







Tina Modotti, *El Machete*, 1926, gelatin silver print / épreuve à la gélatine argentique, 23,8 x 18,8 cm

Aenne Biermann, *Untitled (Anneliese Schiesser)*, ca. 1931, gelatin silver print / épreuve à la gélatine argentique, 23,3 x 17,7 cm

Anonymous, *Oliviers en Provence*, 1870s, albumen silver print / épreuve argentique à l'albumine, 21,9 x 16,4 cm

Jean-Baptiste Frénet, *Untitled / Sans titre*, 1850s, salted paper print from a collodion transfer negative / épreuve sur papier salé à partir d'un négatif verre au collodion humide, 17,2 x 22,4 cm

CV85

ART PHOTO MÉDIAS CULTURE

Des bombes ouvrant des cratères dans les rues, des camps d'entraînement aux allures de quartiers urbains, la perception médiatique de la guerre en Afghanistan, le rappel d'une émeute en toile de fond d'une revitalisation urbaine… et des images qui travaillent la représentation et la fiction pour tenter de mieux traduire ces réalités.

Bombs opening up craters in s
camps that look like urban nei
media perceptions of the war i
a look back at a riot as backgr
urban renewal project… and ir
representation and fiction to tr
these realities.



CONFLICT

CONFLIT

Art et activisme
Chuck Samuels
Eija Liisa Ahtila
Nelson Henricks
David Hoffos
Contrainte / Restraint
Subversion des images
Entracte
Isabelle Hayeur
Raymonde April

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Ann et Harry Malcolmson
Entrevue / Interview

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Sophie Ristelhueber
Emanuel Licha
War at a Distance
Stan Douglas

CIEL VARIABLE N°85

The Malcolmson collection

A passion for photography

BY CLAUDE BAILLARGEON

For the past twenty years, Ann and Harry Malcolmson have dedicated themselves to the study and collecting of photography. With a particular interest in historical material drawn from the medium's diverse aesthetic history, they have assembled one of Canada's most distinctive collections. Their wide-ranging collection, guided by their intuition, personal response, and predilection for well-crafted images, celebrates both unsung treasures and iconic accomplishments. Active members and strong supporters of the Toronto art community, the Malcolmsons are known for generously fostering relationships among artists, curators, scholars, dealers, and aficionados of photography. The Malcolmson Collection, on view at Presentation House Gallery in North Vancouver from October 1 to December 20, 2009, has come of age. To mark the event, *Ciel variable* met with the collectors.

CLAUDE BAILLARGEON: Before you began to nurture your passion for photography, you were avid collectors of contemporary art, especially painting. What led you from one discipline to the other and from contemporary to historical works?
ANN MALCOLMSON: In 1985 we moved to a smaller space, and so big paintings were no longer practical. While in New York, we saw early examples of photo-based art, like that of Craigie Horsfield. Although much of it was too big for us to manage, we became fascinated by the history of the pictures that lay behind this new interest in using photography as a basis for art.
HARRY MALCOLMSON: We were also a product of the 1970s, the period when collecting historical photography originated with the development of an infrastructure of galleries, dealers, and auction houses. In Toronto, we were exposed to historical photography through Jane Corkin, who opened a photography space within the David Mirvish Gallery. I had a sense then that there was something in historical photography, which I could not yet identify, that we would come to find very attractive. The further involved we became, the more rewarded we were, and this confirmed the sense we had that there were wonderful things to discover.
AM: Harry also felt that we might be able to afford some excellent pieces of historical photography at a time when prices for contemporary art were rising sharply.
HM: That's true, but first we had to confirm that this was a worthy and rewarding area. We started with the kind of apprehension that everyone has when thinking about collecting photographs.

CB: When did you first recognize that you had become photography collectors?
HM: In 1990 or thereabouts, Jane Corkin had auctions at her gallery. On one such occasion, we were so taken by the wonderful range of works that we acquired about half of them. They were so beautiful and inexpensive. We just scooped them up. Having said that, the crossover from acquiring photographs to building a collection was when we decided to donate all of our non-photographic artworks.
AM: Even though we had a lot of paintings, we always did like works on paper very much. We were fairly quick to give our paintings to various institutions, but the works that we held onto the longest were works on paper, such as prints by Richard Hamilton, James Rosenquist, and Richard Serra. So that love of paper is something I've had throughout.

