FOR IMMEDIATE RELEASE

Pidgeon Audio Visual: Architects Speak for Themselves
Curated by Florencia Alvarez Pacheco
October 29, 2022–February 4, 2023

Opening Talk and Reception: Friday, October 28, 6–8 p.m.; 6 p.m. conversation with curator Florencia Alvarez Pacheco

Chicago, October 14—Mining the Pidgeon Audio Visual (PAV) series—a collection of over 200 tape/slide talks initiated in the late 1970s by renowned editor of London-based magazine *Architectural Design* (*AD*), Monica Pidgeon—this exhibition features a selection of the talks and accompanying slide presentations by leading architects and designers produced between 1979 and 1989. Pidgeon once noted that people would visit the *AD* offices and ask questions like "Can't you persuade someone like Jim Stirling, or Norman Foster, to come to Buenos Aires?" But international travel was not as easy or ubiquitous then which made this kind of exchange rare, if not impossible. Increasingly, Pidgeon developed an interest in bringing ideas in architecture beyond the page and thought there would be great benefit to have a portable resource that featured a designer speaking directly about his or her own work.

Following her tenure at *Architectural Design*, while serving as editor at *RIBA Journal*, an imprint of the Royal Institute of British Architects, Pidgeon began to record architects presenting their work. Upon her retirement in 1979, she established Pidgeon Audio Visual and enlisted the esteemed BBC Radio 3 producer, Leonie Cohn to work on the recordings. PAV recorded architects, landscape architects, planners and urbanists, artists, designers, and others—many of the figures had first appeared in the pages of *AD* during Pidgeon's editorship. The often-improvised studio sessions were highly edited and shaped by Pidgeon to fit a 24-slide and 30-minute audio format. Letters between Pidgeon and series contributors reveal the tape/slide talks as artificial constructions: from the cutting of the audio to the specific suggestions by Pidgeon for slides to accompany each audio fragment and illustrate the talks. The programs—each packaged with an audiocassette tape and corresponding slides—were available by mail order, poised to bring the work of leading architects and designers to interested publics worldwide.

One of the most important markets for PAV were universities and libraries around the world. By 1983, the series sold to 220 academic institutions in 30 countries. The tape/slide talks presented an innovative way to expand student access to the ideas of designers—challenging the traditional dynamic within educational institutions as such technology was usually controlled by professors. The PAV series functioned as an alternative education platform and a new model for the development and distribution of ideas in architecture and design.

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At the Graham, 15 PAV slide-tape talks are presented on an audio viewing monitor and four digitally synchronized slide projectors, including: Reyner Banham, Roberto Burle Marx, Charles Correa, Balkrishna V. Doshi, Frank Gehry, Myron Goldsmith, Zaha Hadid, Lawrence Halprin, Kisho Kurokawa, Esther McCoy, Cedric Price, James Wines and Alison Sky (SITE), Alison & Peter Smithson, Stanley Tigerman, and Anne Tyng. The corresponding audio is accessed via a web-based mobile platform.

Pidgeon Audio Visual: Architects Speak for Themselves is curated by Florencia Alvarez Pacheco with exhibition design by BAAG - Buenos Aires Arquitectura Grupal, graphic design by Gastón Pérsico and Cecilia Szalkowicz, sound editing by Nahuel De Camillis, and programming by Eric Sauerhering, Mathias Gatti, and Renzo Torrisi. The exhibition originated at Disponible, Buenos Aires. At the Graham Foundation, the exhibition is organized by Sarah Herda, director; Ava Barrett, program and communications manager; James Pike, grant project manager; and Alexandra Lee Small, senior advisor.

