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# NOCTURN

THE ALBERTA SOCIETY OF ARTISTS

# About Us

## **Our Mandate**

This is the ALberta Society of Artists' (ASA) mandate to foster and promote the visual arts in Alberta, to endorse the recognition of Albertan artists throughout our province, Canada and abroad. The ASA is dedicated to acting as a collective voice on issues pertaining to provincial, culture affairs, and further, to contribute to the well-being of the artistic community its serves.

## **Our Vision**

Stimulating growth, inspiration and passion of excellence in Alberta visual arts is our vision statement. The ASA wants to have a valued role as a guide to support public engagement in artistic programs; this, in turn results in an increased contribution to the education and development of the arts community as a whole. Through exhibitions and education programs, we wish to increase public awareness and appreciation of the visual arts in Alberta.

## **Our Commitment**

The society is a registered Charity that works with many organizations and cultural groups to provide enhanced support for existing programs in education and exhibition. Juried members of the Society are selected by their peers through a clear process of adjudication, thereby providing professional recognition to the province's artist community. At the same time, there is a membership category for Associates and Student Membership who may participate in many events and programs of the Society and some of whom go on to become Juried Members. Many of our members have been recognized as amongst the finest artists the province has produced since our inception in 1931.

In addition, the ASA is responsible for the TREX Southwest program, which provides art exhibitions to communities, schools, and libraries throughout its designated region.

# Our History

## **Our Foundations**

The Alberta Society of Artists was founded in 1931, making it the oldest society of juried professional artists in the province. The organization has a colourful history, entwined with the history of visual arts in Alberta. The organization can count many important historical figures among its members, including A. C. Leighton and H.G. Glyde (ASA's first two presidents), Marion Nicoll, Maxwell Bates, Illingworth Kerr, Stan Perrott, And Janet Mitchell.

## **Our Contribution**

The ASA is a constant contributor to Alberta's visual arts history, through its members, initiatives and projects, including many exhibitions shown locally, nationally, and internationally.

As well, the society produces a bi-monthly e-Newsletter, Scholarship Program, history book (written in 2000 for the 70th anniversary), speaker series, and many other projects. Currently, we also provide a learning venue for the students doing practicum work in communications and advertising at Mount Royal University.

## **Our Programming**

The Society maintains most of the same programs as it has done historically, as well as some new ones. Travelling exhibitions are organized by the ASA where educational exhibits are showcased. Annually, the Alberta Society of Artists offers art workshops, speaker events, and other educational programs open to ASA members and the public.

Additionally, we orchestrate and grant post-secondary arts students attending colleges and universities in Alberta with scholarships to support and encourage their studies.

# Nocturn

The artworks shown in this ASA juried exhibition have been selected based upon individual responses to the original call for submissions:

From the Merriam Webster dictionary:

“The origin and etymology of NOCTURN: Middle English nocturne, borrowed from Anglo-French, borrowed from Medieval Latin nocturnus, going back to Latin, feminine of nocturnus “of the night.”

At the time of writing we are past the Winter Solstice when the hours of light and dark reveal the predominance of darkness. At other times of the calendar year we experience the Summer Solstice as well as the Spring Equinox and the Fall Equinox. This celestial balance is essential to our existence, giving rise to biological changes as well as inducing memories, dreams and experiences from the past as well as anticipation for the future.

There are very many historical examples that could be used as examples from the disciplines of Music, Literature, Poetry etc. as well as the Visual Arts.

The works in this exhibition reveal the diversity of artistic response. Some pieces are very universal in concept as with Annette Resler’s “Melody And Mood” or Ed Flanagan’s “Landscape 8” and others are very personal such as Jay Looy’s “Bearing the Unwanted Cross” or E. Ross Bradley’s “Nocturnal Animals.”

The net result is one of the most intriguing thematic exhibitions the Alberta Society of Artists has held. The exhibition will be staged in several Alberta locations over the next two years. Look into the darkness and find the other half of yourself!

