

THOMPSON'S  
LONDON



MICHAEL  
ADAMSON





*Luther of Caspar*

Oil on canvas 52 x 74 inches



# MICHAEL ADAMSON

**4th- 20th February 2016**

Private View, Wednesday 3rd February 6-8pm

RSVP to [enquiries@thompsonsgallery.co.uk](mailto:enquiries@thompsonsgallery.co.uk)

The complete exhibition can be viewed online at

**[www.thompsonsgallery.co.uk](http://www.thompsonsgallery.co.uk)**

All paintings are for sale upon receipt of the catalogue.

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Monday to Friday: 10:00 - 18:00

Saturday: 10:30 - 17:30

Sunday: Closed



## MICHAEL ADAMSON

Thompson's Gallery London are very pleased to announce the first solo exhibition in London of acclaimed Toronto-based painter, Michael Adamson.

Bold and authoritative, Adamson's paintings are refreshingly uncompromising in their use of colour and abstract techniques. His large-scale works playfully challenge the harmonious aesthetics of serious abstraction in favour of spontaneous and excitable mark-making.

A self-styled anti-establishment figure, Adamson is credited with inspiring a new generation of Canadian painters exploring colour saturated, paint-heavy artworks. Studying at both the esteemed Gesamkunst Hochschule in Germany and the Emily Carr University of Art and Design, Adamson developed a style that confronted accepted values in art as well as painting. Holding pop-up shows in vacant Toronto properties, his 'guerrilla' art exhibitions were lauded by art critics for their unconventional approach. His tactics earned him favour with major galleries and in turn rewarded his expressionist approach to painting.

There are apparent motifs and abstract symbols that reappear throughout Adamson's paintings – squares, patches, matchsticks, depressed blobs, smears – all these add to the narrative of his practice, a visual articulation of the nature of paint. His 'subjects' are the composition as a whole – there will often be an allusion to pictorial convention, such as horizon lines separating blues from green, or concentrated spherical areas that could outline a face – all of which anchor his paintings with a sense of the familiar.

This exhibition is a selection of the artist's latest works painted throughout the past year. All works come directly from the artist's studio in Toronto and will be seen for the first time. This is a landmark exhibition for both artist and gallery – it represents the first solo-exhibition of an abstract artist for the gallery and will be the artist's first UK solo exhibition.

In the artist's own words: "Because my work is so very open to interpretation, the meaning of the work is ever fluid... it is unlikely that any written or verbal communication can be an ideal response or representation of the actual experiences of either looking at or making a painting". With that, we invite you to explore the artist's work in this catalogue and hope that you will join us at the gallery in celebrating this landmark event.

Public and corporate collections include, Sir Paul Smith, Varley Gallery, Bank of Montreal, City of Hamilton, ON. Private collections throughout North America, Europe and works also found in Africa, Australia and Japan.



