

For immediate release

CCA presents original commissioned works by Naoya Hatakeyama inspired by images of architectural models in its collection.

Tangente | Naoya Hatakeyama: Scales, on view 27 September 2007 to 3 February 2008



New York/Tobu World Square
(2006) Collection CCA
© Naoya Hatakeyama



New York/Window of the World
(2006) Collection CCA
© Naoya Hatakeyama



Tokyo/Mori Building
(2003) Collection CCA
© Naoya Hatakeyama

Montréal, 13 July 2007 — From 27 September 2007 until 3 February 2008, the Canadian Centre for Architecture (CCA) presents **Naoya Hatakeyama: Scales**, a *Tangent* exhibition featuring works commissioned by the CCA. Japanese artist Naoya Hatakeyama has created three intriguing photographic series of architectural models that challenge notions of scale and the perception of reality. Conceived by Hubertus von Amelnxen, visiting curator of the CCA Photographs Collection, the *Tangent* exhibition series seeks to bring contemporary artists into dialogue with the CCA's rich collection.

Presented in the Octagonal Gallery, the exhibition comprises the three series *New York/Window of the World*, *New York/Tobu World Square*, and *Tokyo/Mori Building*. Also on view are six photographs selected by Hatakeyama from the CCA Collection that portray models developed by architects of the modernist period, a crucial time during which the camera became instrumental in capturing and disseminating a new architecture. These works show the strategic use of the camera to influence the perception and understanding of buildings, whether built or conceptual, as well as photography's power to act upon and transform the model. Inspired by these images, Hatakeyama has photographed existing architectural models of New York City and Tokyo.

In a series that recalls a modernist aesthetic, black and white images frame the model as if the photographer was standing on the streets of New York. Another model of the same city is transformed into a series of rhythmic, colourful geometric compositions that borrow from the vocabulary of painting. In the third series Hatakeyama creates large panoramas that simulate aerial views of Tokyo and present the city as an infinite accumulation of buildings and infrastructure. His works shift scales and perspectives, creating the illusion of a real city from its representation or emphasizing the model as a reproduction.

Naoya Hatakeyama: Scales is the fourth and concluding exhibition in the *Tangent* series, following presentations by British artist Victor Burgin (2006), German artist Dieter Appelt (2005), and Canadian artist Alain Paiement (2003).

ABOUT THE EXHIBITION

Hatakeyama's *New York/Window of the World* (2006) is a series of nine 26.5 x 18.5 cm chromogenic colour prints of an architectural model of New York from a theme park in Shenzhen, China. Shot from above, the photographs offer a bird's eye view of the "city" yet reveal in their details the structure, haphazard assembly, and bright toy-like colours of the model. The resulting images are jumbled compositions of colours and geometric forms that veer towards abstraction.

New York/Tobu World Square (2003-2004) is a series of twelve 21.3 x 16 cm gelatin silver prints showing the streets and skyscrapers of New York City. On a scale of 1/25, the model in Kinugawa, Tochigi (Japan), is a highly detailed yet idealised recreation of the city that juxtaposes a selection of famous sites. In contrast to *New York/Window of the World*, Hatakeyama convincingly portrays the model as the real city, while offering subtle clues to its status as a replica. The dramatic perspectives and high contrast of light and shadow recall the celebrated photographs of Manhattan from the 1930s such as those of Berenice Abbott and Alfred Stieglitz.

Tokyo/Mori Building (2003) depicts a complex scale model of the city of Tokyo that was built by the developers of the Mori Building in 2003. The five 103 x 80 cm gelatin silver prints form a panorama of aerial views conveying the vastness of the city, its buildings, parks, highway systems, and infrastructure spreading beyond the edges of the each image. In his earlier series *Untitled 1989-2001*, Hatakeyama combined 70 photographs of the real city of Tokyo taken from a great distance. His fictional aerial views presented at the CCA create a similar impression of an architectural model. The photographs portray Tokyo as a totality, yet evoke the uncontained urban development common to megacities around the world.

The six works from the CCA Collection range in date from 1925 to 1950 and include Canadian architect Ernest Cormier's photograph of a model of his Montréal Courthouse Annex; a perspective of Martin Wagner's model for the Potsdamerplatz competition in 1928; an image of two Russian architects standing over their model of a projected building complex in Soviet Russia; a retouched photograph by Carlo Mollino that incorporates new architectural elements into his original design; Lucien Hervé's presentation of Le Corbusier's Unité d'habitation de Marseille as a kit of parts ready for assembly; and finally, a photomontage that integrates Oscar Niemeyer's design for an apartment hotel project into an idealized landscape. The photographs embody various visual strategies developed by the architects that serve to convey their ideas about their projects by manipulating reality.

The three series by Naoya Hatakeyama commissioned by the CCA were featured in the solo exhibition *Draftsman's Pencil* (6 January to 25 March 2007) in the context of the Artists Today series at the Museum of Modern Art, Kamakura, Japan. *Tokyo/Mori Building* is also presented as part of *Global Cities* from 20 June to 27 August 2007 at Tate Modern in London.

ABOUT NAOYA HATAKEYAMA

Naoya Hatakeyama is one of Japan's leading photographers. Since the mid-eighties, the Tokyo-based artist has created a body of work concerned largely with the relationship between nature and cities. His *Lime Works* series, a study of the landscapes and architecture of limestone quarries, received the 22nd Kimura Ihei Memorial Photography Award in 1997. In 2001 he was the recipient of the 42nd Mainichi Award of Art for *Underground* (1999), an exploration of the normally unseen tunnels, rivers, and ecosystems of Tokyo's sewer network. During the same year he was chosen to represent Japan at the 49th Venice Biennale. In addition to numerous solo and group exhibitions, Hatakeyama's photographs are found in public collections including the National Museum of Art, Osaka; National Museum of Modern Art, Tokyo; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; Swiss Foundation for Photography, Kunsthaus Zürich; Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

RELATED PROGRAM: ARTIST IN CONVERSATION

On the opening day of the exhibition, the CCA hosts a conversation between Naoya Hatakeyama and Hubertus von Amelnxen on the formal and conceptual framework of *Naoya Hatakeyama: Scales*. The free event is held in the Paul Desmarais Theatre on **27 September at 6 pm**.

EXHIBITION CATALOGUE

A catalogue accompanies the exhibition, published by Nazraeli Press and featuring essays by Naoya Hatakeyama, Hubertus von Amelnxen, and CCA Photographs Curator Louise Déry. The volume is available at the CCA Bookstore.



ABOUT THE CCA TANGENT SERIES

The *Tangent* exhibition series was conceived to engage artists in reflection on the relationship between photography and architecture, beginning with a body of photographs from the CCA's collection selected by Hubertus von Amelnunxen. The commissioned works enter the CCA Collection.

The images from the CCA Collection that inspired Naoya Hatakeyama are part of a body of hundreds of photographs of architectural models spanning more than two centuries, from an 1850s daguerreotype of an anonymous building to digital renderings of Greg Lynn's *Embryological House* from the late 1990s.

The CCA Photographs Collection is dedicated to the history of photography as it relates to architecture and the built environment. Begun in 1974, it comprises nearly 60,000 items dating from 1839 to today. The objective of the collection is to bring together works that will make it possible to study and understand the presence and role of photography in the representation—a cultural activity in itself—of architecture, the city, and landscape from the nineteenth through the twenty-first centuries.

The CCA is an international research centre and museum founded in 1979 on the conviction that architecture is a public concern. Based on its extensive collections, the 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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Information: www.cca.qc.ca/press