

PATRICK MIKHAIL GALLERY

2401 BANK STREET OTTAWA CANADA K1V 8R9  
T.613.746.0690 1.800.388.3298 F.613.746.4996  
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**PATRICK MIKHAIL GALLERY presents  
WEIGHT OF SPACE, a new exhibition by Toronto  
artist ADAM KRAWESKY.**

Exhibition: WEIGHT OF SPACE

Dates: MARCH 28 TO APRIL 24, 2007

Opening Reception: FRIDAY, MARCH 30, 2007  
5:30 p.m. to 9 p.m.

**OTTAWA, MARCH 28, 2007**...PATRICK MIKHAIL GALLERY is pleased to present WEIGHT OF SPACE, a new photo-based exhibition by Toronto artist ADAM KRAWESKY.

For the past five years, Adam Krawesky's professional art practice has involved documenting life on the streets, and how people interact in open, public environments—often unknowing fixtures in an urban landscape.

In WEIGHT OF SPACE, Krawesky continues this investigation with a new series of images of anonymous figures moving through the city—reflecting the ways that people engage with their urban environments. The artist's street scenes evoke the relationship between the omnipresence of the built city, and the ways humans navigate and make sense of the spaces around them. In Krawesky's photography, the monotony of everydayness is countered by the emotive qualities of space in a manner that recalls Henri Lefebvre's formulation of modern space as at once conceived, perceived, and lived. Krawesky's solitary figures carry the ambiguous burden of the city, embodying a response to the anonymity and enclosure that characterize urban space.

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Krawesky's work has recently been showcased as part of the **Visible City Project + Archive**. The Visible City Project seeks to understand how artists and urbanists are engaging with issues of citizenship inside cities (from work on homelessness to new kinds of urban design and public art). The project investigates how art practices (visual and media arts, performance, and literary) might be used to educate and transform the experience of urban dwelling and planning in light of the changing technological, economic, and cultural experiences of globalization. The research examines artistic practices and urban planning that engages not only with the unique sense of the local, but also the trans-local, strengthening connections to other places through new cultural circuits. The project is currently focused on trans-local networks in three cities: Toronto, Havana, and Helsinki. The work generated by the project (interviews, artists projects and urban interventions) is published in the Visible City Archive on an ongoing basis. Krawesky's work has also been showcased in **PUBLIC (Public 32, "Urban Interventions" (2005), co-edited by Saara Liinamaa, Janine Marchessault, and Karyn Sandlos)**, a unique interdisciplinary journal that explores contemporary cultural issues. Bridging scholarly and critical studies with artistic practices, **PUBLIC** is a forum in which international artists, critics, and theorists exchange ideas on topics previously segregated by ideological boundaries. \* (SEE ATTACHMENTS FOR MORE INFORMATION.)

Adam Krawesky's work has been exhibited in Toronto at the Gladstone Hotel, Toronto Free Gallery, and the Propeller Centre for the Visual Arts. He has been part of Alley Jaunt and the Contact Toronto Photography Festival, as well as group exhibitions at PATRICK MIKHAIL GALLERY. His work can be found in both private and corporate collections.

For more information, please contact:

PATRICK MIKHAIL GALLERY  
2401 Bank Street  
Ottawa Canada K1V 8R9  
Tel. 613.746.0690  
E-mail: [gallery@patrickmikhailgallery.com](mailto:gallery@patrickmikhailgallery.com)  
Web: [www.patrickmikhailgallery.com](http://www.patrickmikhailgallery.com)

GALLERY HOURS: MONDAY TO SATURDAY

12 TO 6 P.M.

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# EXHIBITION STATEMENT

## Weight of Space

by Ian Robinson

Characteristic of Adam Krawesky's work is the sense that there is intrigue lying around the corner, in the shadows, just outside of the frame's reach. His photographs express the opposition of presence and absence, of affect and tedium that one experiences in the city.

Krawesky's photographs of anonymous figures moving through the city reflect the ways that people engage with their urban environments. His street scenes evoke the relationship between the omnipresence of the built city and the ways humans navigate and make sense of the spaces around them. In Krawesky's photography the monotony of everydayness is countered by the emotive qualities of space in a manner that recalls Henri Lefebvre's formulation of modern space as at once conceived, perceived and lived. Krawesky's solitary figures carry the ambiguous burden of the city, embodying a response to the anonymity and enclosure that characterize urban space.