*Old Brasilia* Oil on canvas 50 x 60 inches

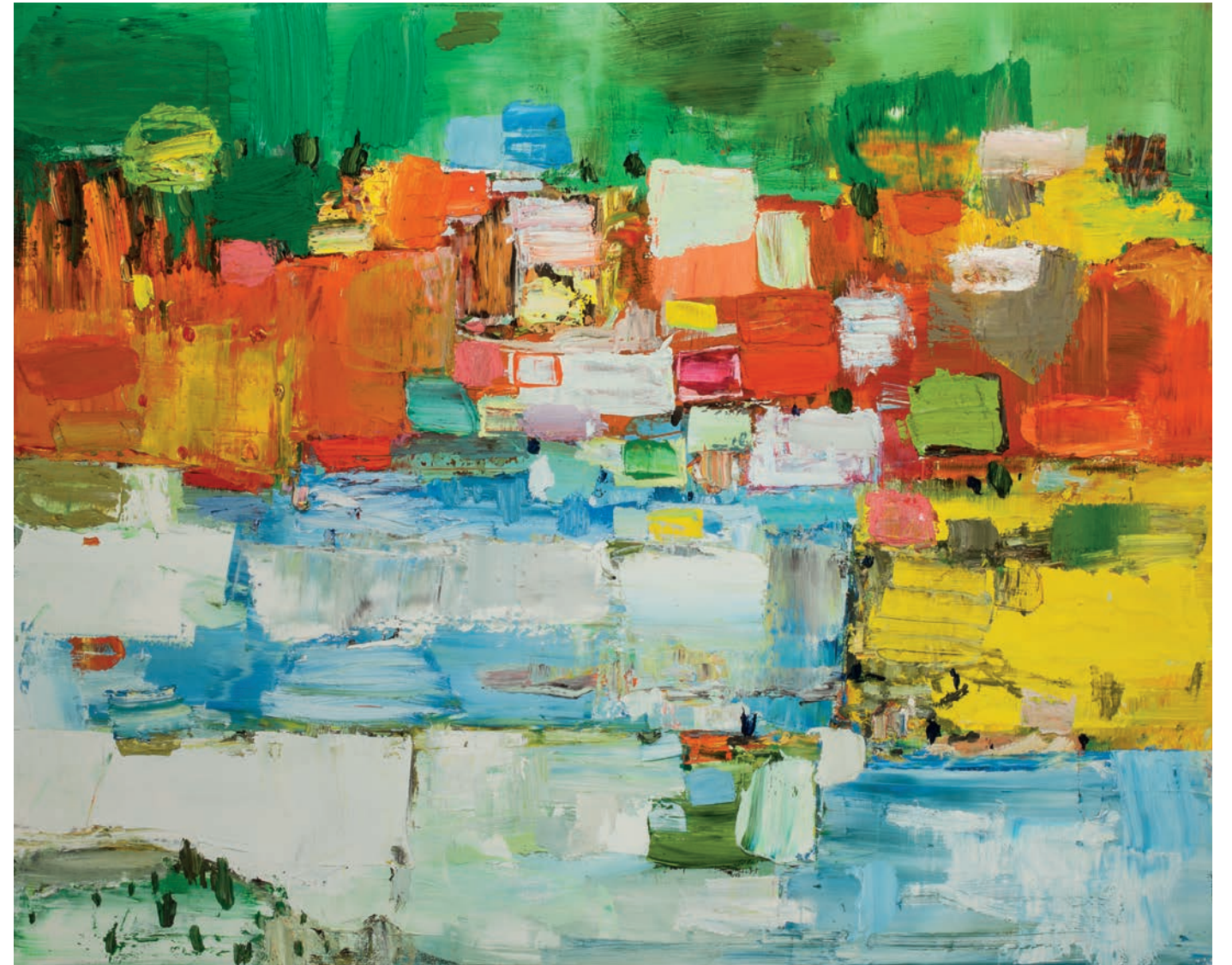




*Little Benares* Oil on canvas 60 x 50 inches