Peter Deacon ASA, MFA, RCA  
(one of three jurors for this exhibition)



12"x 16" Acrylic on canvas board



21"x 29" Photography

### **Stars through the trees**

Bill Duma, ASA, RCA

I have always been interested in the ever changing quality of light. The hour after dawn and just before dusk have often intrigued the artist. During this period the changing light permeates the landscape shadows lengthen, colours change and a magical quality happens. This is also a time period before the sun rises and after it sets that has its own unique quality. These moments along with the unusual conditions of the moon light have been my inspiration for these paintings.

### **Nocturnal Saviour**

Jack Blair

Whether it is in the blackness of a moonless night or in a bad storm at sea, the coastal lighthouse has saved many a soul. The lighthouse lives on the edge, its rotating beacon defining a coastline of danger to anyone in a boat at sea. It is a nocturnal thing: sleeps in the daytime and works all night. While it may be a sign of a nearby harbour, its message is usually 'stay away, you don't want to be here'. Just the opposite of an emotive light inland.



*Brunt Playcock*



12" x 36" Oil on Canvas

## **Night Forest**

Brent Laycock, ASA, RCA

Like the strings of a harp, the vertical aspen trunks each have a unique note, and the spaces between imply an intricate but soft rhythm. In the background some brighter melodies appear and fade. There is still enough illumination to perceive some rich and almost hidden colours. In the fading light, there is a counterpoint of themes that weave together in a lively dance. Night is coming, but it is not yet time for sleep.

30" x 40", Acrylic on canvas

## **Chinook Sunset**

Geoff Nagel

High winds blowing over the Alberta Rockies can produce a spectacular cloud arch over the prairies east of the mountains called a Chinook. In the waning minutes of day as night spreads her ever darkening shroud over the sky, these soaring, swirling clouds often glow in the brilliant colours of the setting sun. Such sunsets always cause me to pause and contemplate the marvels of this province and my good fortune to live there.



**Landscape 8**

Ed Flanagan, ASA

The dark night skies are belied by the light, modeled, and stylized landscape shapes. This creates a mysterious surreal effect which alerts the viewer that the work is meant to be more than just a depiction.

22" x 30" Watercolour

19.5" x 23" Watercolour

**Fibonacci Series : Prairie Nocturn**

David Harrison, ASA

Driving across the prairies to Saskatoon at night is always full of surprises. On one particular trip I pulled over to watch the Northern Lights dance to the north and on another I was taken by how bright the sky was over the distant city. I used the Fibonacci numeric series to divide my composition to create the effect of motion with the city in the distance.



The stylized elements move away from specifics to a more general or universal result and the viewer interprets the subjects as symbols, which afford the viewer more freedom to interpret the works in their own way.



5" x 7" Oil on canvas

### **Renfrew Sunrise Series 7**

Kim McNeil

On one of my darkest mornings, when grief, loss, and loneliness were my company, I got up early and walked down to the end of my street to watch the sunrise. On that morning, it was all I could do but look at the sky. The sight of the changing light served as my early morning meditation. The darkness turned from black to muted tones to colours so brilliant I could barely believe my eyes. That big sky gave me hope on a day when my mind tried to tell me there was none.



9" x 29" Archival digital print

## Nocturnal Animals

E. Ross Bradley, ASA

Nocturnality is an animal behavior characterized by being active during the night and sleeping during the day. The common adjective is “nocturnal”, versus diurnal meaning the opposite. Although we normally think of such as describing owls and wolves, it can also apply to human activities. When one explores the rave scene, which start after most evening music and dance shows come to an end, one uncovers a subculture that comes to life on the dance floor to pounding beats with an energy seldom found in the light of day or even in the evening twilight.

15" x 18" Intaglio etching



AMIA SROCK - 10/10/15 - 2000 02. 5/10/15



27" x 36" Oil and digital print on dibond

## **Carnival Burlesque - Homage to Lautrec**

Stan Phelps

A grand conflagration invades the carnival, as fireworks burst in the night sky - the "burlesque" unfolds.

