

THE FESTIVAL » FIVE SHOWS YOU SHOULDN'T MISS

CONTAMINATION
BY ARNAUD MAGGS
at the Susan Hobbs Gallery

The veteran Toronto photo artist returns with another of his scrupulously precise yet achingly poignant suites of images of historic paperwork. This time the subject is a blank financial ledger from 1905 on whose pages Maggs's camera discovers not numbers but simply the flowering shape of a watermark and resulting mould.

Montreal photojournalist Roger Lemoyne has shot not the Srebrenica massacre but its aftermath: here, objects collected from mass graves.

At far right, one of American photo artist Tim Roda's wicked tableaux showcasing the dysfunctional family, at the Angell Gallery.

SREBENICA: THE ABSENCE
BY ROGER LEMOYNE
at the Toronto Image Works Gallery

In the show perhaps most closely linked to this year's theme of memory and history, Quebec photo journalist Roger Lemoyne displays his shattering record not of the Srebrenica massacre itself but rather its aftermath. These photos of uncovered bones, searching relatives and enumerated effects are both memorial and cry for justice.

THE ENTIRE CITY PROJECT
BY MICHAEL AWAD
at the Nicholas Metivier Gallery

To witness the impressive artistic potential of digital technology, see Michael Awad's sequential panoramas of city spaces from Vegas and Venice to the Eaton Centre escalators on Boxing Day or College Street in its entirety. Awad's digital camera only records movement, either the photographer's or the subject's, to reproduce the kinetic experience of city life in an Eadweard Muybridge-like progression of images.

FAMILY ALBUM
BY TIM RODA
at the Angell Gallery

Do you live in a family like this one? In wickedly funny black-and-white tableaux, the American photo artist Tim Roda replaces the convention of the happy snap with outrageous poses and jerry-rigged settings suggesting grave dysfunction of both the family psyche and the household plumbing.

THE UCHRONIE FRAGMENTS
BY OSHEEN HARRUTHOONYAN
at Pikto

With a variety of darkroom techniques, cutting, pasting, erasing and bleaching, Toronto photographer Osheen Harruthoonyan manipulates old black-and-white photographs of men in sombre suits, ladies in puffy dresses and, in one case, the iconic lines of a vintage TV set. The effect is to create a gentle memorial to a fading art form – silver-based photography itself.
» K.T.

