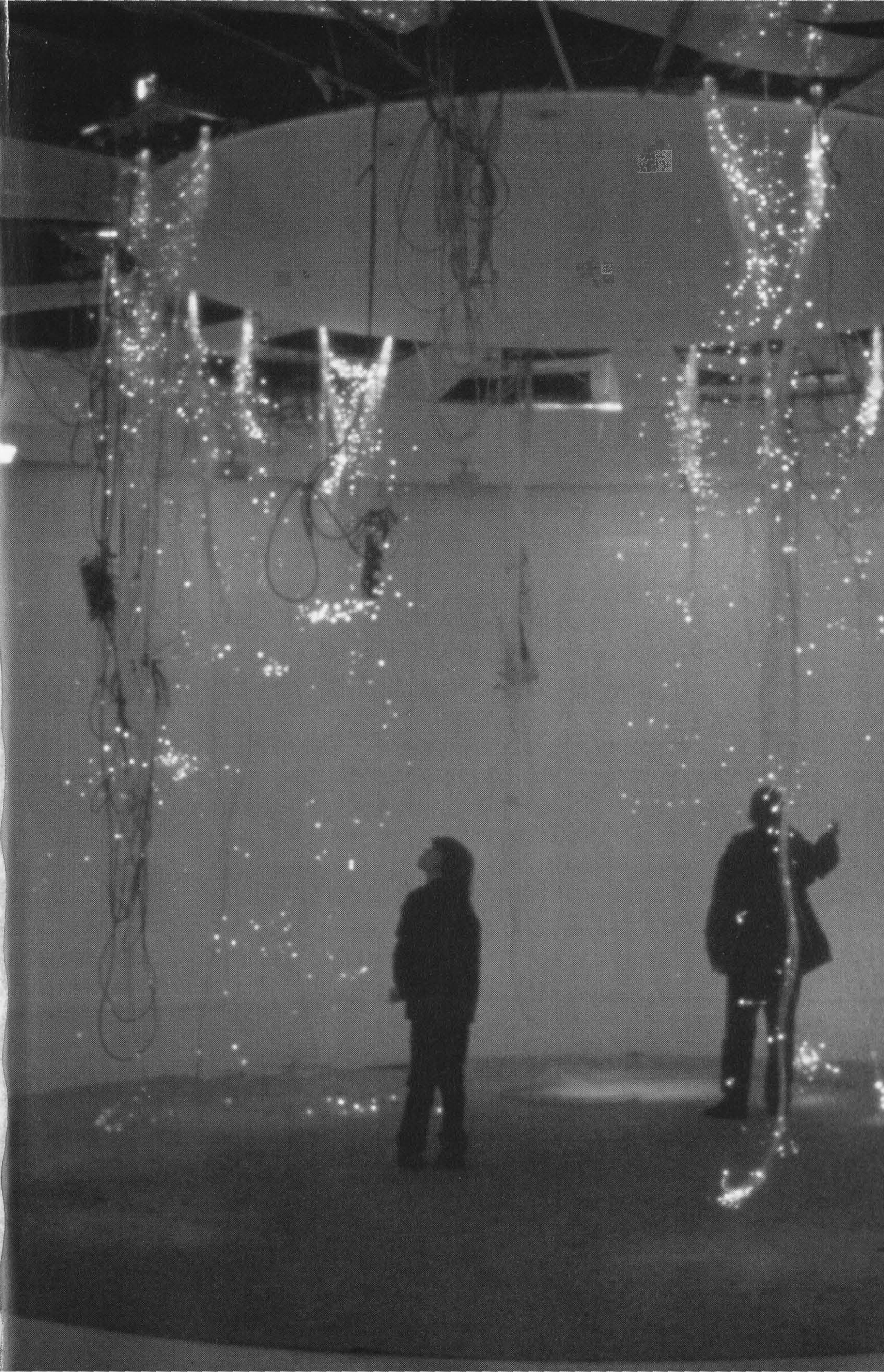
Presentation House Gallery



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*cvr* *Omniversum, Den Haag, Holland*
*p.2* *La Cité des Sciences et de l'Industrie et la Géode, Paris, 1984*
*p.4* *House in Eindhoven, Holland*
*p.6* *Judith Barry,* In other words, *1991*
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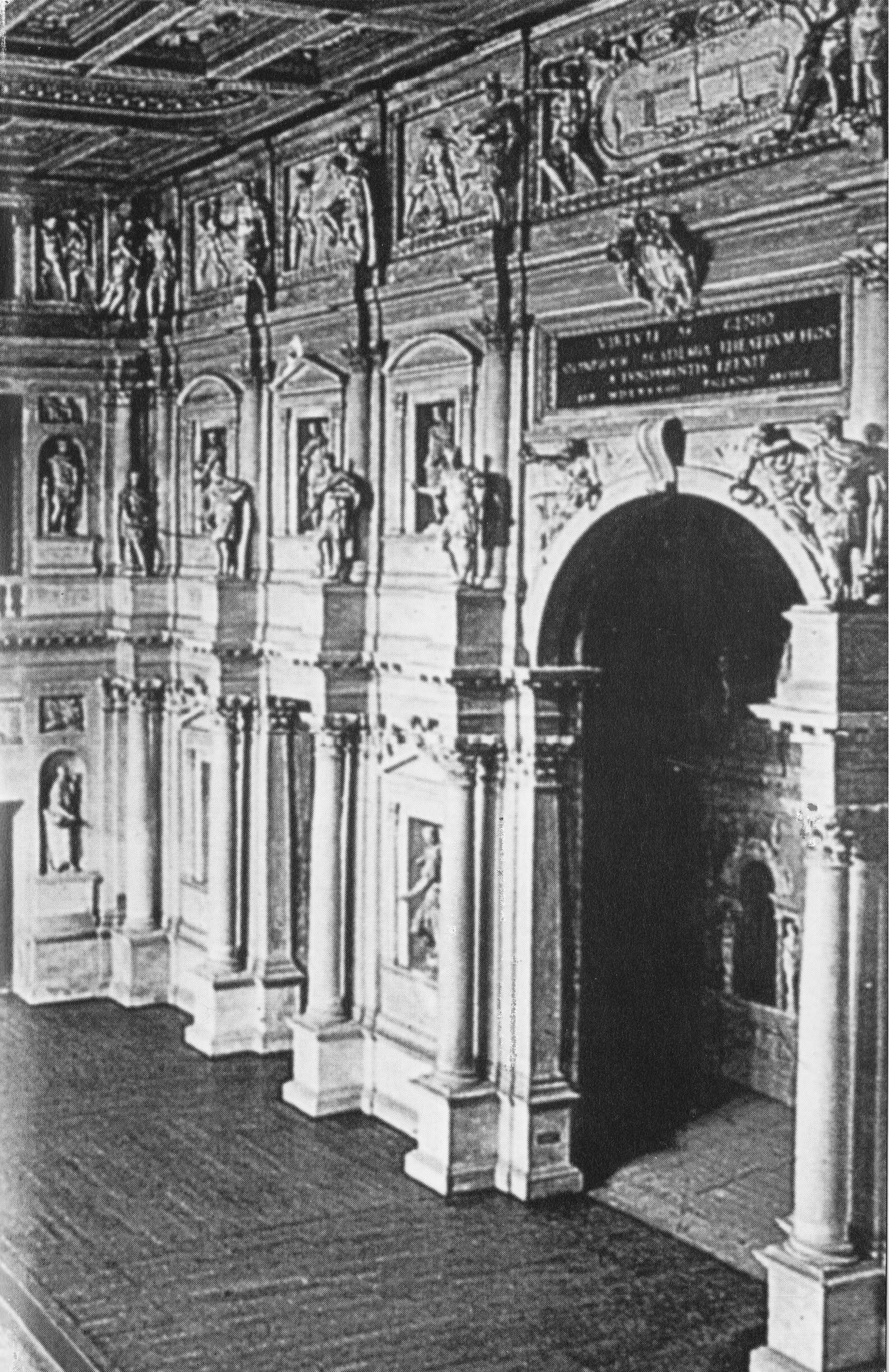
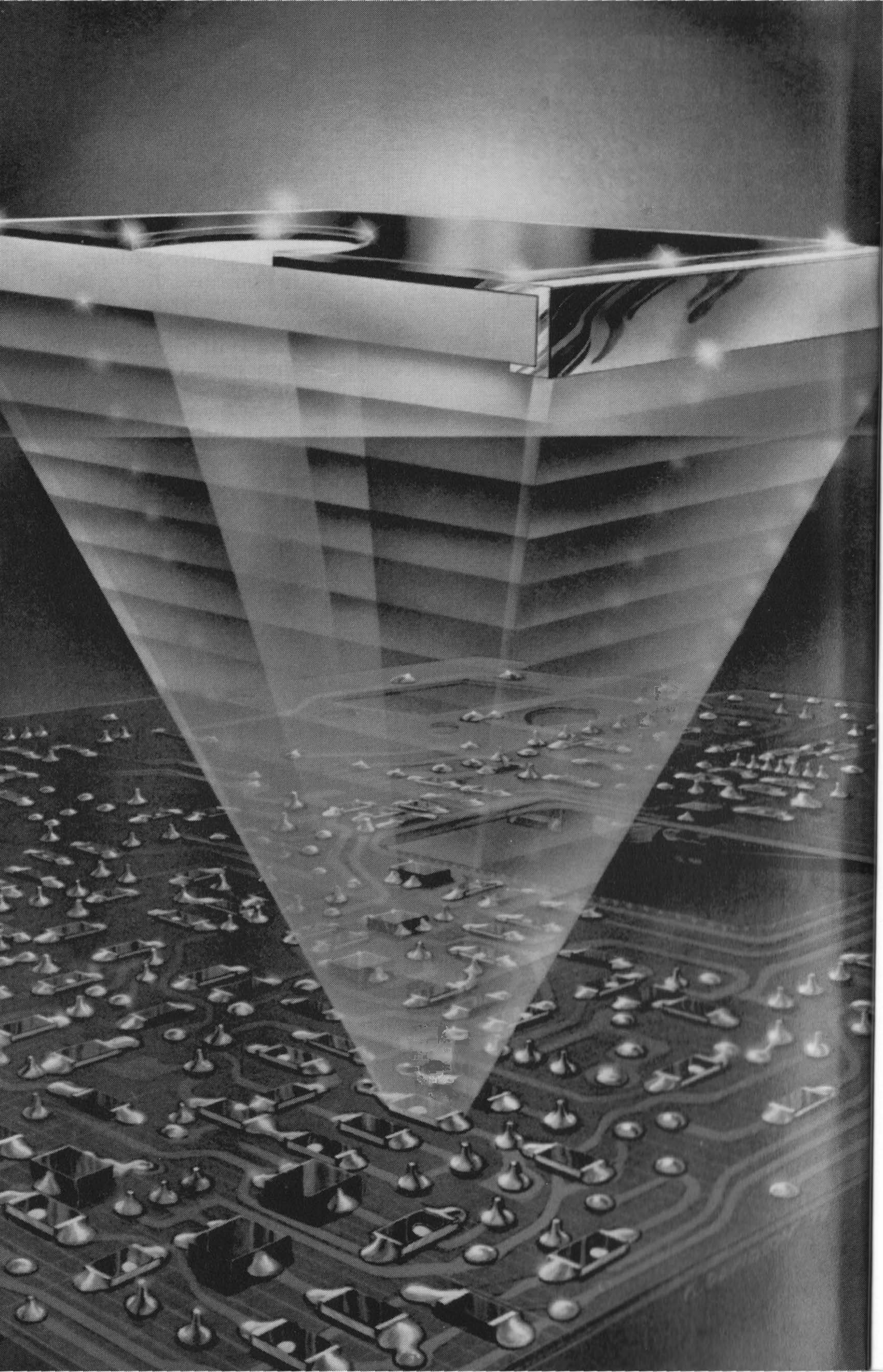
*p.10,11* *Teatro Olympica, interior, Vicenza, Italy*





# Judith Barry and the Space of Fantasy

by Brian Wallis

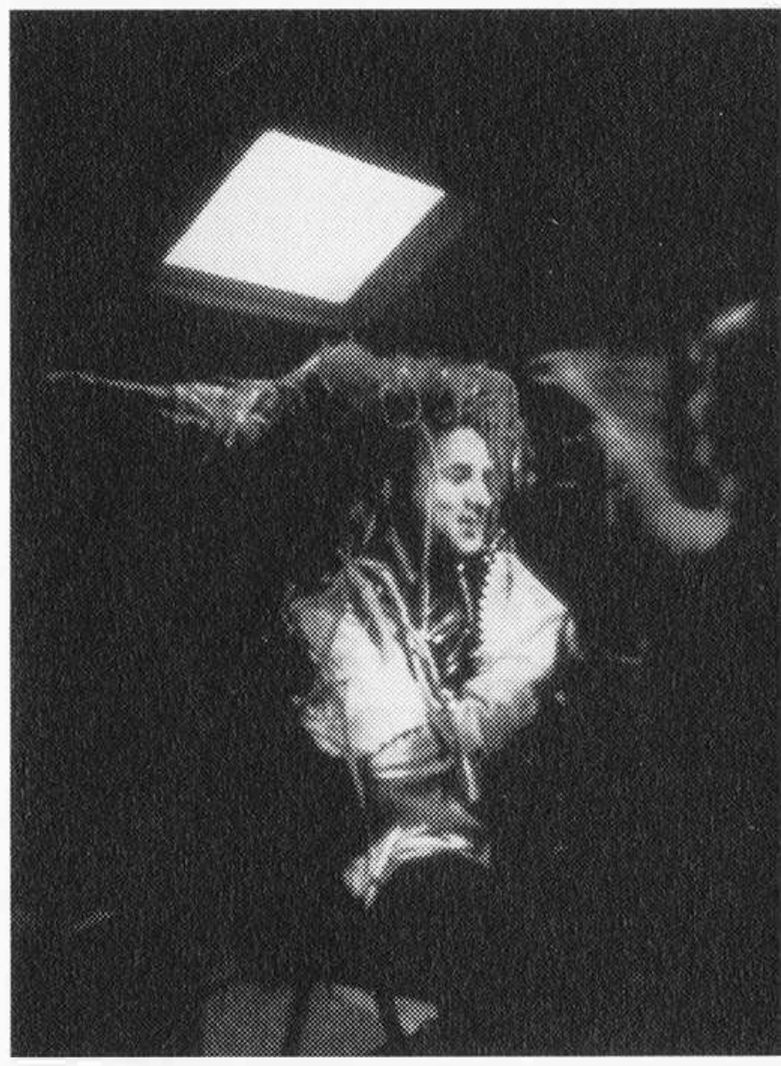
For the 1991 Carnegie International, Judith Barry made a work that was disarmingly simple, even flimsy, yet elegantly summarized many of the complex issues in her work. Titled *Ars Memoriae Carnegiensis: A Memory Theater*, this piece consisted of a packet of eight large cards printed with information about the Carnegie Institute, a combination library, natural history museum, and museum of fine art.[1] With the cards as a guide, the viewer could navigate through the vast collections of the Carnegie, rethinking the meaning of its objects and the reasons for their assembly, and turning the museum into a rich storage house of memories that could be retrieved by the viewer by following the simple directions of the cards. In this way the viewer became, as Barry's cards noted, "the producer of the museum, bringing to bear her or his particular belief in the notion that the objects displayed constitute a coherent view of the UNIVERSE."[2] Although the idea derived from Barry's earlier work on the neo-platonic memory theaters of Renaissance architect Giulio Camillo and other mnemonic devices, in this site it gained particular meaning for the way it triangulated her interests in the psychological effects of public architecture, the relationship between representation and

*Image from* EDN, *1980*

[1] Judith Barry, *Ars Memoriae Carnegiensis: A Memory Theater* (Pittsburgh: Carnegie Museum of Art, 1991).

[2] Ibid, n.p.

fiction or myth, an accumulation of ideas and images assembled from various pre-existing discourses. The subject whose death was being announced was the individual as a universal, autonomous, self-generating being — a figure that formed the centerpiece of modernist culture. Replacing it was a postmodern subject, a sort of switching station for receiving, redacting, and recoding various channels of cultural information. Theorists from Fredric Jameson to Jean Baudrillard were quick to describe this new, postmodern subject not only as the product (rather than the source) of a variety of signifying practices but also as being shaped by those cultural formations. In other words, the conception of the logical, fully integrated self was superseded by a postmodern individual that they described as fragmented, schizophrenic and superficial, trapped in a maze of competing signs. Jameson, Baudrillard and other postmodernists disputed the possibility of objective, universally verifiable knowledge even as they denigrated individual expression. For them, the postmodern subject was, in a sense, placeless.[5]



*Judith Barry,* au bout des levres, *1996*

But, as feminist critic Susan Bordo has pointed out, this geographical metaphor suggests a too-easy move from a modernist "view from nowhere" (objectivism) to an equally problematic postmodernist "view from everywhere" (relativism).[6] And, in the process, there is considerable room for glossing over specific issues of social identity and location. In general, feminist critics have preferred to use the metaphor of the body and the

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[5] For a succinct summary of these debates, see David Harvey, *The Condition of Postmodernity* (London: Basil Blackwell, 1989).

[6] Susan Bordo, "Feminism, Postmodernism, and Gender Skepticism," in Nicholson, ed., *Feminism/Postmodernism*, pp. 133–56.

memory, and the redefinition of the viewer, or subject.[3] In her explorations of how the viewer produces and extends the visual world that surrounds her or him, Barry offers an important contribution to feminist theories of subjectivity and to our understanding of the construction of gender in the public sphere.

Central to recent debates about feminism and post-modernism has been the whole — newly controversial —

*Judith Barry,* The Work of the Forest, *1992*

topic of the "death of the subject." This idea, first broached in different ways by the French poststructuralists Roland Barthes and Michel Foucault in the 1970s, was later taken up as a doxa by North American postmodernists.[4] It held that the modernist notion of individual subjectivity — one's unique self — was, in fact, a historically specific and socially constructed

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[3] On memory theaters, see Francis A. Yates, *The Art of Memory* (London: Routledge & Kegan Paul 1966), pp. 129-59; and Judith Barry, *Public Fantasy* (London: Institute of Contemporary Art, 1990), pp. 21–22.

[4] On Barthes's and Foucault's critiques of subjectivity, see Andreas Huyssen, "Mapping the Postmodern," in Linda J. Nicholson, ed., *Feminism/Postmodernism* (New York: Routledge, 1990), pp. 259–63.

issues around what has been called "the politics of location." Central to this redefinition of the body over the past decade are theories regarding the construction of identity. How are such various aspects of an individual's character as personality, intelligence, sexual preference, and national allegiance formulated and maintained? Are such characteristics innate or genetically determined? Are they solely the product of social and political factors? Can they be changed? And in what ways? Perhaps the central topic in this debate concerns the ways in which gender roles are culturally constituted.

Since cultural signs play such a key role in defining the specifics of how gender roles are encoded — through what images, in what places — it is perhaps not surprising that visual artists have been instrumental in developing theories of gender and its construction. The works of Cindy Sherman, Barbara Kruger, Adrian Piper — just to name three prominent examples — have all served to question cultural assumptions about gender and to assert more complex images of women. Barry's work is perhaps less familiar in this context though she has dealt with many of the same issues and participated in many of the same exhibitions, including the landmark *Difference* exhibition at the New Museum of Contemporary Art in 1984. But Barry's work is less conventional, constantly shifting styles and formats, while consistently probing a series of tough theoretical issues. Her museum installations and large-scale video projects are generally site specific and bear a direct relation to the physical nature and history of the place in which they are shown. Although Barry's work has formal links to conceptual art and feminist performance art, it is equally inflected by critical theory and cinema studies. She studied film at Berkeley with Raymond Bellour in the late 1970s, was an editor of the journal *Discourse*, and has written extensively on cultural theory and representation.

Although she draws on her own academic background in architecture and film theory for her installations, Barry's work is anything but scholarly. Instead, she embraces the lush and seductive effects of film, video, computers, and architectural display. The fact that Barry was for years intensely involved in film studies may explain, however, why she tends to see subjectivity as an extension of architectural theory. For she is interested in the relational field that is established between a person's perceptions, their physical body, and their surroundings. This is not a simple social construction model wherein the individual is shaped by the cultural cues they receive. The observer in Barry's installations cannot remain passive, as with most art; the viewer must participate, and literally find his or her way through the work. This provides a metaphor for Barry's view of the subject as active, interactive, productive, and worldly. This is no monad or cultural dupe. Instead of following a map in an orderly, rational fashion, this stroller must merge with the public space and be drawn toward engagement with various sites, as in the Situationist *derive*.

In her work, Barry tries to represent various forms of space, both past and future, and to guide the viewer into a confrontation with them. As she has said, "I am trying to get at new kinds of spatialization that might do more than merely represent existing space."[7] Architecture represents the translation of lived social conventions into spatial reality. Yet what interests Barry most are those unbuilt or imaginary forms of architecture, such as the cinematic backdrops of Alain Resnais's *Last Year at Marienbad* or Ridley Scott's *Bladerunner*. Such architectural fantasies propose spaces and constructions that have not been realized but could be. In this sense, they are wholly believable and inhabitable. These are, as Barry has said, images of the city that are "constructed

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[7] Barry, unpublished manuscript.

*Judith Barry,* Casual Shopper, *1980-81*

by the inhabitant as they are experienced."[8]

Barry is fascinated by the ways in which the fully believable fictional space created in film has extended beyond the screen to create similarly invented or fictional "scenes" in the shopping mall, the suburban tract, the urban plaza. In her works, she seeks to challenge the superficial meaning of these sites by presenting their buried histories, using metaphor to expose the disjunction between their form and content, to emphasize the ideological implications of space, and to draw attention to the shaping effects of human subjectivity. Her principal metaphor is projection, both the physical projection of video and film and the

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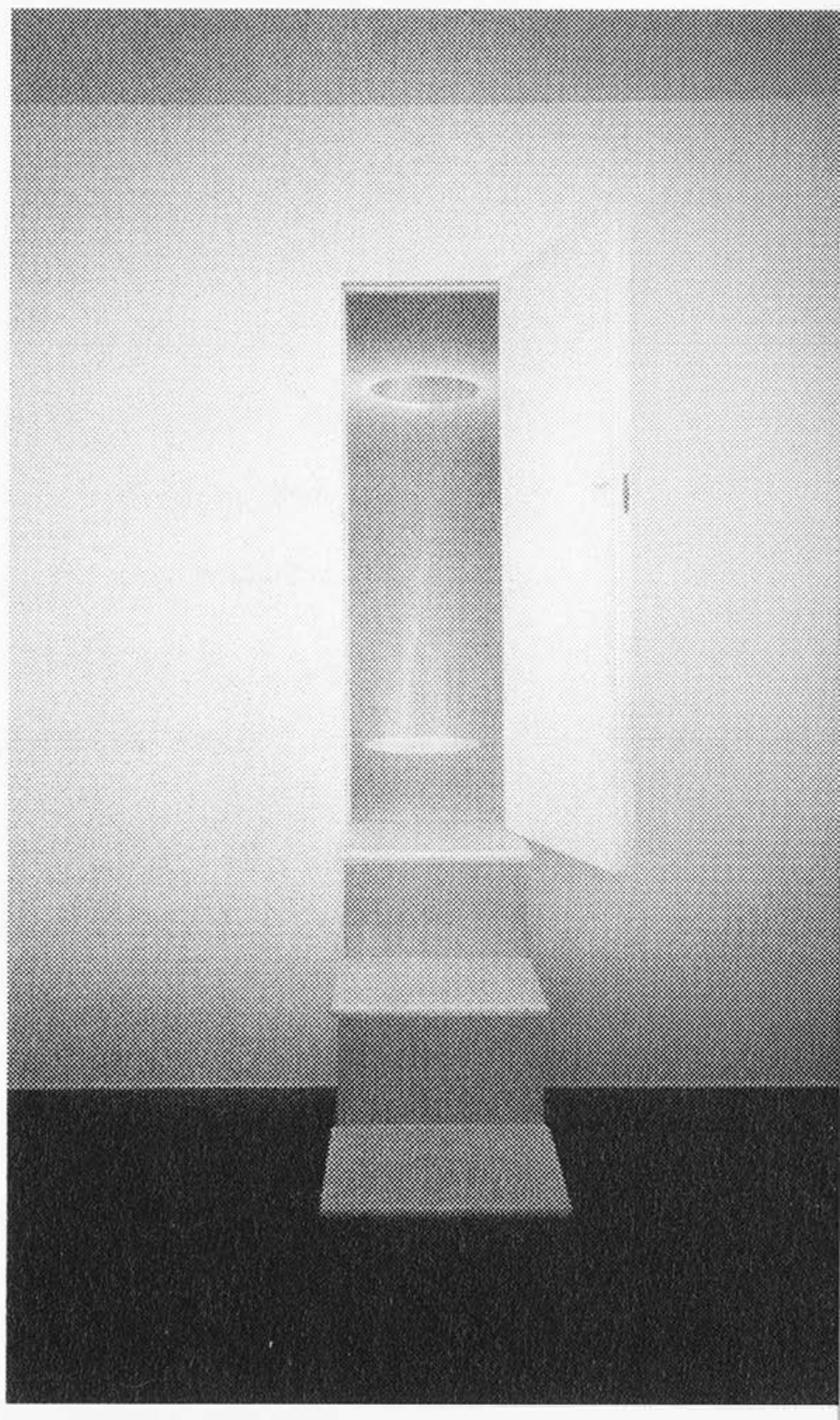
[8] Barry, *Public Fantasy*, p. 44.

*Alison and Peter Smithson, "House of the Future", 1956*

psychological projection of images and fantasies onto a surface. Her purpose is to transform space critically, to place the viewer in the midst of a newly encoded environment; not to change the environment, but to change the viewer.

Barry sees the subject from a Foucauldian perspective, not as a fixed entity but as the product of an intense channeling of individual psychosexual drives (desires and fantasies) through the shaping forms of various cultural systems (such as labor, consumption, visual representations, architecture).[9] And, like Foucault, Barry believes that this production of the subject takes place in a space that is simultaneously psychic and tangible. Hence a key question for Barry is: How does the way we inhabit space affect our subjectivity? One purpose of works such as the two pieces shown in Vancouver, *Model for Stage and Screen* (1987) and *Imagination, Dead Imagine* (1991), then, is to consider the meaning of the body in space by studying specific functional effects of architecture. These works extend Barry's investigation of the nature of postmodern subjectivity in the following ways: first, they challenge the ambiguous line between private and public space; second, they create "neutral" architectural forms that have no apparent history (but which reference whole genres of science-fiction imagery); and third, they



*Judith Barry,* Model for Stage and Screen, *1987*

[9] Typical of Barry's Foucauldian take on the history of disciplinary systems is her view of the role of perspective: "Perspective gave form to and was a recognition of the place that subjectivity was to inhabit, a self-reflexive space that located the subject both for her/himself and for other subjects."

elicit subjective, nonrational, and involuntary responses from the bodies of viewers. In other words, these works establish a kind of control, a sort of ground zero for subjective response. Though these works are less literally about historical memory, they articulate the physiological and psychological aspects of the viewer's response to visual cues.

