

**communiqué /press release****For immediate release****A FIRST "RETROSPECTIVE" OF THE WORK OF  
ARTIST-ARCHITECT MELVIN CHARNEY**

**Montréal, 8 October 1991 – Parables and Other Allegories: The Work of Melvin Charney 1975-1990** a retrospective exhibition of the artist's work, will be presented at The Centre Canadien d'Architecture/Canadian Centre for Architecture (CCA) from 9 October 1991 until 12 January 1992. Melvin Charney has always worked on the cutting edge between art and architecture, stimulating philosophical and theoretical discussion on the city, its history, and its architecture. He creates rigorous constructions and visually powerful drawings.

By assembling material from various public and private collections, including the CCA, **Parables and Other Allegories: The Work of Melvin Charney 1975-1990** will provide, for the first time, an opportunity to view together works which have been exhibited separately at art galleries and major museums around the world. The exhibition thus permits a comprehensive analysis of Charney's artistic process and establishes the importance of his art and thinking.

Charney's site-specific works in Chicago, Toronto and other cities deal with process, content, and form of the built object, with the city as major referent. The basic figures of built form are examined not only as fragments of an architectural discourse, but are also transformed through confrontation with both the physical and intellectual forces which define their existence. The introduction of historical references and popular images more clearly articulates Charney's work while at the same time acknowledging the multiple and diverse traces of evolution and the human presence.

In the exhibition, Charney's work unfolds around themes centered on the artist's "research." These themes, key points in the formulation of Charney's artistic production, also reveal the artist's social concern, arguing that the cultural, scientific, and political spheres are experienced in their interweavings and mutual relationships.

The exhibition - curated by architect, urbanist, and critic Alessandra Latour - comprises approximately 100 drawings, including many large-scale, sketches,

photographs, and three large constructions. The dialogue between idea, drawing, and built object is explored throughout the exhibition.

The exhibition is accompanied by a fully illustrated publication in separate French and English editions, containing an introduction by Alessandra Latour, an interview with Melvin Charney by Phyllis Lambert, studio notes by the artist, and essays by Patricia C. Phillips and Robert-Jan van Pelt on major issues raised by Charney's work.

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