

Susan Dobson's photographs and installations have been exhibited in solo and group exhibitions across Canada, the United States, United Kingdom, Belgium, China, Germany, Spain, and Mexico. She has been a featured artist in photography festivals including CONTACT (Toronto, Canada), Fotoseptiembre (Mexico City), Le Mois de la Photo (Montreal, Canada), Bitume/Bitumen (Brussels), and FotoNoviembre (Spain). Dobson's photographs have been published in periodicals and newspapers, such as *CV Photo*, *Photo Metro*, *The Globe and Mail*, and *Border Crossings*, and her work is in corporate and museum collections including Centennial Gallery, the Art Gallery of Windsor, the Portland Museum, and the National Gallery of Canada. Dobson is Associate Professor, Photography Department Head, and MFA Program Coordinator at the University of Guelph. She is represented by Gibson Gallery in London, ON.

Jason Gowans is a photo-based artist, born in Kelowna, BC and currently living and working in Los Angeles. He is an MFA candidate at University of California, Irvine. Gowans has exhibited across North America and has been featured in the Magenta Foundation's Flash Forward exhibition and Toronto's Scotiabank Nuit Blanche. He is the co-founder of Gallery 295 in Vancouver and the founding member of The Everything Company art collective.

Toni Hafkenscheid is a Toronto based photographer originally from Amsterdam, the Netherlands. In 1989, he graduated from the Rietveld Academy in Amsterdam and shortly thereafter moved to Toronto. He has exhibited extensively in solo and group shows throughout Canada, the U.S., Japan and Europe. His work can be found in numerous public and private collections including the Canadian Museum for Contemporary Photography, Canada Council Art Bank, University of Toronto, and TD Bank. Hafkenscheid is represented by Birch Contemporary in Toronto.

Clive Holden is an artist whose work includes digital paintings, films, internet videos, and hacked remixes of his own website artworks. Holden has exhibited extensively internationally, including at Transmediale and Kino Arsenal in Berlin, the International Film Festival Rotterdam, Light Industry in Brooklyn, the London Film Festival, Images Festival in Toronto, Anthology Film Archives in New York, the Danish Film Institute, the Festival International du Film sur l'Art in Montreal, and the Art Gallery of Greater Victoria. Solo exhibitions include: Ryerson Image Centre (Salah Bachir New Media Wall, 2013, Toronto); Foreman Art Gallery at Bishop's University (Sherbrooke); PLATFORM centre for photographic and digital arts (Winnipeg); Thames Art Gallery (Chatham); Deluge Contemporary Arts (Victoria); and the Toronto International Film Festival's Future Projections. Originally from Vancouver Island, Holden now lives and works in Toronto. He is represented by Stephen Bulger Gallery in Toronto.

Joshua Jensen-Nagle holds a BFA in Photography from Ryerson University, and bases his practice in Toronto. He has exhibited in solo and group exhibitions across North America, including exhibitions at the Griffin Museum, Boston, and Glenbow Museum, Calgary. Jensen-Nagle's work has been featured in a number of publications, including Canadian Art Magazine. He is represented by Bau-Xi Gallery in Toronto.

IMAGE CREDIT

Cover

Susan Dobson, *Sanderson Tropical Field Camera Half Plate, circa 1920*, 2014, digital c-print, 119.38 x 167.64 cm. Image courtesy of the artist.

Inside left

Jason Gowans, *Landscape 3*, 2013, archival pigment print, 81.28 x 101.6 cm. Image courtesy of the artist.

Toni Hafkenscheid, *River Road*, 2003, lambda print mounted to plexi, 121.92 x 121.92 cm. Image courtesy of the artist and Birch Contemporary.

Inside right

Joshua Jensen-Nagle, *A Young Lover's Dream*, 2013, archival inkjet print, face-mounted to plexi, 147.32 X 182.88 cm. Image courtesy of the artist and Bau-Xi Photo.