In *Model for Stage and Screen* and *Imagination, Dead Imagine,* Barry shows that fantasy is no longer limited to the private psyche but projected on the screen of the social. These works demonstrate quite clearly how subjectivity is tied to the history of perception and projection. Not surprisingly, these two works also demonstrate what art historian Jonathan Crary has called the "carnal density of vision," that is, the corporeal aspect of seeing and participating in the world.[10] Part of Barry's point is that visual responses are not only psychological but also manifestly physiological. In other words, the viewer is the producer of the images and information rather than simply its receiver. In *Model for Stage and Screen,* Barry makes this point in the form of a large science experiment. The viewer first climbs a series of small steps to enter a large circular chamber

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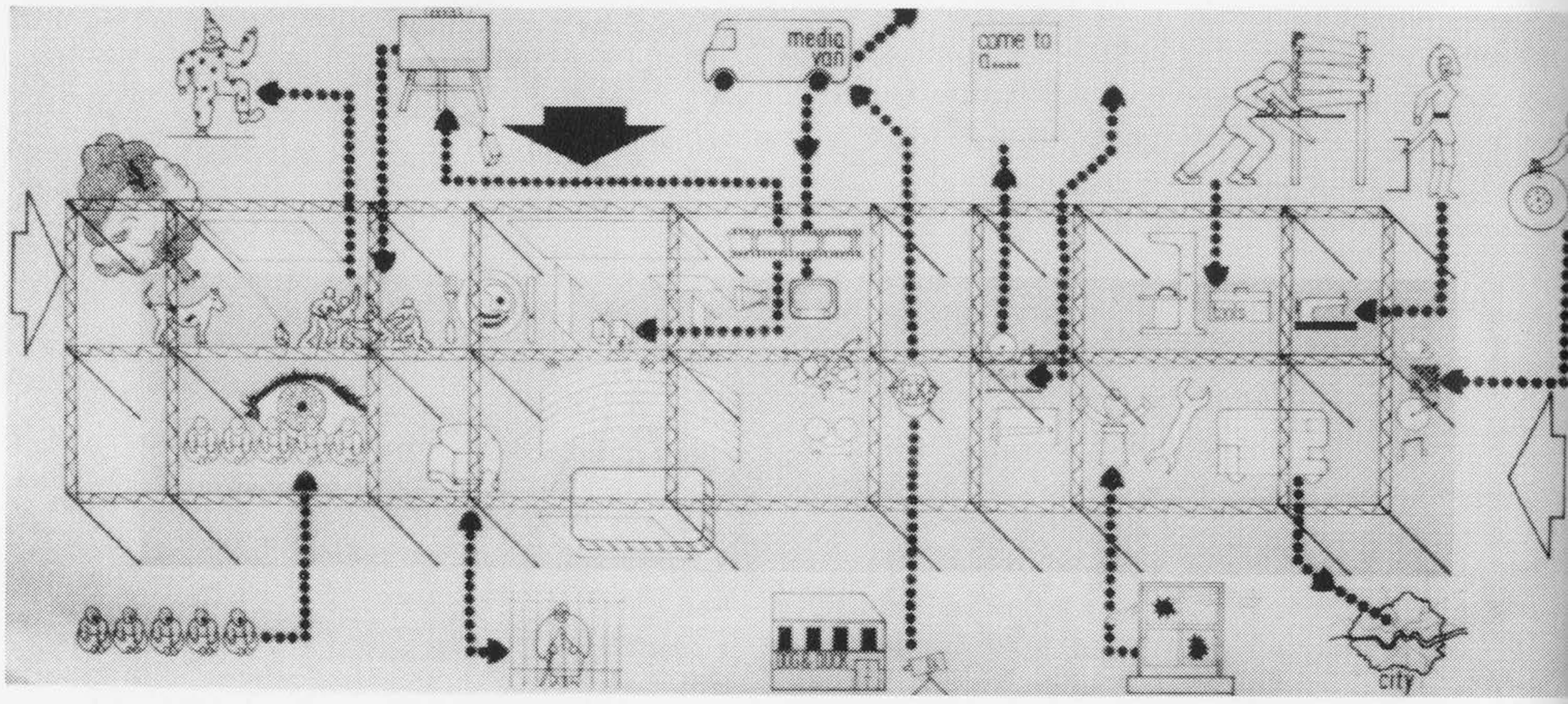
[10] Jonathan Crary, *Techniques of the Observer* (Cambridge, Mass.: MIT Press, 1990) p. 4.

*The Fun Palace project, Cedric Price, 1962–67*



containing a glowing pillar of light. Upon exiting this rotunda, an intense, vivid, and changing series of circular afterimages is experienced. The fact that the viewer involuntarily generates these "pictures" verifies Goethe's theories about the arbitrary and involuntary production of color and images in human nerve cells.[11]

At first, *Imagination, Dead Imagine* appears to be a more conventional artwork, in part because it does not so actively involve the viewer in passing through and creating the image. In fact, the piece is designed to look like an oversized Minimalist sculpture. But projected from within this ten-foot-square cube is a giant head continually doused with dirt, bugs, and various disgusting fluids. The viewer's relation to this work is inevitably one of awe and even queasiness, sensations that Barry relates to the eighteenth-century notion of the sublime, an aesthetic effect that inspires a sense of wonder. But *Imagination, Dead Imagine* is more complex: the huge head is a computer melding of male and female features. This genderless supplicant offers no point of identification for the viewer. Instead, that abject image, deluged with sickening substances, serves as a grim reminder of the permeability of all boundaries, physical and psychological.

*Judith Barry,* alt. youth media, *1996*

Like many contemporary artists, Barry attempts to understand the nature of identity and gender through an interrogation of the body. But unlike other artists, who examine the body as an expressive medium or as a record of social effects, she views the body itself as a convention, a cultural construction. In her work, the body is treated not as an inert object to be observed but

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[11] On Goethe's color theory, see ibid., pp. 67–74.

as a collection of disjointed effects which are both productive and manipulable. Barry is less concerned with transforming negative stereotypes than with trying to explore the specific means by which "the real" is constructed, made to seem viable and authentic, and enforced in the psyche of individual viewers, consumers, and workers. She therefore tries to reconstruct the setting for the construction of subjectivity. But in the process she challenges all notions of fixed or stable identities, or spaces for that matter.

*Judith Barry,* In the Shadow of the City... Vamp r y, *1982-85*

Rather than defining some new experience of the body, *Model for Stage and Screen* and *Imagination, Dead Imagine* pose a more politically challenging task: to rethink the subject in terms of the psychological and perceptual changes brought about by imaginary relations in space — the space of fantasy. If recent theories about subjectivity and the body have emphasized its constructed nature (gender as socially formed rather than biological), they have also pointed to the ways in which all forms of identity are performed. Literary theorist Judith Butler, in particular, has stressed the performative nature of subject formation, that is, the way in which one's identity is shaped by an accretion of repeated

imitations of socially available models. This means that rather than an autonomous, biologically sexed person who seeks consciously to acquire or build an identity, what comes first is a set of boundaries, prohibitions, and inducements to replicate already existing types. One establishes an individual identity through the inevitable misreadings of these signs or through deliberately parodic imitations or deviations.

*Judith Barry*, First + Third, *1987*

In other words, there is an area of misquotation, fiction, misappropriation and fantasy in our construction of subjectivity — and in what we regard as real. Butler even argues that "the real is a syntactically regulated phantasm that has enormous power and efficacy."[12] Thus, what we understand as reality is, in fact, based on a powerfully reinforced fantasy. Psychoanalytic theorists Jean Laplanche and J.B. Pontalis put it another way; they say that fantasy constitutes a dimension of the real. They describe fantasy as operating in a two-stage process: first, a multiplication of the subject's points of phantasmatic identification and, second, the subject's acceptance of the coherence of the fantasy. "Fantasy is not the object of desire," Laplanche and Pontalis write, "but its setting. In fantasy the subject does not pursue the object or its sign; one appears oneself caught up in the sequence of images. One forms no representation of the desired object, but is oneself represented as participating in the scene although, in the earliest forms of fantasy, one cannot be assigned any fixed place in it."[13]

Fantasy, then, not only precludes the unitary subject (and the corollary notion of a desiring subject who

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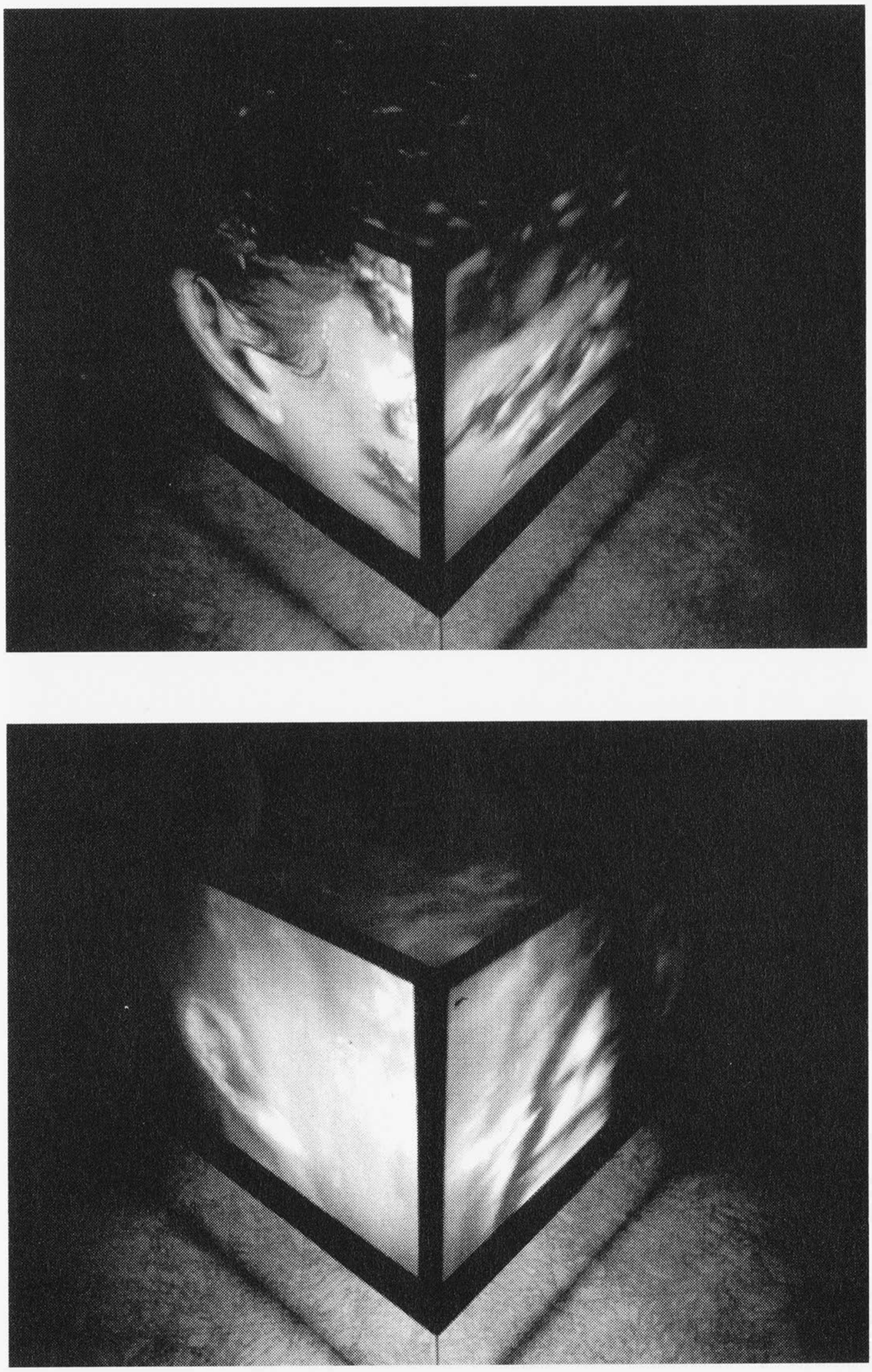
[12] Judith Butler, "The Force of Fantasy: Feminism, Mapplethorpe, and Discursive Excess," *Differences*, no. 2 (Summer 1990), pp. 105-35.
[13] Laplanche and Pontalis, quoted in ibid., pp. 109–110.

projects a wish that is fulfilled by the fantasy) but literally structures the space in which the fragmentation and dissemination of the subject takes place. This notion of the dispersion of points of identification in fantasy is critical for understanding Barry's link between architecture and subject formation, and echoes in many ways her desire to extend the collective fantasy space of the movie screen. In works like *Model for Stage and Screen* and *Imagination, Dead Imagine,* Barry similarly demonstrates the necessary mobility of subject positions and unhinges the idea of fixed identity.

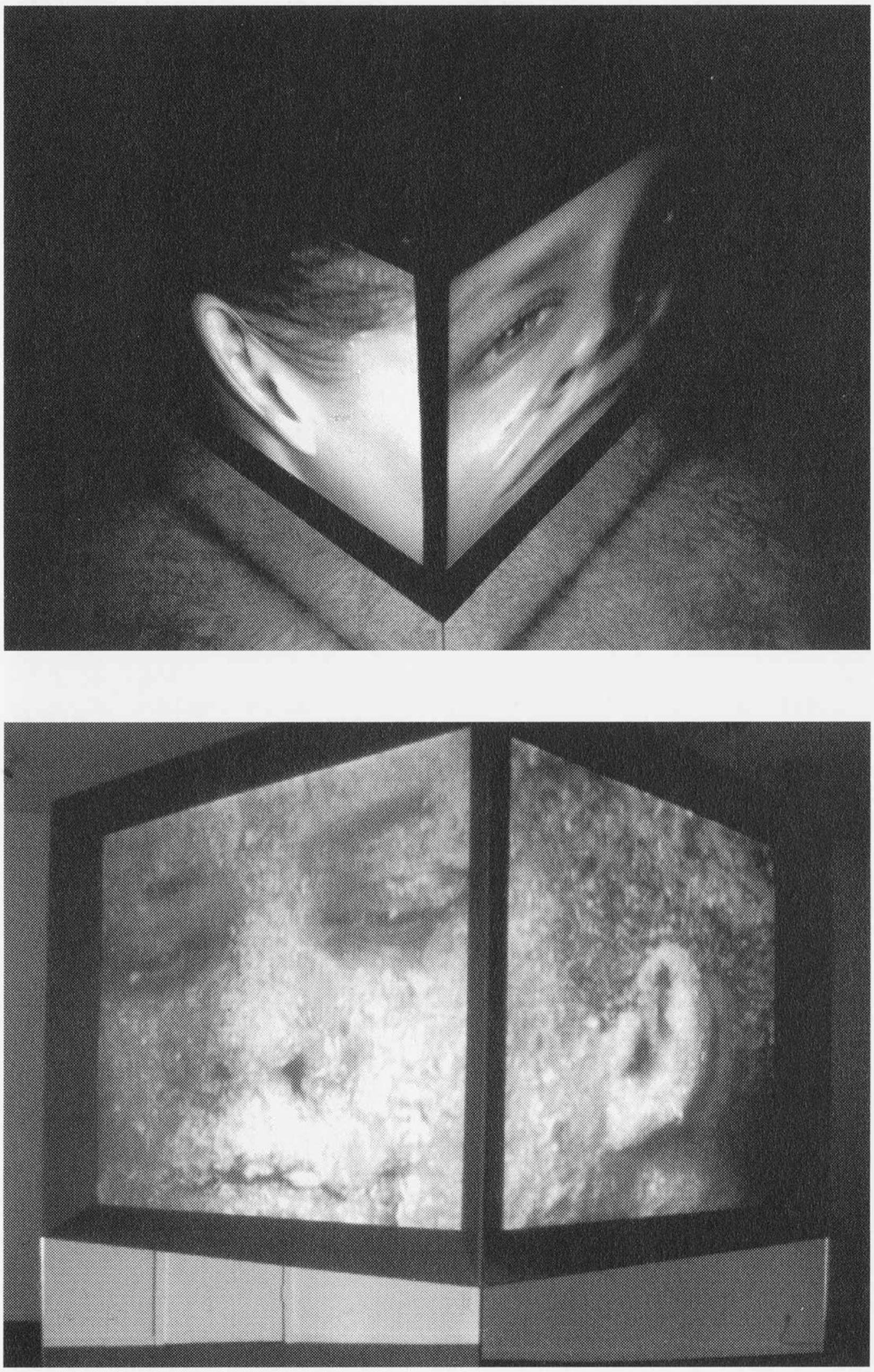
Both the process of rethinking the representation of the body and its panicked backlash in the recent culture wars reflect an underlying fear over the dissolution of the key element of Western metaphysics: the unified subject. After all, if postmodernism and poststructuralism have been about the unsettling of Western notions of knowledge and subjectivity, what comes next? How do we understand the human subject after humanism? How do we conceive gender if the conventional notions of male and female are eradicated by performativity? Such questions are not merely theoretical. With concrete redefinitions of the body in science, medicine and technology, we are today confronting nothing less than a reconfiguring of humanity in a posthumanist time. This requires new formations of identity. If Barry builds models or reconstructions of the fantasy setting of identity formation, it is to propose a more critical model of posthumanist subjectivity — one that is spectacular, specifically sited, always unfixed, always in the process of being produced.

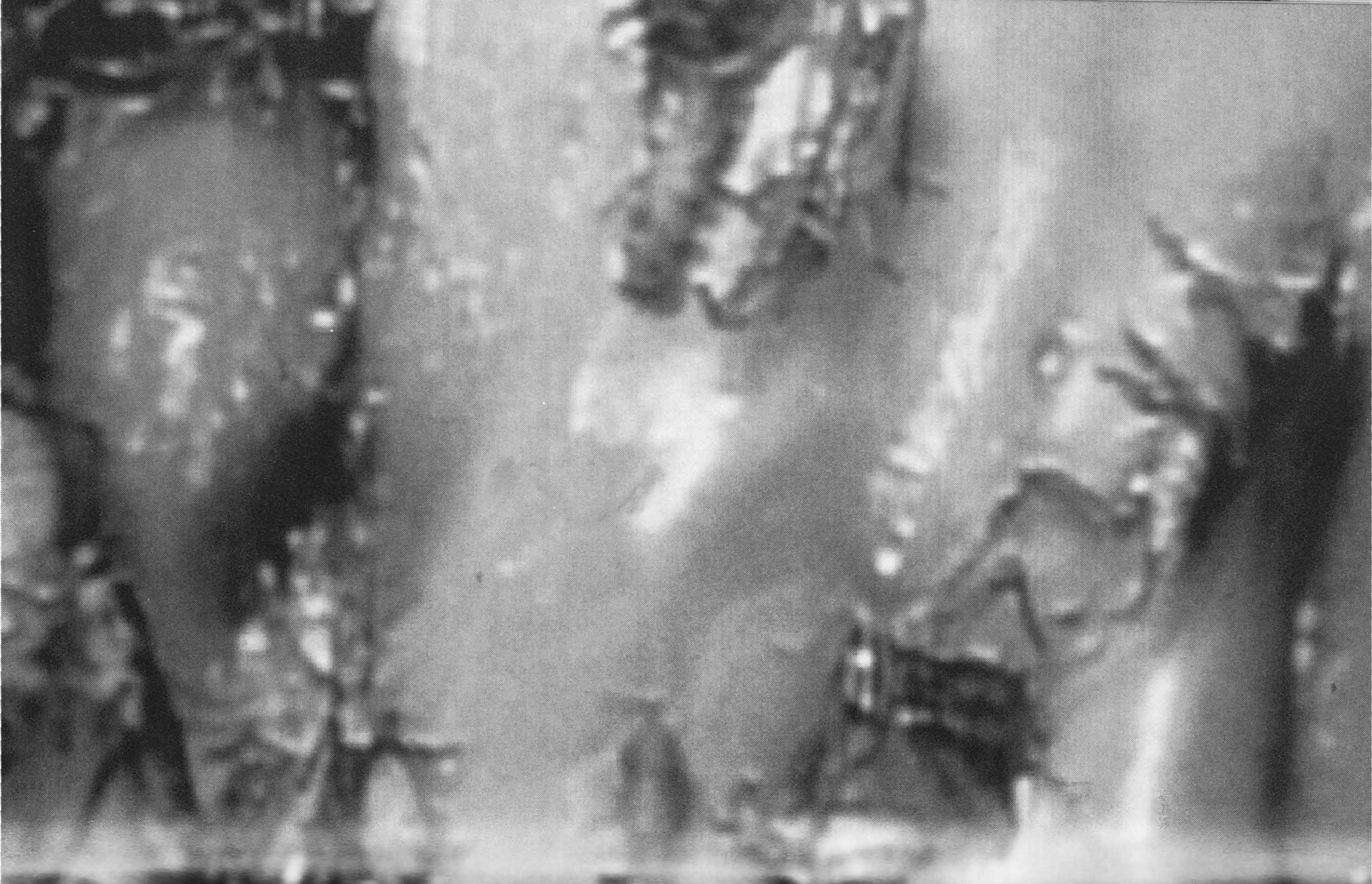
*BRIAN WALLIS is a cultural critic and curator. He was formerly Senior Editor at* Art in America *and a curator at the New Museum of Contemporary Art in New York. Wallis has edited several books on contemporary art including* Art After Modernism *(1985),* Blasted Allegories *(1986) and* Constructing Masculinity *(1995).*

*Judith Barry,* Model for Stage and Screen, *1987*



*Judith Barry,*
Imagination,
Dead Imagine,
*1991*





# Uncanny Installations

## A Conversation with Judith Barry, Brian Wallis and Mark Wigley

**Mark Wigley** What struck me when I saw your giant cubic head, *Imagination, Dead Imagine*, is how it allows all that is forbidden or repressed to come leaking to the surface. You have layer upon layer of reeking, wretched fluids and bugs defiling those squeaky clean faces. And yet, everything is at a distance, it is all dripping down the inner surface of the cube and rendered in this hyperreal clarity; it's really high-definition gunk. In a way, you stage an intense confrontation between the security of the technology and the threat of all the grossness that is normally masked or cleansed by that very technology. We have this generic image of contemporary technology as clean: before you appear on TV you have to get spruced up, you have to put on make-up and present your best face. In your cube, your idealized TV set, the reverse takes place. Everything is coming out, and its disgusting.

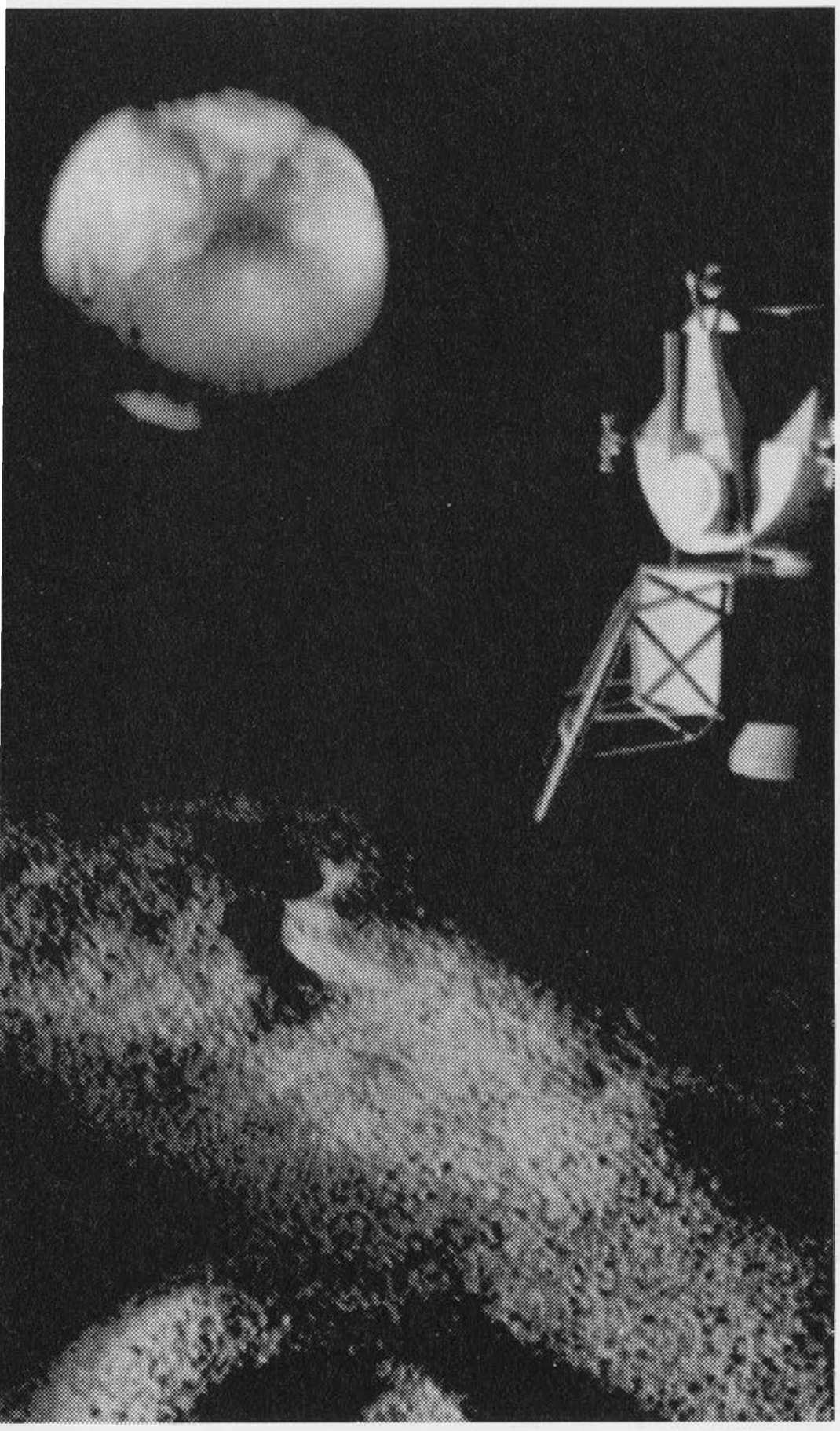
*Judith Barry, Imagination, Dead Imagine, 1991 (opposite and preceding page)*

**Judith Barry** The disgusting aspect was one of the defining concepts of that project as I wanted to make something that explored the defilement of

the body through technology and simultaneously its potential recuperation. So it was horror and beauty, repulsion and the sublime. It's not surprising that you found it disgusting.

**MW** Oh, I found it repulsive, too. It's just that I like repulsive things.

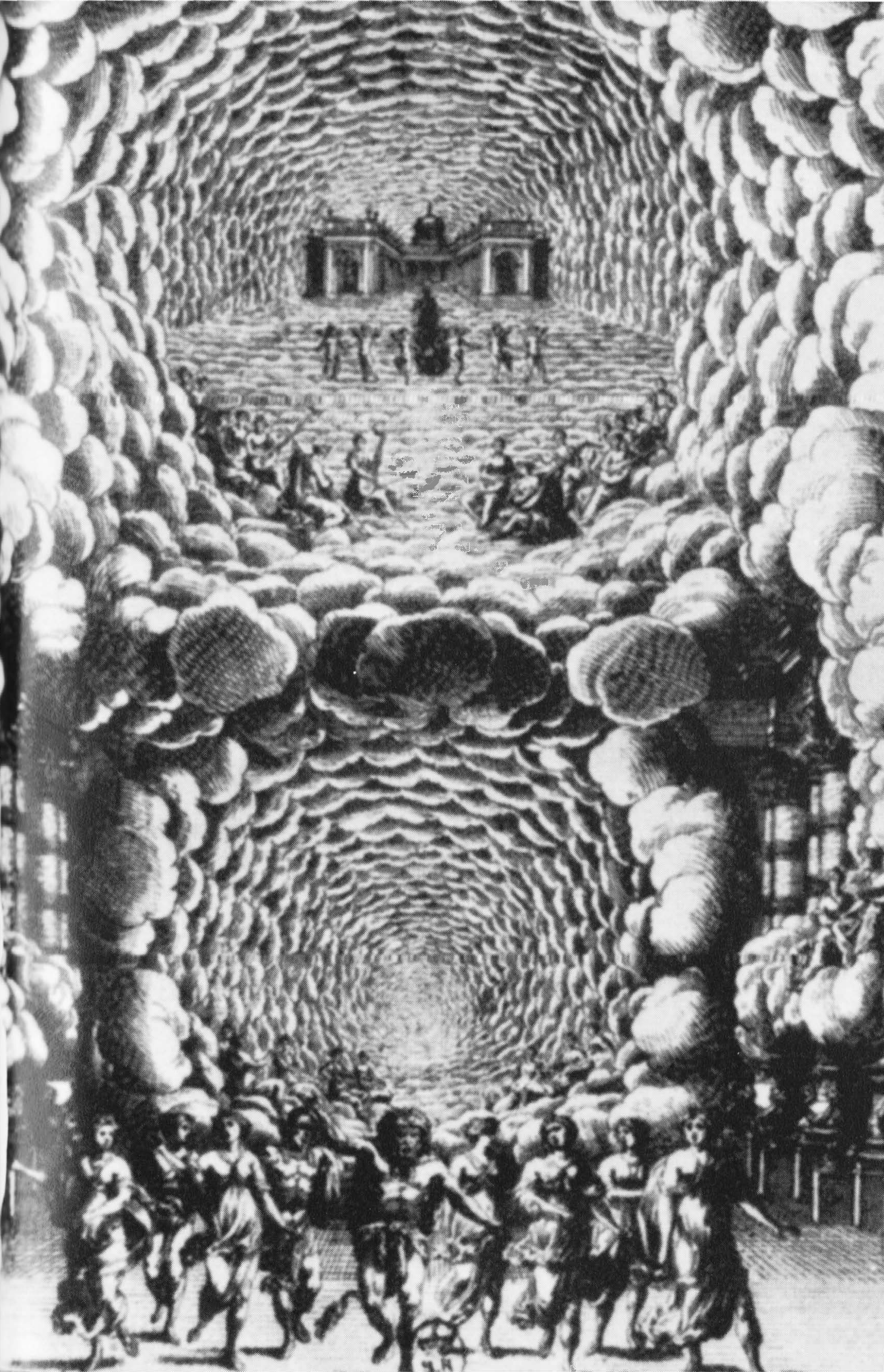
**JB** I think there's a moment when it's repulsive. In fact, it's designed to be repulsive, but also to trick you with the sublime. It's really designed to take you over in some way, to make you "give yourself up to the image." It is the same with *Model for Stage and Screen*, which I mounted at Presentation House Gallery in Vancouver. When you go into that chamber, you are taken over by your own inability to control your vision. You can't affect this. Various retinal experiences take over and you become a projector in a sense.



