

**communiqué /press release****For immediate release*****Other Soundings: Selected Works by John Hejduk, 1954–1997***

From 22 October 1997 to 15 February 1998

In the Main Galleries

*I look at architecture as an intense form of inquiry and research. This research is pursued as a commitment to society. It is about the social contract. – John Hejduk*

**Montréal, 26 January 1998** – The Canadian Centre for Architecture presents the exhibition ***Other Soundings: Selected Works by John Hejduk, 1954–1997***, on view from 22 October 1997 to 15 February 1998 in the main galleries. This first major retrospective traces the themes that have always preoccupied John Hejduk: architecture as a social act, the wall, the house, the church, passage and transformation, the experience of the city. John Hejduk's importance as an architect rests on his teaching and on the originality of his vision of architecture – transmitted through books and buildings, drawings and models, constructions and performances. For nearly fifty years he has relentlessly pursued a search for the roots of architecture. This "re/search," Hejduk's "soundings," is conducted in the language of architecture. The exhibition brings together models, prints, and drawings by John Hejduk; photographs of Hejduk's built work by Hélène Binet; paintings by Anthony Candido; and books designed and edited for Hejduk by Kim Shkapich.

*When an architect is thinking, he's thinking architecture and his work is always architecture, whatever form it appears in. No area is more architectural than any other. My books, for instance, are architecture that you can build in your head. When the research succeeds, it can express the ineffable, which is ultimately translated as spirit. Imagine a drawing and a sentence taking shape at the same time. – John Hejduk*

For John Hejduk architecture is an art which is made and read simultaneously, combining poetic, pragmatic, and programmatic issues with those of space, spirit, and function. He believes that by “building” his books and buildings, and by “performing” his models – Hejduk’s “soundings” – he fulfils the architect’s obligation to society to share ideas. Hejduk also believes that everyone should be free to produce, read, and interpret this work, through memories, preoccupations and imagination of their own, thereby creating “other soundings.” We, the viewers, are integral to Hejduk’s production, making its realisation “a community act of construction.”

Working with CCA curators, Hejduk has selected and arranged the objects in the exhibition – some 400 works in total – to serve as a guide to nearly fifty years of experiment and exploration, and as a key to ideas that he has investigated throughout his career. For instance, his Wall House projects which appear for the first time in the 1970’s reappear, transformed as part of “Adjusting Foundations” and “Andalusian Houses” (1996). In the same way the “House of the Painter” and the “House of the Musician”, seen in wooden versions at the top of the stairs as visitors enter the museum, return in the exhibition’s final gallery, this time in metal.

The exhibition also emphasizes the formal range of Hejduk’s work and the diverse media out of which he has produced his architecture, from painted sketchbook to theatrical masque. In the first gallery alone there are lithographic illustrations to accompany a publication of Thomas Mann’s *The Black Swan*, “Winged Masks” relating to a theatrical masque, and a photograph of “Security”, a full-scale construction (fabricated by faculty and students of The Oslo School of Architecture). A selection of Hejduk’s publications, many of them designed and edited by his long-time associate Kim Shkapich, exemplify both the variety of his bookmaking and its role as built work. In order to convey the idea of reiteration and the serial nature of his work, it is presented in sequences, often in bands that are meant to be “read” as narrative.

Each section of the exhibition reunites bodies of work that address a common theme. BUILDING BOOKS features a survey of his illustrated books. THE HOUSE and THE WALL HOUSES present critical selections from Hejduk’s earlier projects: Texas House (1954–1963); Diamond House (1963–1967); and Wall House (1968–1974). Highlighted in the exhibition are Hejduk’s most recent work: ADJUSTING FOUNDATIONS presents drawings from 1995, exploring his Wall Houses through the filter of Cubism, together with selections from his masques (1979–1983); PEWTER WINGS, GOLDEN HORNS, STONE VEILS features Christ Chapel, Cathedral, and the “Spanish” work published in his just-

released book of the same name. *OTHER SOUNDINGS* presents 45 photographs by Hélène Binet depicting and interpreting Hejduk's built work. The painter, the architect, and the photographer share an untitled central room, featuring Tony Candido's *NIGHT PAINTINGS* (1956).

The exhibition is curated at the CCA by Howard Shubert, Associate Curator in the Department of Prints and Drawings. A short critical essay, in French and in English, focused on the works displayed and written by Consulting Curator and University of California at Los Angeles Professor Robert Somol, is available as a guide to the exhibition.

### **Lecture by John Hejduk**

John Hejduk will speak at the CCA at 5:45 pm on 6 November 1997. Alberto Perez-Gomez, Director of the History and Theory of Architecture Master's programme at McGill University, will both introduce Professor Hejduk and speak about the influence of his work.

### **Film and Video Program Organized in Conjunction with the Exhibition**

Two documentary videos, presented daily in CCA's Paul Desmarais Theatre during the course of the exhibition, will provide visitors with further insight into John Hejduk's work. They are: ***The Collapse of Time*** courtesy of the Architectural Association, London (1986, 22 min.) and ***John Hejduk: Builder of Worlds***, an interview conducted by David Shapiro, produced and directed by Michael Blackwood Productions, New York (1991, 28 min.).

On Thursday evenings in November and December, the CCA, in partnership with the Cinémathèque québécoise, will also screen a selection of films that have influenced the thought and work of Hejduk, films that he continues to show to his students at the Cooper Union in New York City where he is currently Dean of the School of Architecture.

**The CCA thanks Bell Canada, Royal Bank, and Teleglobe Canada Inc. for their support of the exhibition.**

**The CCA also thanks the J.W. McConnell Family Foundation for generous support of its public programs.**

**The CCA benefits from the operating support of the Ministère de la Culture et des Communications du Québec and the Conseil des arts de la Communauté urbaine de Montréal.**

**The CCA thanks the Government of Canada for assistance received to mark Canada's Year of Asia Pacific.**



Information: [www.cca.qc.ca/press](http://www.cca.qc.ca/press)