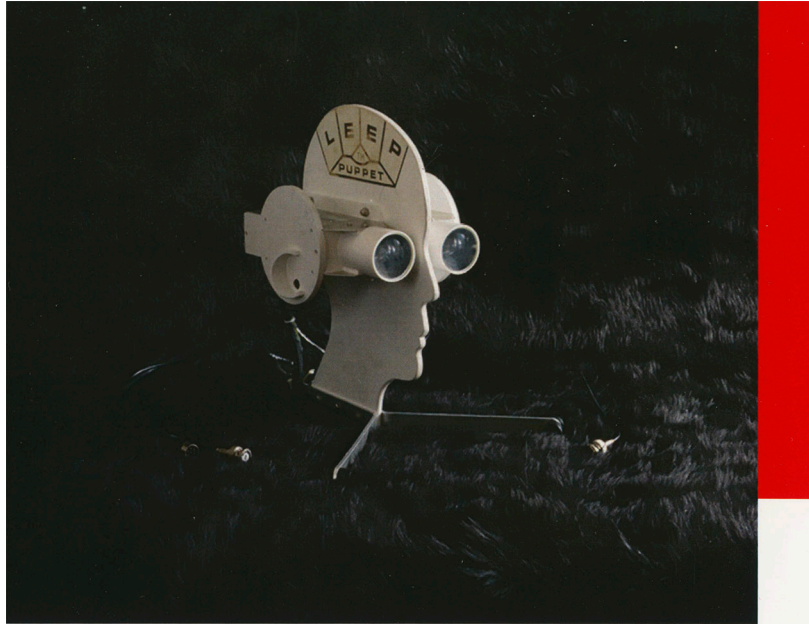


MARK KASUMOVIC  
**INSTRUMENTAL**

MAY 5, 2016–JULY 3, 2016

**AGM**  
ART GALLERY OF MISSISSAUGA



#### **DIRECTOR'S NOTE**

The AGM is proud to present Mark Kasumovic's *Instrumental* in the gallery's XIT-RM Project Space. Alongside the AGM's Featured Exhibition in the Scotiabank Contact Photography Festival, this exhibition continues the AGM's tradition of featuring strong contemporary photography during the spring and summer season. Kasumovic explores the intersection of our expectations of accuracy in photographic representation with the rapidly changing ways in which information is processed and stored. It is not only particularly apropos in today's media climate, but also forms an interesting connection with the work in *CANADIAN BELONGING(s)* and its examination of the implications of the image in the formation of notions of identity and citizenship.

Thank you to Kendra Ainsworth for curating this exhibition and for the collaborative support of AGM staff members Sadaf Zuberi, Laura Carusi, Weijia Feng, Reagan Kennedy, Emily Kovacs, and our incredible roster of volunteers.

#### **ARTIST BIO**

Mark Kasumovic is a Hamilton, Ontario born artist. His work revolves around the inherent truth-value of the photograph and the many limitations within the medium. His current project investigates the relationships between photography, technology and knowledge production within the context of scientific research. He holds a BFA from Ryerson University and an MFA from NSCAD University, and his work has recently been acquired by The Art Gallery of Nova Scotia, The Beaverbrook Provincial Art Gallery and the Art Gallery of Peel. His work has also been supported by emerging artist grants from Culture Nova Scotia, The Ontario Council for the Arts and the Canada Council for the Arts.

## CURATORIAL STATEMENT

Mark Kasumovic's photographic practice is informed by some of the principal concerns that have plagued photographers for years: the inherent truth-value of the photograph, and the limitations of the medium, particularly in our increasingly digital, networked world. As Walter Benjamin raised concerns over the loss of the aura of the art object as replication and reproduction of original objects became commonplace, so too does Kasumovic raise concerns over our understanding of information – visual, material, and intellectual – in a time when truth in representation seems increasingly called into question.

Photography, although it captures that which is inherently fleeting (light waves/ particles, or in a more philosophical sense – time), has from its inception been inextricably tied to the material world. Early photographs were captured on metal and glass plates, treated with chemical solutions, and produced as physical prints on photo sensitive paper. Today, however, a digital image is, as Kasumovic states, "a much more abstract construction... a mathematical conglomeration of 1s and 0s that nothing less than a computer could intelligibly interpret. It is a coded message that simultaneously seems more complex and more akin to the reality it attempts to represent."<sup>1</sup>

Kasumovic draws interesting parallels between the changing relationships of both photography and scientific information to the material world. As with the aforementioned shifts in photography, so too has science changed. Where once information about the world was collected mostly on slides and in test tubes, now it is collected and stored in data centres filled with huge server banks. Scientific instruments and research facilities that attempt to discover, see and map the invisible and unknowable (such as the CERN facility in Geneva, Switzerland, which uses particle accelerators to study the most basic constituents of matter) are emblematic of the larger shift in our culture in which information and images have taken on a primacy and importance that belies their ephemeral nature as merely pixels on a screen, light through fibreoptic cable.

Kasumovic has travelled the globe, gaining entry to spaces not usually accessible to the public, to photograph the apparatuses that capture information that is equally elusive, but which is all around us, unseen. Artist and scholar Trevor Paglen, who has become known for his photographs of spy satellites, points out that while he exerts considerable effort tracking and documenting the paths of these objects, paradoxically, it is easier to see the satellites than it is to see what they see – information that is subsequently classified and locked away.<sup>2</sup> Both Kasumovic and Paglen are, in a sense, exerting control over these 'imageless' domains of information by photographing the devices with which it is collected.

By presenting these images in an immersive display that includes large scale vinyl prints and vitrines to create trompe l'oeil effects, Kasumovic draws attention to the 'visibility' of these spaces/ information, and encourages a more prolonged act of looking. By contrast to how we engage with images today, Kasumovic implies that not only must we pay closer attention to how we read images as representations of a concrete reality, but that we must question the existence of a concrete reality that can be transparently captured by photography.

<sup>1</sup> Kasumovic Mark. "A Collection of Notes While Photographing Near the World's Most Photographed Places," *Kapsula*, volume 1, issue 2, August 2013, pg 16

<sup>2</sup> Vanderbuilt, Tom. "1000 words, Trevor Paglen." *Artforum*, March 2009, pg 225



## IMAGE CREDIT

### Cover

Mark Kasumovic, *CERN – Data Centre Wiring*, 2014, photograph

### Inside

Mark Kasumovic, *Leepvideo System [Engineering Psychology · 2013.ep.2]*, 2014, photograph

The artist would like to thank the University of Toronto Science Instrument Collection and Erich Weidenhammer for their generous support.

## ARTIST TALK

Sunday, June 12, 1 pm

## XIT-RM

The XIT-RM is a project space dedicated to showcasing the work of emerging artists in the GTA and Mississauga region. Artists are selected annually by the gallery's curatorial team to exhibit work that honours the mission and mandate of the AGM, with an emphasis on contemporary art and critical engagement.

The XIT-RM is generously sponsored by the RBC Foundation.



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## THANKS TO OUR SUPPORTERS



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.

### Staff:

Mandy Salter – Director | Curator  
Kendra Ainsworth – Assistant Curator  
Weijia Feng – Communications

Reagan Kennedy – Community Activator  
Sadaf Zuberi – Business Operations Manager  
Laura Carusi – Volunteer Coordinator | Curatorial Assistant

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