*Left:*
*Model of NASA's Lunar Module and Astronaut*

**MW** My point was more that your work tends to bring up bad memories, as well as good. In fact, one of the great pleasures I take in your work is that moment when you bring up the good memories and the bad at the same time, mixing them together. It seems to me that this kind of mixing is always kept just to one side of architecture. It is not just kept

*Opposite:*
*G. Torelli, "Double action of clouds," 1654*

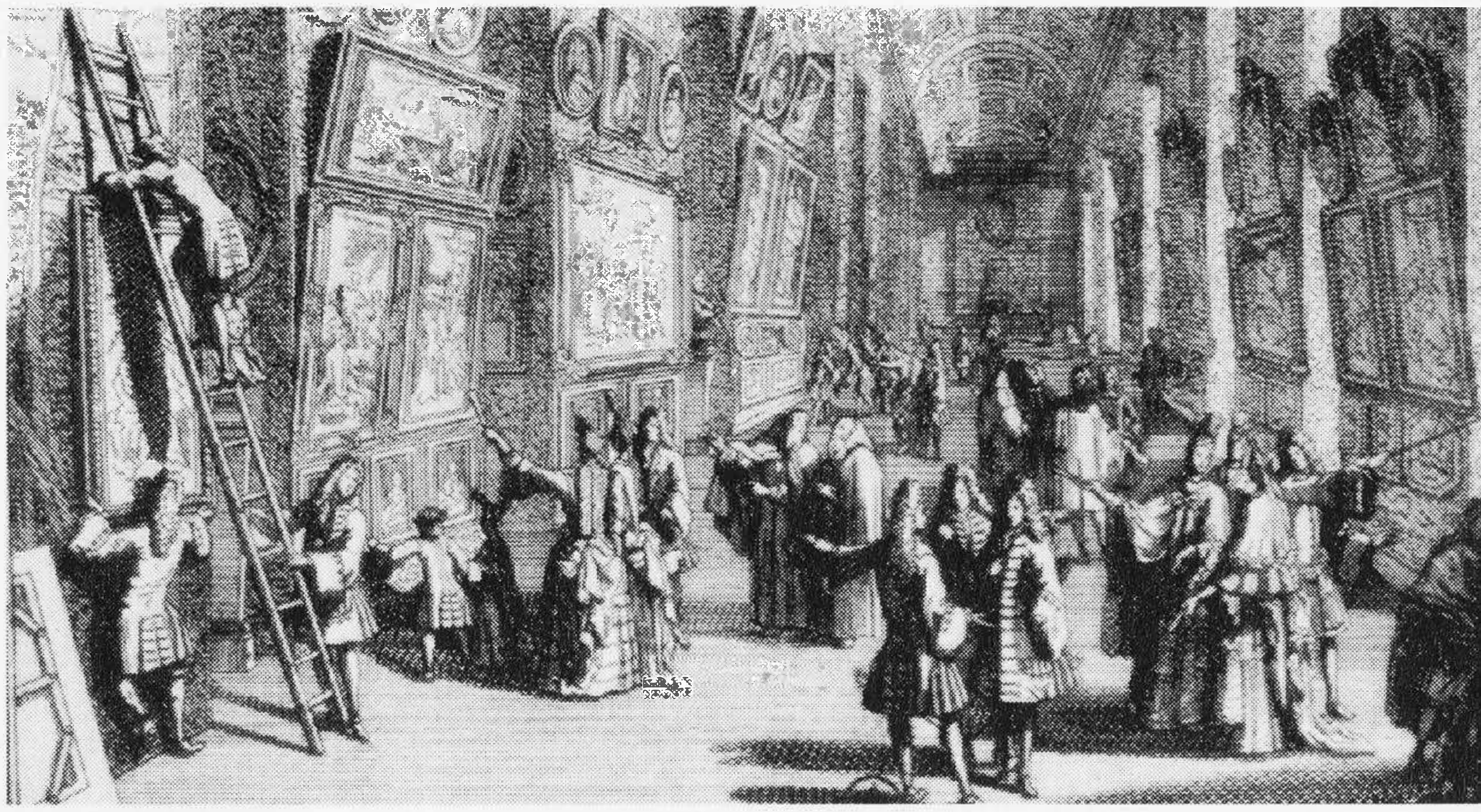


there by the repressive operations of certain people or institutions, but rather, in order that there can be the effect of architecture in the first place. I don't have much faith in a kind of exotic or even politically correct architecture that works directly with all that abject stuff as its subject matter. Architecture is almost, by definition, politically incorrect.

**JB** In a piece I made in Brussels a few years ago called *The Work of the Forest*, I tried to address that very issue. The work was about the political and cultural connections between two simultaneous occurrences: the development of Art Nouveau architecture in Belgium and the expansion in the Belgian colonial empire in the Congo. I thought architects would be upset by the depth of my

*Judith Barry,* The Work of the Forest, *1992*

inferences, but they weren't. Of course, it is seventy or eighty years after the fact, but their Belgium was responsible for the complete genocide of another culture.



*Louvre, Paris, 1699, exhibition of paintings by members of the Academy.*

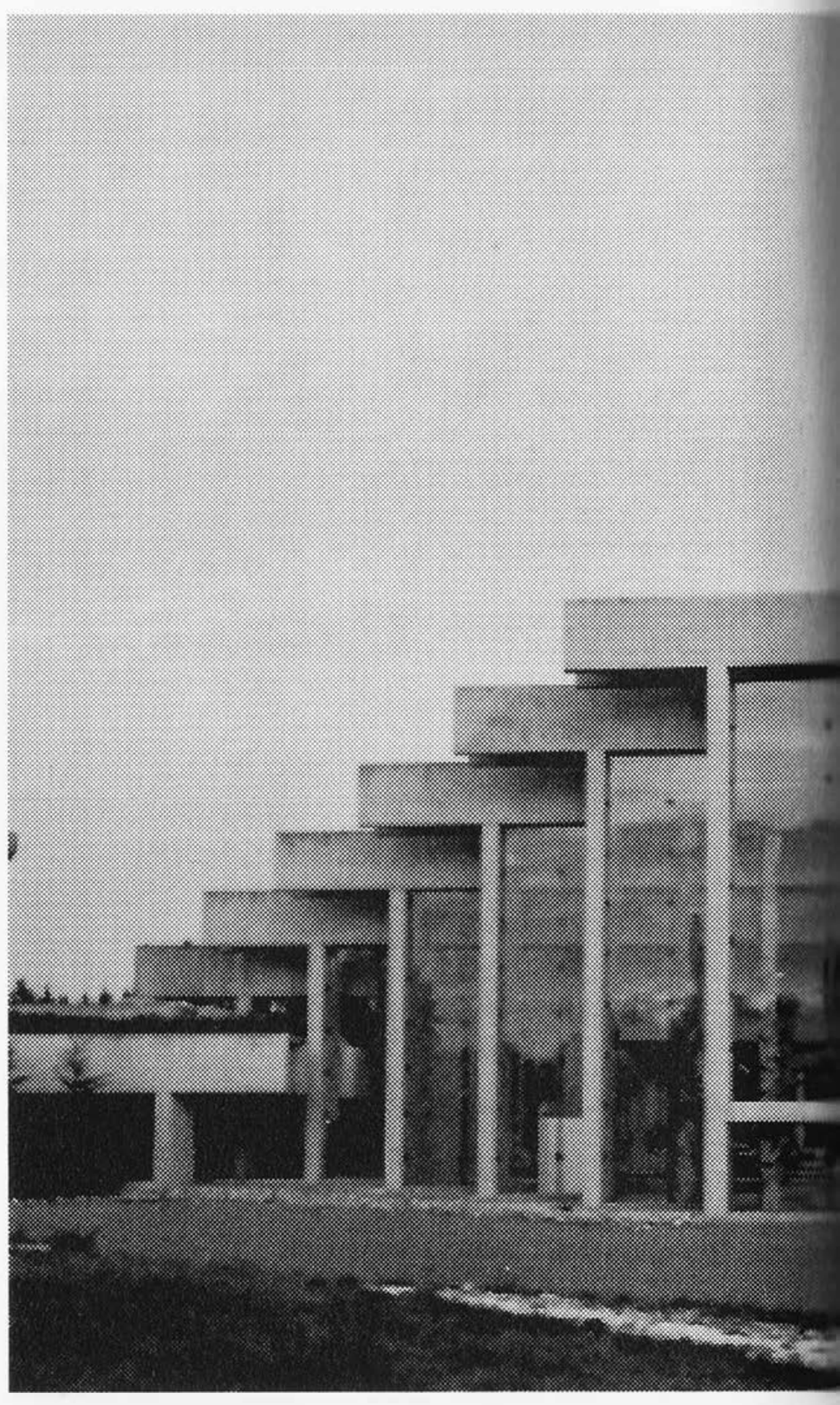
The focus of my research for this project was the Belgian Congo Exposition staged by King Leopold II in 1897. I wanted to trace specific relationships between Art Nouveau and African design, and between the politics of the Art Nouveau aesthetic movement and the colonialist politics of the Belgian government. Fortunately, most of the original papers and documentation for this exhibition survive and are housed in the library of the Foundation for Architecture and in the Teverun Museum Archives. So I had an ideal situation, with total access to the material. The library of the Foundation for Architecture had old issues of *La Illustration*, which was a large-format magazine from the turn of the century, a kind of combination art connoisseurship and travelogue. Many visitors to the Belgian Congo made drawings, which were published in these magazines. So, I was able

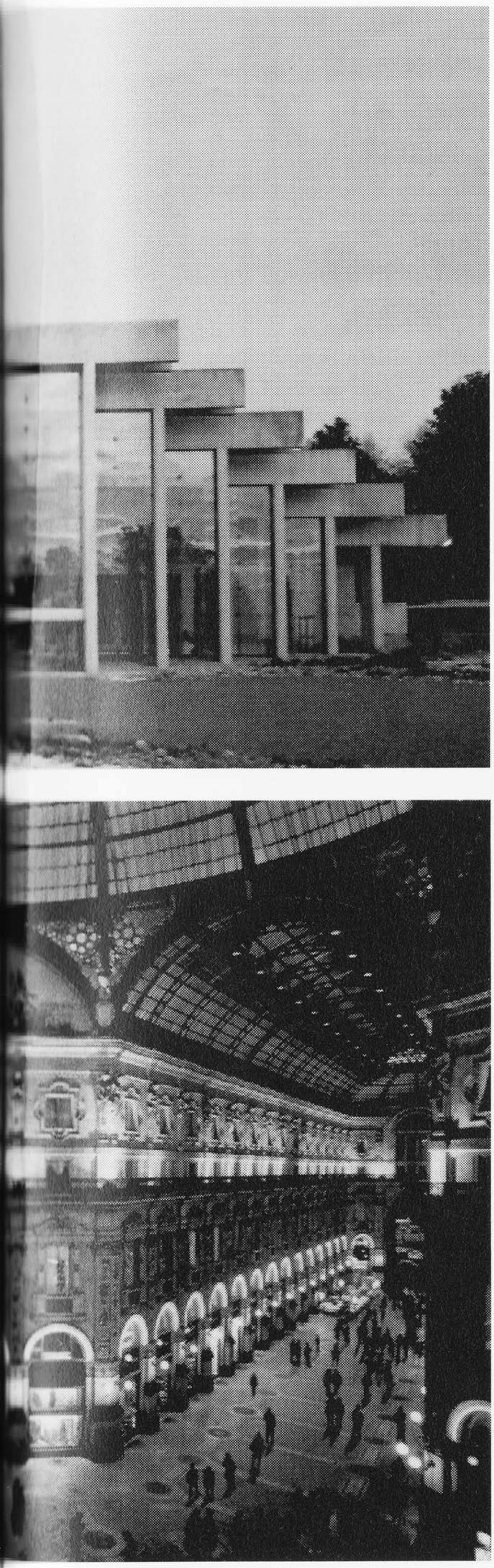
to use this primary research to trace what had happened. And I was also able to show very clearly how specific architectural forms had been borrowed directly from African cultures and then been transposed into the Art Nouveau style. The Belgian architects Paul Hankar and Victor Horta had access in 1893 to more than 2000 artifacts collected by Leopold II and stored in what would become the Teverun Museum.

**BW** That seems like a really good example of how your work sometimes investigates the ways a particular art form or architectural style might function as a mask for certain kinds of odious political attitudes. But you also seem to be doing something more complex here, which is to elicit certain potent historical memories. In fact, you describe architecture as a kind of discourse of repression that, through the objectification of form, always tries to tamp down or contain its haunting elements, aesthetic as well as political.

**JB** I think Art Nouveau was about one thing: oppression. You know, Brussels is full of incredible Art Nouveau townhouses, and they are physically the most oppressive spaces I've ever been in. They are oppressive because they are so ornamented and decorated that

*Museum of Anthropology,*
*University of British Columbia, Vancouver*





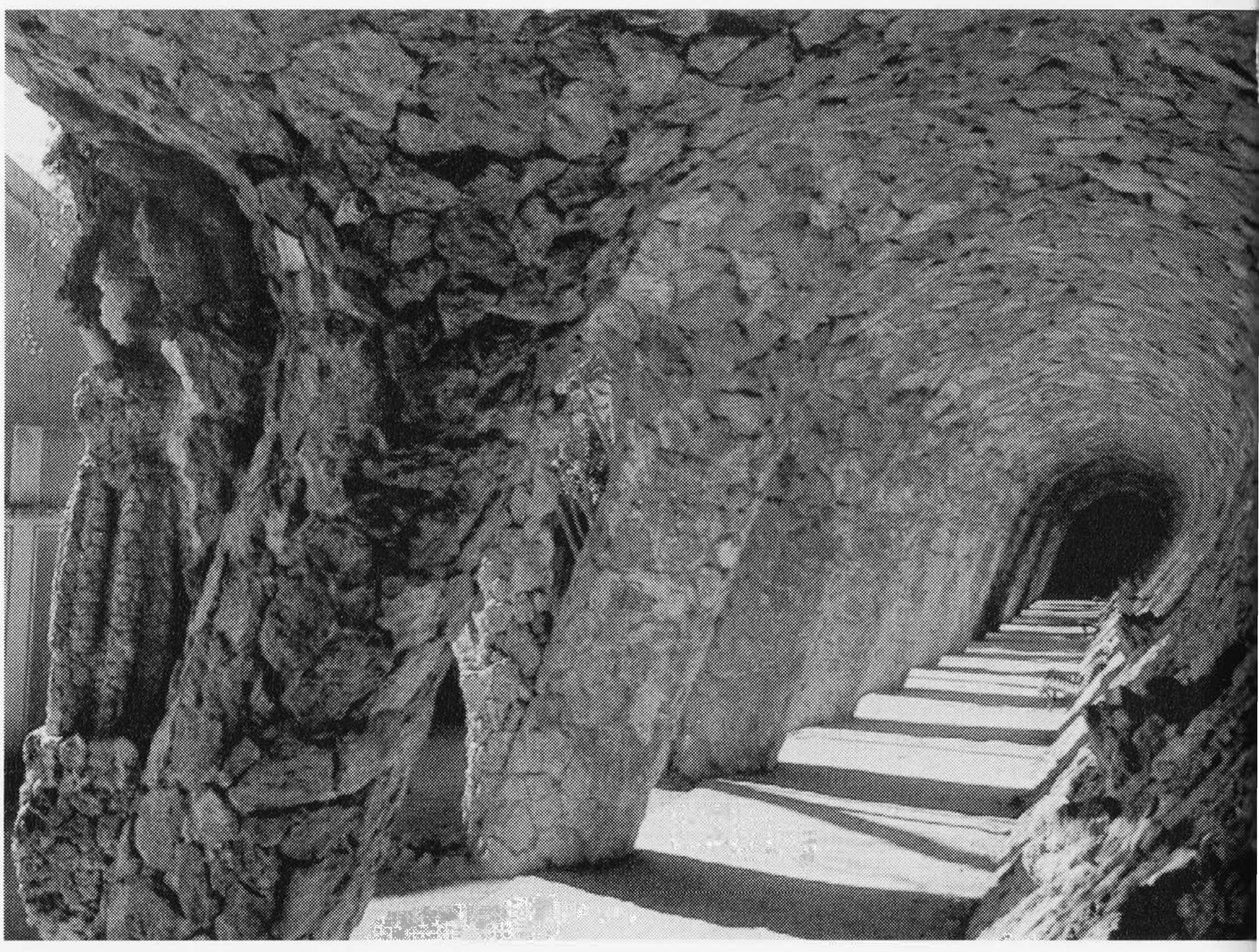
*Vittorio Emanuele Gallery Octagone, Milan*

there is no space for your body. The only way you can free yourself in that space is to allow your body to literally dissolve into the architecture — which is in fact what you see in the works of Belgian Art Nouveau painters or in the contemporaneous works of the Vienna Secessionists, such as Gustav Klimt.

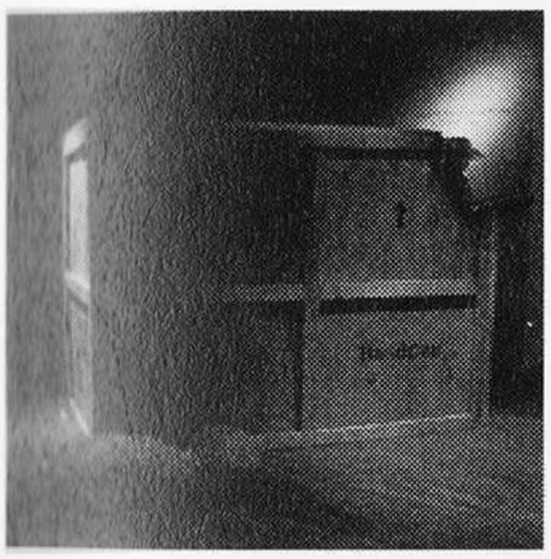
**MW** That's interesting, because if you take the cleaner-than-clean modern figures like Le Corbusier, who were insisting that modern architecture should be white because it was a blank slate, a fresh start, and so on, they would often explicitly trash messy things like Freud and the unconscious. This often took the form of explicit attacks on the Surrealists; whenever they were pushing the idea of the blank wall, they would prop up their case by trashing the Surrealists, who obviously believed in the opposite: bringing everything up to the surface. Its no surprise that Breton claimed that Surrealist architecture was already there with Art Nouveau.

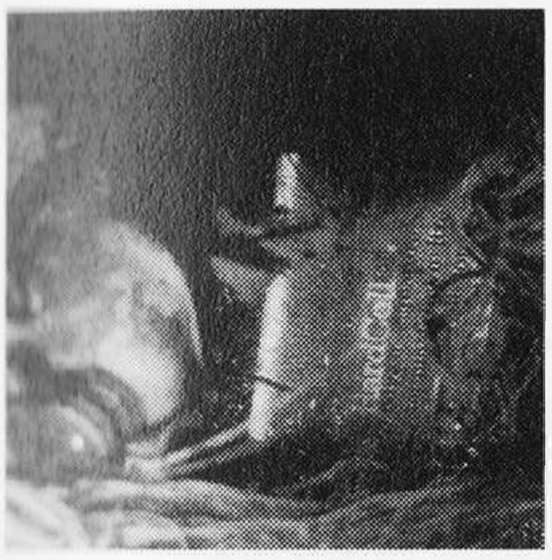
What interests me about your uncovering the hidden dimension of Art Nouveau architecture, the secrets behind the architecture that supposedly has brought all the secrets to the surface, is that it adds another set of layers or twists to the double bind in which, on the one hand, modern architects wanted to keep their distance from Art Nouveau to avoid all this stuff oozing out of the unconcious and on the other hand, they

were completely dependent upon the innovations of Art Nouveau — many of them even began as Art Nouveau designers. Art Nouveau architects talked about bringing everything to the surface in order to keep certain things hidden, liberating forms in order to maintain an oppressive system, while modern architects talk about a neutral surface to maintain the same system. The surface oscillates to keep the pathology alive. So you get these endless layers upon layers and each successive gesture of repression is a gesture that constructs an architecture. The moment that Art Nouveau was able to appropriate these alien sources and then translate them into their own work while suppressing the source was the moment an architecture was produced. Likewise, the moment that architects were able to claim that they were modern was that moment in which they were able to suppress their own sources in Art Nouveau architecture.



*Parque Güell, Barcelona*





*Judith Barry and Brad Miskell,* Hardcell, *1995*

So, if you are now exposing the dirty laundry of Art Nouveau, you could be in the position of an Art Nouveau figure yourself inasmuch as your installations force all this stuff to the surface. The dirt, or, more precisely, the repression of dirt, becomes your surface. Your work has to be located within the irregular oscillations between moments of repression and moments of expression, and has its own secrets of course.

These secrets are not to be found in the personal collection of images that you've assembled for this catalogue. Most of them are fascinating architectural spaces, and yet it is unclear what role these images have in your practice. To me, they are very luxurious. When I look at them, I almost feel that I could live in or between those spaces for a while. What is your feeling about them?

**JB** The photo references for this book lay out an imaginary spatial terrain, a discourse that has been overtly affected by my own subjective experience of place. These images represent a certain kind of behaviour, a way of acting — potential subject positions — that are set for us; proscribed and which we take up as we occupy these spaces.

**MW** When you say "subject-position," do you mean that these images establish a kind of space, that certain kinds of positions are made available to a person who looks for them?

**JB** Well, for me, it's hard to take up the question of the image without seeing it experientially, which is why I often make installations rather than make objects. Initially, I wanted to understand how women were constructed by architecture. To do so, I had to reconfigure these spaces, making them inhabitable, believable and able to produce certain

actions. A lot of my early exhibition designs — which were commercial jobs for companies like Coca-Cola — were really about unmasking a kind of corporate iconography that you could inhabit, that tried to force a confrontation between the ideology of the corporation and the possible ways of identifying and recognizing yourself within this space. This led to the projection pieces on freestanding screens that you could walk around (*In the Shadow of the City . . . vamp r y*). The viewer was meant to inhabit them, to be in a cinematic space. These spatial situations were meant to provoke certain issues like the social difference between suburban and urban space (as in *In the Shadow of the City*) or the effects of corporate architecture on the identity of the young urban professional (as in *Echo*).

*Crystal Palace Exhibition, London, 1851*

*inset: Judith Barry,* Echo, *1986*

Interestingly enough, it was transformations in film technology that changed my vision of the spaces I was creating. When Super-8 technology died out around 1987, I was forced to use video, and that totally changed the kind of image that was produced and, hence, the experience. With video the path of the image, its mark of itself, is effaced. There is no visible trail, no path of light. No visible trace in the classic filmic way, it is electronic. Consequently, I began to consider subsequent installations as being much more illusory, part of the invisible space of flows, part of the nexus of available *subject* trajectories that might be taken up. These transformations led me to look at other types of spatial relationships that are imaginary, but uninhabitable.

**BW** The unstated premise underlying your discussion, Judith, is that gender and power inflect the

hunger for images, or *Echo*, which is about architecture and postmodern spaces, I really tried to play off the discontinuity between certain kinds of gazes, how they are articulated, and what they can produce.

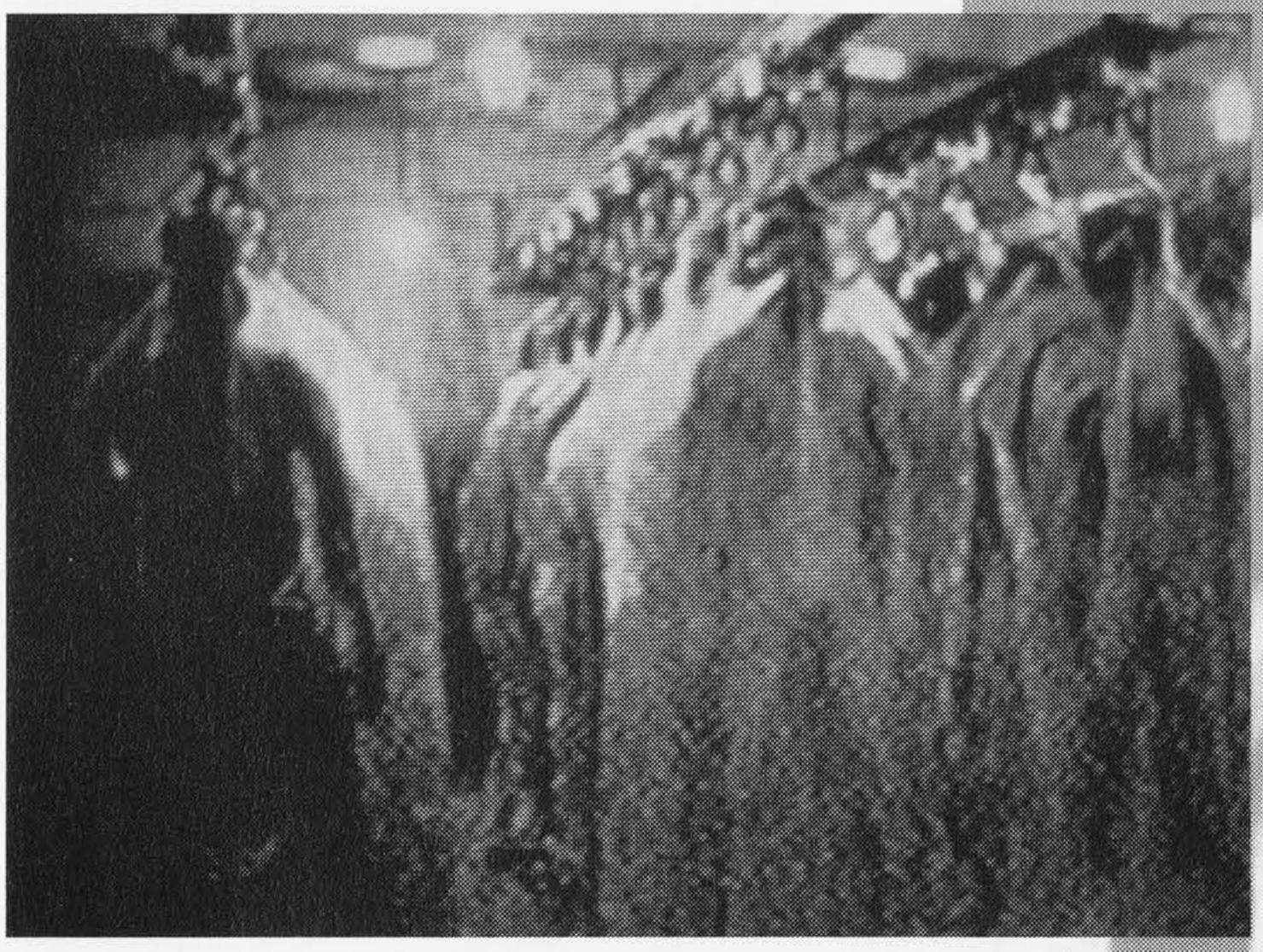
Since that time, the kinds of spaces I make have been much more affected by discourses that allow

you to take up a variety of subject positions simultaneously. This approach was well known in academic circles in the eighties, and coming out of magazines like *m/f*, where subjectivity was constructed in and through language so one could take up a kind of masculine position or a more overt feminine position without being biologically, essentialistically dependent.

In many of my works, I really try to include a multitude of subject positions that one can inhabit. In *The Work of the Forest*, for instance, there are three different soundtracks, it's very clear that there are several different stories occurring simultaneously and you can *sample* that piece.

construction of space. How do you see gender encoded in architecture?

