



THUNDER

By Gary Michael Dault

“In his exhibition at Toronto’s Moore Gallery, Michael Adamson included a considerable number of his evolving block paintings, but the real meaning of the show lay in Adamson’s big new neo-impressionist paintings or, perhaps more accurately, his big new neo-post-impressionist paintings. In the end, however, you can have your landscape associations and deny them, too. For the paintings almost inevitably break up into thousands of heady passages of pure pain-handling where, if you take them moment by moment, you free yourself dab by dab, swipe by swipe, into engagement with a febrile, unapologetic aggregation of painting acts. The result is a deep healing calm.” (Excerpt)