

# PHOTO, MEDIA AND DIGITAL ART

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Photo Magazine. Visual, Audio and Surround Art Galleries.  
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## **PREFIX.**

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### **Prefix hosts rare mix of artists to survey *Damage Done*.**

Prefix Institute of Contemporary Art is pleased to present *Damage Done*, a group exhibition that considers ways in which artists have considered and engaged with the fragility and ultimate vulnerability of photographic materials. The exhibition is curated by **Vid Ingelevics** and presented on the occasion of Contact. *Damage Done* will be on view from **May 5 to June 11, 2005**.

*Damage Done* assembles exceptionally diverse photographic practices, ranging from historical works by renowned artists **Robert Frank** and **Thomas Barrow**, to materials of archival interest by the deceased American photographer **Brett Weston**, to the contemporary works of emerging local artists **Jennifer Givogue** and **Fiona McLaughlin**. The exhibition also features Quebec artist, **Patrick Altman**, and multimedia practitioner, **Max Dean**. In all cases, the artists' physical interference with the photographic medium evokes a range of responses about what our images might mean to us. About the exhibition, curator **Vid Ingelevics** has stated: "While the making of photographs has become a naturalized part of contemporary life and a subject of much academic thought, the question of the ease with which those images can be lost and our attitudes towards such loss, is far less contemplated. In this sense, the exhibition is meant to focus our attention not on photography's presence, but on the potential for its absence."

In his series *Venise revisitée*, **Patrick Altman** reworks archival photographs with scratches and erasures to produce an altered vision of the source materials. **Thomas Barrow's** sepia-toned prints from the series *Cancellations* are also characterized by scratching, the defining stroke of a large X having been etched into the original negatives. In **Fiona McLaughlin's** untitled video, the artist applies bleach to photographic transparencies, transforming them to the point of abstraction.

Prior to his death in 1993, **Brett Weston** turned irrevocably on his negatives: burning and cutting them to control his artwork's intent postmortem. The Centre for Creative Photography (Tucson), has loaned documentation of Weston's negative fragments for exhibition in *Damage Done*, thus offering an exclusive opportunity to view the remains of Weston's work outside of the archive. **Jennifer Givogue's** prints record her fascination with vinegar negatives held by the Royal Ontario Museum, the original purpose of which were to catalogue art objects in the collection. These original decayed negatives will be exhibited alongside Givogue's work.

Notions surrounding the interference with and preservation of photography are exemplified by **Max Dean's** award-winning robotic work, *As Yet Untitled*, which presents viewers with the choice of shredding or archiving found photographs. Whether the viewer opts to simply watch or walk away, the individual's engagement with the work becomes a public act.

Prefix is pleased to celebrate both the opening of *Damage Done* and the launch of *Prefix Photo 11*, which will include an exclusive feature article related to *Damage Done*. The combined event will be held on **Thursday, May 5 from 7-10 PM** at **Prefix Institute of Contemporary Art**, located at 401 Richmond Street West, Suite 124, Toronto. The evening will include a rare screening of **Robert Frank's** *Home Improvements* (video, 29 min, 1985). Admission is free.

Prefix gratefully acknowledges the assistance of our event's Supporting Sponsors, Steam Whistle Brewing and C.J. Graphics, and a donation from Clarity Digital Management.

Prefix Institute of Contemporary Art is a non-profit organization based in Toronto. Prefix is dedicated to the appreciation and understanding of contemporary photographic, media and digital arts through exhibitions, publications and related activities.

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