**JB** Yes, I think that is a central issue, and I have considered both gender and power in a number of projects. For instance, *Casual Shopper*. When I thought about the gaze and in particular the place of women in classic Hollywood cinema, I wondered



*Still from "Coma," film by Michael Crichton, 1978*

*Opposite: Neiman Marcus Department Store, San Francisco, c.1980*

if there couldn't be a female *flaneuse*, and then what kind of space would she inhabit and how would she make something happen? Of course, Laura Mulvey's classic essay about how men act and women appear was tremendously useful as it provided the impetus for shifting the terms of that equation. So when I began to research the history of department stores, I found out that it was a space built entirely for women. My own interest in certain kinds of institutions was to try to make spaces in which the gaze — a woman's gaze — might have an effect, might be a catalyst for action such as *Casual Shopper*. And that's why in my early installation works like *In the Shadow of the City . . . vamp r y*, which is about our insatiable

*Still from "Sauve qui peut (La Vie) / (Slow Motion)," film by Jean-Luc Godard and Anne-Marie Mieville, 1980*

It's a panorama that circles, across three screens, so you can reinscribe yourself in several places where you have more control over what you see based on your relation to the three screens. You can look from above and enjoy the mastery of seeing the panorama in its entirety or you can stand in the center and be caught in the onslaught of the image as it rapidly turns, for instance. Or, more recently, in the project called *Rouen: Touring Machines, Intermittent Futures,* Brad Miskell and I mimiced a theme park guide for the city of Rouen that was totally fabricated. You find that piece by reading and by allowing yourself to collage

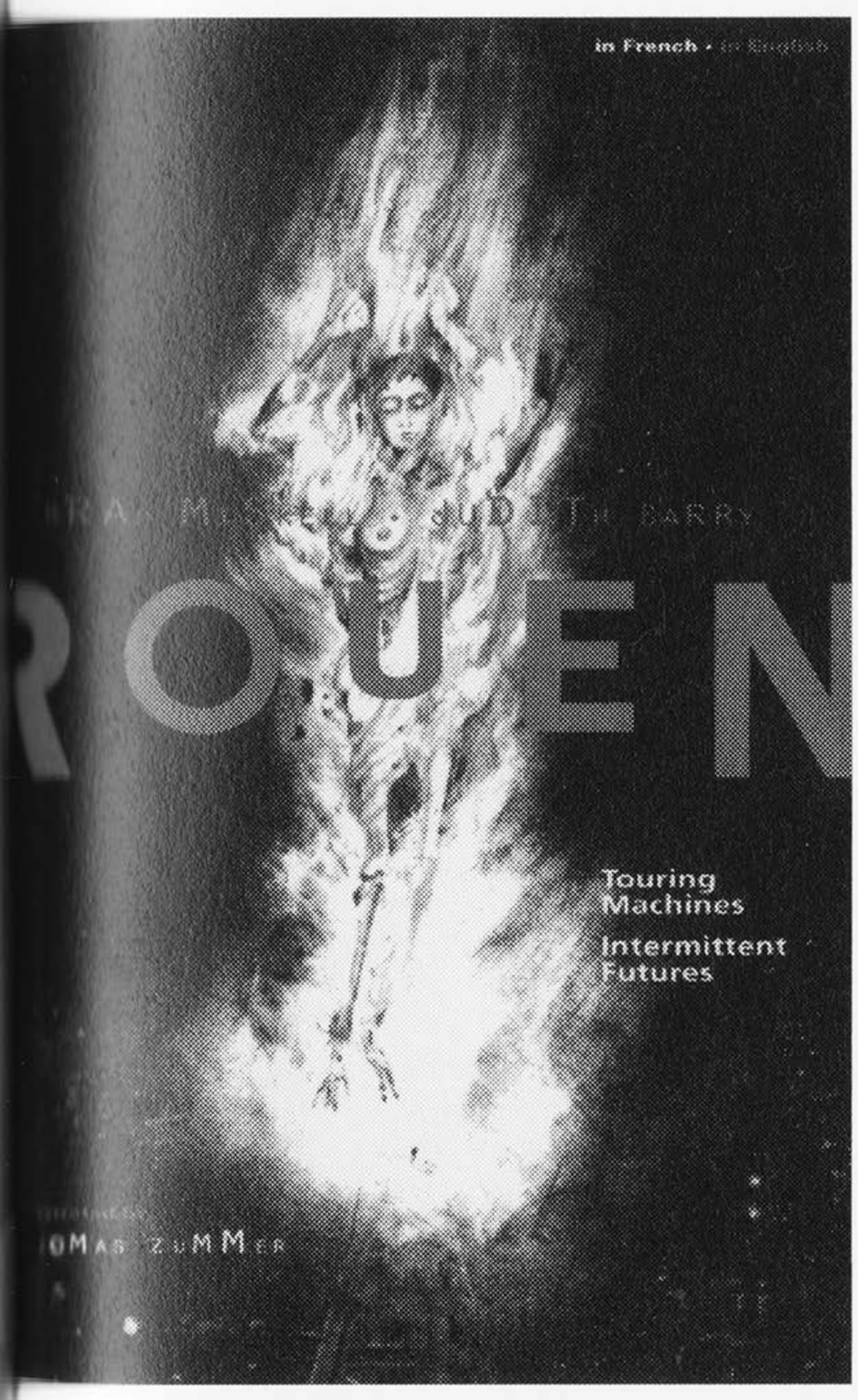
*Left and opposite: Judith Barry,* Rouen: Intermittent Futures/Touring Machines, *1993*

information. It deliberately moves too quickly for you to easily come to terms with it, forcing you into another state of mind, another way of travelling. It samples the city that you're in and the city of Rouen and the soundtrack reads like a book that you may or may not have read. So you're kind of lost in this completely collaged world, where you are a tourist one minute and part of the piece the next and somebody else the next, always

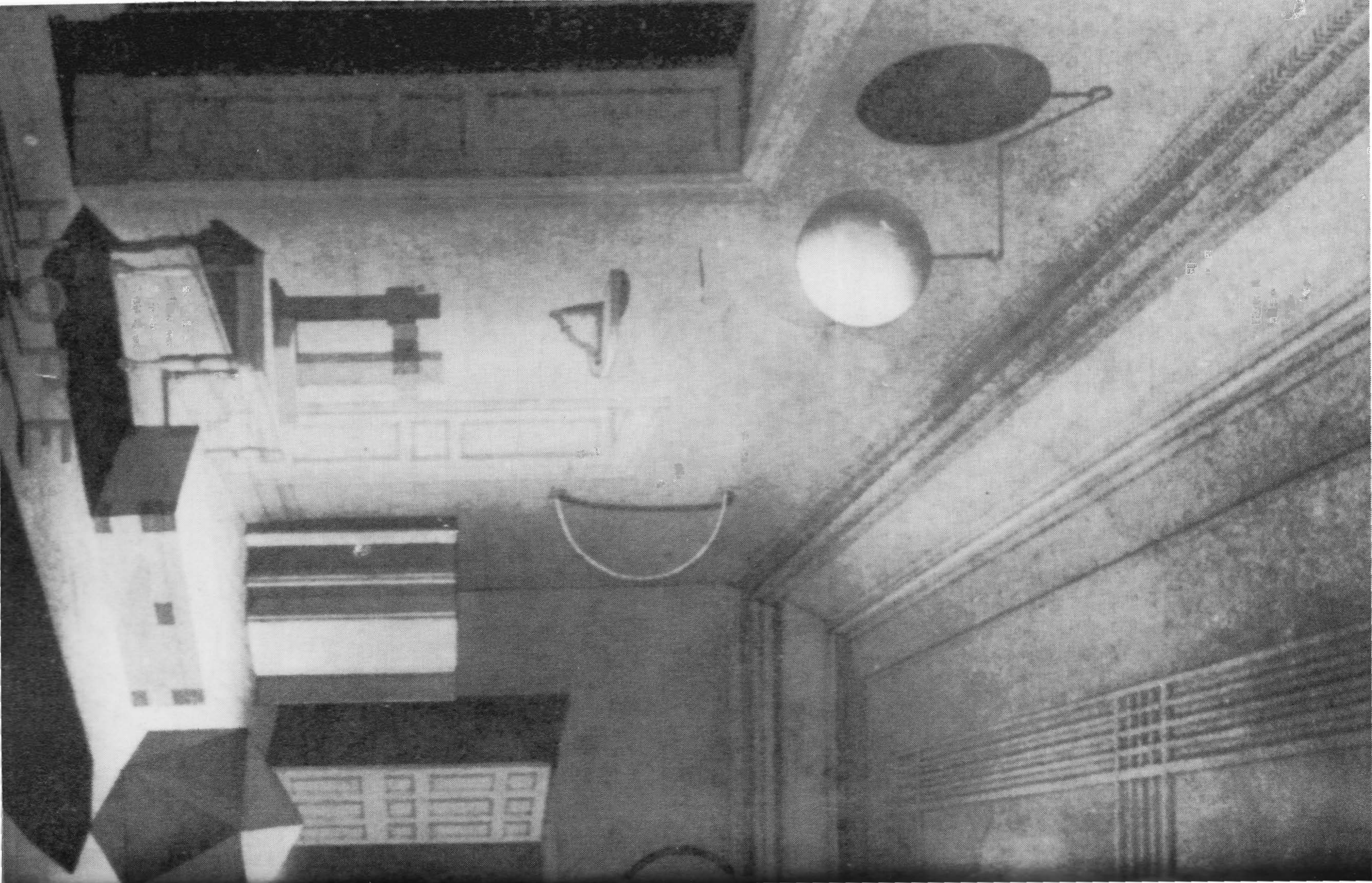
*Page 46: Thomas Vaughan, study in sciagraphy, 1857*

trying to find your place. Here there is no master shot to provide comfort and seemingly no rules governing what you can see. Instead, you are in a giant P.O.V. shot, the images are what you are seeing, but you can't see the spaces that they came from. You have to fill in the blanks, you become uncertain, your place vis-a-vis this world is uncertain. And what I was trying to do was to make this uncertain state visible.

**BW** Getting back to these images in the book, and thinking about your various projects, Judith, you seem to focus on three main kinds of architectural spaces: the cinema, the department store, and the museum. One thing that unites these, is that they're all semi-private spaces where you are doing something very intimate alongside someone else, who you don't know. It's public space, but it's also a very personal space. And I think that simultaneous effect is in part what this technology is reproducing, like the idea of being able to communicate very intimately across the internet system or like telephone sex. You never have to leave the privacy of your home. And I think what you're saying about fantasy concerns the possibility of experiencing pleasure in these public spaces. Pleasure, once restricted to the private home, is now experienced in public. And my sense is that there's probably some connection between the public release of that repressed pleasure and the idea that Mark refers to in his book as the "haunting" of architectural space.

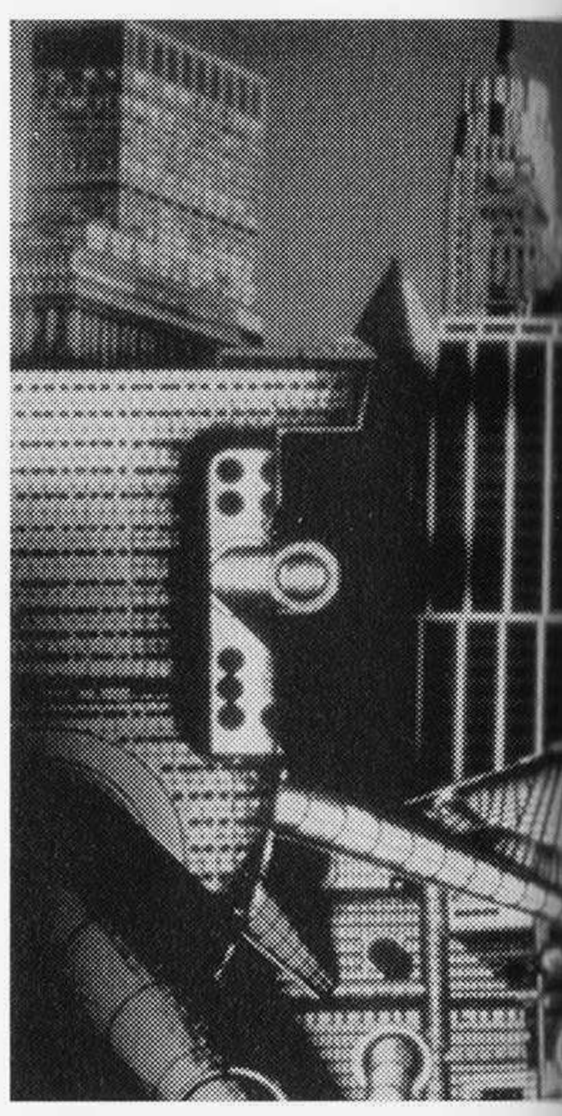



**MW** One way of thinking about that, I suppose, would be that sexuality itself is one of the things that is meant to be detached from space. It's supposedly something that can occur within particular spaces



but is not part of the actual construction of space. And this again relates to our discussion of Art Nouveau. Art Nouveau foregrounded the question of sexuality, raising the question: at what moment does your body disappear into the building? If you look at most architecture, not only have architects relegated sexuality to particular spaces, but they don't even talk about it, it's not an issue. So insistently is it not an issue for them that it is actually a big issue, of course.

One of the strange side-effects of these new kinds of spaces that you're talking about — spaces in which the distinction between private (or intimate) and public is being blurred — is that architectural discourse no longer feels the absolute need to isolate sexuality. Right now, many of the suppressed sexual fantasies encoded in architecture are coming to the surface.



*below:*
*Judith Barry and Ken Saylor,*
From Receiver to Remote Control: The TV Set, *1990, exhibit design*

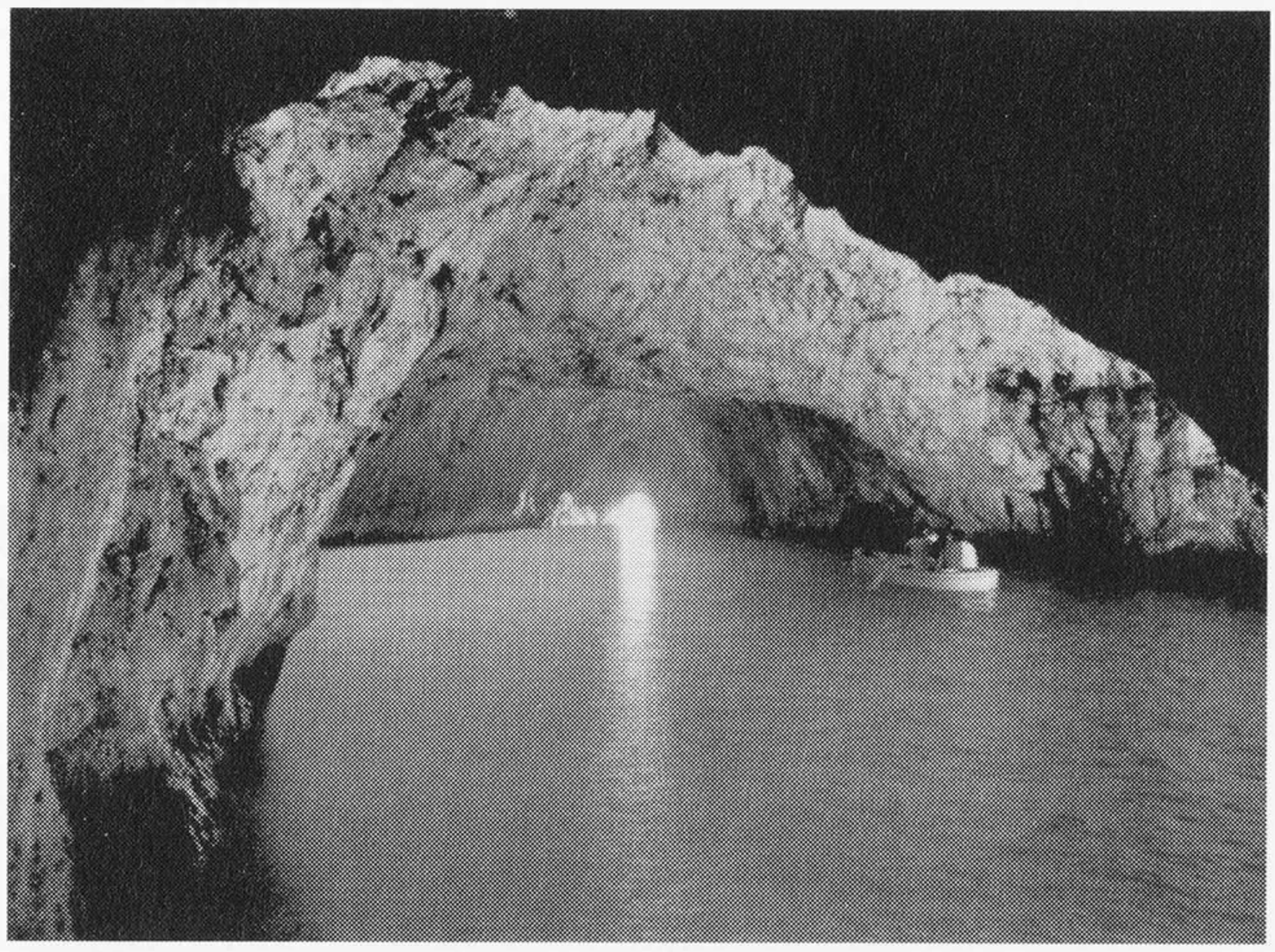
*above:*
*Judith Barry,*
Archigram
*animated*
*collage, 1982*

There is a really strong and important link between the new kind of spaces that have been facilitated by electronic communication and sexual design. But I think it's really just a collapse of the remains of high technological abstraction into some sort of physical sexual demand. The technologies are realizing what they were meant to keep at a distance. The much advertised collapse of distance in an electronic age is actually a collapse of the myth of the abstract. The world of cyberspace is utterly physical. What I want to add is that I don't think it really constitutes any big change. The distinction between material and immaterial was always fragile. In a strange way, these electronic technologies are bringing to the surface a lot of the long suppressed conditions of material space.

**JB** I would absolutely agree. I think that's a strange by-product of them. . . it's that they're also making a change in the way that we inhabit these spaces, so instead of having to repress these things, we can simultaneously hold fragmented historical subject positions and experience other subjectivities. Because I do think that they allow for that even in the most banal way, like watching TV and talking on the phone and with others all at the same time. You might be talking about what's on television and then you might talk about something else. But, you don't miss anything.

**MW** For me, it's slightly different. My concern is not so much with particular subject positions within space, but with the sort of subject positions that have been ascribed to spaces themselves. Space itself is typically rendered feminine and that feminine figure is then controlled by a masculine architect. So I have been interested in the sort of pathology that comes out of that. In fact, that

leads mainly to my obsession with ornament. Typically, a discourse about architecture talks about the subordination and control of the ornamental surface by the masculine structure



*The Blue Grotto, Capri*

behind it. The surface supposedly faithfully and submissively represents the hidden form installed by the architect. Buildings themselves are seen to be images of the figure of the architect. Disciplining the surface enables the power of the architect to be credited to the structure and vice versa.

That has been my concern, but it does link in with the kind of issues that you are talking about because it is this disciplining of the surface that allows the building to be understood as a mechanism for disciplining the people that look at it. The look of buildings is a strange thing because a building can only discipline the eye that looks at it by looking as if it has itself been disciplined. You can even see that architects dress buildings as if they were dressing women. They mobilize the same economy of fashion; clothing is a good way of thinking about architecture. Architecture is well-dressed building.

Inasmuch as the clothing of the building can be controlled by the architect then the building can control the people who occupy it, in the same way that if the housewife is controlled by the house,

*La Place Charles de Gaulle & L'Arc de Triomphe, Paris*

then she is allowed to control the rest of the family as a kind of surrogate for the masculine authority that is roaming outside the house. Architecture itself is the same kind of surrogate authority. Buildings are inserted around the landscape as figures of control. A lot of that control, made possible by the control of the surface, is all to do with hiding — blemishes, secrets and so on. Again, it's related to the way that architecture puts an immaculate image forward by concealing a whole range of culturally unacceptable conditions. And what is really

unacceptable is not the conditions themselves, not the violence or the nightmares, or the disgusting things. It's the thought that those things are somehow part of the very image that appears to exclude them. It's the thought that domestic violence is part of the very idea of domesticity, which is the big nightmare of our culture, not domestic violence itself. In fact, the violence is actively fostered.

**BW** So, the architecture is not only programmed or disciplined, but it's also a representation that that separation has been made.

*Café de Unie, Rotterdam*

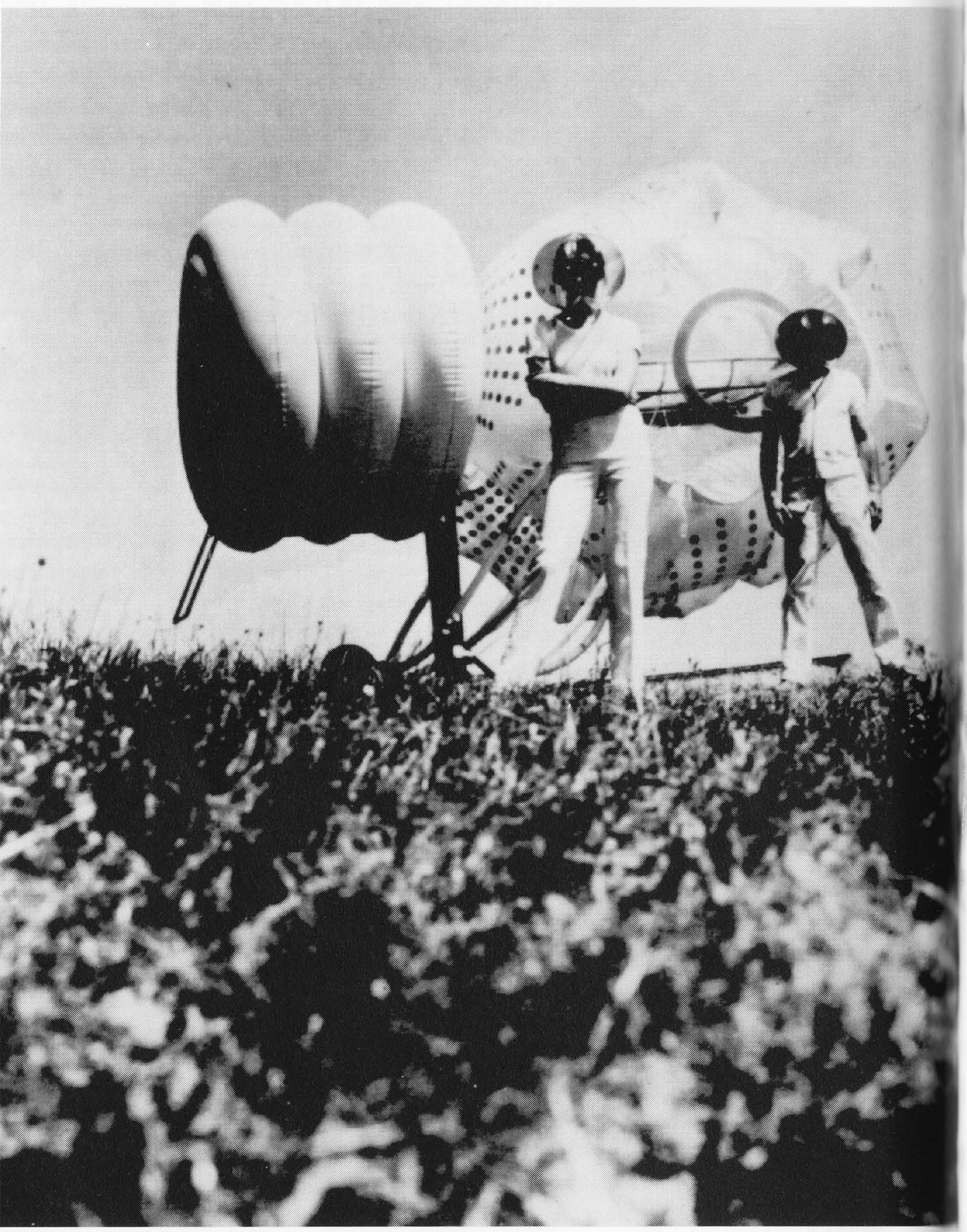
*Opposite: Capitular Hall, Seville Cathedral, Spain*

**MW** Absolutely. Look for instance at all of the discourse about structure and ornament which says that ornament is okay as long as it is controlled by the structure behind or beneath it. If you're designing an ornament whose relationship to the structure is unclear, then you have to frame it off. You ghettoize it, saying that it has a feminine quality, or Eastern, or primitive, or foreign, or whatever. Art Nouveau was a big threat because it collapsed the distinction between the feminine curving shapes and the new supposedly masculine order of steel and glass. That was the threat. So modern architecture, of course, straightened all of those lines out and used the very same technology to produce a masculine image. And, of course, what they were using were the very same tricks of the surface they were apparently rejecting, the supposedly feminine art of dissimulating makeup and dress. Like the white wall itself, the very image of the man's shirt, which is supposed to be all about neutrality and truth but was, of course, a dissimulating mask covering over old-fashioned brick construction to produce a machine-like image. In the end, it's not just the masonry that is covered over but also the very fact that something has been covered. The wall has to cover up the fact that its apparent rejection of dissimulation is made possible by the very act of dissimulation that it rejects. This is what I mean. It's not the slippery stuff beneath the surface that is really threatening but the condition of the surface itself, the seemingly innocent surface of ordinary spaces.

**JB** I'm interested in that but, I'm also interested in what could be possible, what might happen. I like the idea of architecture as this kind of historically fantasized space, where things could happen, where there is a lively imagination at play, in

*Freemont St, Las Vegas*

certain kinds of spaces, which is why I'm also drawn to certain older historical spaces that aren't so ordinary. They represent that coming out, that manifestation of someone's imagination, of someone actually doing something. Today, you don't feel the fantasticness that some of the more ancient spaces have, you see it in other disciplines but not often in architecture. Well, maybe early Rossi. I guess you could make a case that the fantastic is the reason for the new Las Vegas, at the MGM Grand or the Luxor, and the fantasy of perfect family entertainment, but somehow when you actually see those spaces they're not believable. You see the seams in the illusion and it throws the mystery back on you. In a way going to O.J. Simpson's house is more interesting as there is still something that is real, but real what? But Las Vegas is too sanitized, not real enough and also there's not enough repression.



*"Yellow Heart," Hans-Rucker Co., 1968*

**BW** You want something to be repressed, then? I always thought your work was about excavating that layered-over history of a particular site, unearthing the unsavory elements of the political history, the labour history, and so forth, in order to think about the future, rather than the past.

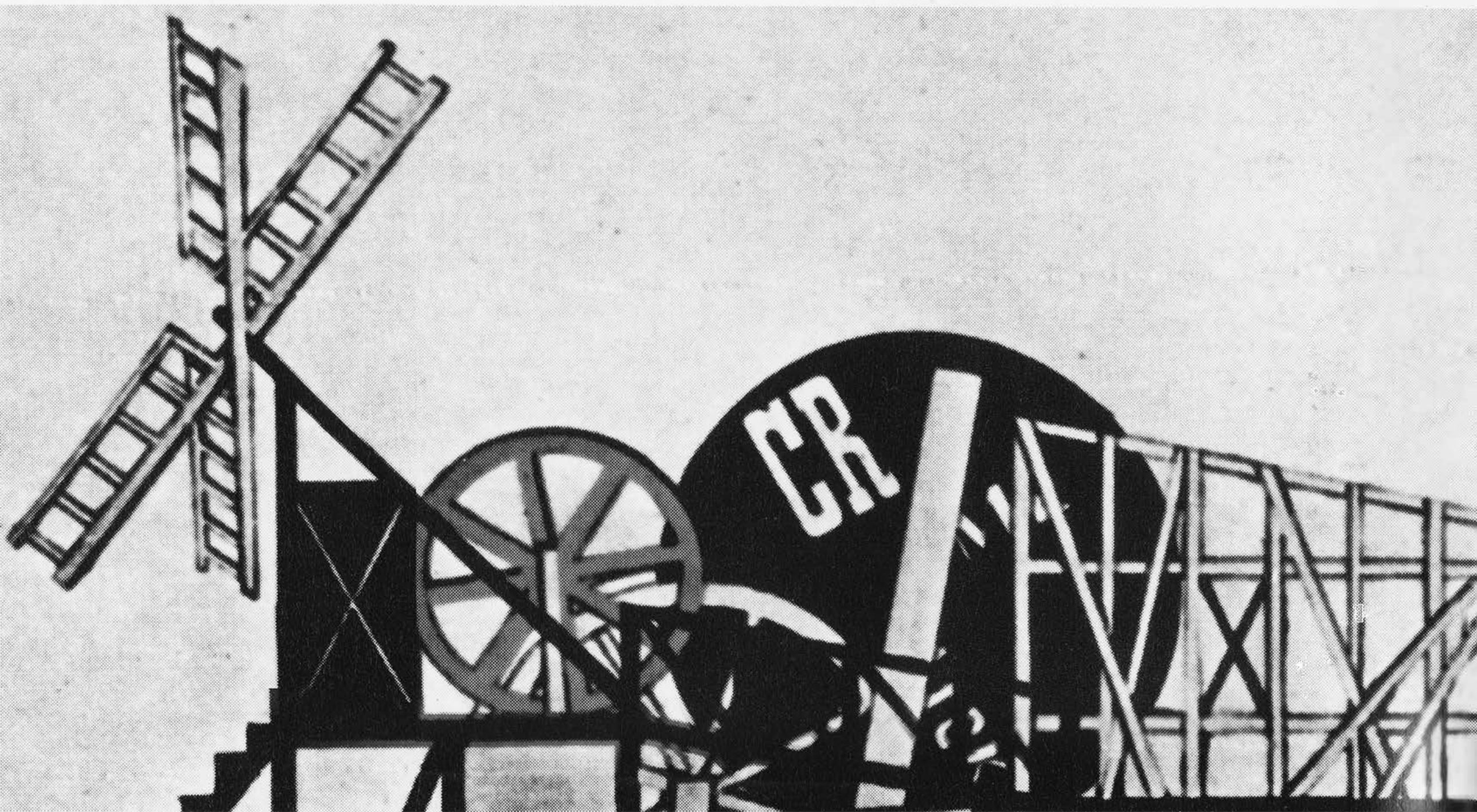
**JB** Whenever I construct site-specific projects, I try to redefine what those historical determinants are. And I try to think about what architecture could be. With regard to history I try to look for a new take on a certain set of events from the past. So, one of the key aspects of my methodology is a desire to understand history in relation to the nature of a particular site, and then to twist that initial understanding in a way that maybe someone living there wouldn't think of. And one of the hard parts is trying not to be an art tourist, someone who is dropped in and expected to enlighten people who've lived there all their lives about their own culture, but rather to be someone who as an outsider might see differently because of their outsider status.

In Glasgow, for instance, I made a piece about the city's industrial past. The exhibition was part of a wider project extolling Glasgow as the "City of Culture." The city actually underwrote a whole host of art projects in order to change its public image. As it turned out, the scheme was successful. Glasgow did become what the city fathers were hoping for and predicting: the cultural and financial capital of Northern Britain. They were able to steal some glory from Edinburgh, which is known for its cultural festival, and reap some key economic gains in the process. In the two years after the the City of Culture project, Glasgow's unemployment rate dropped from forty-two percent

to twenty-two percent, which was amazing.

