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The Projects: Port Credit

By Ola Wlusek



Kim Adams' "The Artist Colony (Phase 2)."

I first encountered [Kim Adams](#)' work in 2003 at the [Art Gallery of Hamilton](#) for which he set up shop in the city's park. The passersby quickly became the participants of his frustrating *Cycle Project* as they struggled to ride the numerous bicycles conjoint at their seats.

Presently, one can see (but not touch) at the AGH Adams' monumental *Bruegel-Bosch Bus*, a sculptural mass of collected, and meticulously assembled, toys and decorative found objects atop of a 1960 Volkswagen van. This

commissioned work, from a distance resembling a discarded lump of colourful plastic “stuff,” alludes to the chaotic urbanism associated with a gloomy future of our cities revolving around the idea of mobility.

Loyal to his artistic mandate, in the current *The Projects: Port Credit* curated by [Christof Migone](#) at the [Blackwood Gallery](#) in Mississauga, Kim Adams exercises his clairvoyant visions of the urban future by designing a mobile model of an art and cultural centre for the artistic type, in this case an architect.

This specific project is titled *The Artist Colony (Phase 2)* and the “Artist Colony” that Adams immobilized in Banff, Alberta in the 1980’s predeceases it. The design includes industrial units intended to serve as creative spaces inside which a productive activity occurs. The units are, of course, movable

Kim Adams is occupied by inventing and negotiating a differently designed future in which containers for the transport of vehicles transform into practical artist studios and where discarded cars function as foundations for alternative housing units.

“To tell the truth, I would like to see some of that actually materialize in the nearest future,” admits the artist, as he acknowledges the problematic issue of financing such large-scale projects from the model form and into the life-size scale.

Adams’ curiosity is driven by transportable interiors and reconfigurations of vehicles into portable spaces, as well as the architectural element that is persistent in his practice. The models for artistic environments consist of elaborate plans of how one might relate to the reinvented yet recognizable space. He does not omit to include tiny plastic human figures, busying themselves inside the utopian environment. Perhaps it is time that Adams’ shiny miniature landscapes are taken seriously and recognized as a way of utilizing industrial objects and unwanted vehicles by transforming them into user-friendly architectural opportunities?

“The utopian ideals or the romantic fantasia are now available,” states the artist as he describes to me the large metal shipping containers that were converted into studios at the University of Amsterdam in the Netherlands.

Adams, along with [Diane Borsato](#), [Shane Krepakevich](#), [Gareth Lichty](#), [Lauren Nurse](#), [Sandra Rechico](#), [Kerri Reid](#) and [Jon Sasaki](#), is challenged to improve on the already-here future of a place. “Even though I work independently, I highly enjoy the spirit of a group exhibition. I am excited to meet head on the ghost in the space and the phantom in the wall.”

The Projects: Port Credit will be on display until Thu July 30 at an off-site location (55 Port Street East) from the Blackwood Gallery in Mississauga.

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