(...) we aim to have representative works from all of the main phases of the history of photography.

CB: What was the first major acquisition that confirmed your commitment to photography, and what made it irresistible?
AM: I would say the untitled piece by Man Ray of the woman's eyes that combines drawing and photography. That work had a mystery to it that was totally fascinating. It was and remains a mystery as to when it was done, why it was done, and what may have led Man Ray to touch it up in pencil. The history surrounding that work is something that has fascinated us for years. This was a major step in our collecting.
HM: For me, there was no eureka moment. The interest was part of a continuum. Since the 1960s, when I wrote art criticism, my personal aesthetic perspectives have been sustained. I view the shift to photography within our collecting process as simply an instance along that continuum.

CB: With so many images to choose from on the market, what criteria have you developed to guide your collecting?
HM: One criterion is defined by the temporal parameters of the collection, which range from William Henry Fox Talbot to Robert Frank, though we allow ourselves the occasional "slippage" into contemporary photography. As we have a historical collection, we aim to have representative works from all of the main phases of the history of photography.
AM: Along with these guidelines, aesthetic excellence is the basic quality that we look for. Beyond that, there are issues of condition, paper quality, patina, and so on. The importance of specific figures within the history of the medium also informs our collecting, as do relationships among works.

CB: Private collections often evolve in unexpected ways. What fortuitous acquisitions have you made that later played pivotal roles in the growth of your collection?
AM: One example would be Édouard Baldus's *Château of Princess Mathilde, Enghien* (1854–55), which was among our first nineteenth-century acquisitions. To this day it remains one of my favourites. The fact that it was such an attractive and important photograph brought into greater focus our growing interest in French photography from the 1850s and 1860s.
HM: Another early acquisition that proved influential was Auguste Salzmann's *Jaffa Gate, Jerusalem* (1854), which is a remarkably modernist picture with its strong contrast of light and shade. At a time when photographs were mostly descriptive and documentary, Salzmann achieved an image with an aesthetic character that was closer to painting than to photography, and this anomaly resonated with my sensibility.

CB: What are some of the most distinctive threads that you have woven together over the years?
HM: One stream has been our interest in making substantial investments in the most historically important photographers, such as André Kertész, Manuel Alvarez Bravo, Man Ray, Bill Brandt, Tina Modotti, and Robert Frank, for whom we have at least five significant images apiece.
AM: One thing I love in photographs is mystery, the *je ne sais quoi* that is perhaps most evident in surrealist works, but that can also be found in several other photographs that ask more questions than they answer. I like that quality of being invited to go into a photograph and explore what it's asking.

CB: You have recently begun to acquire contemporary colour photographs by Canadian artists. What is driving this selective broadening of the collection beyond its historical core?
AM: The contemporary work comes out of an interest in the relationship between what the contemporary artists are doing and what the historical photographers were doing. For instance, one of our works by Ian Wallace, *Le Passage d'Enfer, Paris* (2008), closely relates to our street photographs of Paris taken by Charles Marville in the 1860s. Similar relationships inform most of our contemporary acquisitions.

CB: Is this a new focus for the collection?
HM: I don't think so. It isn't as if we are now seeking to buy contemporary photography. Our commitment to historical photography is as strong as it ever was.
CB: Since you collect as a couple, how do you negotiate each other's aesthetic preferences?
AM: What Harry brings to the mix is an experienced eye and a deep knowledge of art, whereas my contribution taps into a penchant for emotional response and greater sensitivity to print quality. During one of our visits to Paris, my persistence, despite Harry's initial reluctance, led to the acquisition of an equine picture from the 1850s by Jean-Baptiste Frénet. As Harry knows, I was longing for this photograph not because of its subject, but because I love this salted-paper print for its tone, its textural quality, and the visual evidence of chemical remnants embedded in the very fabric of the image. In fact we have two salt prints of equines, this horse by Frénet and a donkey by Adrien Tournachon, both of which I love for their visual tactility.
HM: In the end, the Frénet picture did make for a wonderful surprise birthday present.

CB: With so few opportunities to view curated selections of your collection, did the recent showing at Presentation House Gallery make you see some aspects of it in a new light?
HM: Frankly, the acclaim and enthusiasm took us aback and, because it was all on the walls, gave us a sense of what we have accomplished that would not otherwise be apparent to us. For one thing, we were amazed how many pictures there were and our reaction was "Good Lord, look how many there are."
AM: My reaction was what a good job Helga Pakasaar had done in finding relationships that we had not previously found. That was really the fun part for me, because we've always been interested in the relationships from one work to another, but Helga brought out new ones.