For my part, I tried to counteract the more odious, gentrifying tendencies of this urban renewal extravaganza. I did this by trying to set up a contrast between the glowing representations of Glasgow's past, which looks exactly like every other city's heroic historical past, and the historical artifacts that I found intact, which included extraordinary architecture, old factories, and warehouses full of old shipping documents that no-one wanted. The site I selected for my installation was an old cheese factory, which was in itself an anomaly, because the building looked like it was built in the 1850s but it had been built in the 1950s and recently abandoned. It was a weird blot right in the midst of the most gentrified part of Glasgow, an area called Merchant's City. This was appealing to me because I wanted to address the local young professional class, the supposed model citizens of Glasgow's regeneration, and give them a revisionist take on the city's "glorious" history.

Inside the factory I built a giant display case that looked like it had fallen from the sky, it had a huge screen (it was ten-by-forty feet) onto which I

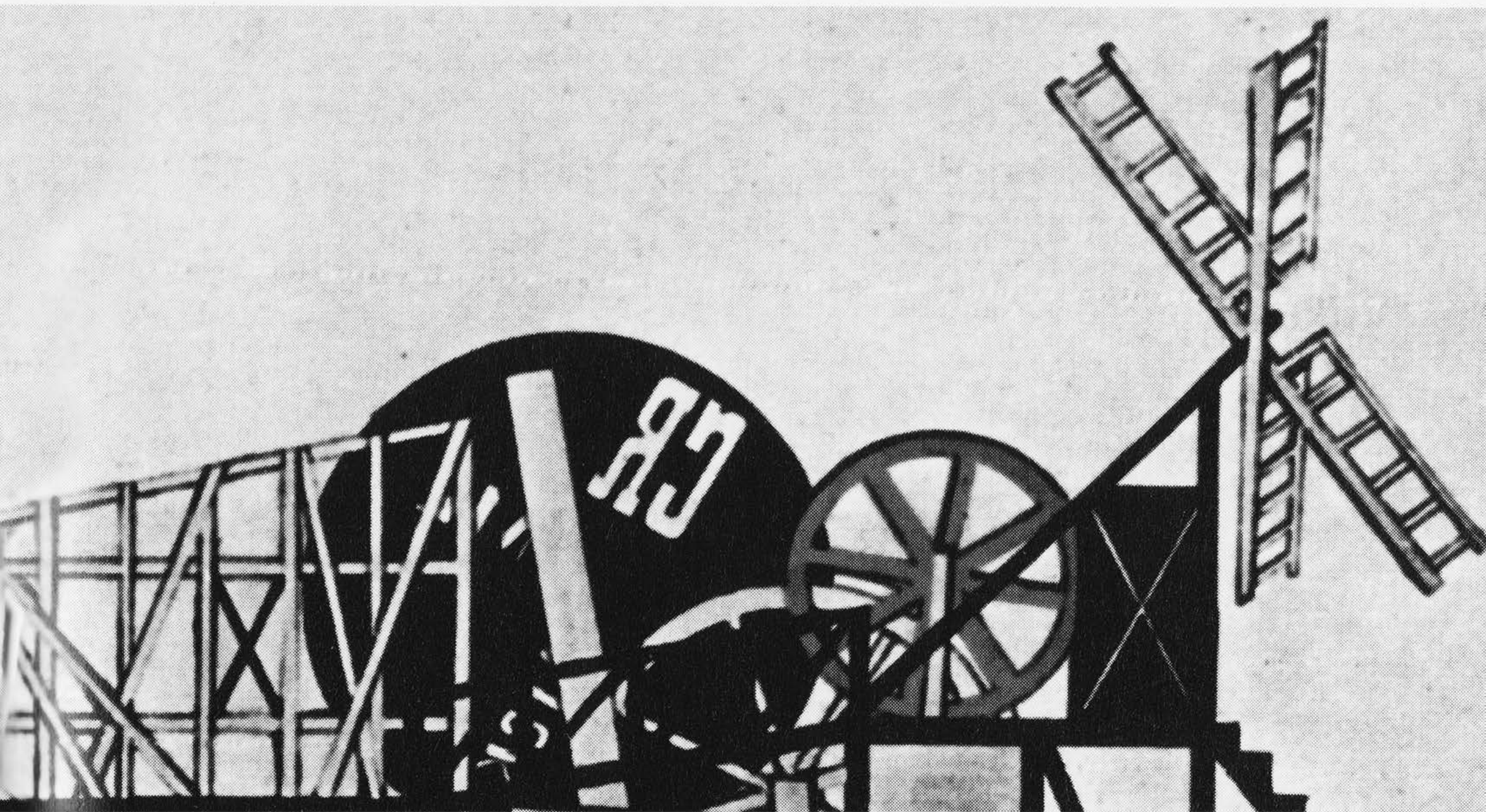


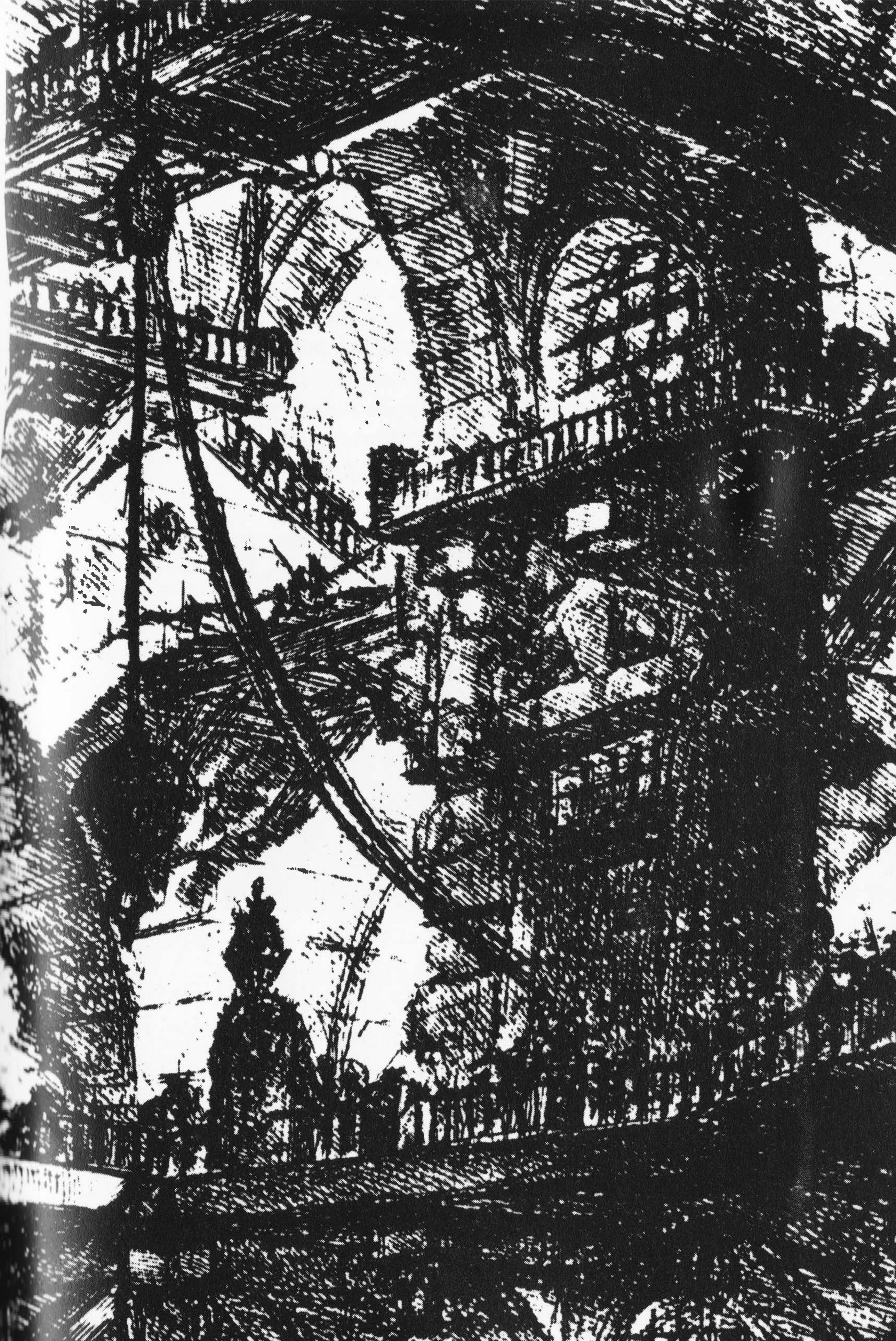

*Stage design by Ljubov, 1922*

*Overleaf:*
*Piranesi, from Prison Series, 1750*

projected images. On the floor in front of the case were papers from about seventy redundant factories. These included ship plans and other documents of work; the representation of the work that made these images possible. No one wanted them, so I invited the people of Glasgow to take them away. The title, *Dépensé*, referred to Bataille's notion of the need in the city to mark the passing of certain moments with a kind of mourning. In this case, one of the issues I was trying to raise was potentially more painful — the fact that images circulate endlessly and take on a life of their own and that real objects and documents have a finite life span, and unlike an image no aura to aid their circulation. The piece was about illusion and aura in a literal sense.

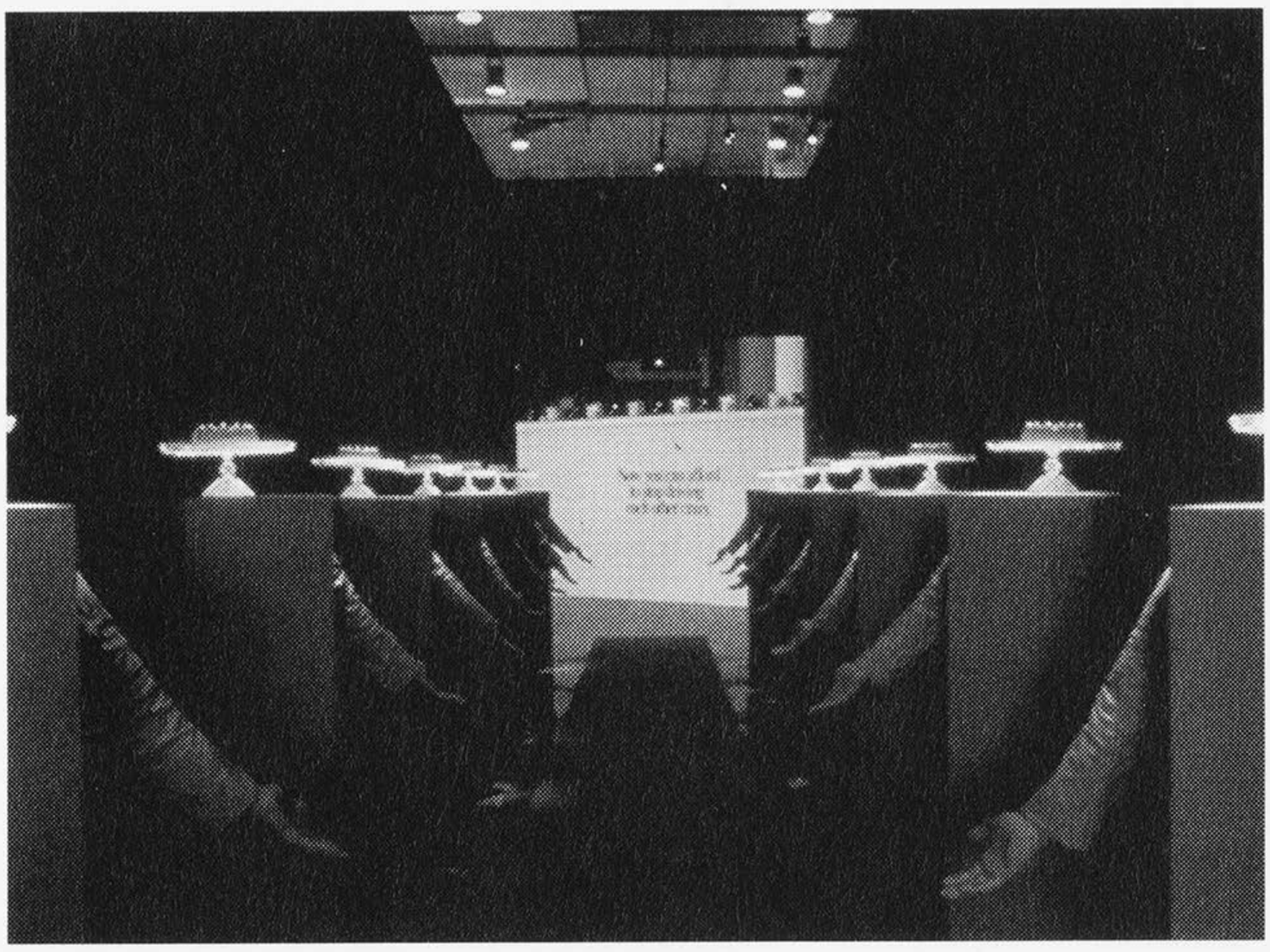
**BW** So, on one hand, you have this futuristic technology; but, on the other hand, what it's telling you about is the past. It is a device for reawakening those weird moments of haunting found in these strange architectural spaces. That's true in many of your pieces. In fact, it's almost anomalous that the head in *Imagination, Dead Imagine* doesn't speak because almost all your other installations do.





**MW** I've thought, too, that all the stuff that comes down over the head in *Imagination, Dead Imagine* is like all of the historical memories that you recover in other projects. It speaks at that level, and that's also the moment that it comes together with architecture.

I think buildings are all about getting rid of unsavory memories. That's what they are designed to do. In my view, there isn't such a thing as a building that brings bad memories back. The very idea of a building reassures us that we can construct an image of ourselves in time without a



*Judith Barry,* Damaged Goods, *1986, exhibit design*

lot of disasters and nightmares which are usually disasters of clarification, moments which we cannot classify. We construct buildings as images of our ability to put things in their place. It actually doesn't matter if people are in their place. Women do not occupy the houses that they are supposed to occupy. People are not simply controlled by buildings. People constantly subvert spaces in endless ways all the time. And yet, there

are strange flips that occur with historical memory when we talk about buildings. Architecture is more an effect of forgetting than a means of evoking memories.

**BW** Okay, if architectural spaces are inhabited by certain kinds of memories, what does that actually mean in practical terms? In your case, Judith, I think this is particularly interesting in the installations you have made involving memory theaters and various other mnemonic devices. And, Mark, in your book there is the implication that all space functions in this way. There's a relation between space and memory which you refer to as "haunting." Could you talk about how memory functions in relation to architectural space and how space defines memory?

**MW** There isn't a space that's not haunted. Spaces are by definition haunted. It's not that a particular space is haunted by a certain kind of memory or experience, but that one's experience of haunting produces space as such. Repeated experience of this gives us a stable image of the space, which we then disassociate from the memories. So, for instance, we start to think of all schools as certain kinds of buildings, and then we can speak about the kinds of experiences we had there. But, finally, we are able to think of something like a school only after we have chosen to remember certain things in certain ways. Or, more precisely, only after we have chosen to forget certain things.

I'm speaking here about the space of everyday life, which is quite a different thing than what architects think of as "space." Architects have a critically disciplined and institutionalized relationship to the preservation of memories: only certain ones are allowed. My own interest is much more in

the everyday experience of the haunting of space, which is never straightforward but always shocking.

**JB** I'm fascinated by this concept. What would be an instance of what you call "haunting" in everyday life?

**MW** Well, an obvious example would be this: Children have no doubt that spaces are haunted, absolutely no doubt. Every nook and cranny — not just every dark corner but also every bright, white space — is full of mystery and intrigue. And we literally train them to believe that this is not the case. In fact, part of our definition of an adult is a person who no longer believes that spaces are haunted. Of course, as adults, we haven't completely abandoned those beliefs. A lot of movies today are based on an awareness of that primal sense — which is very easy to trigger — that space is haunted. So, when I speak about space being haunted, on the one hand it's a complicated and subtle psychological and social issue. On the other hand, it's quite straightforward: it's literally the haunting that we

*Still from "The Birds," film by Alfred Hitchcock, 1963*

speak of as children but as adults we pretend doesn't exist.

Of course, we tend to think of spaces as haunted by people, or spirits of people. This is a somewhat comforting image. The more complicated side of this vision of haunting would be that sense that we have of space being infected by something that we don't understand.

**JB** I still see architecture as being the lived social relationships that people actually experience. As people move through space, some forms of behaviour, some habits, some ways of arranging furniture, are codified and others are not. I'm interested in trying to see if, in introducing imagery into that situation, I can show both how people live in relation to the past (with links to some form of historical memory, some sense of the uncanny, or some kind of haunting) and what might be possible (that is, new ways of actually inhabiting space, physically).

**MW** Well, we all produce images — what we choose to wear, what we choose to say, our manners, or the speed at which we walk — to reassure ourselves or the world we are exempt from this weirdness, that there is a moment before the haunting, that somehow everything is in good order and then the nightmare strikes. At the same time, most of us know, whether we admit it or not, that the whole thing is a type of nightmare, in which we can't really distinguish one haunting from another. So, that's what architecture is: a cultural illusion of a moment before the haunting.

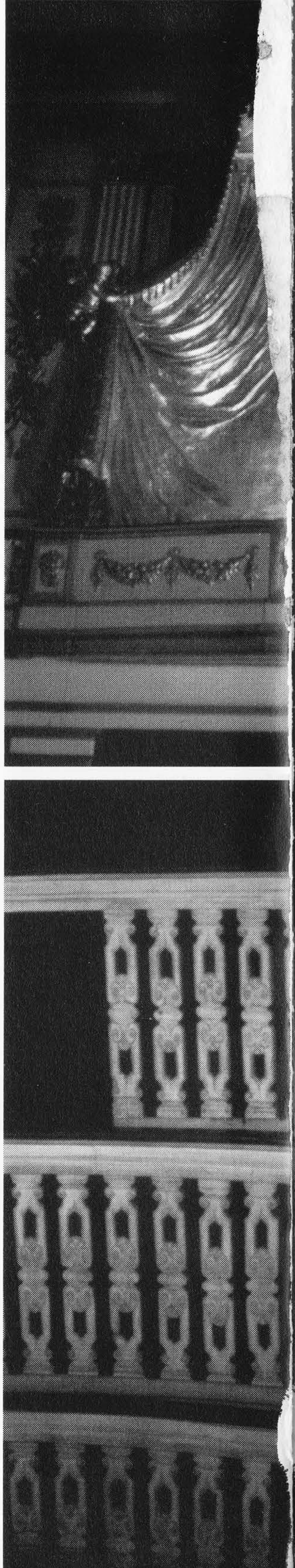
Now, this illusion is crucial because it suggests that the weird stuff that we continually experience can be positioned as secondary. First we were okay

and then we suffered, we were sane and then we went mad, we were clean and then we got dirty, we were neutral and then we got contaminated. That illusion is one of the main organizing principles of our culture, underlying all our strategic and institutional structures. In fact, that's the only reason that architecture has any currency. The principal political function of the architect is to facilitate the construction of that illusion. Architecture is not about building structures that are worthwhile or that work better. Architects really don't know anything about that. What they know is how to produce predictable images. Your work challenges the complacency of that way of thinking. You focus on that illusion-making process and you interfere with it.

**JB** I think, on an unconscious level, I'm probably more aware of that than I want to be sometimes. Coming out of cinema studies and semiotics, where what I really studied was how images are produced and how they produce meaning, I have come to expect that disjunction and understand its ideological resonance. In my work, I'm interested in the way that architecture and space and time can collapse into another field where it's possible to show a whole variety of relationships. I'm a more-is-more person, and those relationships are what I'm after. The more the better. When I travel, I like to find potent architectural spaces, those strange spaces that are forgotten or belong to an earlier time.

**MW** What would be your favorite examples?

**JB** Old anatomy theaters and other kinds of theaters, libraries, follies. I am interested in



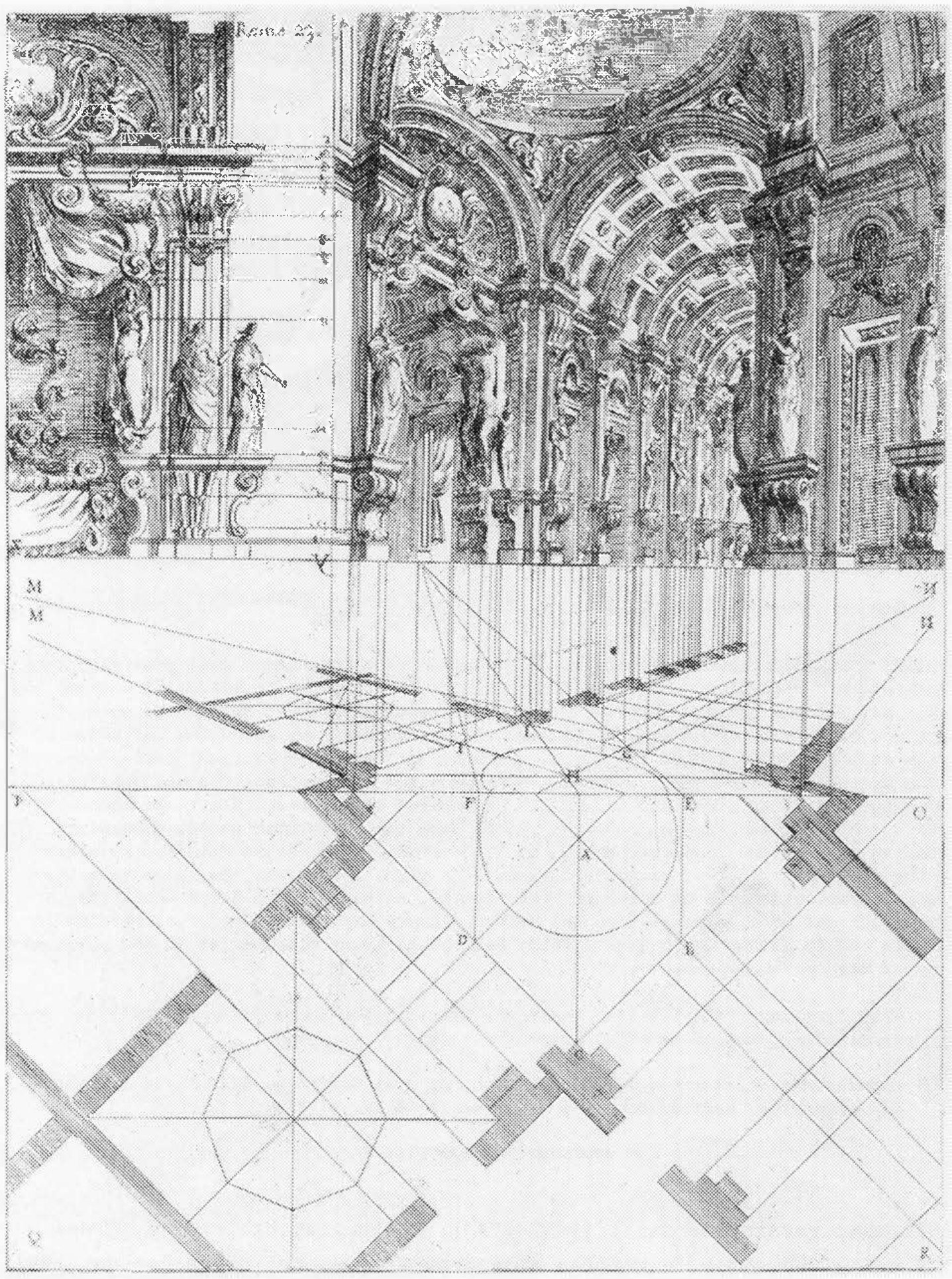
theatrical spaces in general. If you travel from Vicenza to Naples, you can trace a whole history of royal theaters. I was curious how what might be called "the look of the king" was inscribed in these spaces. Each of these theaters was built from the perspective of what the king sees; the whole hierarchy of class is literally inscribed within the structure. The theater in Naples is built around the king's ornately gilded chair. His gaze actually changes and transforms the space it views and you can see the way perspective developed in relationship to the look of the king. In Sabanetti, from the spot where the duke sat you look through an open window at the back of the stage and experience a whole relay of looks as you see first one statue of the duke meeting the gaze of another statue and so on and in this way, the whole theatrical space extends well beyond the theater, into the "real" world.

**MW** You're attracted to strange places, but I'm always attracted to the strangeness of ordinary spaces.

**JB** What would be your examples?

**MW** When you were talking about movie theaters, I was thinking how amazing it is that people who live in the same house actually sit and watch things side-by-side as if they are in a movie theater. In their homes, people simulate going out to the movies: you can really see this with the whole home theater and big screen and so on. What's strange is that people act as if they are sitting with a stranger. At the same time, in theaters themselves, all the old elaborate decoration has been blanked out, put into the dark, in favour of the image on the screen. Thus, the movie theaters are carefully adjusting their surface to present a certain kind of

*16th century anatomy theatre in Padua*

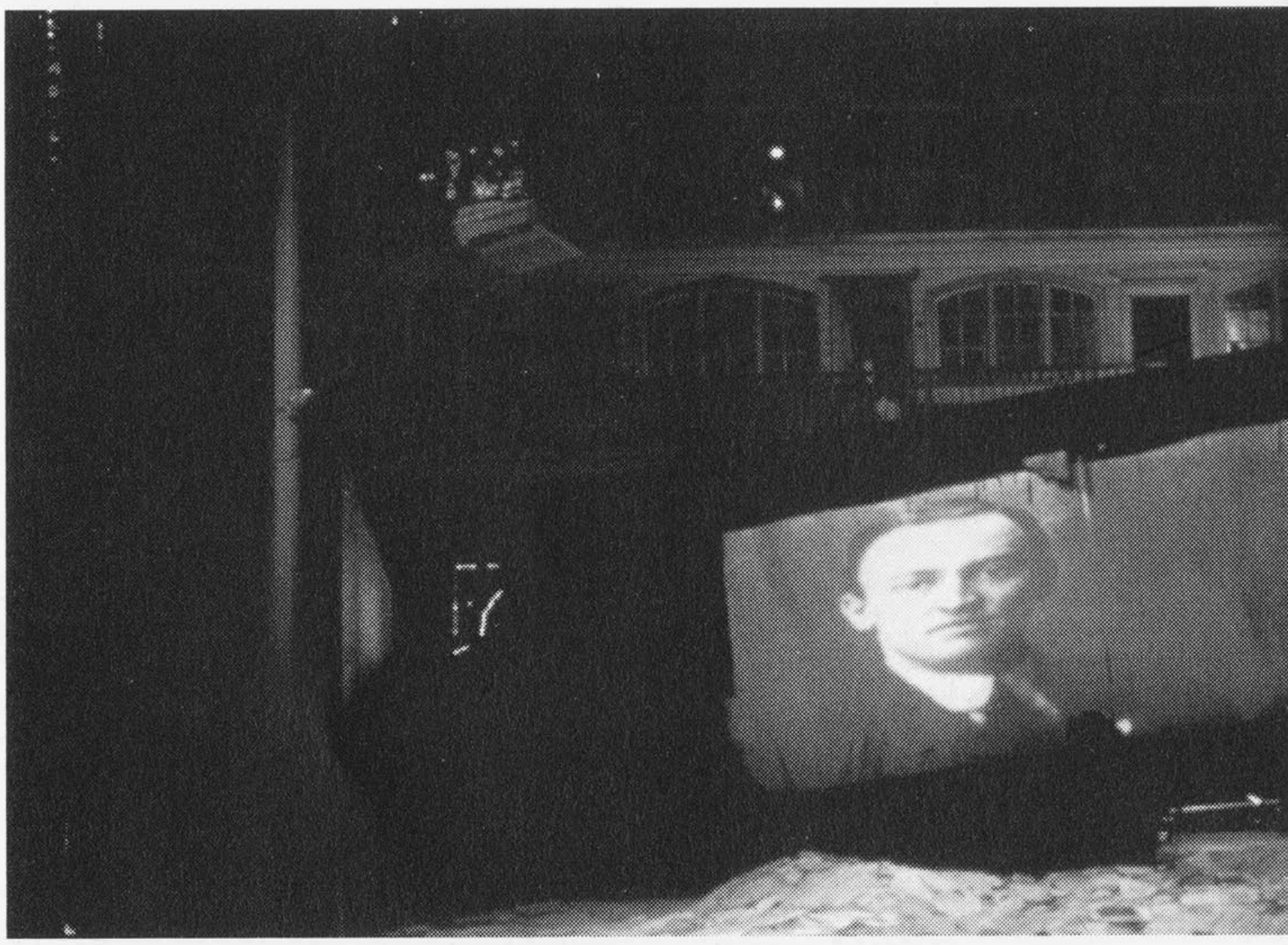


*Perspective,*
*F.G. Bibiena,*
*Parma, 1711*

self-denying space. I think that all of those weird scenes, whether we are in the theater or at home, require elaborate strategies and training and negotiation and renegotiation to make them possible. In fact, a lot of what goes on in television and advertising is training to help us deal with the weirdness of our own encounters with space.

**JB** More and more, I'm interested in what is happening in the realm of the nonbuilt world, the imaginary world. If you look at the drawings of Bernini, those fabulous seventeenth-century perspectivalists, or the imaginary architecture of Piranesi's prints, you find these fantastic spaces that no-one could build because the technology

just didn't exist yet. We're going through a similar time now with regard to images and challenges to the imagination. Of course, it's very different. But still, we have a situation now where it's possible to imagine, to "see" these spaces, and even to virtually inhabit them, yet those spaces are not available for — or responsive to — social activities. This discounts the role of conventional architecture.