Col1563 sums up the theme of many of Krawesky's photographs. It finds an aesthetic quality in the combination of lines, shapes and colours of a seemingly banal moment of everyday urban life. The scene resists any interpretation and yet at the same time demands contemplation. The man's tenuous step from the curb with his eyes closed and his hands clasped behind his back suggests the elusive presence of an affective subtext to the scene. Mediated by the frame, the space remains mysterious to the viewer for whom the streetscape is transformed into a series of perpendicular lines that configure the pedestrian's trajectory.

Krawesky's city scenes do not reflect the point of view of the flaneur as a passive spectator of modern life so much as they articulate the perspective of the artist who intervenes in the urban landscape, transforming it according to the organizational logic of the canvas. His work then becomes a staged meditation on form and composition, a careful study of framing and perspective and a reflection on the nature of visual perception in urban life.

*Ian Robinson is a Ph.D. Candidate in the Joint Graduate Program in Communication & Culture at York University and Ryerson University.*

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## Visible City Project + Archive

In the first decade of the twenty-first century the physical shape of the city is only beginning to be critically theorized, framed and engaged as an aesthetic and political discourse. City centres are being revitalized as cultural, touristic and life style places that are being driven by neo-liberal capitalist agendas. Although the city continues to orient to the tension of urban/suburban and centre/periphery, these relationships have begun to change significantly. Cities are becoming giant fields of urbanized suburbs, “edge cities,” surrounding a centre overwritten as a mythologized narrative of nostalgia about itself and world. The new metropolis redefines notions of what it means to be urban and at the same time continues to efface those most in need of visibility—the homeless and underclass that barely subsist inside cities.

The Visible City Project + Archive seeks to understand how artists and urbanists have attempted to critique, challenge, and change various aspects of the city, and investigates how creative practices might be used to help us better understand and transform the experience of urban dwelling and planning in light of changing technological, economic and cultural discourses associated with the phenomena described as globalization. The project is conducted under the auspices of the Canada Research Chair in Art, Digital Media and Globalization that is currently held by Janine Marchessault at York University. The work generated by the project is published on an on-going basis in an archive that consists of a repository for work on the “creative city.”

**The Visible City Project** seeks to understand how artists and urbanists are engaging with issues of citizenship (from work on homelessness to new kinds of urban design and public art) inside cities. The project investigates how art practices (visual and media arts, performance and literary) might be used to educate and transform the experience of urban dwelling and planning in light of the changing technological, economic and cultural experiences of globalization. The research examines artistic practices and urban planning that engages not only with the unique sense of the local but also the trans-local, strengthening connections to other places through new cultural circuits (Festivals, Biennales, Events, the Web). The project is currently focused on trans-local networks in three cities: Toronto, Havana and Helsinki. The work generated by the project (interviews, artists projects and urban interventions) is published in the Visible City Archive on an on-going basis

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## Public: Art/Culture/Ideas

*Public* is a unique interdisciplinary journal that explores contemporary cultural issues. Bridging scholarly and critical studies with artistic practices, the journal provides a forum in which international artists, critics and theorists exchange ideas on topics previously segregated by ideological boundaries.

*Public* is published by the Public Access Collective, which was founded out of a shared need to be part of a community-based organization that is open to innovative ways for curating the visual arts in the public domain. Working to organize its projects, the group functions mainly in curatorial and research capacities.

The current members of the Public Access Collective are Ken Allan, Lang Baker, Chloë Brushwood-Rose, Nancy Campbell, Christine Davis, Caitlin Fisher, Susan Lord, Janine Marchessault, Dorit Namaan, Deborah Root, and Kathryn Walter.

### ■ ***Public* 32, “Urban Interventions” (2005), co-edited by Saara Liinamaa, Janine Marchessault and Karyn Sandlos**

Devoted to the idea and practice of urban interventions, *Public* 32 is tied to Urban Interventions: A Symposium on Art and the City which took place at the Drake Hotel in April 2005. The collection of essays and artists' projects builds upon the original event to bring together critical theorists, filmmakers, visual artists, architects, and designers who use visual culture to investigate, document, and describe the changing relationships between art, urban environments, and citizenship.

**\* Reprinted from *Public*. For more information, visit <http://publicjournal.ca/>**