Monica Pidgeon (1913–2009) led the magazine *Architectural Design* (*AD*) as editor for nearly three decades—from 1946 until 1975—providing a platform for the work of architects such as Le Corbusier, Mies van der Rohe, Walter Gropius, R. Buckminster Fuller, Alison and Peter Smithson, and James Stirling, among countless others. After leaving *AD*, Pidgeon went on to edit the *RIBA Journal*, published by the Royal Institute of British Architects (RIBA), which is where she first began audio recording to bring the ideas and practices of leading architects and designers to a broader audience. She founded Pidgeon Audio Visual (PAV) in 1979 with British Broadcasting Corporation (BBC) Radio 3 producer, Leonie Cohn. Additionally, Pidgeon helped organize the founding meeting for the Union International des Architectes (UIA), and she was an early member of the Congrès International d'Architecture Moderne (CIAM), and an active member of the MARS (Modern Architectural Research) Group. Pidgeon was an honorary fellow of the RIBA, of the Architectural Association, and of the American Institute of Architects.

Pidgeon Digital was created in 2006 to digitize, preserve, and make available online the complete Pidgeon Audio Visual (PAV) collection. As a collaboration between Monica Pidgeon, Stephen Albert, and World Microfilms, Pidgeon Digital presents the fully searchable collection on its website. New talks continue to be produced and added to the collection in an initiative led by Peter Murray in partnership with World Microfilms.

Florencia Alvarez Pacheco is an architect and curator who teaches at the School of Architecture, Design and Urbanism at the University of Buenos Aires. She holds a master's degree in Critical, Curatorial, and Conceptual Practices in Architecture from Columbia University's GSAPP. She was assistant exhibitions coordinator at the Arthur Ross Architectural Gallery where she acted as assistant curator for *Environmental Communications: Contact High*, *Information Fall-Out: Buckminster Fuller's World Game*, *Les Levine: Bio-Tech Rehearsals, 1965–1975*, and cocurator for *Every Building in Baghdad: The Rifat Chadirji Archives at the Arab Image Foundation*, and *Detox USA* among other exhibitions. Her work has been exhibited at the

Canadian Centre for Architecture, the Graham Foundation, the Istanbul Design Biennial, and LAXART. Her research focuses on the implications and challenges of diverse techno-pedagogical experiences from the postwar period at the convergence of politics, education, and media.

Disponible is an independent nonprofit space established in 2019 as an initiative of the architectural office **BAAG - Buenos Aires Arquitectura Grupal**. Directed by BAAG's Gabriel Monteleone and Gastón Noriega, and coordinated by Leticia Virguez Lalli, Disponible is a storefront on the ground floor of the residential building Aráoz 967—designed by the office—that organizes exhibitions, meetings, and conferences to promote research and dissemination of architecture and design in Buenos Aires.

OPENING TALK AND RECEPTION
Friday, October 28, 2022, 6–8 p.m.
6 p.m. conversation with curator Florencia Alvarez Pacheco in the ballroom , followed by a conversation with Felicity Scott and Mark Wasiuta

ABOUT THE GRAHAM FOUNDATION
Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham realizes this vision through making project-based grants to individuals and organizations, and by producing exhibitions, events, and publications.

The Graham Foundation was created by a bequest from Ernest R. Graham (1866–1936), a prominent Chicago architect and protégé of Daniel Burnham.

THE MADLENER HOUSE
Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the-century Prairie-style mansion designed by Richard E. Schmidt and Hugh M. G. Garden. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-circulating library of grantee publications, and a ballroom where the Foundation hosts a robust schedule of public programs.

BOOKSHOP
The Graham Foundation's bookshop, designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art, and design, many of which have been supported by grants from the Graham Foundation.

GALLERY HOURS AND VISITOR INFORMATION
The galleries and bookshop are open to the public Wednesday through Saturday, 12–5 p.m. Admission is free. Reservations are required; book on exploretock.com/grahamfoundation. Group tours are available by request.

ACCESSIBILITY
The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

MEDIA CONTACT
A selection of high-resolution digital images included here, additional images are available on the press section of the Foundation's website; email Ava Barrett for the press login. Press tours welcome by appointment.