Clive Holden, *Internet Mountains*, 2014, still from digital video projection. Image courtesy of the artist and Stephen Bulger Gallery. Full video available at <http://internetmountains.com>



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Engage. Think. Inspire. This phrase opens the dialogue at the AGM. The Gallery connects with the people of Mississauga through the collection and presentation of relevant works from a range of periods and movements in Canadian art. Expressing multiple ideas and concepts, this visual art translates into meaningful cultural and social experiences for all audiences. The AGM employs innovative education, artist projects and other forms of dialogue to advance critical enquiry and community connection to the visual arts.

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THE VIEW FROM HERE

SUSAN DOBSON, JASON GOWANS,
TONI HAFKENSCHIED, CLIVE HOLDEN,
AND JOSHUA JENSEN-NAGLE

FEATURED EXHIBITION IN THE SCOTIABANK
CONTACT PHOTOGRAPHY FESTIVAL



APRIL 30 – JUNE 21, 2015

AGM
ART GALLERY OF MISSISSAUGA



“Landscape can only be seen from outside, as a backdrop for the experience of viewing. The scene is the seen. The word landscape is used interchangeably for a scene framed through viewing (a place) and a scene framed for viewing (a picture).” – Lucy Lippard



CURATORIAL STATEMENT:

Landscape as a concept is inherently tied to the idea of viewing, and thus how one enacts this viewing is of particular importance. In *The Lure of the Local*, Lucy Lippard states that landscape photography is “at once subject to personal vision and attributed the objectivity of scientific precision.”¹ This dichotomy positions landscape as subject that occupies a particularly fraught site of negotiation on the now very blurred lines separating documentary, contemporary, and personal photography. The artists featured in this exhibition draw on notions of the tourist gaze, which seems to exemplify and augment this blurring, exploring landscape by contrasting the documentary impulse with the hallucinatory fictions produced by nostalgia and the often uncanny result.

Susan Dobson merges her own photographs of the great lakes with scanned glass plate viewfinders from antique large format cameras, complete with pencil markings used for framing and composition, creating an immediate confrontation between our appreciation of the quintessentially beautiful image and the process of its construction. By building and photographing his own “landscape” maquettes made from found and original photographs, **Jason Gowans** confronts the failure of landscape photography to capture the sublime experience of nature, and conversely, our inability to truly experience place due to the ubiquity of professional landscape photography. **Toni Hafkenschied**’s vistas question our ability to perceive the truth or fiction of photography. Hafkenschied is a master of tilt-shift photography, and here real places appear as model train sets, suffused by the colour palette of 1950’s postcards depicting idyllic American tourist scenes. **Clive Holden**’s video *Internet Mountains* explores how we construct landscape in the digital era, merging found 19th century images of mountains with video game technology, placing the “timeless monumental object” against the “new monumental ephemeral.” **Joshua Jensen-Nagle** makes physical the haze-like effect of nostalgia on our memories in his dreamy beach scenes. Instead of digital post processing, Jensen-Nagle prints and then re-photographs his images, often introducing analogue physical effects like smoke and paint to produce an uncanny double of the original image.

A common refrain amongst writers on photography is on the medium’s ability to resemble the world, but to also make it strange, to capture both ‘seeing’ and ‘not seeing’, and this is epitomized in the understanding of the tourist gaze articulated by John Urry – it is organized around a socially constructed opposition between the ordinary and the extraordinary. We appropriate the sublime landscape, and it becomes part of the repertoire of the ordinary – our understanding of visual representations of landscape. It is this collapsing of the ordinary/familiar and extraordinary/unknown that these five artists take up as they explore how we re-present landscape through photography and how our understanding of the conventions of photography shapes landscape for us. In its many modes, landscape photography embodies the seemingly universal desire to reproduce, collect and catalogue the indescribable sublime, in a way unconsciously preserving both the physical place and its emotional resonance in the face of extinction and indifference.

Kendra Ainsworth
Assistant Curator

¹ Lippard, Lucy R. *The Lure of the Local: Sense of Place in a Multicentered Society*. The New Press: New York, 1997. Pg 20

