

communiqué /press release**For immediate release****Tangent | Dieter Appelt: Forth Bridge — Cinema. Metric Space
the CCA presents a major new work by the renowned German artist**

Montréal, 24 February 2005 – From **9 March** to **22 May 2005** in the Octagonal Gallery, the Canadian Centre for Architecture announces the opening of **Dieter Appelt: Forth Bridge — Cinema. Metric Space**, an exhibition presenting a major new work inspired by the spectacular late nineteenth-century Forth Rail Bridge near Edinburgh in Scotland. This second **Tangent** exhibition curated by Hubertus von Amelnunxen, visiting curator of the CCA photographs collection, presents Dieter Appelt's monumental eight-part photographic tableau commissioned in 2002 by the CCA, together with conceptual drawings for the project. The exhibition also includes a provocative selection of images from the CCA's vast archive on the Forth Bridge, most notably, photographs by Evelyn George Carey (1858–1932), a young engineer who became the official project photographer for the engineering firm of John Fowler and Benjamin Baker responsible for the design of the bridge.

The CCA **Tangent** project was conceived to engage artists in new reflection on the relationship between photography and architecture, beginning with a corpus of photographs selected by von Amelnunxen, from the CCA's vast collection—materials conceived as the beginning of a phrase to be completed by the artist. Invited to the CCA in the spring of 2002, Dieter Appelt was immediately drawn to the CCA's large archive on the Forth Bridge, which he had first seen and photographed more than 25 years earlier, and which still held great fascination for him. Appelt's early investigation of the Forth Bridge significantly informed his subsequent work, and upon returning to Scotland to photograph the colossal structure, after his visit to the CCA archive, he reframed the project in light of his long-standing preoccupation with the analysis of architectural constructs in spatial and temporal terms.

Forth Bridge — Cinema. Metric Space comprises a tableau composed of eight individual photographic panels, each containing 39 black-and-white, single-frame, gelatin silver prints which together propose a novel reading of the bridge. Appelt's "Partitions," or conceptual drawings for the project, are also on view in the exhibition, providing a key to the genesis and development of the work. Having first studied music, and then experimental photography and art, Appelt's work involves the creation of resonant spaces, submitting the visual experience of objects to a prolongation of the moment—in the case of the Forth Bridge, focusing on the particular kinetic effect of the bridge as a

momentum movens. The basis of the work is a transposition of the logic of the built structure into a musical notation system that conforms to metric formulae, expressed in the individual photographic images which are then mounted in a tableau that enables the bridge to be read both horizontally and vertically. As Appelt has explained, "To my mind, the work has an intimate structure; it is an organized dance of signs."

Anticipating the modern optic that informs the work of Dieter Appelt, the highly abstract, proto-cinematic photographs of Evelyn George Carey reflect an engineer's point of view. They allow the viewer to grasp the exhilarating moments of the construction process as well as the complexity of the structure from multiple points of view and in dynamic relation to its surroundings. The construction of the bridge was of equal interest to specialists and the public, and the relatively new medium of photography was an ideal tool for documenting and publicizing the progress of the work. Carey was swung into place and climbed scaffolding to capture extraordinary views of these structures whose towers would rise to a height greater than the pyramid of Cheops. In addition to the remarkable photographs of Carey, the CCA's Forth Bridge archive, acquired in the late 1970s, comprises some 500 items, including individual photographic prints, albums, drawings, construction documents, and ephemera. This corpus of material is particularly remarkable in its capacity to vividly represent the range of photographic conventions used to depict architecture and the built domain at the dawn of the modern era.

Born in 1935, Dieter Appelt studied music at the Felix Mendelssohn-Bartholdy-Akademie in Leipzig and later the Hochschule für Musik in Berlin, before enrolling in the Hochschule der Künste in Berlin to focus on art in various media. He has exhibited experimental drawings, photography, films, and sculpture since the 1970s, and his work is represented in major museums as well as private collections worldwide. Appelt's numerous solo exhibitions have been presented in arts institutions around the world, including the Stedelijk Museum Amsterdam (1986), the Centre National de la Photographie, Palais de Tokyo in Paris (1989), The Art Institute of Chicago (1994), the Musée du Québec in Québec City (1995), and the Guggenheim Museum Soho in New York (1995).

The Publication

Published by the Canadian Centre for Architecture and edited by Hubertus von Amelunxen, the book ***Dieter Appelt: Forth Bridge – Cinema. Metric Space*** accompanying this exhibition documents Appelt's new work and presents a selection of photographs and albums from the CCA's Forth Bridge archive. The volume contains essays by Appelt and Von Amelunxen, as well as Louise Désy, associate curator of the CCA photographs collection and a preface by Phyllis Lambert. The publication is illustrated in color and black and white. Distributed worldwide by Lars Müller Publishers, the book is also available in the CCA's Bookstore (CAD 24.95).

The Artist in Conversation

In connection with the opening of the exhibition ***Forth Bridge – Cinema. Metric Space***, on **Thursday, 10 March at 7 pm**, the CCA will host a conversation between Dieter Appelt and Hubertus von Amelnunxen about the creation and implications of Appelt's new work. Their conversation will be conducted in German with simultaneous translation in English available upon request.

The photography collection of the CCA, founded in the 1970s by Phyllis Lambert and Richard Pare, is devoted to architecture and more specifically to architecture as it appears in photography. Its distinctiveness consists less in the extraordinary quality of its fifty thousand images than in the opportunity it offers of understanding photography as a reflection of architecture in the context of the formation of the historical, topographical, cultural, and social present.

The Canadian Centre for Architecture is an international research centre and museum founded on the conviction that architecture is a public concern. Based on its extensive collections, CCA is a leading voice in advancing knowledge, promoting public understanding, and widening thought and debate on the art of architecture, its history, theory, practice, and role in society today.

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