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My desire to capture a host of nocturnal dramas was now realized. The series was launched holding with promise of touching upon the metaphor and symbolism inherent in the nocturnal pictorial condition.

The Toronto Islands, with its bucolic setting and tree-lined winding roads, paths and periodic streetlights lends itself to rich pictorial opportunities, which are then further inflected by varying weather conditions and seasonal changes. The works created out of these conditions are somewhat reminiscent of the Tonalist painters of late nineteenth-century America, who are known both for their use of darker tones and their associations with moonlight rather than with atmospheric daylight. The introduction of the lone figure conjures other associations with the melancholy of Edward Hopper paintings and the melodrama of the film noir genre.

— Allan Harding MacKay