*Judith Barry,*
Depense:
a museum of
irrevocable loss,
*1990*

This also makes it an interesting moment to look at how well architecture moves to accommodate changing paradigms of space. That's a really interesting question, but so often discussions of it just dissolve into science fiction which would be fine if it was actually part of architectural discourse.

**MW** You're right, architects cannot afford to accommodate radical ideas about space. The extreme position about this issue of haunting would be that "architecture" is the word we use to

describe the suppression of the political issues involved. So it's not simply that modern architects polish the walls very smooth to make everything seamless and clean and hygienic, with everything covered up, separated away. It's more that architecture, as we know it — or space as we know it — is that moment when we no longer think that separation is even going on, the moment when there is nothing to hide. But modern architects were endlessly scurrying around trying to cover up all the loopholes through which these kinds of things were leaking.

What is repressed and hidden is the forbidden. Architects always repress memory, even though they go to great lengths to promote their architecture as the recovery of memory. You know, going back to recover original truths or functional conditions of reality or even the local identity of a neighborhood or region. But all along certain kinds of memories are actively blocked, the disgusting, the violent, things that are other in every possible way.

**BW** Doesn't this view then focus greater attention on the role of the viewer or observer as psychological agent? That's the place where these issues come to rest. Architecture could exist but wouldn't have meaning without the psychology of an individual animating it. And in Judith's works such as *Ars Memoriae Carnegeiensis*, the memory theater for the Carnegie piece, or *Model for Stage and Screen*, the meaning of the architectural space is activated by — even created in — the mechanism of the viewer's brain. The architecture is not some object that exists apart from the viewer in that space, it requires a human brain and perception to sort of run the motor. With *Model for Stage and Screen*, the

*Opposite:*
*Judith Barry,*
Adam's Wish,
*1988*

afterimage is really produced inside the viewer; it's not looking at something or even walking around something, but projecting something.

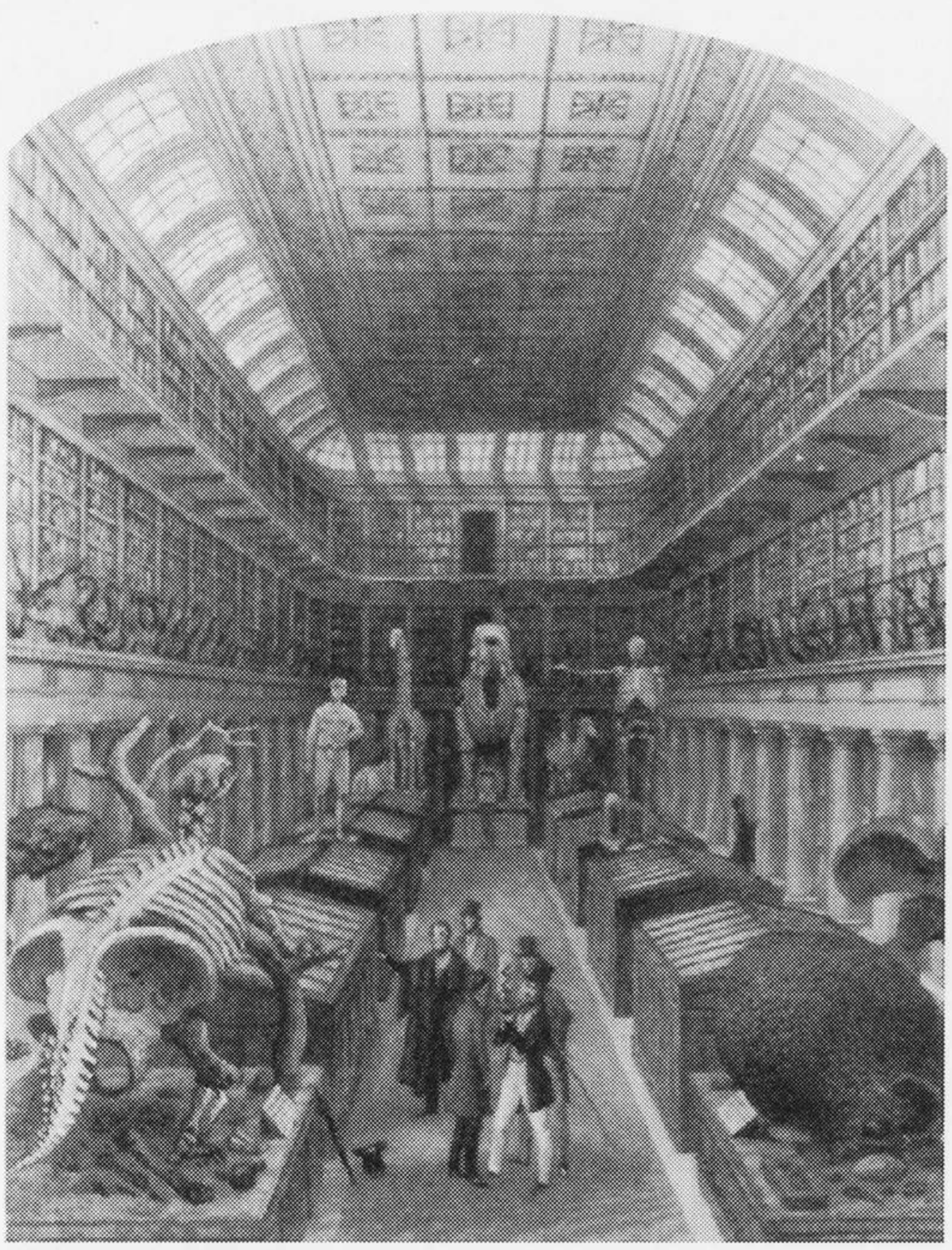
**MW** It's implied also that it goes both ways because in *Model for Stage and Screen*, the chamber changes the way you see things physically as well. So it's a kind of interaction. On the one hand, the space wouldn't be what it is without you there to look at it and experience it. At the same time, it's somehow influencing the way you look at things. So, some strange transaction takes place. And I think that strangeness is an everyday thing. The installation makes you aware of what's happening, something that is going on in a more subtle way all the time and in every situation.

*Josef Svoboda*
*figure 79.*
*Polykran*

You could say that architecture is a kind of machinery for disciplining our view. It's easy to

show that in order to set up spaces that discipline people in certain ways, you have to discipline space itself. At the same time, we know that those disciplinary mechanisms cannot even be thought of independent of the particular training that we've already had in the ways that we are already looking. So there's this sort of endless backwards and forwards between spaces that try to control us, more or less effectively, depending on the way other spaces that we are interacting with on a daily basis have already controlled or conditioned us. It's impossible to think of memory and experience outside of this economy of rival spaces. Everything becomes a question of space.

**BW** But also you can't really have just space, it's always a specific space with a particular history. It is a place for doing some specific activity. That is why I



*The Hunterian Museum, Royal College of Surgeons, London, early 1830s*

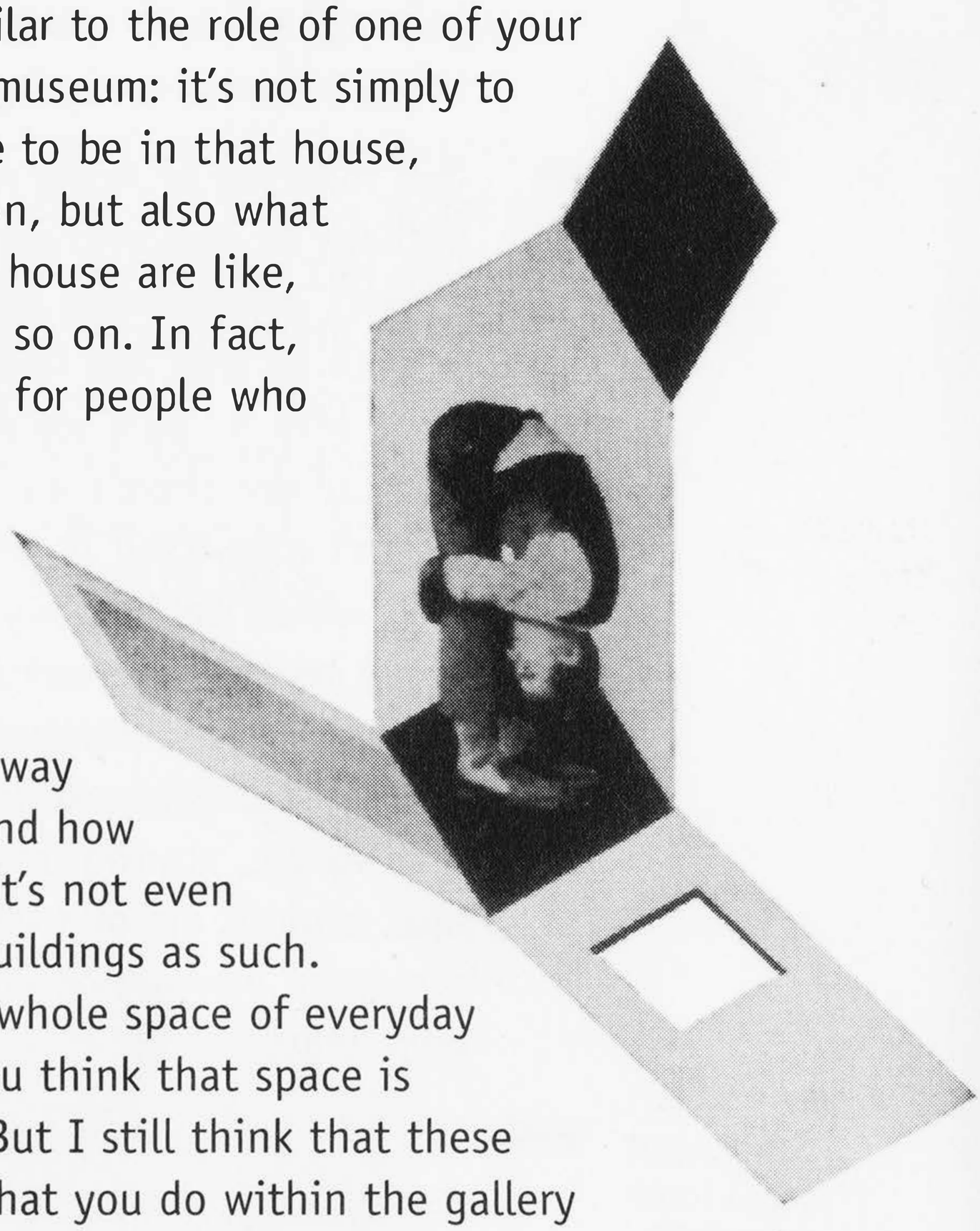
want to go back to this idea that there's a specific human generator that interacts with this specific space, because I think that goes back to the point that you were making before, Judith, about how your approach to architecture is really more about the patterns of everyday life, than about buildings.

**JB** One function of *Model for Stage and Screen* is perhaps to demonstrate how people come to an artwork expecting to see something tangible, something that has implicit meaning. People would come into it, walk around, and really look hard. You can see there's a light/fog apparatus that doesn't hide itself in any way, but you also see this form which deliberately mimics older forms, like those seventeenth-century anatomy theaters, where vision was concentrated on a slab with eighty people or so jammed into a space about ten-by-ten feet square, staring intently. The anatomy theater also reminds me of a certain kind of absence, the repressed memory of what you can never see, your own death.

**BW** It's interesting that even when you talk about the repressed container, what you're really talking about or describing is the human element that interacts within that architecture.

**MW** It's true what you're saying, Brian, that architecture is all about the specfic kind of viewing subject and the specific kind of transaction with a specific kind of space. This space doesn't have to be a building. And so when Judith makes an installation, which is often quite small and occupies a part of the building in a museum or gallery, you can walk into it and come out with your sense of what you are and where you are changed by the fact that you have visited this work. That's not so different, in the end, from what

architects are doing all the time. Because what they are doing does talk about the experience of buildings. They literally design that experience. Even when an architect designs a house, the role of that house is very similar to the role of one of your installations within a museum: it's not simply to deal with what it's like to be in that house, eating dinner and so on, but also what certain images of that house are like, in terms of eating and so on. In fact, most architects design for people who read architecture magazines rather than simply for clients who occupy spaces. They keep speculating about the way we experience space and how it might be changed. It's not even that they talk about buildings as such. They engage with the whole space of everyday life, whether or not you think that space is defined by buildings. But I still think that these kinds of experiments that you do within the gallery are always going to be somehow alongside architecture and will never simply become architecture. It has nothing to do with the fact that they're not buildings or that they're limited or that their effects somehow occur after you walk out. You go into the box and something happens. It is never quite clear what has happened but it has some effect outside. That is the part that is very typical of architectural practice in general. Architectural practice is always trying to change the way people see things. It is just that these changes occur within precisely defined limits. Certain changes are prohibited because they would

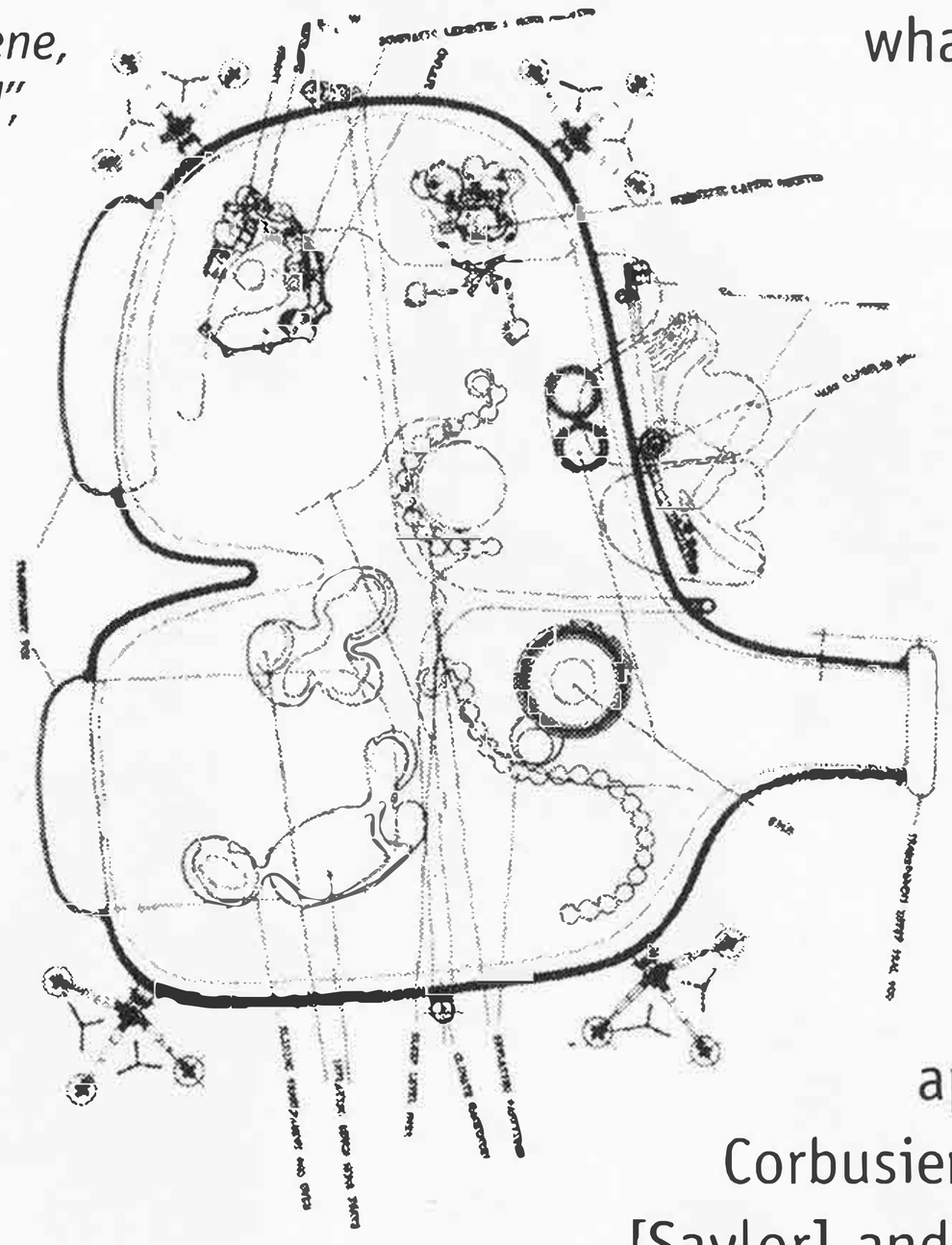


*Minimal Dwelling, Anonymous, 1924*

dissolve architecture as such.

**BW** But Judith, don't you see your position as more anti-architecture, as opposed to doing something that is part of an architectural discourse?

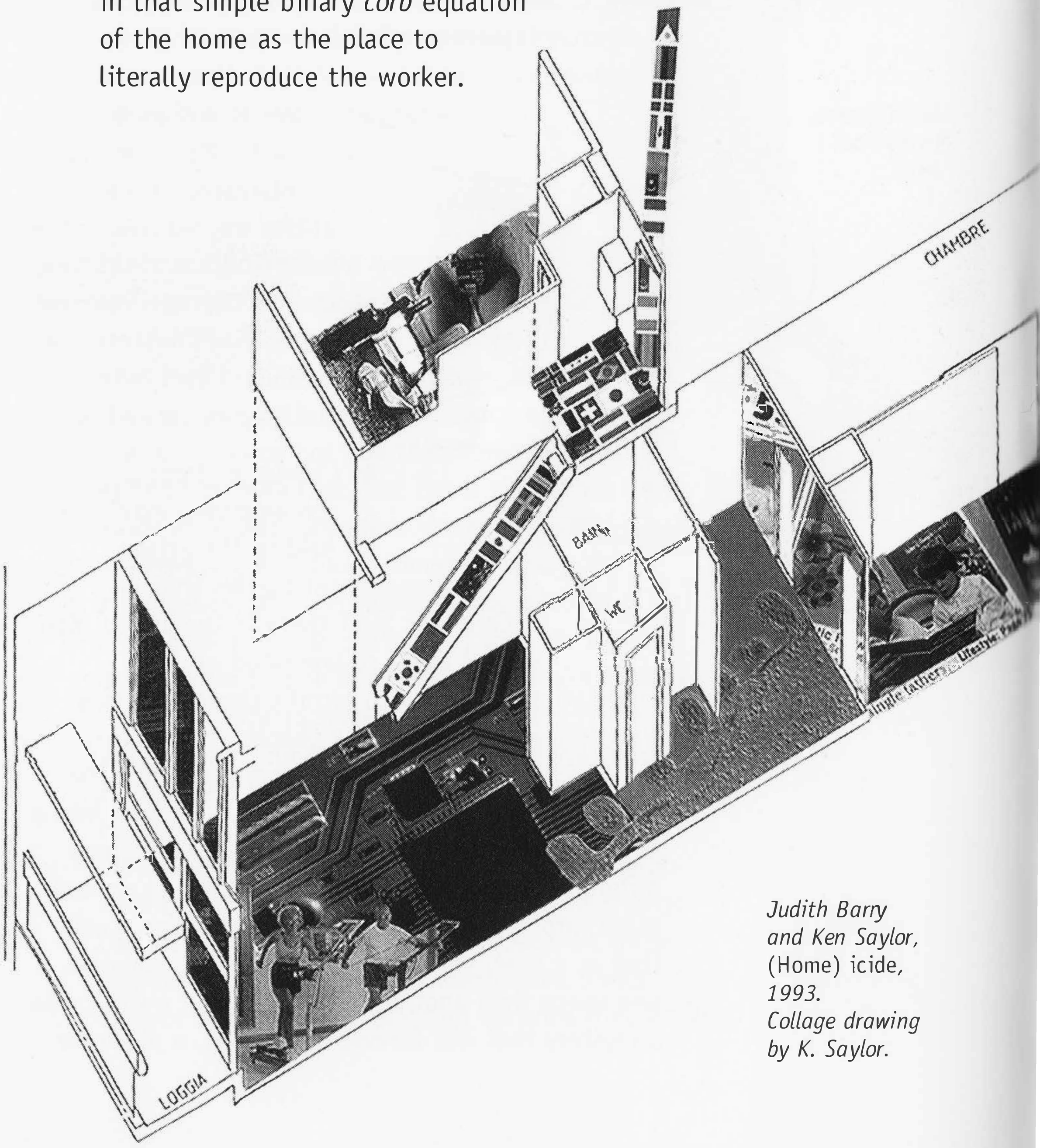
**JB** There is certainly an element of my work that questions architecture, but I think it's unfortunate that we don't have a word other than "architecture" to describe the built environment. That, it seems to me, is merely the professional field that supervises some small part of the building that goes on — only three percent of what gets made is designed by architects. But I am much more interested in looking at the way we live in the built world, and thinking about how that environment could be so much better, how it could better reflect the way we really live.



*David Greene, "Living Pod", 1972*

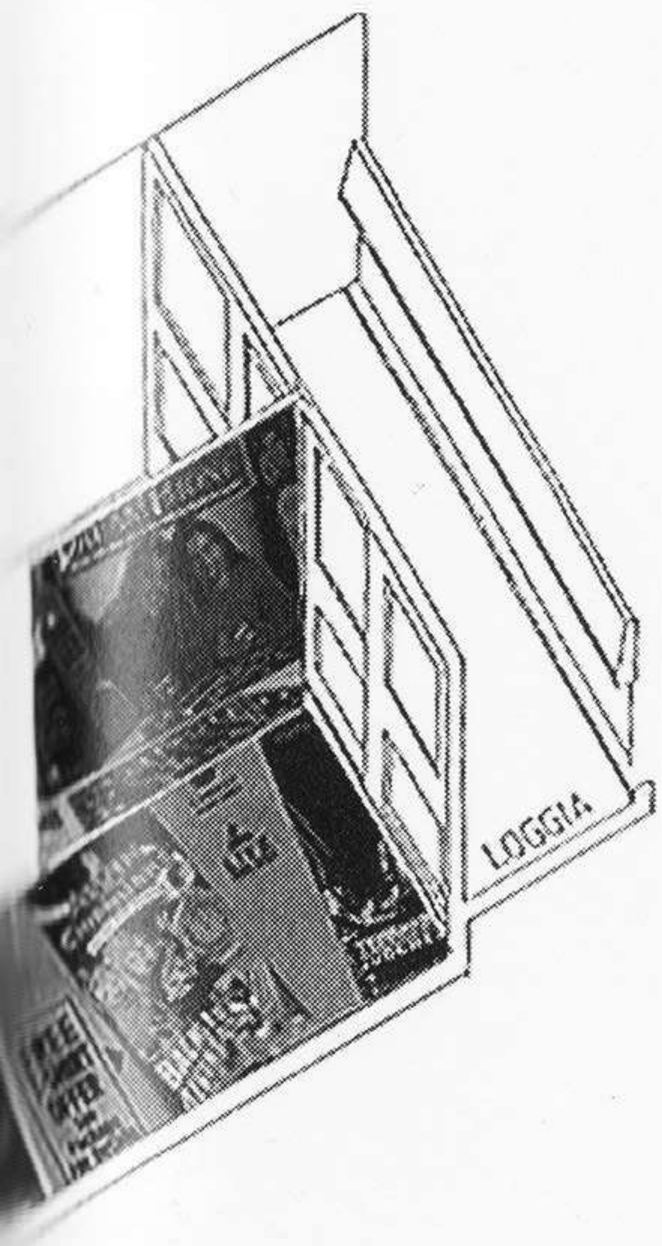
At *L'Unité* in Firminy, a contemporary exhibition held in the actual apartment houses that Le Corbusier built there in the 1960s, Ken [Saylor] and I collaborated on an installation that tried to retrofit those *cells* in a way that would reflect how people actually live today. So, instead of the bedroom just being the Corbusian "machine for sleeping," we made it into a multifunctional, multipurpose room, where many different activities could take place. We coalesced place into space, but in an illusory fashion, such that as a user, you could decode and personalize one space then another, making it your own; it was a mystery that was forever unraveling, a place we

conceived of where everything would be possible, so nothing need be repressed. Of course, that's also an impossible space. We wanted to see if we could design a space that reflected the complex way we really live. So we had sex play spaces, computing and info spaces, genre and televisual spaces, and work stations of various kinds. In this home there was no overt separation between work and leisure, it was no longer about reproduction of the worker in that simple binary *corb* equation of the home as the place to literally reproduce the worker.




*Judith Barry and Ken Saylor,* (Home) icide, *1993. Collage drawing by K. Saylor.*

Instead, it was about a much more complicated libidinal activity that *might* take place in the home if any of us could actually manifest an environment that directly, overtly reflected how we really live. We invented characters for this home, so the kitchen was an ecocenter and waste-reclamation plant and hothouse, and there were tracking systems for household information. It was not like Archigram or a house of the future (we called it *House of the Present*), because all these devices were technologically possible.




**BW** But aren't these just accessories to the basic modernist architecture that you were given, which remains problematic at the root? You still have the bedroom, the kitchen, the living room. . .

**JB** That's true. We kept a lot of the program because we couldn't afford to build. So we kept the things that we had to; they were the given. That's the trap of architecture. So we kept the bedroom, which has a mezzanine that overlooks the entire house, and transformed it into a family surveillance center. In part, this was a response to the fact that with all the Corbusier buildings, especially this worker housing, the functionalism underscores the dysfunctional. At Firminy, the kitchen was so tiny that you couldn't really use it and balconies were so narrow you could hardly stand on them. Meanwhile, the use of the building now reflects the class structure: the architecture students and professors from the local architecture school live on the top two floors and the bottom five floors are all very poor immigrant families. The most remarkable thing was the way the indoor public spaces had been adapted. Le Corbusier designed these incredibly wide hallways, and the kids took them over and played on them as though they were little streets.

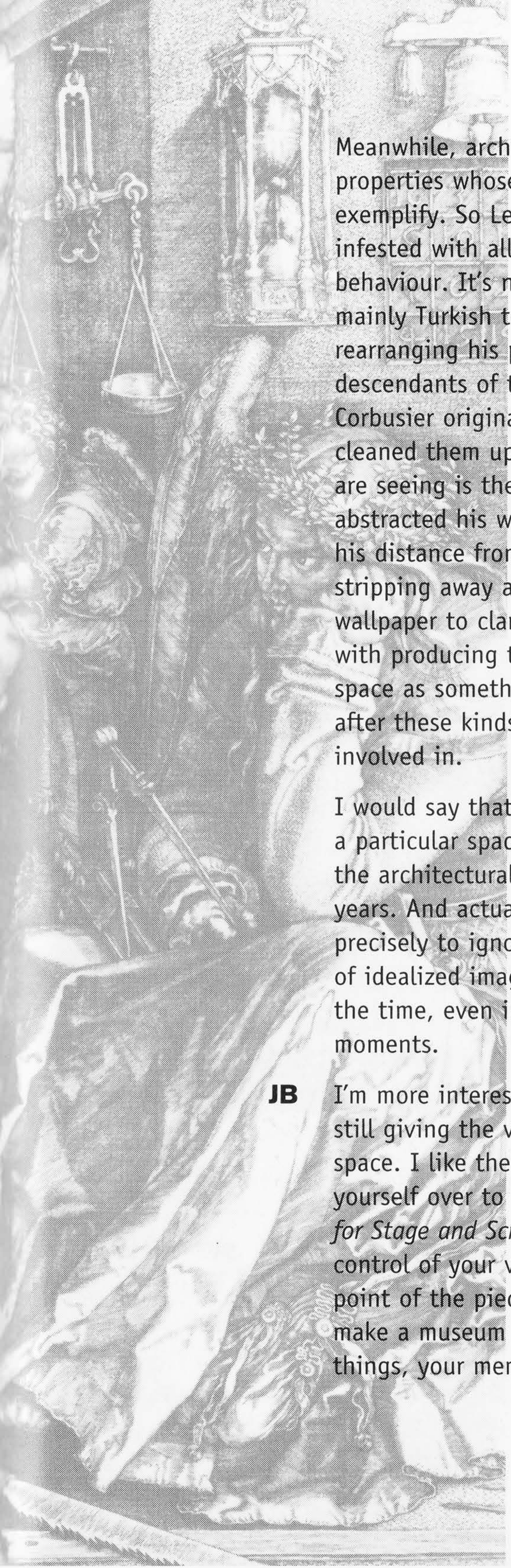
**BW** One thing you're describing is the way people appropriate architectural givens in their everyday life. It's sort of like Dick Hebdige's notion of subcultures that take mass-culture forms and adapt them to their own local uses. I'm interested in the way those adaptations take place in response to the nonfunctional impulses people have toward particular spaces. I take it that what Mark is calling "the haunting," is a kind of emotional response to a space based on personal or historical memory.

*Opposite: Albrecht Durer, "Melancholia", 1514*

**MW** Or, you could say that it's precisely because there are everyday transactions in space that are so profoundly weird that we've constructed this figure of the architect — an expert — to straighten all of that out. Or at least to produce the representation of such a straightening out, and the belief that it is possible. You can argue that architects have zero political or aesthetic influence on our lives. But I still think that the images of architecture and of space that they do produce have a kind of currency. It could be, for instance, that architects are actually trained not to see or deal with any of the weirdness of space in order to produce the culturally reassuring image that space can be detached from all this weirdness. That image, in itself, might be precious enough to keep the architect in the hall of fame. Certainly it is precious for politicians and political structures.