Ava Barrett, Program and Communications Manager
abarrett@grahamfoundation.org
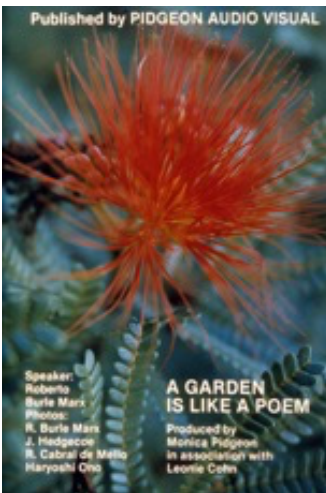
Roberto Burle Marx, *A Garden is Like a Poem* credits slide, Pidgeon Audio Visual PAV 07/8207, 1982. Courtesy Pidgeon Digital

Pidgeon Audio Visual catalog series 1–7, cover, 1984. Courtesy Graham Foundation

Balkrishna V. Doshi, *Identity for Indian Architecture* credits slide, Pidgeon Audio Visual PAV 05/8020, 1980. Courtesy Pidgeon Digital

Pidgeon Audio Visual catalog series 11, cover, 1982. Courtesy Graham Foundation

Charles Correa*, Form Follows Climate* credits slide, Pidgeon Audio Visual PAV 04/8010, 1980. Courtesy Pidgeon Digital


Anne Tyng, *Perception and Proportion* title slide, Pidgeon Audio Visual PAV 04/8014, 1980. Courtesy Pidgeon Digital
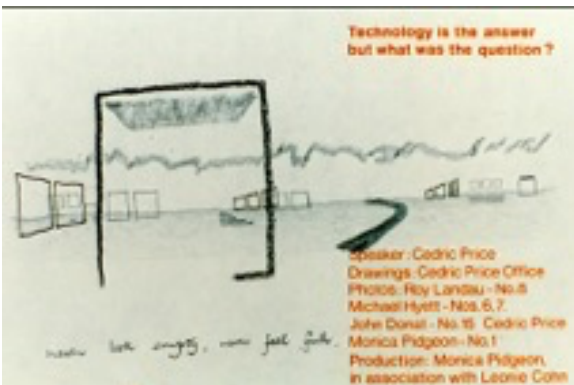
Cedric Price, *Technology Is The Answer But What Was The Question?* credits slide, Pidgeon Audio Visual PAV 01/7908, 1979. Courtesy Pidgeon Digital

Esther McCoy, *Schindler in California* title slide, Pidgeon Audio Visual PAV 04/8008, 1980. Courtesy Pidgeon Digital
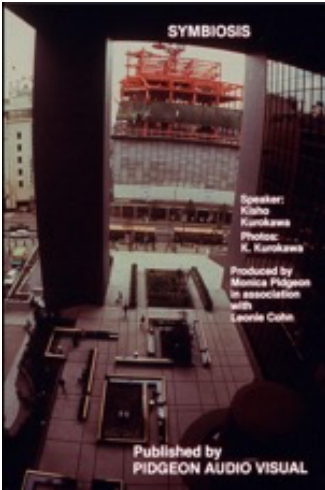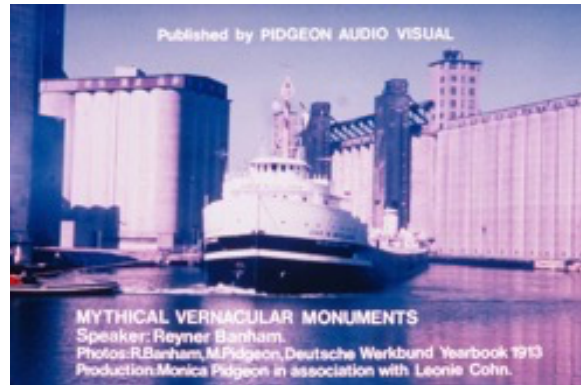
Kisho Kurokawa, *An All-Inclusive Symbiosis* credits slide, Pidgeon Audio Visual PAV 06/8105, 1981. Courtesy Pidgeon Digital
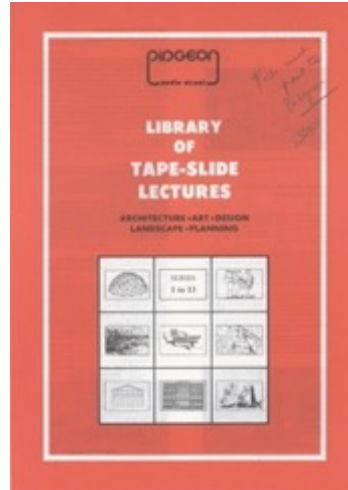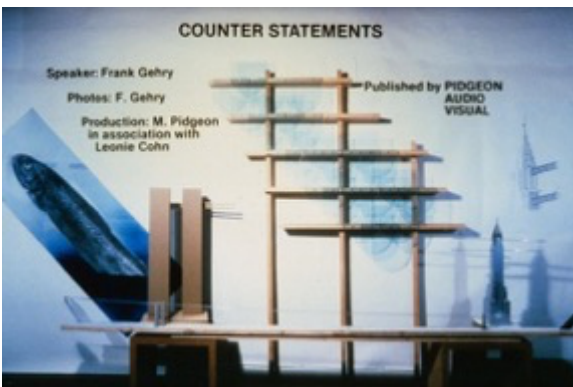

