

# THE GLOBE AND MAIL



## REAL POWER

By Gary Michael Dault

Adamson's painted tapestries of squares and rectangles cozying up to one another and fastened there by tinted wads of pure pigment—which act like painterly push-pins—may have begun (who can say but Adamson himself) as homage to Hans Hoffmann's stirring push-pull abstractions of the 1950's. If so, they have proceeded to leap from their ancestry. Adamson is a terrific colourist who knows extraordinarily well how to get paint onto a canvas. The way that Adamson works the pigment so that it is loaded with complexity while maintaining a basic simplicity of presence is terrific. Here is a young painter seriously worth watching.

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GALLERY GOING