The "Fire" symbolizes the relentlessness of time, the "Carousel," our lives spinning, the "Carnival," our vainglorious attempts to preserve the moment.

This etching is part of an ongoing series which employs carousels and clocks as symbols of time and the harlequin/jester in mock of man's obsession with monumentalizing his achievements.

It was designed and printed at Atelier de L'Ile, Val David, Québec, during the summer of 2018.

## **Night Gallery**

Debra Bachman

As night falls, the National Gallery in London takes on a supernatural glow. The floor of the gallery is deeply reflective and the parameters of the room are drawn into it, absorbed at once into a limitless space. Within this matrix the dark figures perform, balancing on the line between representation and reality. The painted strokes of light and darkness animate the space and valorize the surface. The substrate of the original photograph lies beneath this imagination, grounding and documenting the interpretation within a place and time.



24" x 24" Acrylic on canvas

## Encounter

Gillian McCarron

Owls are quintessential creatures of the night. The unflinching gaze of this great horned owl showed an utter confidence in his abilities and surroundings. His mastery of his environment would only be heightened as day turns to night, hinted by the shifting light of the painting from light to dark.

My painting is informed by an interest in surface texture and mark making. This work was built up using glazes and layering to achieve the detail of the owl. My work is an invitation to look closer and observe our multifaceted and intricate world.



25" x 39" Etching with Chine Colle

## Nocturn III - Moon Shadow

Carole Bondaroff, ASA

This multi-plate intaglio is comprised of six hand-etched zinc plates, connected by the theme of "Nocturn," combined with a chine collé technique (Japanese Washi paper.)

The principal design element exemplifies the relationship between the circle and square. The largest circle represents the full moon, printed with a metallic etching ink, emphasizing its luminosity against a night sky. On the square plate, the luna moth is silhouetted against two lunar images, symbolizing the phenomenon known as a "Blue Moon" (two full moons occurring in one month.)

The support elements portray various nocturnal creatures beneath the shadow of the moon.



36" x 24" Oil on Baltic birch

## Melody and Mood

Annette Resler

Nocturn(e)

My reaction to the word is music.

It's where my thoughts immediately travel -

To a night time performance of notes suspended in melody and mood.

Sharps and flats, jarring or subtle.

Movements echo, ebb and flow.

Composed to provide a backdrop, to evoke images for a discerning audience.

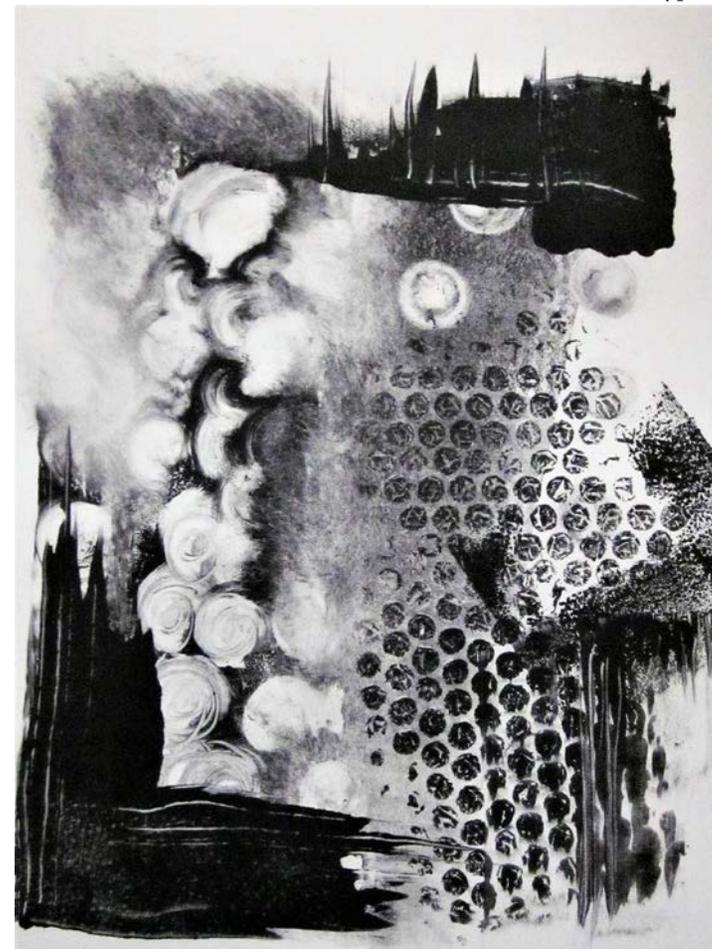
Lonely, while captivating.