*The Geode* Oil on panel 70 x 50 inches



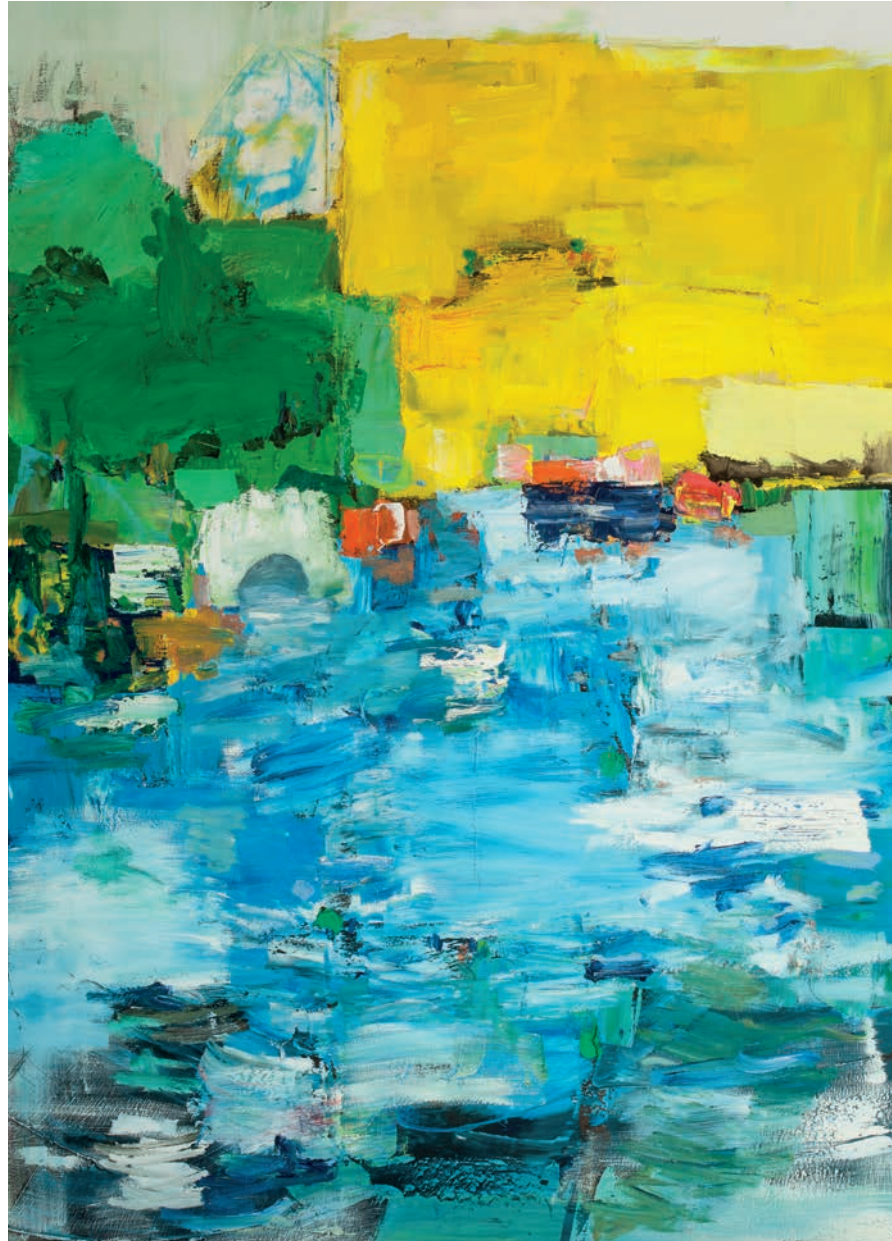
*Cajun Marina Scene* Oil on canvas 50 x 60 inches



