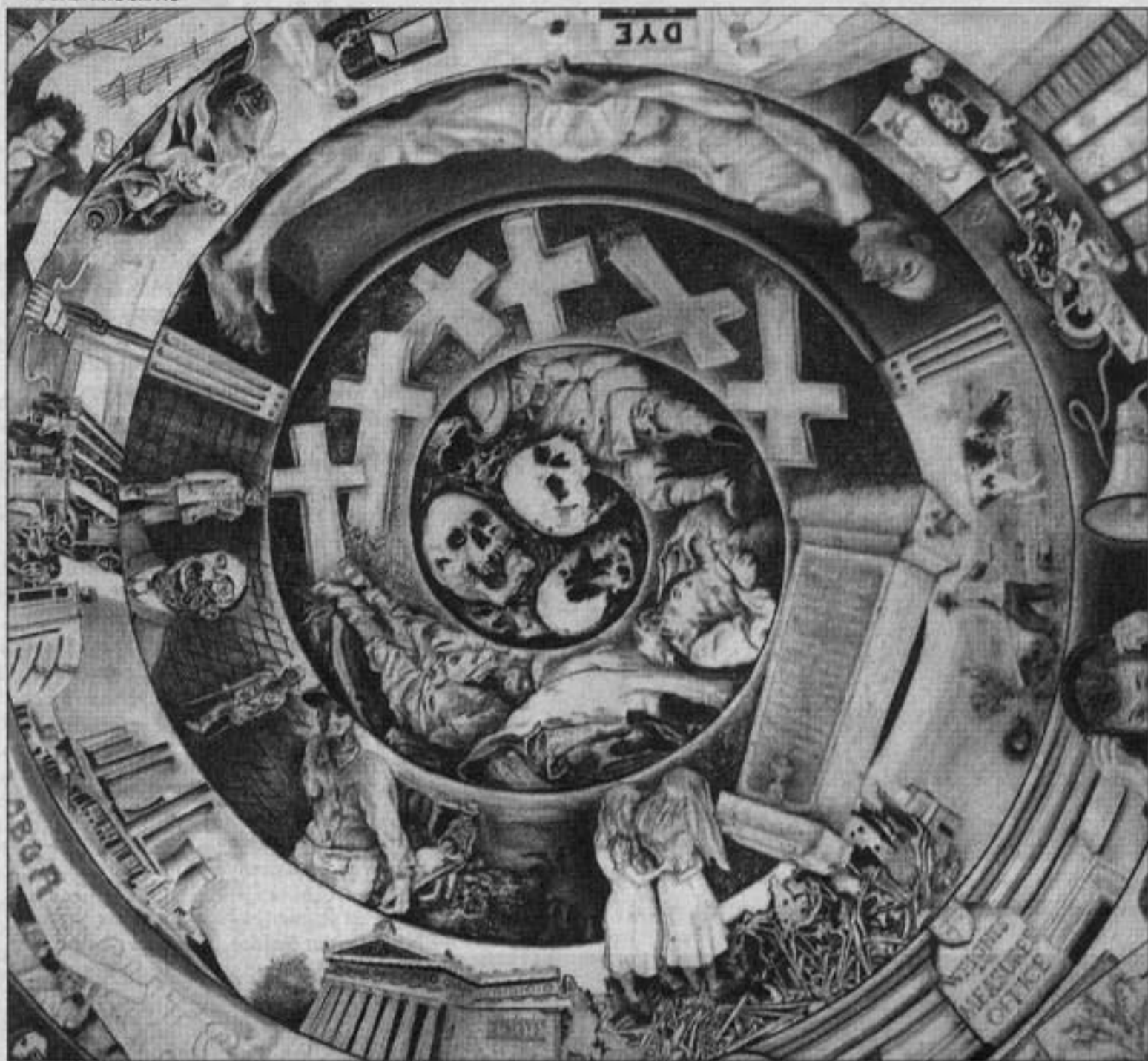


PETER GODDARD  
VISUAL ARTS CRITIC



Kristan Horton's *Drawing of A History of the First World War* (detail), part of an ambitious show at U of T.

## VISUAL ARTS

# Galleries becoming war zone

VISUAL ARTS from E1

U of T Mississauga campus dealing with art that confronts "the topics of war and geopolitical critique."

Distance in time and space can twist our understanding of war's image as readily as propaganda. In *On Photography* in 1977, Susan Sontag felt that seeing repeated scenes of war's carnage would eventually dull our response to the horror. But in *Regarding the Pain of Others*, published in 2003, the late essayist revisited her thinking on the photographic image.

Maybe we aren't "going numb," despite the ever-increasing flood of images, she reasoned. So the viewer must see the images in another light, as "an invitation to pay attention, to reflect, to learn, to examine the rationalizations for mass suffering offered by established powers," she wrote.

To one degree or another, the three upcoming exhibitions set out to follow Sontag's thinking.

"Constellations," curated by Sara Angelucci, presents Aubrey Reeves' *Daybook* (2005), a video reconstruction of the clandestine diary kept by Peter Moen, a Norwegian insurance agent who was a leading figure in Oslo's underground, anti-war press activities. First imprisoned, Moen later drowned at sea. His diary survived, though. Follow-

ing Moen's lead, Reeves laboriously recreated part of the journal to form her video project screen.

For Jurakic, the photographs in his *Reclamation* and the sculpture *Avatar* (2004/2007) begin with an old photo — one that includes the image of the artist's father — showing a postwar salvage crew working on a crashed Nazi Messerschmitt ME-410 bomber.

"War Zones," curated by Sally Fraters, suggests that suspicions raised by 9/11 about the Arab world have long been part of the lives of the "many marginalized groups in North America — such as First Nations people, people of colour, queer communities, new immi-

grants, the poor, etc."

For his part in the "War Zones" show, Toronto artist Derek Harding investigates the racist subtext embedded in new security measures determined to screen out "undesirables." Four of his photographs each show a hostile, white middle-class male or female glowering in anger. The four other photographs show Middle Eastern individuals or Asian faces submerged under water — drowning in surveillance, as it were. Also in the show are videos by Peter Kingstone, a video projection by Guillermina Buzio and Jorge Lozano and digital prints from Afshin Matlabi.

"Signals in the Dark," curated by Séamus Kealy, attempts to widen our understanding of what we mean by the term "global war." With 17 internationally known artists showing at either U of T's downtown or Mississauga campuses, and with a 40-day-long video and film program, "Signals" looks at how the effect of "perpetual war, dominant politics and military aesthetics" is being "imaged and how it is imagined."

The artists involved range from Harun Farocki, from Germany, Paul Chan from the United States, and Canadian artist Ron Terada.

Check out Peter Goddard's video and slideshow on the arts scene at [thestar.com/entertainment](http://thestar.com/entertainment)

## GET YOUR WAR ON

- "Signals in the Dark: Art in the Shadow of War" is at U of T Mississauga's Blackwood Gallery (3359 Mississauga Rd. N.) and Justina M. Barnicke Gallery in Hart House (U of T's downtown campus) from Jan. 17-March 2.
- "Constellations" is at Gallery 44 (401 Richmond St. W., Suite 120) from Saturday to Feb. 2.
- "War Zones" is at A Space (401 Richmond St. W., Suite 110) from Jan. 11-Feb. 15.