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La collection Malcolmson

une passion pour la photographie

PAR CLAUDE BAILLARGEON

Au cours des vingt dernières années, Ann et Harry Malcolmson se sont consacrés à l'étude et à la création d'une collection de photographies. Privilégiant les documents historiques puisés dans l'esthétique hétérogène de la discipline, ils ont constitué une des plus remarquables collections au Canada. Guidée par l'intuition, l'inclination personnelle des collectionneurs et une préférence pour les images particulièrement bien exécutées, cette collection de grande envergure célèbre à la fois des trésors méconnus et des icônes de l'histoire de la photographie. Membres engagés et actifs de la communauté artistique de Toronto, les Malcolmson sont connus pour leur dévouement à la mise en place de relations entre artistes, commissaires, spécialistes, marchands et aficionados de la photographie. Présentée à la Presentation House Gallery à Vancouver Nord du 1er octobre au 20 décembre 2009, la collection Malcolmson est dorénavant bien établie. Afin de souligner l'événement, *Ciel variable* a rencontré les collectionneurs.

CLAUDE BAILLARGEON : *Avant d'être passionnés de photographie, vous avez été d'avides collectionneurs d'art contemporain, notamment de peinture. Qu'est-ce qui vous a menés d'un domaine à l'autre, et des œuvres contemporaines vers les photographies historiques?*

ANN MALCOLMSON : En 1985, nous nous sommes installés dans un espace plus petit qu'auparavant, et les grandes peintures posaient alors des problèmes pratiques. À New York, nous avions vu les premiers exemples d'œuvres d'art faisant appel à la photographie, comme celles de Craigie Horsfield. Bien que les dimensions considérables de la plupart de ces œuvres nous aient empêchés de les acquérir, nous étions fascinés par l'histoire de ces images sous-jacente au nouvel intérêt pour l'utilisation de la photographie comme support artistique.

HARRY MALCOLMSON : Nous étions également marqués par les années 1970, époque d'où émergent les premières collections de photographies historiques, un phénomène encouragé par la prolifération de galeries et de salles de vente et l'augmentation des activités des marchands d'art. À Toronto, nous avons été sensibilisés à la photographie historique par Jane Corkin, qui avait ouvert un espace photographique au sein de la David Mirvish Gallery. Je sentais qu'il se passait quelque chose dans le domaine de la photographie historique, que je ne pouvais nommer à ce moment-là, mais qui allait devenir pour nous très attirant. Plus notre engagement se renforçait, plus nous étions récompensés et cela confirmait notre sentiment qu'il y avait là de merveilleuses choses à découvrir.

AM : Harry pensait également qu'il nous serait possible d'acheter d'excellentes photographies historiques alors que les prix des œuvres d'art contemporain grimpaient brusquement.

HM : C'est vrai, mais il importait avant tout de nous assurer qu'il s'agissait d'un champ d'activité valable et satisfaisant. Nous avons ressenti les mêmes appréhensions que tous ceux qui envisagent de collectionner des photographies.

CB : *À quel moment avez-vous pris conscience que vous étiez devenus des collectionneurs de photographies?*

HM : Autour de 1990, Jane Corkin procédait à des ventes aux enchères dans sa galerie. À l'une de ces occasions, nous avons été tellement captivés par l'extraordinaire éventail d'œuvres que nous avons fait l'acquisition de la moitié des lots. Elles étaient si belles et peu coûteuses. Nous les avons tout simplement recueillies. Cela dit, le passage ayant mené de l'acquisition de photographies à l'établissement de la collection s'est produit lorsque nous avons décidé de faire don de toutes nos œuvres d'art non photographiques.

AM : Même si nous possédions un grand nombre de tableaux, nous avons toujours grandement apprécié les œuvres sur papier. Nous nous sommes décidés assez rapidement à donner nos peintures à différentes institutions, mais les pièces auxquelles nous avons le plus longtemps tenu étaient des œuvres sur papier, telles que des estampes de Richard Hamilton, de James Rosenquist et de Richard Serra. J'ai toujours été attirée par les œuvres sur papier.