*Left: Judith Barry, au bout des levres, 1996*

Even when we use words like "political structure" we invoke the idea that architecture is a good metaphor for social organization. What I'm getting at is the thinking behind the built space: the way of thinking about structure in general which assures that all the uncanny stuff doesn't come up.



Meanwhile, architecture itself exhibits all the properties whose exclusion it is supposed to exemplify. So Le Corbusier's apartments get infested with all these other kinds of foreign behaviour. It's not by chance, I think, that it's mainly Turkish tenants who live there now and are rearranging his plan; these immigrants are the descendants of the very cultures from which Le Corbusier originally took so many of his ideas, cleaned them up, and then buried them. What we are seeing is the return of the world from which he abstracted his work but then repeatedly announced his distance from. And his whole insistence on stripping away all of the nineteenth-century wallpaper to clarify the space had everything to do with producing the culturally acceptable image of space as something that comes either before or after these kinds of weird transactions that he was involved in.

I would say that any encounter that we have with a particular space is so weird that it defies all of the architectural theories produced in the last 500 years. And actually those theories are produced precisely to ignore that stuff, to produce some kind of idealized image — one that we all use most of the time, even in our most critical or anarchistic moments.

**JB** I'm more interested in taking things apart while still giving the viewer a complete experience of the space. I like the way certain spaces make you give yourself over to the image. After you enter *Model for Stage and Screen*, for example, you're not in control of your vision anymore. That's the whole point of the piece. Or in the Carnegie piece, you make a museum in your mind and then fill it with things, your memories.

**MW** Isn't that similar to the refusal of the Art Nouveau architects to distinguish between the body and space. Hence, you have all those bodies disappearing into walls and walls that look like bodies — a slippage that produces a kind of nausea, the reaction you have when you feel you are becoming the space.

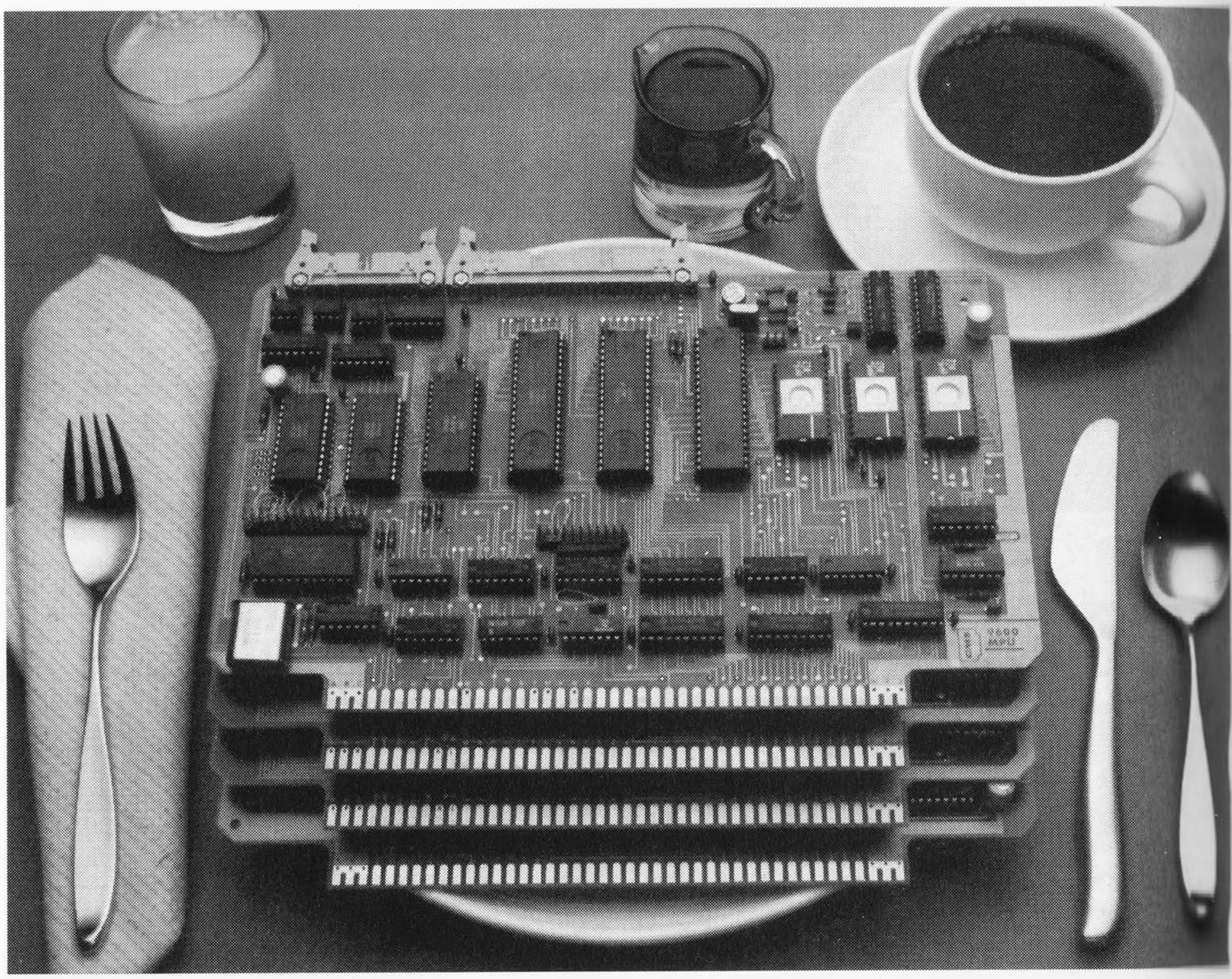


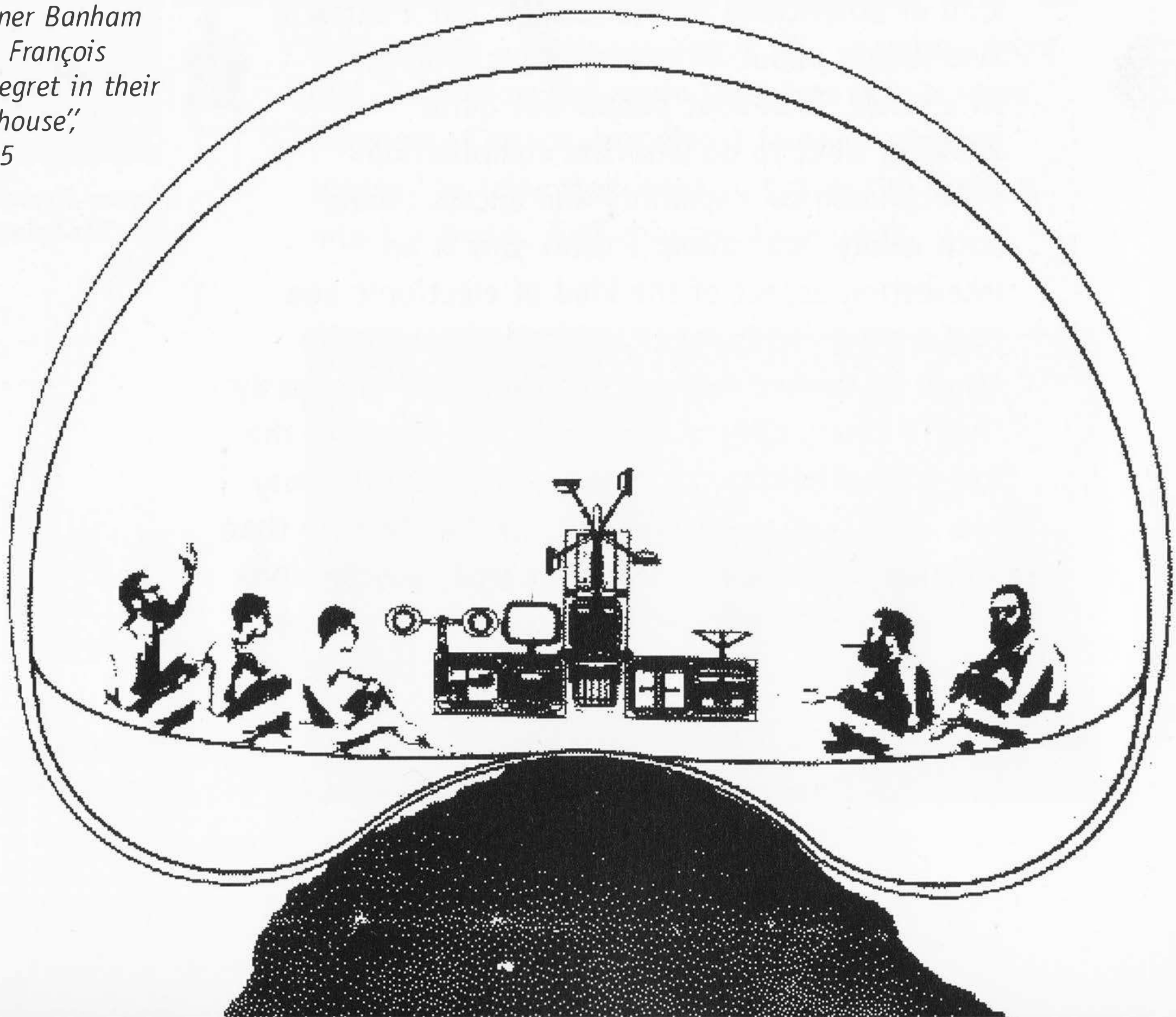
*Image from Creative Micro Systems, circa 1985*

**JB** That reminds me of this article I read in *Wired* which says that in the future we'll all live in these "smart" buildings in which the walls will be 'encultured hypersurfaces' that reflect what we're thinking. I am not sure we have the technology now, but we're close. MacIntosh has the brainwave machine that can supposedly be used to turn

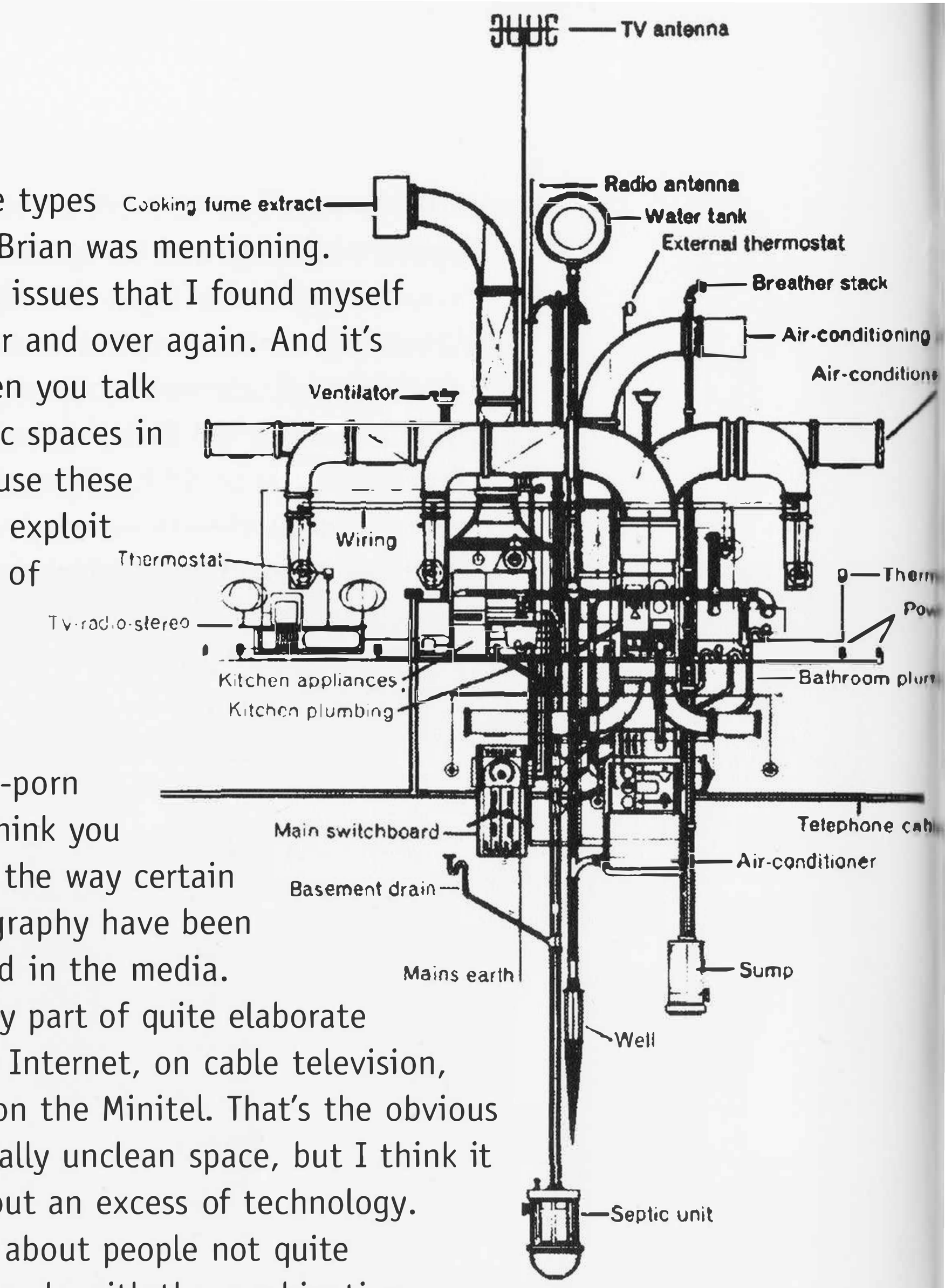
appliances off and on, like 'the clapper,' only with your brainwaves and no hands. My ideal space would be a kind of light box that you could inhabit, that could materialize whatever environment you want to be in at a moments notice. This would fulfill some of your visual fantasies: you could have an eighteenth-century room or a fourteenth-century room or a miniature Pantheon right in your own house. But what might happen in these spaces would be wholly dependent on your understanding of them.

When I started, my work focused on this issue of the body in space and the notion of simultaneously seeing and being seen. Both of those topics

*Reyner Banham and François Dallegret in their "Un-house", 1965*



converge in the types of spaces that Brian was mentioning. There were real issues that I found myself thinking of over and over again. And it's interesting when you talk about electronic spaces in the home because these spaces seem to exploit numerous ways of seeing and being seen in the home.




*Reyner Banham, the "Un-house", 1965*

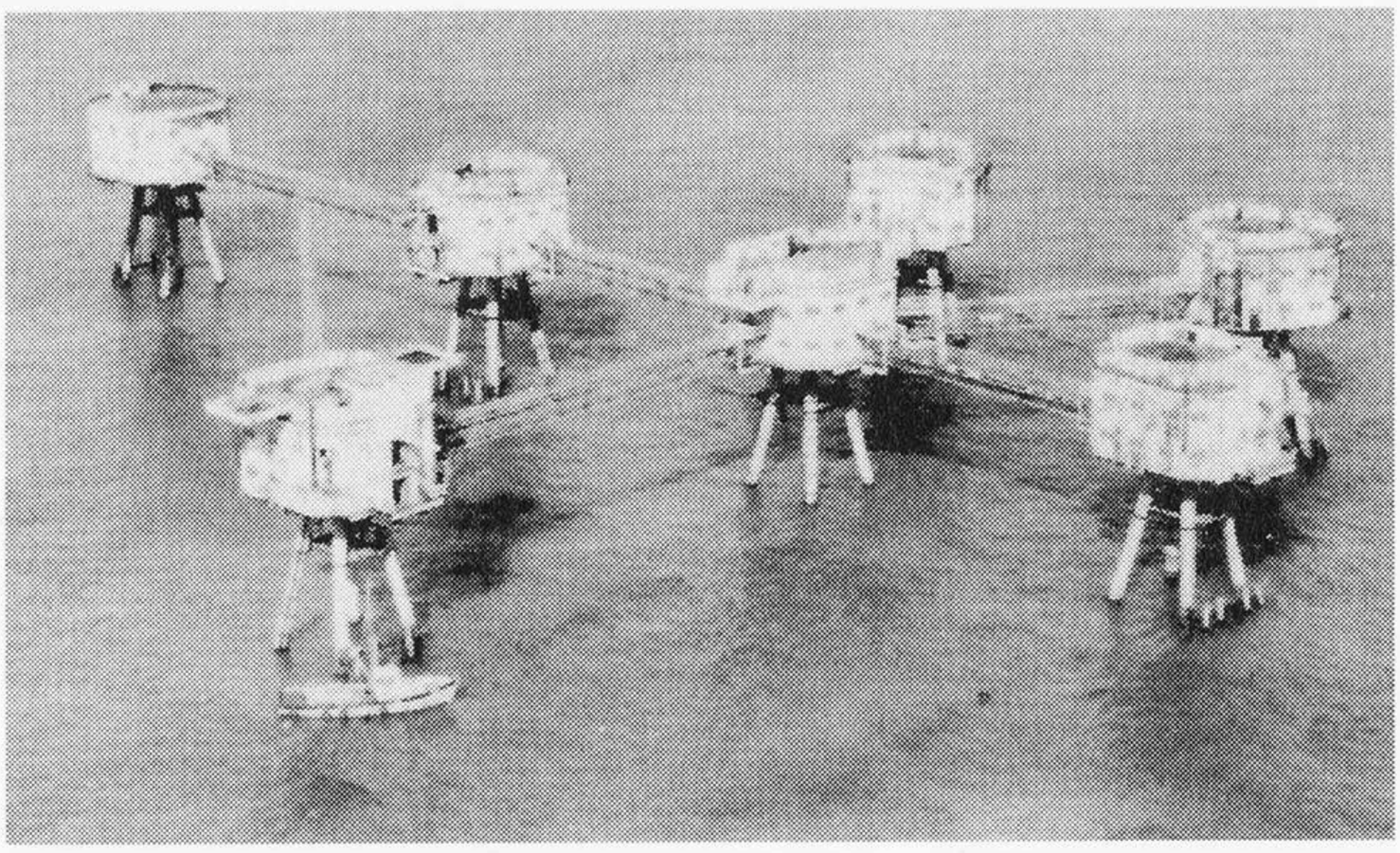
I'm not an anti-porn person, but I think you can see this in the way certain kinds of pornography have been institutionalized in the media. They are already part of quite elaborate systems on the Internet, on cable television, and in Europe on the Minitel. That's the obvious kind of potentially unclean space, but I think it also speaks about an excess of technology. In a sense, it's about people not quite knowing what to do with the combination of technological capability and excess libido, both wildly flourishing. I think this is an interesting aspect of the kind of electronic age that we live in; that certain forms of sexuality would be pushed further than they were previously. They're clean, they're safe, and they stimulate the free play of fantasy. But they also inhibit fantasy in a way, turning everyone into a voyeur more than a participant and also signaling that these actions might have no real consequences. Maybe we are embarking on a different form of socialization.

**BW** But hasn't the television set also produced a

difference in the way we behave and perform in space, changing what is interiorized and what is exteriorized?

**JB** Did you know that Ken [Saylor] and I designed a show at the New Museum that focused on this very issue? We hadn't even really thought about the socializing effects of the television set (as opposed to the image) until we started doing the research. Then we realized that there's not a room in the house that isn't potentially utterly transformed by the television set. You can actually see that in the way that people inhabit their homes and have a television in every single space: it radically alters the sense of space and where someone might stand or sit and what one might do in that space.

It has also radically altered social relations. It's true of the telephone, too, but because the television produces an image, I think it really sets the stage for certain other kinds of behaviour and produces a different way of dealing with information — you can see it, it's somehow more real. Television has made the home into a more fragmented space, but also a more responsive space. The television leaks in the world, leaks it into the home. And changes everything.



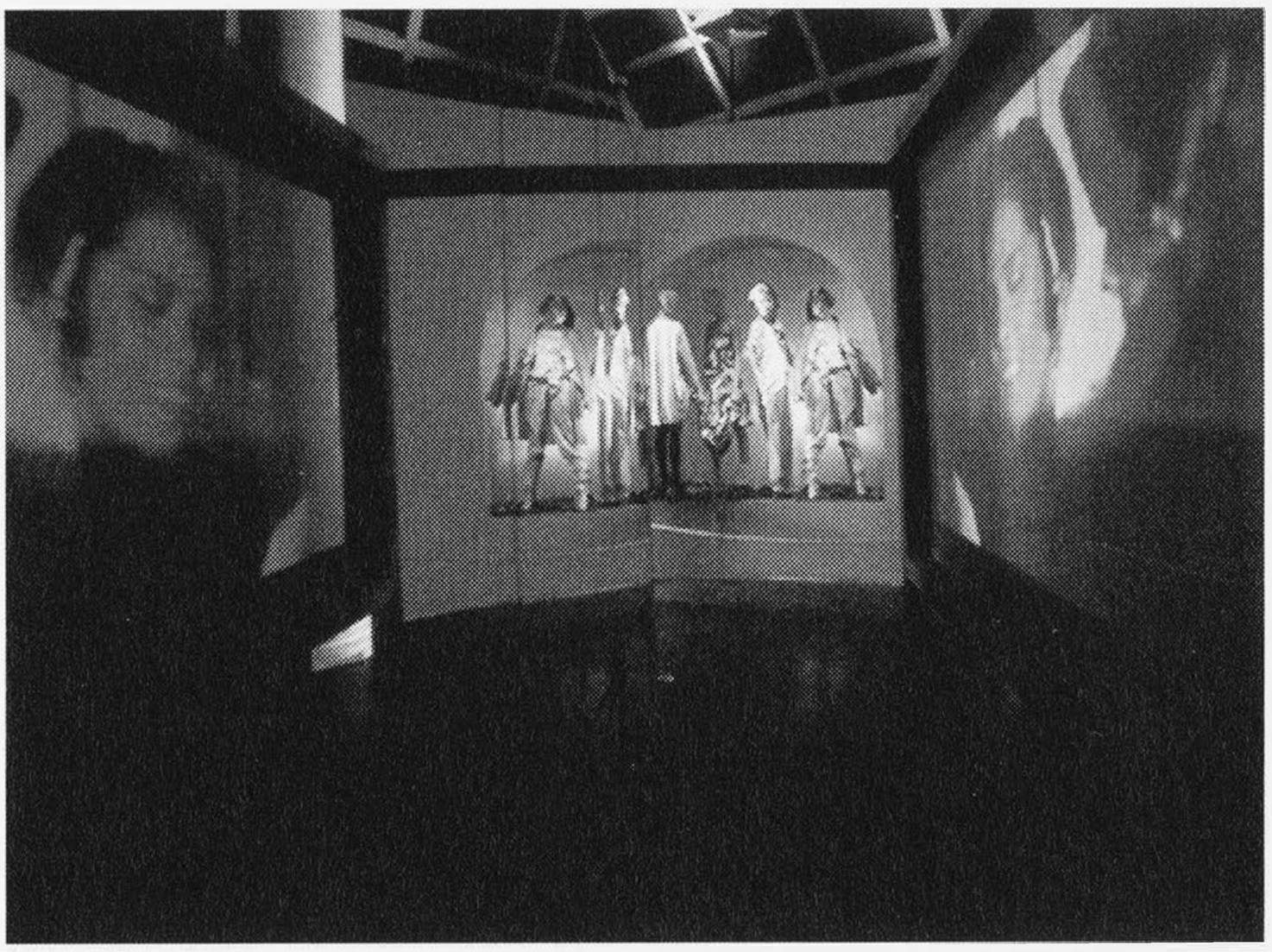
*"Red Sands Fort," Thames Estuary*

I could be completely wrong about this but I don't think architectural discourse has addressed the effects of appliances on design. Yet, the telephone and the radio and television radically transformed our sense of what a space is and how a space can operate. For awhile there used to be a distinction between material space and the space of images. And now finally, you could probably say that the idea of a material space itself has more and more become an image and that this is the space that we inhabit.

**BW** Judith, how do these ideas relate to your early writings about the imaging of space in the cinema, the department store, and the museum? Those are all spaces where the spectators are drawn in specifically to look at various kinds of things.

**MW** Well, if I can just step in again: One thing you could say is that these are very particular kinds of spaces for looking at commodities but more and more, they're becoming the model of all the other spaces. You could say that houses have assumed more of those qualities. In a way, they have become these kinds of ambiguous spaces that you've investigated, ambiguous in terms of the gaze but utterly unambiguous in their function. This kind of suspension within the flow of images and so on of the shopping mall has become what it is to be at home as well. What's important, then, is that the technologies that have made this possible have contributed a lot to the sort of blurring of distinctions between certain kinds of practices within the architectural world and those within the art world that we have been discussing. The fact is that now there is a huge overlap. Literally. Architects are into installation art and artists are designing spaces. And it seems to me that these

*Cover from trade publication*



*Judith Barry and Ken Saylor,* Impresario: Malcom McLaren and the British New Wave, *exhibit design, 1988*

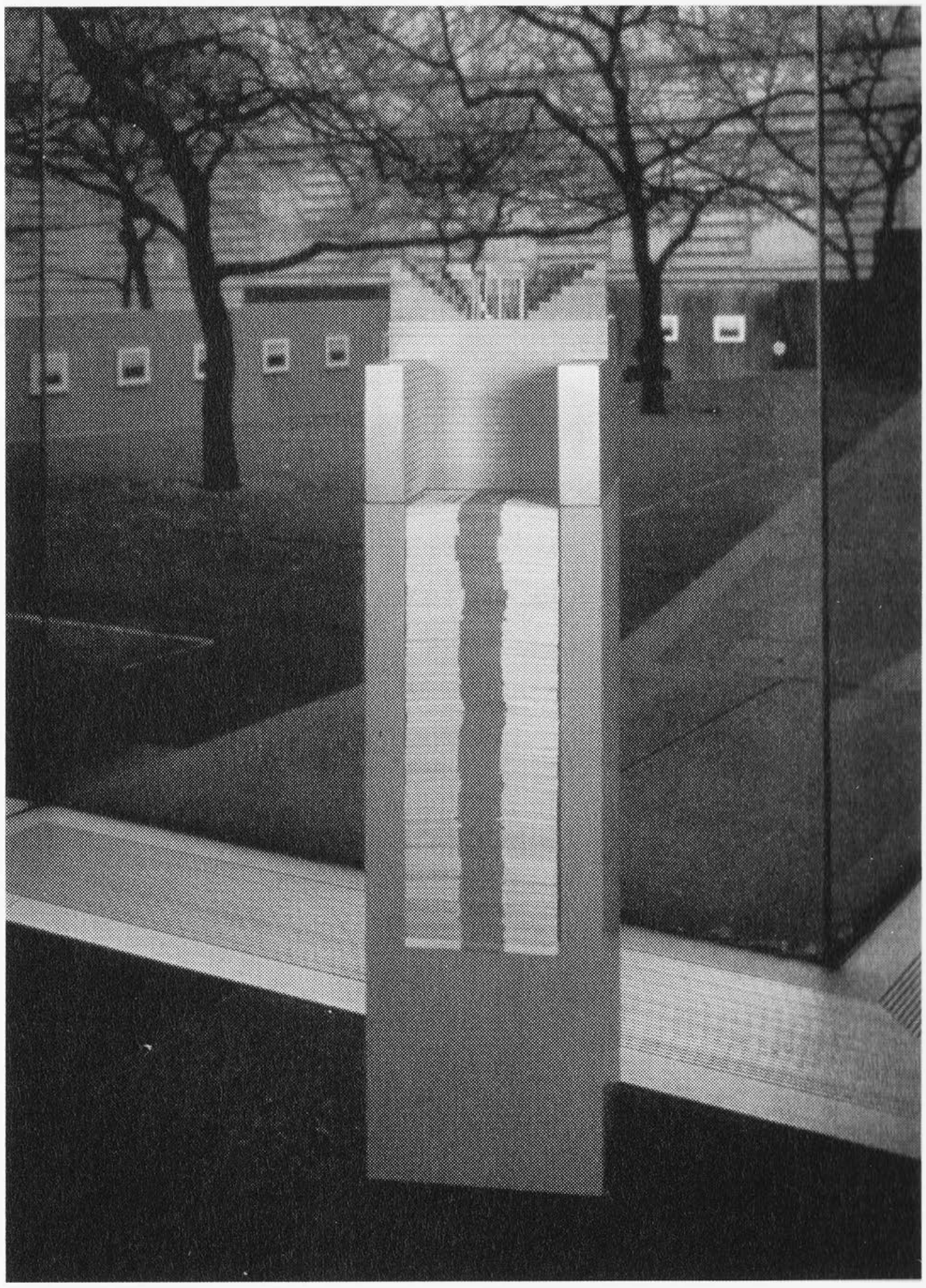
technologies exhibit all the symptoms of the haunting we have been talking about.

The best example of the haunting of architecture would be to show how disgusting is the basic cube that we live in, the seemingly innocent humble box. And yet, more and more, we don't simply live in a cube but in a cube suspended within other cubes and also images of cubes in telephones, televisions, modems and so on. But the cleanliness of these technologies (like High-Definition Television) doesn't get rid of all the disgusting aspects. You can say, for instance, that HDTV has the same status for the contemporary architect that the white wall had for the modern architect. Like the white screen, it is a seemingly perfect and standardized mechanism of communication and transmission, something that defines a space, something that can be occupied, but something that is actually riddled with all the dirt, the stains and noise it has supposedly suppressed. With each new technology a new form of space can be constituted, but each is haunted by the same old nightmares.

