

THE GLOBE AND MAIL



THE BRIDGE

by Gary Michael Dault

Toronto based painter Michael Adamson has been in England for a year and it has somewhat changed the way he makes pictures. For one thing, his undisguised admiration for School of Paris painters such as Nicolas de Stael (and maybe Roger Bissiere) seems to have come unembarrassed to the fore. One result of this is that he has now combined his interest in the "weft and weave of the canvas" as a bedrock grid for the enactments of his pigment's basic material behavior, with a sensuous and judicious embrace of the painting of the 1950's. The result is these lushly hybridized new works-in which vast operatic fields of black (as in *Running Lights*) and lucid swatches of blues and violets (After Joan Mitchell), or blinding whites and creams (*Hurrah and Hope*) create a self-conscious new authority in the paintings that is not as theatrical as before but ultimately more assertive

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GALLERY GOING