



Adam David Brown, *LIFE*, 2014, Pink Pearl eraser

My favourite part of **Adam David Brown's** exhibition at **MKG127** is on the floor. Gathered at the edge of the wall at the foot of his text piece *LIFE*, a drift of pink powder anchors the work (the title has been written in big block letters with an eraser and the evidence of that labour is found in the pile) while also extending the metaphor that much farther (so it's not just the brain-teaser of writing with an eraser, it's also the physical reality of mark-making as a temporary but doomed assault on mortality [you know, ashes to ashes and pink dust to pink dust]).

Where Ögüt goes political, Brown goes metaphysical. The Toronto artist likes to leap from quotidian materials into the stratosphere and beyond, linking layered paper cutouts to astronomical maps and smoke on paper to the passing of time. Another work on the latter subject – an ingeniously stopped clock – had me laugh out loud, which, when we're dealing with the fundamental dimensions of reality itself, is an accomplishment indeed.

Blackwood Gallery: http://blackwoodgallery.ca/Blackwood_intro.html

Ahmet Ögüt: Strategies for Radical Democracy continues until March 2.

MKG127: <http://www.mkg127.com/index.html>

Adam David Brown: For the Time Being continues until February 8.

Terence Dick is a freelance writer living in Toronto. His art criticism has appeared in *Canadian Art*, *BorderCrossings*, *Prefix Photo*, *Camera Austria*, *Fuse*, *Mix*, *C Magazine*, *Azure*, and *The Globe and Mail*. He is the editor of *Akimblog*. You can follow his quickie reviews and art news announcements on Twitter [@TerenceDick](https://twitter.com/TerenceDick).

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