

IMAGE CREDIT

Cover

Susan Campbell, *Open House Intervention*, 2014, chromira matte print, 60.96 x 91.44 cm. Image courtesy of the artist.

Inside left

Susan Campbell, *Counting Cars at Richmond & Victoria Sts Parking Lot*, 2014, medium-density fiberboard, painted with white enamel, 66 x 91.44 x 6.35 cm. Image courtesy of the artist.

Inside right

Susan Campbell, *Open House Intervention*, 2014, chromira matte print, 60.96 x 91.44 cm. Image courtesy of the artist.

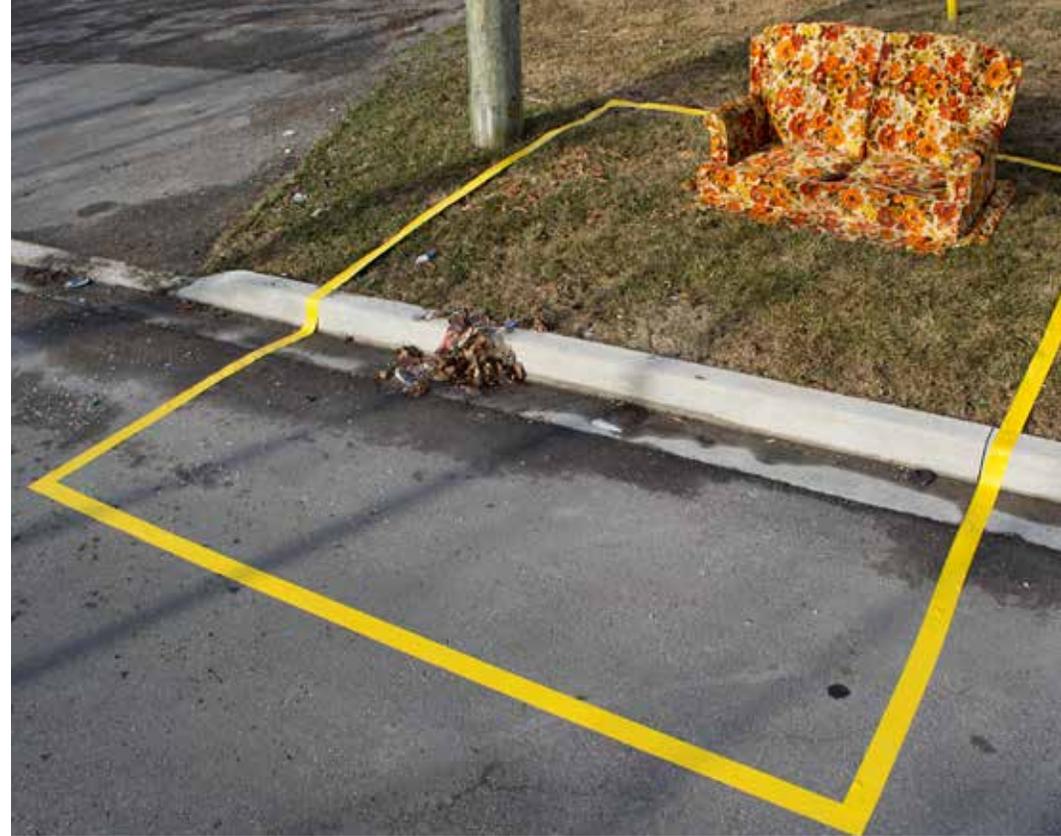
The XIT-RM is sponsored by The RBC Foundation



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¹Smithson described his non-sites – indoor sculptures or earthworks that referenced physical places – as abstract logical pictures which allowed for the exploration of a metaphoric space between the non-site and the actual site. See “A Provisional Theory of Non-Sites” in *Robert Smithson: The Collected Writings*, edited by Jack Flam, University of California Press, Berkeley, California, 2nd Edition 1996.

²For an interesting look at Matta-Clark’s exploration of property, commodity and urban space in this unfinished project, see *Odd Lots: Revisiting Gordon Matta-Clark’s “Fake Estates”*, an exhibition catalogue edited by Jeffrey Kastner, Sina Najafi, and Frances Richard, published by Cabinet Books, in conjunction with the Queens Museum of Art and White Columns, New York, 2005.



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.