Pidgeon Audio Visual catalog series 1–13, cover, 1985. Courtesy Graham Foundation

Zaha Hadid, *To a New Modernism* credits slide, Pidgeon Audio Visual PAV 19/8809, 1988. Courtesy Pidgeon Digital
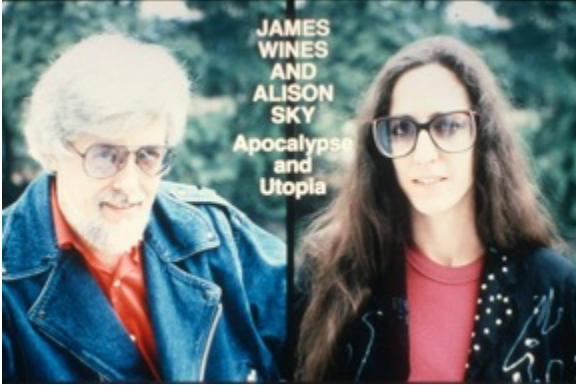

Reyner Banham, *Mythical Vernacular Moments* credits slide, Pidgeon Audio Visual PAV 08/8210, 1982. Courtesy Pidgeon Digital
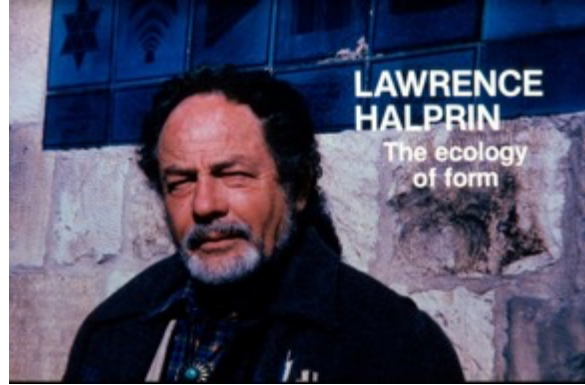

Frank Gehry, *Counter Statements* credits slide, Pidgeon Audio Visual PAV 06/8106, 1997. Courtesy Pidgeon Digital

Stanley Tigerman, *Duality in Architecture* title slide, Pidgeon Audio Visual PAV 11/8403, 1984. Courtesy Pidgeon Digital

James Wines and Alison Sky (SITE), *Apocalypse and Utopia* title slide, Pidgeon Audio Visual PAV 13/8511, 1985. Courtesy Pidgeon Digital

Lawrence Halprin, *To Ecology of Form* title slide, Pidgeon Audio Visual PAV 07/8206, 1982. Courtesy Pidgeon Digital