This is my nocturne.

This is a departure from my usual style of realism. My art journey is about growth, exploration, and realizing emotion.

I love to paint en plein air, accompanied by nature's soundtrack, at dawn, or dusk.

20" x 16" Monotype



## Nightfall

Suzan Berwald

With night the look of the land, even familiar, becomes a veiled land filled with unknown discoveries and mysteries. Our primitive brain perceives nighttime as a threat and seeks the light. Living outside the city, the beauty of the night envelopes and, more often than not, overwhelms the viewer. The land becomes more secretive. Different applications of textures are applied and overlaid to create the visual complexity that often exists in nighttime. Light and dark values resonate against one another. The beauty of the land enveloped in the darkness is the focus of this work.



30" x 24" Acrylic on wood panel

## Landing in my new home

Sylvie Pinard

As an artist and geologist, the physical environment is very important to me as it influences our way of living and thinking. In this painting, I wanted to represent the landing of new comers to fulfill their needs and dreams. They will participate in the changes of our society and environment that are constantly interacting.



30" x 40" Acrylic on canvas

## Remnant of an antique city

Jacqueline Sveda

This images comes from a dream. In it I was walking alongside a cliff by an abandoned city. There were rows after rows of buildings, going from small to bigger, for each generation of developers. It was abandoned and in darkness. In its middle appeared the glowing remmenant of the past. Incredible! It still existed... a sign of more treasures to discover.