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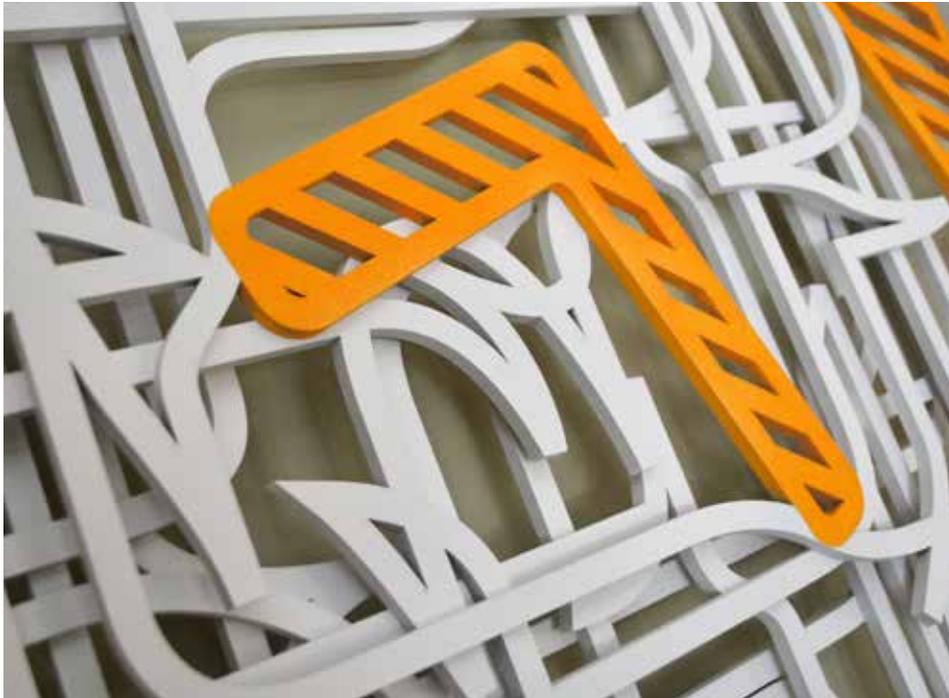
SUSAN CAMPBELL TRACING AMBIGUITY

APRIL 30 – JUNE 21, 2015

AGM
ART GALLERY OF MISSISSAUGA

ARTIST BIO

Susan Campbell is an Oshawa-based interdisciplinary artist working at the intersections of lens-based media, installation and intervention, and design. She obtained an MFA in Art, Media and Design from OCADU after extensive studies in design and digital media in her native Ireland. Her work frequently explores physical mapping practices as a means to interpret and reflect on the design dynamics found within the urban landscape, confronting issues brought about by the intensification of urban development. Campbell has recently exhibited at Cambridge Galleries, and Katherine Mulherin Contemporary Art Projects and XPACE Cultural Centre in Toronto, and she was awarded 1st prize in the Visual Arts Mississauga 35th Annual Juried Art Show in 2013. Campbell currently teaches design at Durham College and OCADU.



CURATORIAL STATEMENT

It is particularly appropriate that this project of Susan Campbell's be shown here at the Art Gallery of Mississauga, situated within a space that has become an emblem of the rapidly developing suburban centre. Campbell's work makes references to the public spaces that we have all become familiar with – parking lots, sidewalks, and small spaces such as condo units that we graft for ourselves onto a much larger landscape. In her highly detailed, observational and yet humour-filled and creative practice, Campbell asks us to think differently about the spaces we occupy in our day to day lives and how we move through them.

In *Tracing Ambiguity*, Campbell notes the seeming illogic or arbitrariness of how we navigate urban/suburban space, particularly in vehicles. The two hanging sculptural works *Counting Cars* are the physical result of Campbell's data mapping activities. She chooses parking lots, finds a vantage point from which to observe vehicular activity, and starts drawing the paths of cars into, around and out of the spaces over a set period of time. These hand-drawn maps



are then scanned into image editing software and individual paths are moved, turned and joined together (but never stretched or cut) to create the tangled final result, which is then rendered in fibreboard. Through this labour intensive process, Campbell calls attention to the complex prescribed rules that apply to our use of public space, which we have come to view as innate. Of particular interest to her are clearance zones – areas delineated by orange or yellow paint and filled in with diagonal lines, which appear almost haphazardly on asphalt surfaces. Campbell has come to view these almost as design elements in the “text” of cities, and they function this way in her work.

In her work with what she describes as “non-places” – parking lots, sidewalks, or other threshold areas, Campbell draws on a tradition of conceptual art referencing land-use and architecture – Robert Smithson's *Non-Sites* and Gordon Matta Clark's *Fake Estates* are called to mind^{1,2}. This exploration of fictionalized or alternative versions of physical spaces is particularly evident in the video piece *720sqft of parking lot* in which Campbell maps condo floor plans onto a grouping of parking spaces. In her video, Campbell creates just what is sold to condo purchasers – a drawing of a home that will arise out of an empty tract of land, often a parking lot. She creates a digital map of a fictional version of a theoretical space that will one day become real. In asking us to explore this in-between space, Campbell posits a multiplicity of ways for us to occupy the world, not just those prescribed by convention.

At a time when those of us who live in urban and suburban areas may find our movement through the physical world restricted in many ways, Campbell opens up a space for creative exploration of the potential for ambiguity in even the most concrete spaces.

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.

Thanks to generous funding provided by the RBC Foundation, each exhibition features its own opening and is accompanied by a published catalogue with a curatorial essay.