**BW** So what is actually being designed?

**MW** It depends on the client I guess. If the client is like me and enjoys the repulsive aspect of space, like I enjoy Judith's installation of a truly repulsive head, it would involve some kind of play between the clean and the dirty, some kind of ongoing commentary on the slippage between the two that is going on regardless of what the designer/artist does.

**JB** It would be hard for me to design it as a building, the space would be tortuous.

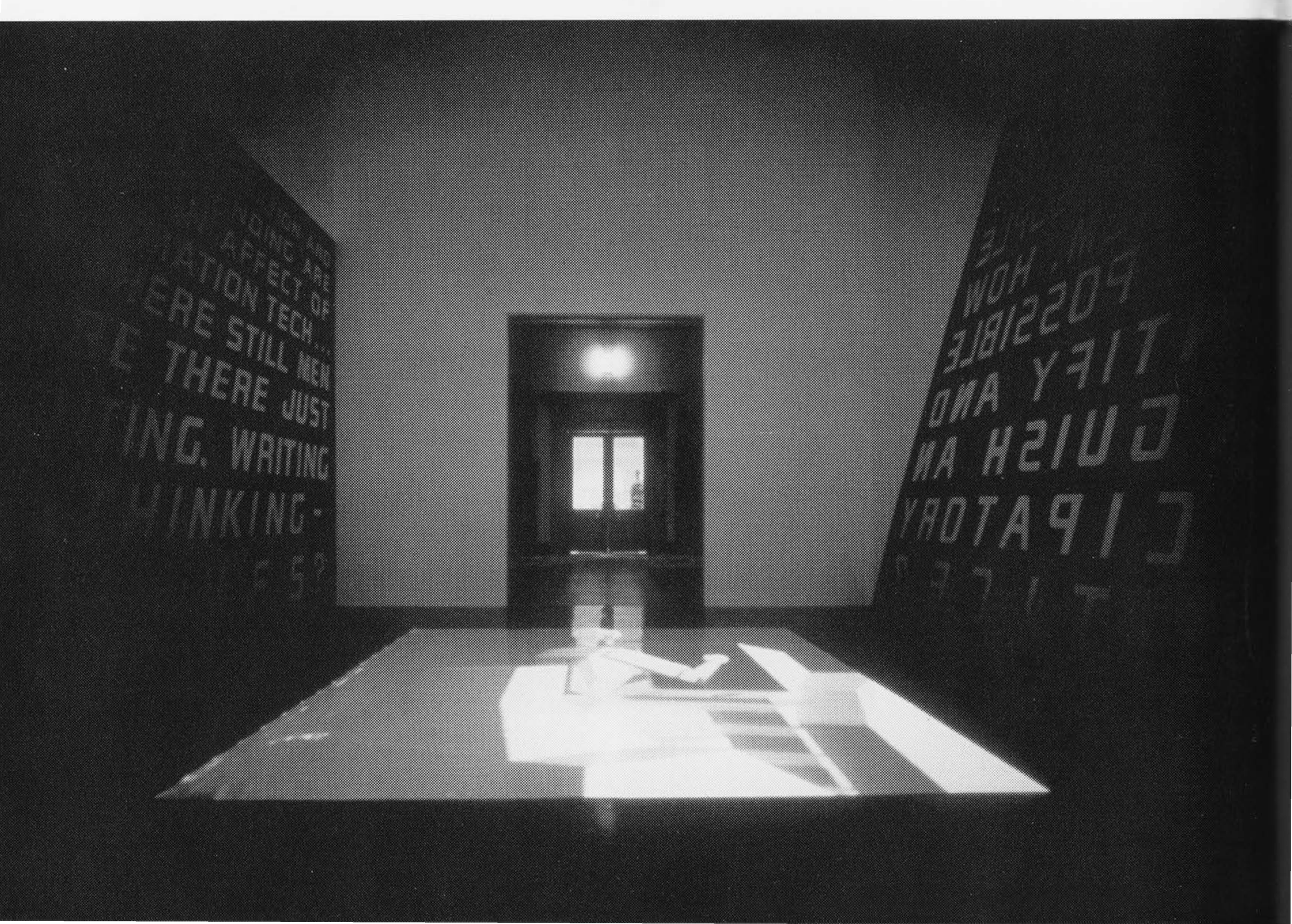


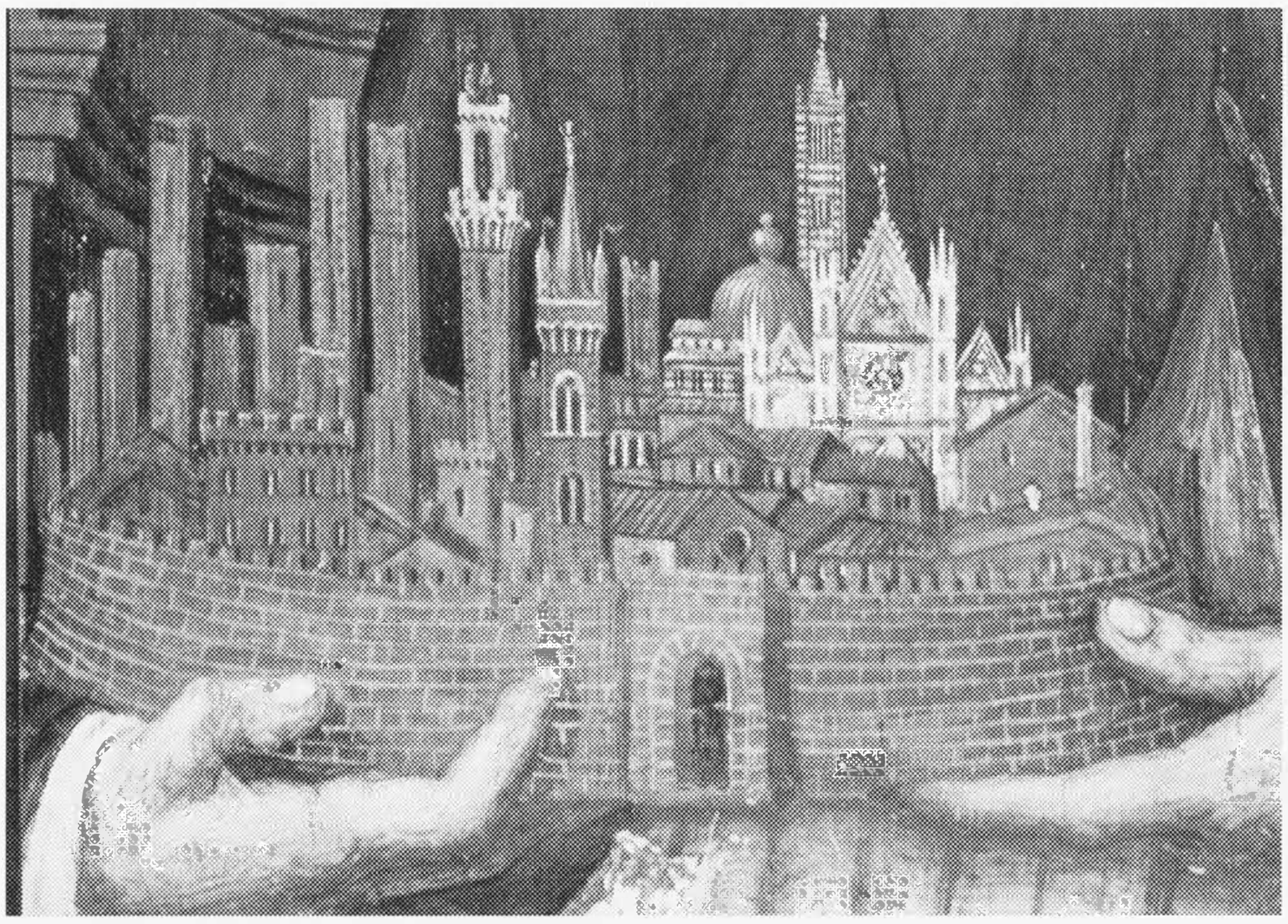
*Judith Barry,*
Ars Memoriae
Carnegiensis: A
Memory Theater,
*1991*

**MW** But don't you think that your work involves a lot of effort, like the Memory Project, you really have to work hard. It's some kind of exercise. And in the more recent projects you have to move around to get the sound. Even with the head you have to walk around and deal with each excruciating side of the face. Your work is very demanding on the person who encounters it. It's not demanding simply on an intellectual level but literally with the complex argument you make about space and with space. The person who experiences it becomes a kind of accessory to the work.

**BW** Your work always involves a lot of what I call "spatial work," that is, the effort to comprehend a peculiar juxtaposition of images or spatial forms. It's like a series of exercises. In your Carnegie piece, for instance, the viewer has to remember one set of images and associate them with another apparently unrelated set. It's not so much like jumpcut or a collage technique, but like you put

*Judith Barry,* Maelstrom: Max Laughs, *1988*



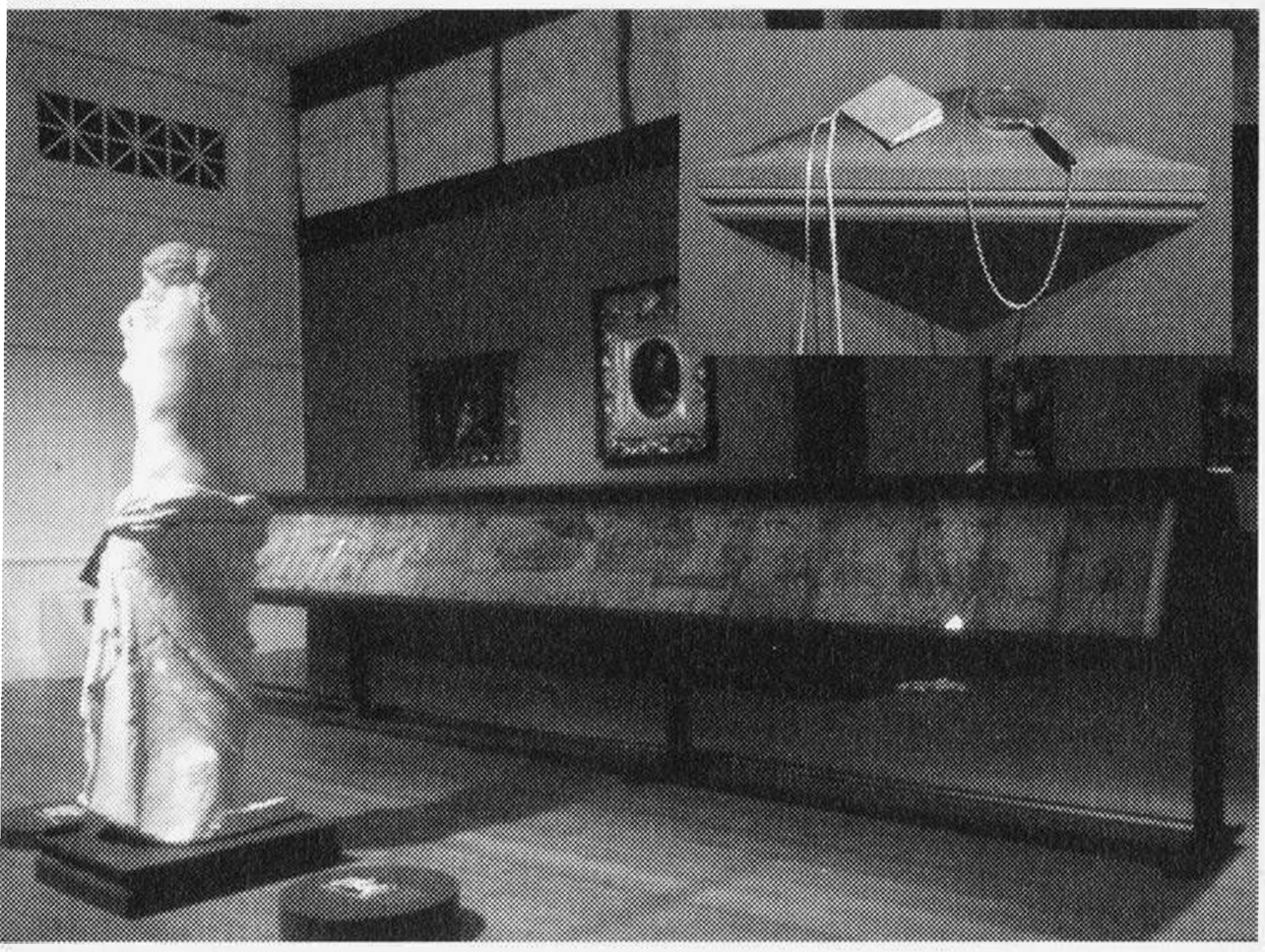


*"Globe Theatre", study model, first Shakespeare theatre, London*

these images together in time. Labour is involved in viewing; it's a labour of searching.

**JB** That's true. Initially, I was interested in this sixties notion of a cinematic architecture, to go back to the question that Brian asked me a little while ago; the idea of a pedestrian/viewer strolling through the environment and simultaneously mentally constructing a zillion mini-movies of everything he or she saw. I was very interested in how that split the viewer as a subject, and how as a result you could take up all kinds of identities or positions. But later I began to see that the cinema is a very old model for coming to terms with the world that we live in. I started to look at new kinds of spatial paradigms; that led me to look at architecture in terms of the structure of metaphor. In the Belgian piece, *The Work of the Forest*, I tried to use the Art Nouveau style as a kind of metaphor for dissolving the body in space and also used technology to show the effects of the dissolution of the body in the present. In terms of the department store and the museum, I think in each instance in which I have used them I have also relied on metaphor as a way of accessing the space while simultaneously

redefining it for the present. (I talked about *Casual Shopper* earlier so I won't go into that again.) And in the museum pieces such as the Carnegie piece or *About Face*, the miniature book I made for the Parrish Museum's *A Museum Looks at Itself*, you are asked to enter into a different mindset about the space of the museum and quite literally construct your own museum, while at the same time being aware of various histories and memories. In the more recent work I have been doing lately, like *Whole Potatoes from Mashed* or *Rouen: Touring Machines/ Intermittent Futures*, I am trying to use metaphor differently as a way of imaging the present — in a sense inventing a resonance for invisible spaces. The question I keep asking myself is: as more and more of our interactions with the world that we inhabit occur across this space of flows, do we have more or less need for relevant representations of these relationships — what do they look like, what might they mean? For me this is where writing and fiction have become increasingly important as there is an economy between the imagination and the possible. And that is what I would like to make in space.



*Left:*
*Judith Barry,*
About Face *in*
A Museum Looks
at Itself, *1992*

*MARK WIGLEY is Associate Professor of Architecture at Princeton University. He is the author of* The Architecture of Deconstruction: Derrida's Haunt *(MIT Press, 1993), and* White Walls, Designer Dresses: The Fashioning of Modern Architecture *(MIT Press, 1995).*

*Opposite:*
*Opera Hall,*
*Musée d'Orsay,*
*Paris*

**JUDITH BARRY** is a New York artist whose work spans a number of disciplines including architecture and exhibition design, video and film production, dance and performance art, sculpture, photography and installation. Educated across a wide spectrum in architecture, literature, film theory and computer graphics, she has contributed essays to a number of contemporary art publications including *Blasted Allegories* (The New Museum, NY & MIT Press, Cambridge, London, 1987, ed. B. Wallis) and *Thinking about Exhibitions* (Routledge, London & NY, 1996, ed. Greenberg, Ferguson, Nairne). In 1991, the ICA in London, England, published a collection of writings by Judith Barry in the book *Public Fantasy,* edited by Iwona Blazwick.

Since 1977 she has exhibited across the United States, most notably at the San Francisco Museum of Modern Art (1980); Whitney Museum, New York (1982, '87, '88, '89, '94); Museum of Modern Art, New York (1980, '86, '87, '88, '95); New Museum, New York (1985, '86, '88, '89, '96); University Art Museum, Berkeley (1982, '89); Museum of Contemporary Art, Los Angeles (1989, '96); Carnegie Museum, Pittsburgh (1991); Wexner Center, Columbus (1996); Museum of Contemporary Art, Chicago (1997); and the galleries Nicole Klagsbrun, New York and Rena Bransten, San Francisco.

In Europe Barry's work has been presented at Palazzo delle Exposizioni, Rome (1997); Belem Cultural Center, Lisbon (1994); Foundation Caja des Pensiones, Barcelona (1994); Madrid (1991); MUKHA, Antwerp (1993); de Appel, Amsterdam (1984, '94); Kunst Museum, Rotterdam (1993); Ferme La Buisson, Paris (1993); Foundation pour l'architecture, Brussels (1992); ICA (1983, '91), Hayward Gallery (1991), and Riverside Studios (1987), all in London; Le Consortium, Dijon (1990); Venice Biennale (1988); and the galleries Xavier Hufkens, Brussels; Pieroni Gallery, Rome; and the Statengalerie, den Haag. Her installations have also been included in other international exhibitions such as ARTEC'93, Nagoya Biennale, Nagoya, Japan; and the 22nd International Bienal of Sao Paolo, Brazil.

Judith Barry's videos have been screened at festivals in Melbourne, Basel, Taormina, Rotterdam, New York, Chicago, Toronto and San Francisco. Public works include projects in Firminy, France (1993); L'Usine Fromage, Rouen (1993); Fashion Institute of Technology (1994); London Underground (1991); Cheese Market, Glasgow (1990); World Financial Centre, New York (1988); Times Square, New York (1985), as well as numerous exhibition designs.

*Judith Barry,*
Urban Evidence,
*1997*

**Exhibition Works**

*Model for Stage and Screen*, 1987
Circular room with antechamber: Wood, light, fog machine
Production sponsored by the Renaissance Society, Chicago

*Imagination, Dead Imagine*, 1991
Five screen video projection, mirrored cube: 10' x 10' x 10'

## Pg. **Illustrations**

2 La Cité des Sciences et de l'Industrie et la Géode (A. Fainsilber, architect), Paris, France.
4 House in Eindhoven, Holland.
6 Judith Barry, *In other words*, 1991. Site specific video/sound installation in the Hammersmith Tube leading to Riverside Studios, London.
9 Judith Barry, "Whole Potatoes from Mashed," 1993. Interactive sound and fiber optic sculpture. Text with Brad Miskell. (First presented in the exhibition "On taking a normal situation and translating it into overlapping and multiple discourses", MUHKA, Antwerpen, 1993).
10/11 Teatro Olympica, interior, A. Palladio, 1580, Vicenza, Italy.
12 *EDN*, February 20, 1980, p. 30
14 Judith Barry, "The Work of the Forest," 1992. Mixed media video projection. (First exhibited at Foundation pour l'architecture, Brussels).
15 Judith Barry, "au bout des levres," 1996, group of five sculptures, detail. Fabric, small motors, video projection. (First exhibition at Xavier Hufkens, Brussels, Belgium). Photo courtesy Xavier Hufkens.
16/17 Judith Barry, *Casual Shopper*, 1980-81. Single channel video, still from video tape. (First exhibited at The University Art Museum, Berkeley, Ca., 1981).
18 Alison and Peter Smithson, "House of the Future", 1956.
19 Judith Barry, *Model for Stage and Screen*, 1987. Wood, light, fog machine. (First exhibited in "Non Incodice", Pieroni Gallery / American Academy, Rome, 1987). Collection Thierry Telquin, Brussels.
20 The Fun Palace project, Cedric Price, 1962–67. "A flexible environment which could respond to the particular needs and desires of its varied users."
21 Judith Barry, *alt. youth media*, 1996. Exhibition design at The New Museum, New York.
22 Judith Barry, "In the Shadow of the City... Vamp r y," 1982–85. Double-sided projection. (First exhibited in "Dark Rooms", Artists' Space, New York, 1985.)
23 Judith Barry, "First + Third", 1987. Video projection. (First exhibited in Whitney Biennale, 1987).
25 Judith Barry, "Model for Stage and Screen," 1987. Wood, light, fog machine. Photos by Diane Evans.
26 Judith Barry, "Imagination, Dead Imagine," 1991. 5 screen video projection, mirrored cube; two details. (First exhibited in "The Savage Garden", Fundacio Caixa.) Collection 'les Caixa', 1991.
27 Judith Barry, "Imagination, Dead Imagine," 1991. Details.
28 Judith Barry, "Imagination, Dead Imagine," 1991. Detail.
30 Judith Barry, "Imagination, Dead Imagine," 1991. Detail.
32 Model of NASA's Lunar Module and Astronaut on simulated moon surface. NASA photo.
33 G. Torelli, "Double action of clouds," engraving, 1654.
34 Judith Barry, *The Work of the Forest*, 1992. Mixed media video projection.
35 Exhibition of paintings by members of the Academy at the Louvre in Paris in 1699.
36/37 upper: View of the Great Hall, Museum of Anthropology, University of British Columbia, Vancouver (Arthur Erickson, architect).
36/37 lower: Milan by night – Inside of Vittorio Emanuele Gallery Octagone.
38 Parque Güell (Antonio Gaudi, architect), Barcelona.
39 Judith Barry, "Hardcell", in collaboration with Brad Miskell, 1995. Collection of recombinant computer debris. Installation view at Museum of Modern Art, New York, and detail. (First exhibited in "Crash", Threadwaxing Space, New York, 1994).
41 insert: Judith Barry, "Echo", 1986. Video projection. (First exhibited in "Projects 2", Museum of Modern Art, NY, 1986.)
41 Crystal Palace Exhibition. The Great Exhibition of 1851, C.H. Gibbs-Smith, Victoria and Albert Museum, London, Crystal Palace, London: Her Majesty's Stationery Office, 1950.
42 "Coma", 1978, still from the film by Michael Crichton.
42/43 centre: "Sauve qui peut (La Vie)/(Slow Motion)", 1980. Still from the film by Jean-Luc Godard and Anne-Marie Mieville.
43 Neiman Marcus Department store, San Francisco, circa 1980. Photo by Judith Barry.
44 Judith Barry, "Rouen: Intermittent Futures/Touring Machines," 1993. 4 channel video/fiber optic sculpture projection with accompanying guide book (written with Brad Miskell; illustrated by Tom Zummer). (First exhibited in "Le Genie du Lieu", L'Usine Fromage, Rouen, 1993.) Collection Fonds National d'Art Contemporain, France, 1994.
45 Judith Barry, as above, bookcover.

46/47 Thomas Vaughan (1836–1874), study in sciagraphy – the art of drawing shadows, 1857. Pen and wash. This study of perspective technique is inscribed "Every line is cut by its own vanishing distance."

48/49 upper: Judith Barry, "Archigram," 1982. Collage of illuminated and mechanical peep-show model. From "Artist's Architecture", London: ICA, 1983 exhibition and catalogue.

48/49 lower: Judith Barry and Ken Saylor, "From Receiver to Remote Control: The TV Set," 1990, exhibition design at the New Museum, New York.

50 The Blue Grotto, Capri.

51 La Place Charles-De Gaulle et l'Arc de Triomphe, Paris.

52 Café de Unie (J.J.P. Oud, architect), Rotterdam, Holland.

53 Capitular Hall, Seville Cathedral, Spain.

55 Freemont Street, Las Vegas. Photo: Learning from Las Vegas studio, Yale University. Venturi, Scott Brown and Izenour.

56 "Yellow Heart," Hans-Rucker Co., 1968.

58/59 Ljubov, stage design for Meyerhold's "Le Cocu", 1922.

60/61 Piranesi's Prison Series, 1750.

62 Judith Barry, "Damaged Goods," 1986. Exhibition design. Barry's contribution to the exhibition "Damaged Goods" at the New Museum in New York, 1986, was the exhibit design.

64 Alfred Hitchcock, still from "The Birds" showing interior space, 1963.

66/67 upper: King's Seat in Naples Royal Theatre, Naples. Photo by Judith Barry.

66/67 lower: 16th century Anatomy theatre in Padua. Photo by Ken Saylor.

68 Perspective, F.G. Bibiena (1657–1743), L'Architettura civile, Parma, 1711.

69 Judith Barry, *Depense: a museum of irrevocable loss*, 1990. Site specific installation, TSWA 4 Cities Project, Glasgow.

70 Background image: Judith Barry, "Adam's Wish", 1988. Video projection.

71 Svoboda. "Polyekran, World's Fair, Brussels, 1958."

72 The Hunterian Museum, Royal College of Surgeons, London, early 1830's.

74 Minimal dwelling, Anonymous, 1924.

75 David Greene, "Living Pod". Archigram, London, 1972.

76/77 Judith Barry and Ken Saylor, "(Home) icide" Project L'Unité, 1993. Collage drawing by Ken Saylor.

78 Judith Barry, "au bout des levres," 1996. Steel, fabric, small motors, video projection. Photo courtesy Xavier Hufkens, Belgium, 1996.

79 Albrecht Durer, "Melancholia," etching, 1514.

80 Image from Creative Micro Systems ad, circa 1985, trade publication.

81 Reyner Banham and François Dallegret in their "Un-house", 1965: "the standard-of-living package plus inflatable dome push mobility and transcience towards their extreme limits."

82/83 Reyner Banham, the "Un-house", 1965. "These are the services contained within a house, '... the junk (in Banham's words) that keeps the pad swinging. The house itself has been omitted from the drawing, but if mechanical services continue to accumulate at this rate it may in fact be possible to do away with houses.'"

83 "Red Sands Fort" Thames Estuary (first noticed by Archigram): "the role of the architect in the unselfconscious tradition may well be just observing and commenting on emergent possibilities and products. This one led to many later projects such as 'Walking City'".

85 Cover image, trade publication, 1987.

86 Judith Barry and Ken Saylor, exhibit design for "Impresario: Malcom McLaren and the British New Wave," New Museum, New York, 1988.

87 Judith Barry, "Ars Memoriae Carnegiensis: A Memory Theater," 1991. 9 cards, paper. "Carnegie International," Carnegie Museum, Pittsburgh, 1991.

88 Judith Barry, "Maelstrom: Max Laughs," 1988. Single channel video projection. (First exhibited in "Expanded Forms", Whitney Museum, New York, 1988.)

89 "Globe Theatre", study model, first Shakespearean theatre, London; circa 1980.

90 Judith Barry, "About Face" in "A Museum looks at itself," Parrish Art Museum, Southampton, 1992. Site-specific installation of miniature book titled "A Somewhat Suggestive Guide and Recent Reminiscences of My Return After a Long Absence to the Art Museum of Southampton, by Thomas Eammes Heartcrest, Esq", displayed on cushions with magnifying glasses. Books were installed throughout the exhibition and opened to the appropriate pages in the installation. They were also for sale in the bookstore of the Parrish Museum.

91 Opera Hall and view of the Central Corridor, Musée d'Orsay, Paris.

92 Judith Barry, *Urban Evidence*, 1997. Mixed media two channel video projection with scrim and kinetic wing sculpture. Cleveland Museum of Art, Cleveland.

## Afterword

For the last twenty years, Judith Barry has brought a critical perspective to contemporary art through her provocative work in video, performance, installation and sculpture as well as through her writings. Barry's long-standing concern with the impact of mediated environments on identity is based in a historical understanding of architecture and spectacle. The two works featured in the exhibition, *Judith Barry: Projections,* are subversive spectacles, implicating the viewer in a visceral experience that confuses private and public space. This publication elaborates on Barry's concerns and presents the scope of thinking that she brings to her work through visual sources that range from historical material to stills from contemporary cinema.

The exhibition could not have taken place without the generous assistance of The Renaissance Society in Chicago and the funding agencies. I am grateful to Karen Love for the opportunity to present the exhibition and for her tenacious commitment to completing the publication. The installation benefitted from Diane Evans and Linda Chinfen's ingenuity and good humour. Thank you to Brian Wallis and Mark Wigley for their thoughtful contributions to the publication and to Doug Munday for his sensitive design. Special thanks to Judith Barry whose artwork, insights and generous involvement have inspired all aspects of this project.

Helga Pakasaar, Curator

## Artist's Acknowledgments

All of my projects are the result of the goodwill and collaboration of many people. I am particularly grateful to Helga Pakasaar, now at the Art Gallery of Windsor, and Karen Love at Presentation House Gallery for shepherding this book through its many stages. Brian Wallis wrote a thoughtful essay and was invaluable in shaping the form of this book. Mark Wigley's insightful questions and responses provoked a stimulating dialogue. Doug Munday's design combined these disparate elements into an elegant book. Suzanne Ghez at The Renaissance Society was an early supporter of my work and I am very grateful to her and her staff – Joe Scanlan, Pat Scott, Karen Reimer, Sam Pappas, and Randy Alexander – for undertaking the task of reconstructing *Model for Stage and Screen*. Thierry Telquin generously granted us permission to do this. The staff of Presentation House Gallery – Diane Evans, Linda Chinfen – worked tirelessly to install these pieces in a very short time. The gallerists Nicole Klagsbrun, Xavier Hufkens and Mario Pieroni helped with various aspects of the organization of the shows while my colleagues Vikky Alexander and Dan Cameron, Peter Caesar, Marcy Brafman and Scott MacCauley at Caesar Video Graphics, Roy Hermanson at AVWorkshop, and my long time partner Ken Saylor, each contributed in different, but invaluable ways.

Judith Barry