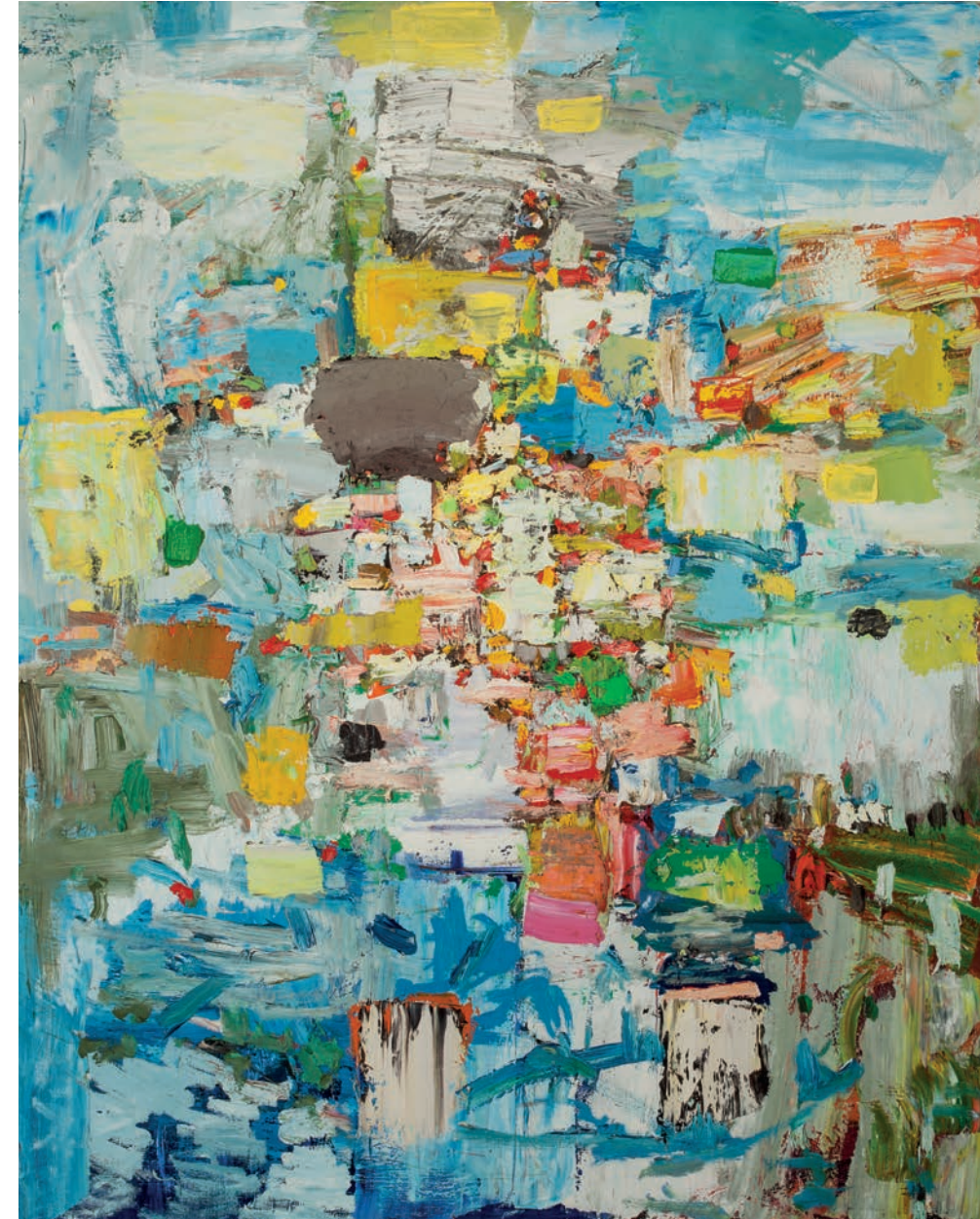


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*Arches* Oil on canvas 70 x 50 inches



*The Submarine* Oil on canvas 60 x 50 inches





*River Wash* Oil on canvas 74 x 54 inches



*Heimat 7* Oil on canvas 70 x 50 inches

*It is my hope that by cobbling together fragments of painterly accidents, cultural chaos, and memories of historical artistic triumphs with a sense of drifterly exploration, I could assemble a painting, or a group of paintings which could provide a portable or transferable sense of spiritual or psychic shelter.*

*As well as seeking a simply new painting, something fresh and magical, I additionally seek an antidote to the diffusionary experiences of contemporary culture.*

*Perhaps we are unused to the virtual paradise afforded by our advanced civilization, as it can be so easy to lose one's sense of wellbeing in this highly technological age. It is not a new idea, that this rich age of modernity presents so many distractions and pressures on our attention and time that it has become somewhat normal to lose one's essential focus to the degree where a sense of despair can enter our psyches. It has been noted widely that we often fill those voids with ever more happiness depleting activities and ideas.*

*A sense of ecstasy fills me when I find myself deep into making a painting, when I am completely present, taking a moment to actually look at what I'm doing, watching and seeing how the colours interact with each other. Although it is like a dream, where we are all the same and the world is made of light, it creates within me a complete sense of fullness and love which strikes me as truly real. It's a daily thing for me, this ecstatic state, and it puts into sharp contrasts my regular experiences outside of painting, though less and less so as time goes by.*

*A fantastic result for me would be if these paintings could provide a momentary refuge for others where gestures of hope and discovery convey a sense of purpose which in equal parts is entertaining, enlivening and enlightening.*

Michael Adamson January 2016