

# BORDERCROSSINGS

A MAGAZINE OF THE ARTS



## ABSTRACT LANDS

By ROBERT ENRIGHT

Adamson traces a gorgeous line between abstraction and landscape. In that process he uses dots of colour to play havoc with any reading that might definitively locate the paintings in one category or the other. If you are inclined to read a work horizontally the dots come in and demand a disproportionate amount of attention. It's as if they unbutton an easy reading. Adamson himself recognizes that his dots are multi-taskers: they do everything from "personalizing the work, to creating a time-based, filmic narrative to dealing with surface issues.