

THE GLOBE AND MAIL



AT REVOLVER

By Gary Michael Dault

Toronto painter Michael Adamson's new exhibition is called Station Logic. It's an important exhibition because it shows Adamson in the process of breaking out of a painting format he has used with remarkable success over the past few years—canvases pushed and pulled with pulsing squares and rectangles of succulent colour, pinned there with stripes and bands and button like sections of pigment. His magnificent new Isthmus of Christmas—a glorious, assured mélange of pinks and greens and turquoises, burnt oranges and navy-blue gesturings-posits Pierre Bonnard as its grandfather. And why not?

GLOBE AND MAIL | JULY 12, 2002

GALLERY GOING