

THE GLOBE AND MAIL



CLOSER IS GOOD

By Gary Michael Dault

Although it is precisely opposed to the art-viewing convention whereby gallerygoers stand way, way off from a work of art and squint at it from a distance, the best way to look at a piece of art, I think, is from up close. It makes sense to me to stand more or less where the artist was standing when he or she made the thing in the first place. This is especially true of the opulent new paintings of Michael Adamson's exhibition called *Sunrise Life*, now at Toronto's Moore Gallery. With them the closer you get, the more transforming you'll find the experience. There are at least a couple of erroneous impressions floating around about Michael Adamson's paintings. One is that they don't change very much from exhibition to exhibition. The second is that I write about his work too often. Both ideas are, of course, untrue. I write often about Adamson's work, in fact, because it has been so absorbing to watch him change so profoundly over the last half-dozen years.