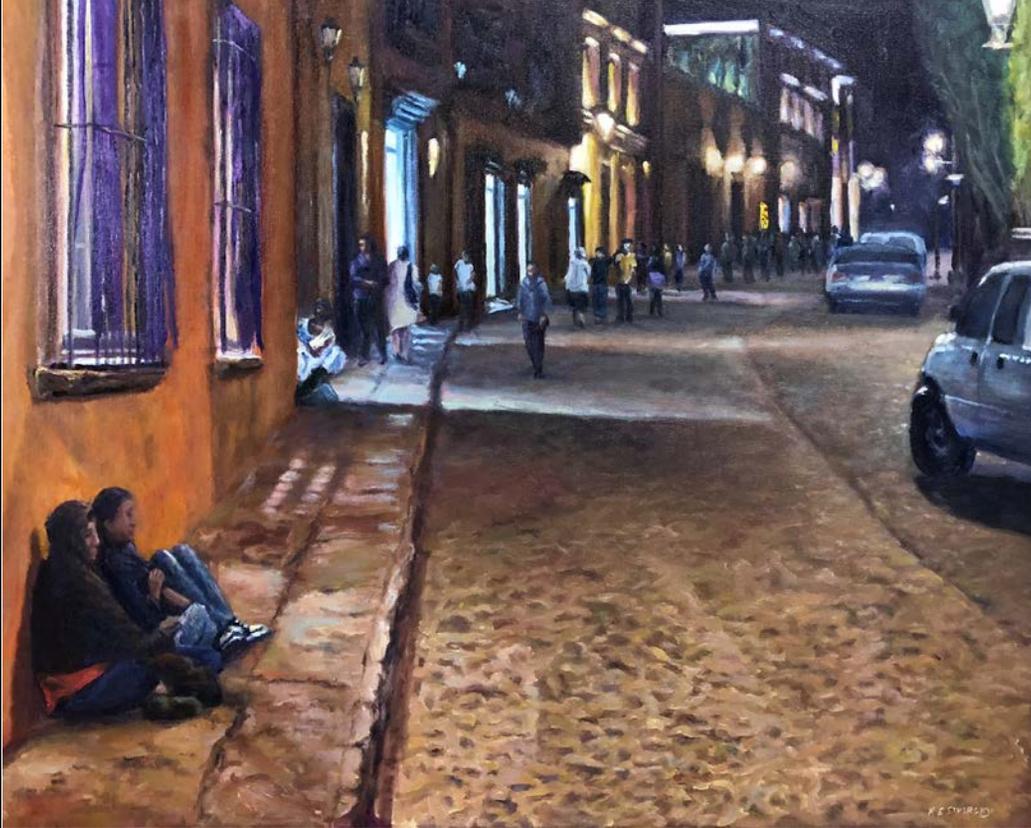


## **Nocturne, C Sharp Minor**

Liz Sullivan, ASA

Referencing Chopin's piano composition, this painting is reminiscent of my father's teen years in WWI occupied Holland. On their family farm, haystacks, cornfields and garden provided food and a temporary hiding place. Underground, a buried tractor was hidden/protected from theft. I chose a vertical format, a starry night sky contrasts with the predominant golden haystack, illuminated by a full moon. Civilian Dutch men were constantly aware of danger and being picked up to work in German war factories. My dad, as a minor, had to hide in the dark of night and C Sharp at all times.

40" x 24" Acrylic on canvas



24" x 36" Oil on canvas

## On any Given Night

Ray Swirsky

Stepping into this scene, it's a scene that can be found on any given night on the streets of San Miguel de Allende, Mexico. Once the sun retreats it surrenders up a new mood and the streets become alive with a refreshing sense of calm and ease. The warm wash coating the buildings and streets align with the mood of the street walkers and locals, some resting in the evening breeze, some stroll in search of the perfect patio, and others just meander about letting the streets take them to a place they have not yet found.

## Alleyway 1

Cindy Buckshon

Alleyways are always a fascinating subject to draw or paint. They are the hidden underbelly of a city, and especially gritty at night. I love drawing the dumpsters, power lines, and shadows.

My art practice has for many years revolved around urban decay.