CB : *Quelle fut votre première acquisition majeure confirmant la prédilection que vous avez pour la photographie et en quoi cette image était-elle irrésistible à vos yeux?*

AM : Je dirais que c'est une œuvre sans titre de Man Ray qui représente des yeux de femme et qui combine dessin et photographie. L'œuvre recelait un mystère absolument captivant. À ce jour, on ne sait toujours pas à quel moment Man Ray l'a réalisée, ni pourquoi, ou ce qui semble l'avoir poussé à la retoucher au crayon. L'histoire entourant cette œuvre nous fascine depuis des années. Il s'agit là d'un moment important de notre activité de collectionneurs.

HM : Il n'y a pas eu de moment magique pour moi. Mon intérêt s'inscrit dans une continuité. J'alimente mes propres recherches esthétiques depuis les années 1960, alors que je faisais de la critique d'art. Je perçois ce déplacement vers la photographie comme une simple étape dans cette continuité.

CB : *En raison de la grande quantité d'images disponibles sur le marché, comment avez-vous établi les critères guidant vos choix?*

HM : Un de ceux-ci porte sur les paramètres temporels de notre collection, qui s'étendent de William Henry Fox Talbot à Robert Frank, même si nous nous permettons des « glissements » occasionnels du côté de la photographie contemporaine. Dans le contexte d'une collection historique, nous tenons à acquérir des œuvres représentatives de toutes les grandes périodes de l'histoire de la photographie.

AM : Parallèlement à cette ligne directrice, la qualité première de ce que nous cherchons est l'excellence esthétique. Au-delà de ces facteurs, il faut mentionner les questions de la condition de l'œuvre, de la qualité du papier, de la patine, etc. La disponibilité d'œuvres de figures marquantes de l'histoire de la photographie influence aussi nos choix, ainsi que les relations entre les œuvres.

CB : *Les collections privées évoluent souvent de façon inattendue. Quelles acquisitions imprévues ont par la suite joué un rôle clé dans l'élaboration de votre collection?*

AM : Un exemple serait le *Château de la princesse Mathilde, Enghien* (1854-55), une de nos premières acquisitions du XIXe siècle. Aujourd'hui encore, elle reste une de mes favorites. Cette photographie si importante et attrayante nous a permis de percevoir plus clairement notre préférence croissante pour la photographie pratiquée en France dans les années 1850 et 1860.

HM : Une autre de nos premières acquisitions qui s'est avérée déterminante fut la *Porte de Jaffa, Jérusalem* (1854) d'Auguste Salzmann, une remarquable image moderniste présentant un contraste frappant entre l'ombre et la lumière. À une époque où les photographies étaient surtout descriptives et documentaires, Salzmann a réalisé une image d'une teneur esthétique plus près de la peinture que de la photographie, et cette particularité répond à ma sensibilité.

CB : *Pourriez-vous mentionner certains des fils conducteurs tissés au cours des ans afin de constituer votre collection?*

HM : L'un d'eux consiste en l'importance que nous accordons aux investissements substantiels que nous avons faits, d'un point de vue historique, dans les œuvres des plus importants photographes comme André Kertész, Manuel Alvarez Bravo, Man Ray, Bill Brandt, Tina Modotti et Robert Frank, et dont nous possédons de chacun au moins cinq images importantes.

AM : Une chose que j'aime dans les photographies, c'est leur mystère, un je ne sais quoi peut-être plus évident dans les œuvres surréalistes, mais qui se manifeste également dans plusieurs autres photographies qui posent plus de questions qu'elles n'apportent de réponses. J'aime les photographies qui nous invitent à explorer ces questions.

CB : *Vous avez récemment commencé à acquérir des photographies contemporaines en couleur d'artistes canadiens. Qu'est-ce qui stimule cet élargissement de votre collection au-delà de son noyau historique?*

AM : Dans les œuvres contemporaines, nous nous intéressons à la relation existant entre ce que font les artistes d'aujourd'hui et ce que faisaient les photographes d'autrefois. Par exemple, une de nos œuvres, *Le Passage d'Enfer, Paris* (2008) d'Ian Wallace, établit un lien direct avec les photographies des rues du vieux Paris prises par Charles Marville dans les années 1860. De telles relations déterminent la plupart de nos acquisitions d'œuvres contemporaines.

CB : *Est-ce une nouvelle orientation pour la collection?*

HM : Je ne pense pas. Ce n'est pas comme si nous cherchions maintenant à acheter de la photographie contemporaine. Notre passion pour la photographie historique est aussi forte qu'elle a toujours été.

CB : *Puisque vous collectionnez en tant que couple, comment négociez-vous vos préférences esthétiques respectives?*

AM : Harry apporte dans cette relation un œil expérimenté et une connaissance profonde de l'art, tandis que ma contribution découle d'une inclination d'ordre émotionnel et d'une plus grande sensibilité à la qualité du tirage. Au cours d'une de nos visites à Paris, ma ténacité, malgré la réticence première de Harry, a mené à l'acquisition d'une photographie équine des années 1850, réalisée par Jean-Baptiste Frénet. Comme Harry le sait bien, je ne tenais pas à cette photographie à cause de son sujet, mais parce que j'en aime le tirage sur papier salé pour ses tons, sa texture et les traces visibles de résidus chimiques incorporés dans la matière même de l'image.

HM : Au final, la photographie de Frénet a fait tout un cadeau d'anniversaire surprise.

CB : *Comme vous avez si peu d'occasions de voir votre collection organisée et présentée par un/e commissaire, est-ce que la récente exposition à la Presentation House Gallery vous amène à considérer certains aspects de cette possibilité sous un nouvel angle?*

HM : Franchement, les commentaires enthousiastes nous ont décontenancés, et puisque la majorité de notre collection se trouvait sur les murs, cela nous a permis de prendre la mesure de notre réalisation, ce qui, autrement, n'aurait pas été possible. Nous étions étonnés, entre autres choses, par la quantité de photographies et notre réaction a été « mon dieu, regarde comme il y en a beaucoup. »

AM : Personnellement, j'ai apprécié le bon travail de Helga Pakasaar, qui a établi des rapports que nous n'avions pas vus auparavant. C'est ce qui m'a fait le plus grand plaisir, parce que nous avons toujours été intéressés par les relations existant d'une œuvre à l'autre, et Helga en a découvert de nouvelles. *Traduit par Jacques Perron*

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Photos full of enigma and experimentation

The remarkable Malcolmson Collection is as discerning as it is quirky, spanning avant-garde art, street portraits, and numerous nudes

VISUAL ARTS

THE MALCOLMSON COLLECTION

At Presentation House Gallery until December 20



A picture is worth a thousand words in Robert Frank's candid 1956 photo of a young couple in *Chattanooga, Tennessee.*

With its images of severed heads and dangling marionettes, grand estates and crumbling ruins, bare trees and female nudes, the Malcolmson Collection takes us across a quirky history of photography. From the documentary to the surreal, and from the gorgeous to the grisly, it also takes us on the journey of two discerning collectors.

The exhibition comprises 110 historic and contemporary photographs from the collection of Ann and Harry Malcolmson of Toronto. Most of the prints in the show are vintage and many are rare, the work of both acclaimed and anonymous photographers from Britain, Europe, the United States, and Canada. Salted paper prints, albumen prints, calotypes, photogravures, waxed-paper negatives, gelatin silver prints—all contribute to a palette of subtle greys, soft blacks, and sepia tones. A few contemporary photographs, by Thomas Ruff, Ian Wallace, Evan Lee, Scott McFarland, and Geoffrey Farmer, introduce notes of colour into the quiet gallery.

While many photographic methods, styles, and genres are represented here, curator Helga Pakasaar has identified prevailing moods of enigma, experimentation, and elegy. In her curatorial essay, she also writes about the evolution of a new way of seeing through the evolving medium of photography. The Malcolmsons were drawn initially to experimental photographs of the early 20th century. Eventually, they expanded their collection in either direction: backward into the 19th century, when photographers were inventing their medium as they went along, and forward into the 21st, when concept-driven photography has come to play such a dominant role in the art world.

In installing the work, Pakasaar has assembled groupings of still lifes, archaeological sites, female nudes, and cityscapes, among others. In PHG's east gallery, she's mounted a wall full of faces, ranging from the stiff, formal portraits of the earliest days of photography, when human subjects wore neck braces to keep their heads still during long exposure times, to the spontaneous, unposed street photos of late modernism.

Bookending examples are David Octavius Hill and Robert Adamson's circa 1843 image *Dr. George Cook*—long-suffering, clamped-down old fellow—and Robert Frank's 1956 *Chattanooga, Tennessee.* This candid shot shows a young couple walking down the street, he all confidence and casual good looks, she stiff with pin curls, pencilled eyebrows, and tightly knotted head scarf. Clamped down in her own, unposed way, I suppose.

Along with Hill and Adamson, the earliest photographers represented include William Henry Fox Talbot, Adolphe Braun, and Charles Marville. Look, too, for a couple of beautiful little albumen prints—a confessional in St-Germain-des-Près, a statue in a park at Versailles—by Eugène Atget. These are part of the immense photographic inventory of Paris and its environs Atget undertook between 1898 and his death in 1927.

Some of the giants of modernist photography are also represented, including Edward Weston, Manuel Alvarez Bravo, André Kertész, and Margaret Bourke-White. There's a fascinating, tilted shot by the Russian constructivist artist Alexander Rodchenko of row upon row of pretty, scantily clad, young Georgian women, marching in a parade in Red Square in 1938. Arresting as it is, this photo poses questions about the weird alignment of Russian avant-garde art, Communist fervour, and a cheesecake view of women.

Six photos by Man Ray establish the tone of quirky experimentation that prevails here. Women appear to be Man Ray's favourite subject, and his portraits of them range through the grainy, the distorted, the solarized, and the "rayographed". ("Rayograph" was his name for his take on the photogram.) The portrait titled *Ady*, for instance, looks like a wobbly reflection in a fun-house mirror.

As for the modernist male's objectification of women, well, there are enough headless female nudes here to fuel a revival of the feminist criticism of the 1980s. A rather sweet exception is Aenne Biermann's *Untitled (Anneliese Schiesser)*, in which the model's guileless face is posed above her bent arm and bare breast. Here, the double fringe of her dark eyelashes is echoed in the fringe of her dark underarm hair. It's a strangely enchanting image, and it speaks to the taste, scholarship, and enthusiasm that inform this collection of fine photographs.

> ROBIN LAURENCE

Photography exhibit attracts conservator

Gallery hosts expert's talk on Saturday

Jessica Barrett

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PHOTO buffs take note: Presentation House Gallery is currently home to some extremely rare photographic specimens from the likes of famed photographers Man Ray, Robert Frank, Alfred Stieglitz and more.

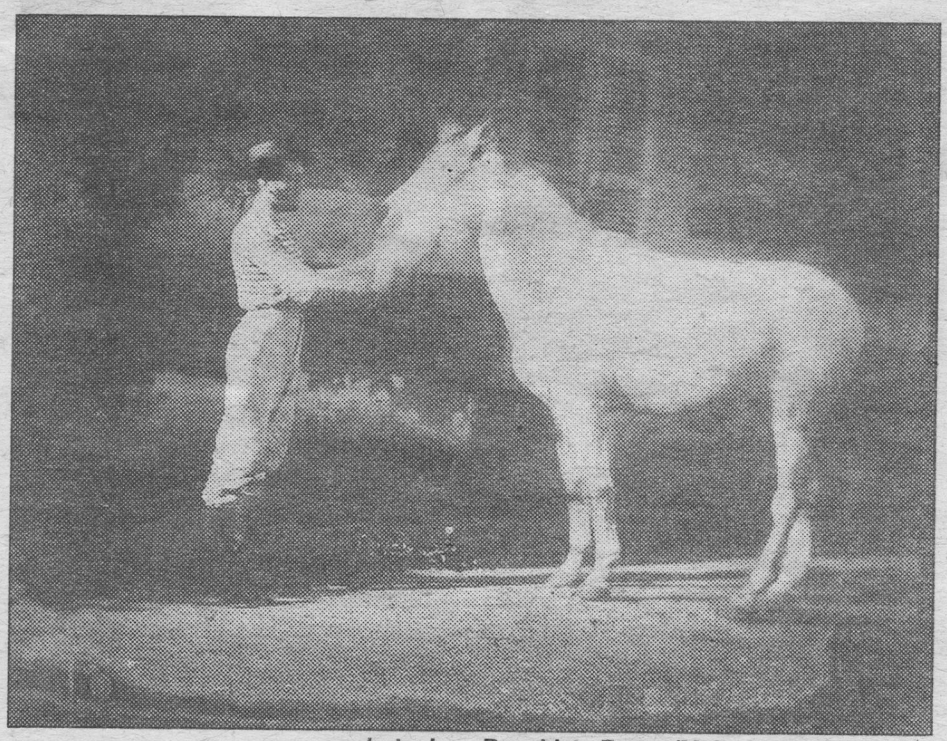


photo Jean Bauphiste Frenet/Malcolmson Collection

JEAN Bauphiste Frenet's *Man Holding Horse by the Bridle*, a salt print circa 1850s is included in the Malcolmson Collection exhibit.

And this Saturday, one of the world's leading photography historians will be on hand to explain their significance.

Grant Romer, co-director of the advanced residency program at George Eastman House in Rochester, N.Y., will give a free lecture on the Malcolmson Collection, on display at PHG until Dec. 20.

The first public showing of the private collection of Toronto couple Ann and Harry Malcolmson, the exhibition presents a unique opportunity to view original prints from the beginnings of the medium through to contemporary works, said PGH curator Helga Pakasaar.

"What's in the exhibition are these very rare vintage prints that are created through processes that we no longer use and really don't know that much about," Pakasaar said, adding that most museums and galleries no longer lend out their original prints. "Like in most cases, only one (print) exists in the world. We are totally lucky to have been able to convince these collectors to lend us these pieces because there are less and less opportunities to see these kinds of prints."

On show in the Malcolmson Collection are some of the earliest photographic techniques including paper negatives, gelatin silver prints and albumen prints, which used egg whites to heighten detail and colour, Pakasaar explained.

Equally rare, she added, is the chance to hear from a renowned photographic expert like Romer, who has consulted for the State Hermitage Museum in St. Petersburg, Russia, the Victoria and Albert Museum in London, England and the Metropolitan Museum of Art in New York City.

A leader in photography conservation, Romer is expected to lead vistors through the exhibition and speak to specific pieces and the techniques used, Pakasaar said. It will be Romer's first speaking engagement in Vancouver, she added.

Romer's talk begins at 2 p.m. Saturday, Nov. 28. For more information, contact Presentation House Gallery at 604-986-1351.

Globe Review

YOUR GUIDE TO THE WEEK'S ENTERTAINMENT » BY MARSHA LEDERMAN

FILM

THE FOUND FOOTAGE FESTIVAL
How much fun does this sound: Footage from videos found at garage sales, thrift stores and in warehouses and dumpsters is compiled and narrated by curators Joe Pickett and Nick Prueher (who have worked *The Colbert Report*, *Late Show with David Letterman* and The Onion). Among the criteria: The clips must be unintentionally funny and can't come from YouTube.
» *Vancity Theatre tonight at 7:30 pm (vifc.org).*

LITERARY

HOPE IN SHADOWS
The Hope in Shadows photography contest provides residents of the Downtown Eastside with disposable cameras. The resulting book features some of the results along with personal stories collected in interviews by authors Brad Cran and Gilliam Jerome. The Robson Reading Series will feature four contributors, who will share their stories during a special reading/fundraising event.
» *UBC Bookstore/Library Robson Square, Thursday at 7 p.m. (robsonreadingseries.ubc.ca).*

MUSIC

LADY GAGA
The pop superstar brings her Monster Ball Tour to town for three sold-out shows. She's the biggest thing in pop music right now and these shows are the hottest ticket in town. » *Queen Elizabeth Theatre, Wednesday through Friday at 7:30 p.m.*

UZUME TAIKO
Uzume Taiko – a four-person drumming ensemble – presents a dynamic mixture of choreography, dramatic staging and thunderous percussion. The group is returning home to Vancouver after an extensive tour, for two performances with bamboo flutist Alcvin Ryuzen Ramos.
» *The Roundhouse Community Centre, Friday and Saturday at 8 p.m. (uzume.com).*



Robert Frank's Chattanooga, Tennessee (1956), part of Ann and Harry Malcolmson's superb photography collection, on show at Presentation House Gallery until Dec. 20.
COURTESY THE MALCOLMSON COLLECTION

VISUAL ARTS

THE MALCOLMSON COLLECTION
Some 25 years ago, contemporary-art collectors Ann and Harry Malcolmson of Toronto acquired the 1907 Alfred Steiglitz photograph *The Steerage*. The Malcolmsons have since collected more than 200 vintage and historic photographs, going back to the mid-1840s with Fox Talbot and Hill & Adamson. This superb collection, which also includes photographs by Eugène Atget, Man Ray and Paul Strand, is at Presentation House for two more weeks and should not be missed.
» *Presentation House Gallery, until Dec. 20 (presentationhousegall.com).*