20" x 20" Coloured pencils and felt markers

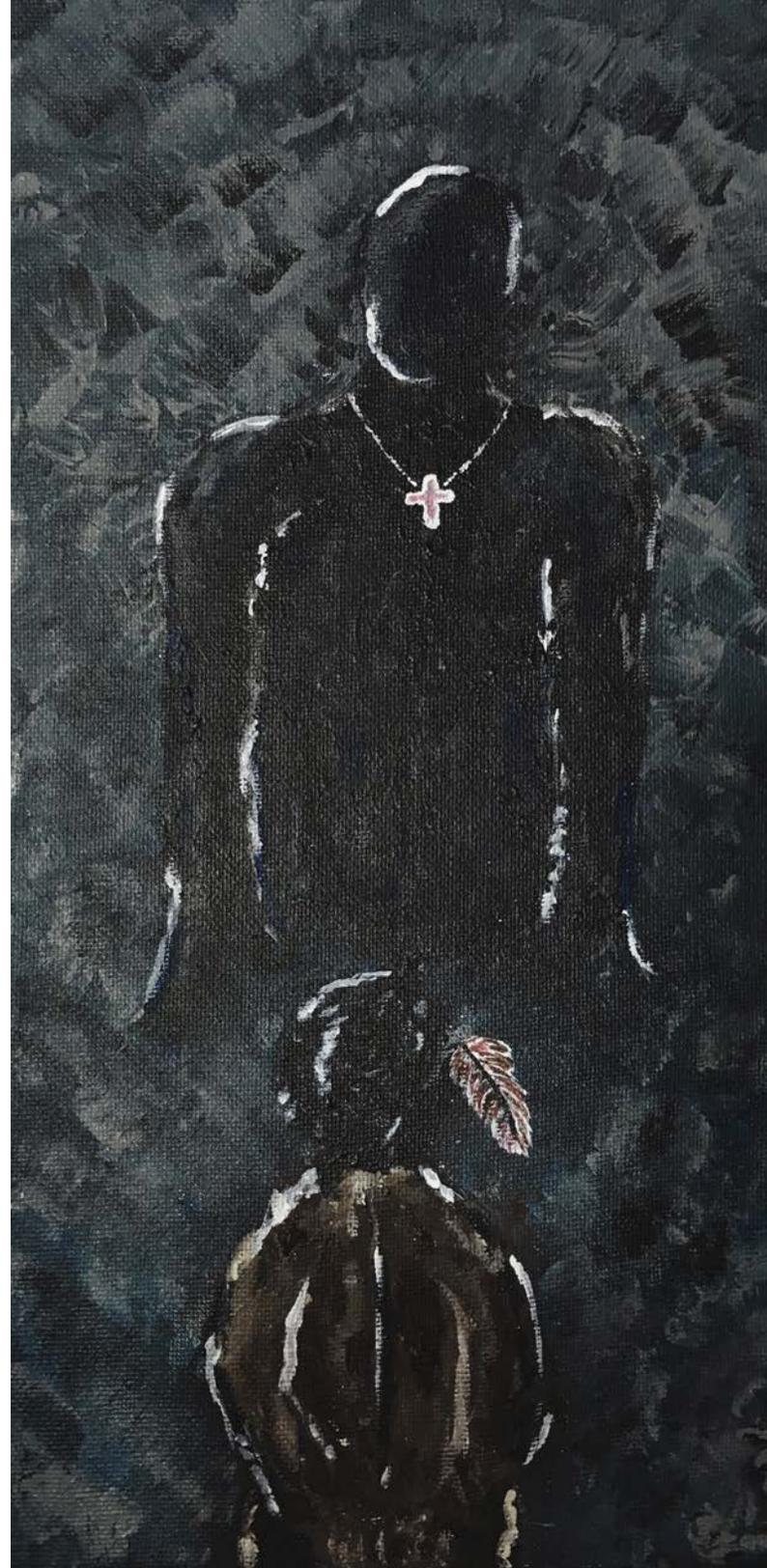


## Bearing the Unwanted Cross

Jay-leena Looy

The Residential School Era is a tainted part of Canadian history. Indigenous children were stripped from their families and cultures, and forced into religious settings where they were expected to assimilate. Faith was put into the church, people of God were seen as unable to sin. Testimonies show that on disturbingly numerous occasions, Indigenous children were visited at night, in the dark, by nuns and priests who sexually assaulted them. These children experienced terrors of the night. This is not to say that religion is wrong or evil, but to point out that not everyone who preaches religion is good.

14" x 7" Acrylic on Canvas



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## Acknowledgements

The Alberta Society of Artists is proud to present Nocturn exhibition to Alberta audiences.

The ASA would like to thank the Alberta Jubilee Auditoria, Calgary Public Library , Crowsnest Pass Public Art Gallery and Western GM Gallery for providing the exhibition space and helping make this exhibit possible.

The Society thanks all members, juried artists, and volunteers, who have contributed their time and effort to make this exhibit a success.

Juror- Peter Deacon, ASA, MFA, RCA

Juror- Jessica Plattner, MFA

Juror- Shannon Bingeman, MFA

Cover Image: Ed Flanagan, ASA

Photography: Archives of the artists

## Sponsors

The Alberta Society of Artists gratefully acknowledges its funding partners:

