

DARK RADIANCE

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The purpose of Dark Radiance is to highlight interesting and innovative projects by photographers working primarily in black and white. In our media-saturated culture, it can be a challenge to get viewers to slow down and really *look* at images. Our aim is to provide a vehicle for artists to present new work, and get it in front of an audience that is eager to explore new ways of understanding the relevance of photography.

Please subscribe using the contact form on the website. And don't forget to include some comments about the work, if you are so moved. Feedback of all kinds is important to people who create art for its own sake.



First off, I'd like to thank all my subscribers and readers for your support of Dark Radiance. It is what makes it worth doing. So please, keep your comments coming. If you are reading this and haven't yet subscribed, do that on the website (<http://DarkRadianceMag.com/contact-us>).

This month, I am introducing a new monthly editorial column titled "I've Been Thinking", in which I will expound on some thought-provoking topic that was been rattling around in my mind. As always, you are welcome to agree, disagree, and offer your own opinions on the subject.

Our featured guest contributor this month is Chris Allen, who is presenting a gorgeous series of infrared images from Death Valley. The subject of these works is landscape, but that's not what I feel that they are *about* - what I am struck by is the contrasting textures. Please be sure to let Chris know what his work means to you. Contact info is included with his series.

Shirley Braley, Editor
DarkRadianceMag@gmail.com

Errata: The name of our contributor last month, Rimas Zailskas, was misspelled as Rimas Zeilskas. Our apologies.

QUALIA

A SERIES BY SHIRLEY BRALEY

qua·le (kwä'lē)

n. pl. **qua·li·a** (-lē-ə)

A sense experience so strong that it seems to be an independent object.

There are many sense-perceptions that I experience, and I'm sure you do as well, that produce emotions, that can trigger strong memories when experienced later. These *qualia* can be visual, auditory, tactile. Some of my favorite qualia: that first sip of coffee in the morning; the cry of a red-winged blackbird in a field; the smell of a new book; biting into a crisp apple; the glide of ink over good paper.

Photographic images can produce qualia; black and white in general does this for me. Sometimes I produce an image that comes out exactly the way I saw it in my imagination. I've chosen the images in this series because they give me a physical sensation of satisfaction. Aspects of images such as the artful blur; graphical lines; urban decay; reflections on windows are likely to trigger qualia for me.



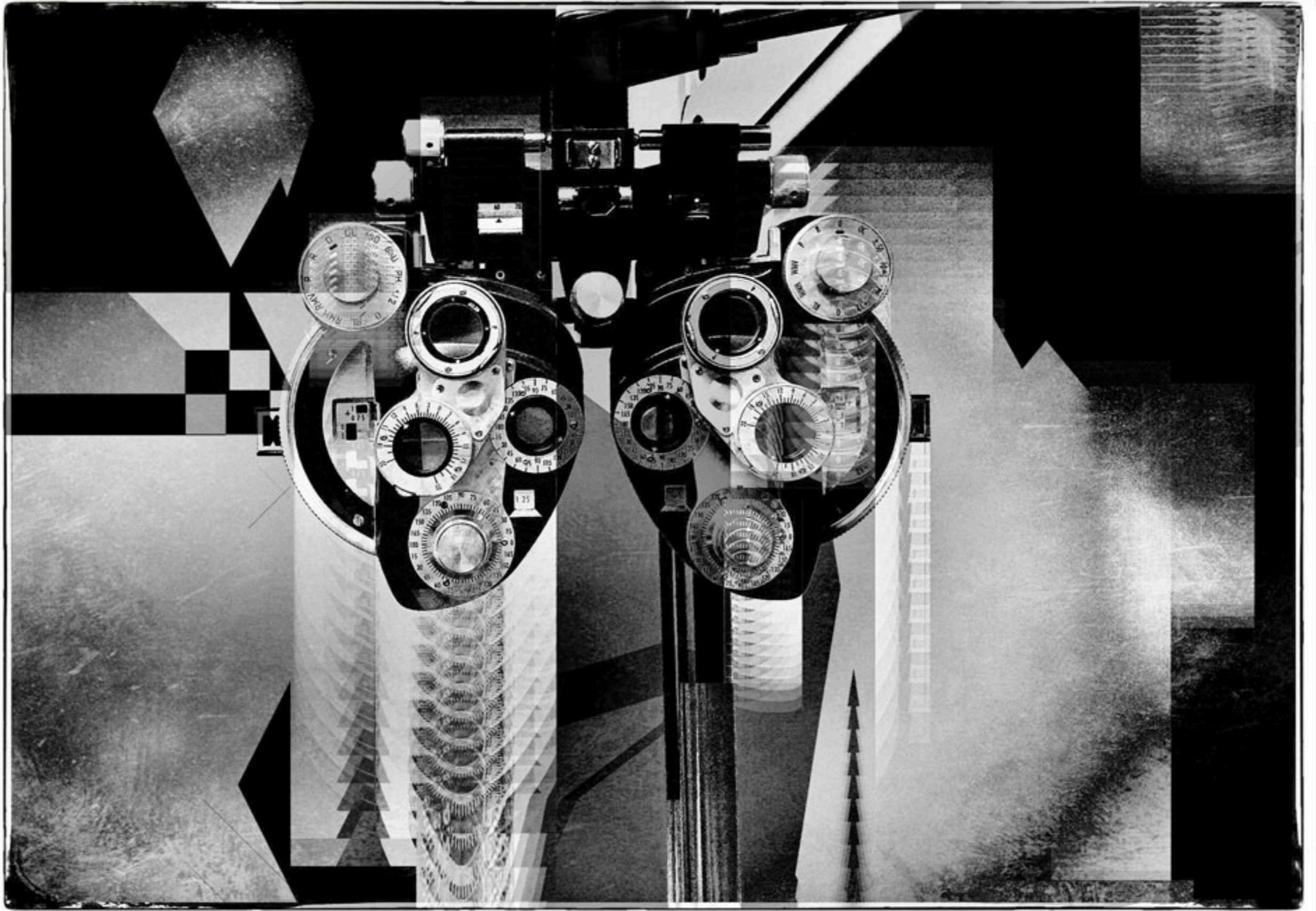


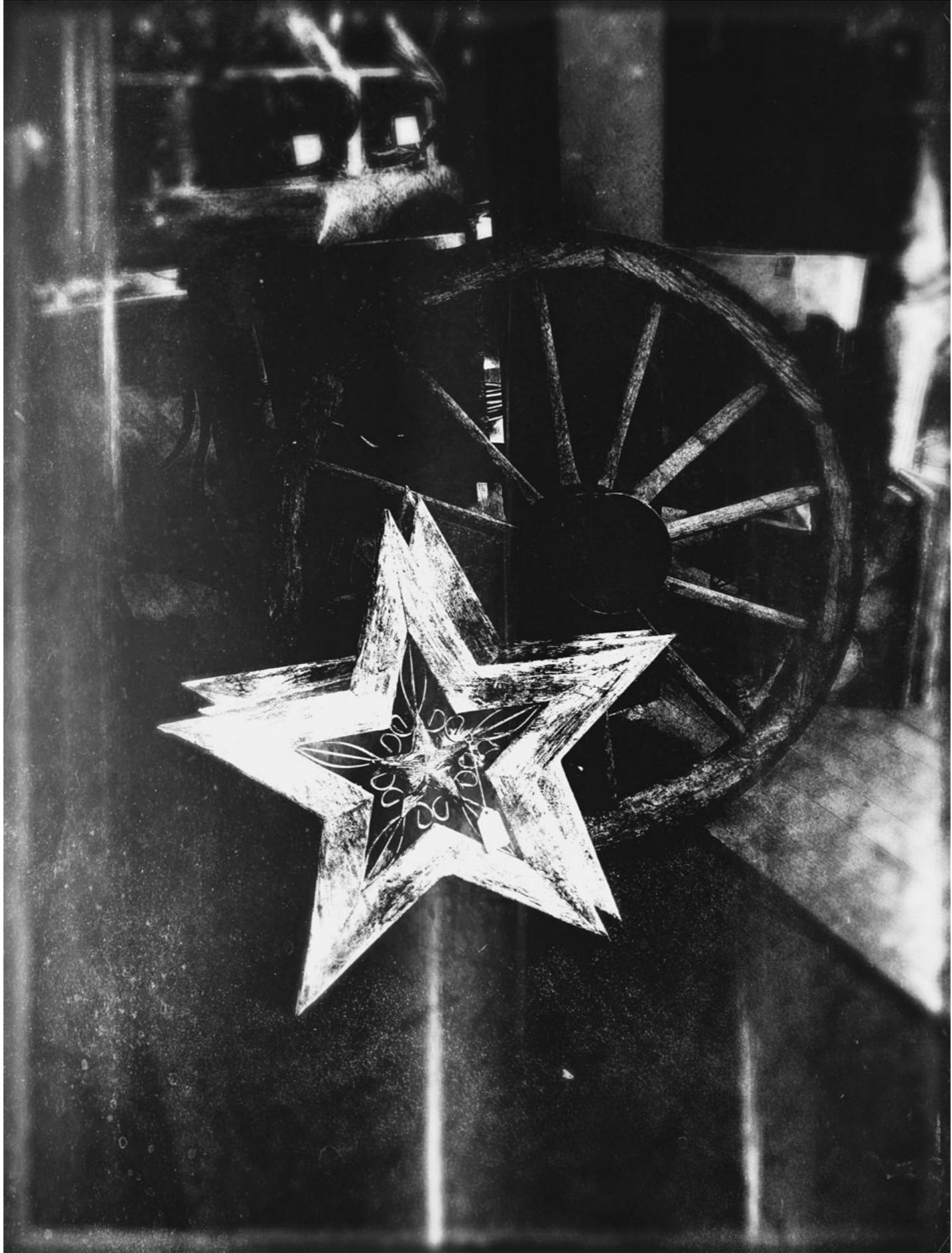














PUBLISHER, EDITOR AND CONTRIBUTOR: SHIRLEY BRALEY



Photography allows me to capture the richness of what I see around me, and to encourage a closer vision of it. It is my way of showing the world to myself in new ways. With my images, I explore ways of depicting something essential about a scene, and challenge the viewer to think about what they are seeing.

Adding elements of mixed media allows me to create unusual visual landscapes, reflecting what I see right under the surface, and bringing out elements of mystery. I like to explore the boundaries between what is real and what is in my imagination. My work often includes elements of the mystical and the fantastic, combined with what is so commonplace that we have stopped looking at it closely. Often the story I want to tell is one of texture, of the impact of time on the subject. The patina of wear can be beautiful as well as thought-provoking.

I mostly shoot with wide angle lenses that get me close to my subject. I frequently capture images with my iPhone, because it is always with me. Any moment can provide an opportunity for exploration of this amazing world, which astonishes me anew every day.

Photo credit: Rimas Zailskas

I've Been Thinking *To print, or not to print?*

It used to be that if you wanted to experience fine art photography, you would visit a museum or gallery space. That's not how most people see photographic art now - they see it online. Websites, social media, blogs, and articles on my news feed are just a few of the ways that I view the work of others.

I have noticed a perception among photographers, left over from the days when photographs were *always* physical objects, that we *must* get our work shown in galleries and exhibits. But is this true?

In our digital age, anyone who wishes to can create a commerce website and social media pages to display their work to a worldwide audience. Look at the pervasiveness of Instagram - people all over the world see my work. They are looking at my work and thinking about it because I have a place to show it to them. I wouldn't have that kind of reach if I only depended on foot traffic in a specific venue.

Displaying work physically is encumbered by location, hours of operation, willingness of buyers to visit the venue, and not least the expense for the artist of producing framed works which might or might not produce a profit.

But I get an audience for free with Instagram, which can attract an audience and drive them to my site, where I can then give them an opportunity to buy prints, should they want one, and to tell them about myself.

I have a photographer acquaintance who produces amazing high quality work, which is featured in a storefront gallery of his own, in a small artsy well-visited town. I asked him how he could afford to produce so many framed pieces and sell them for what he admits is a low price. He told me, with some reluctance, that he lives in the rear of the gallery, and supports himself by working as an electrician. To him, it's worth it, but many of us would not be able or willing to make that kind of lifestyle choice.

Of course, there are multiple reasons that photographers want to display physical prints of their work. Selling is a motivating reason, but not the only one. The intrinsic value of impacting other people with our art is something most of us desire, and that does not necessitate prints. In fact, it is possibly the least likely way for us to contact our desired audience.

We are entering a brave new world of photography. There will always be a place and an audience for prints. But in our world now, there is a chance for new options. Let's not limit our opportunity to explore this frontier by a reluctance to think in new ways.

*TRANSITIONS, TRANSFORMATIONS,
TRANSMUTATIONS: INFRARED
INTERPRETATIONS FROM DEATH VALLEY*

A SERIES BY CHRIS ALLEN

My intent with this series is to convey my own experience interacting with the stark beauty of the Death Valley ecosystem. I was continually struck with how the landscape seemed to be filled with transitions that flowed, evolved and morphed into patterns and realities that took my spirit into wholly new fields of reality. Hence, the title going from Transitions through Transformations to Transmutations. These themes echo my own stage of life at the time of my visit to Death Valley in 2017. I was phasing out of my 30+ year sales career into semi-retirement, pursuing my first passion of photography for which I obtained a BFA degree from Rochester Institute of Technology that I never pursued as a career.

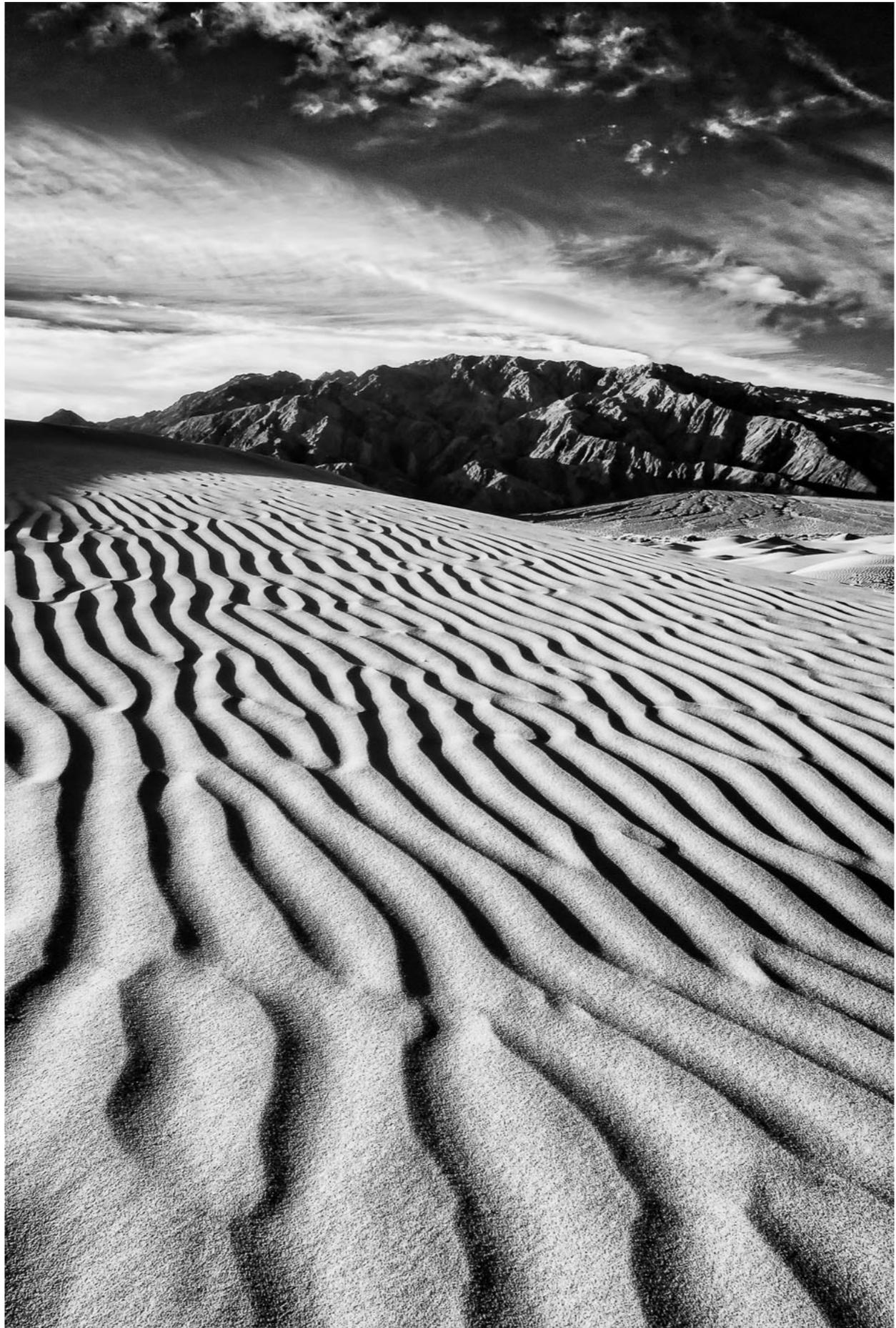
All images and text in this series (c) 2019 Chris Allen

















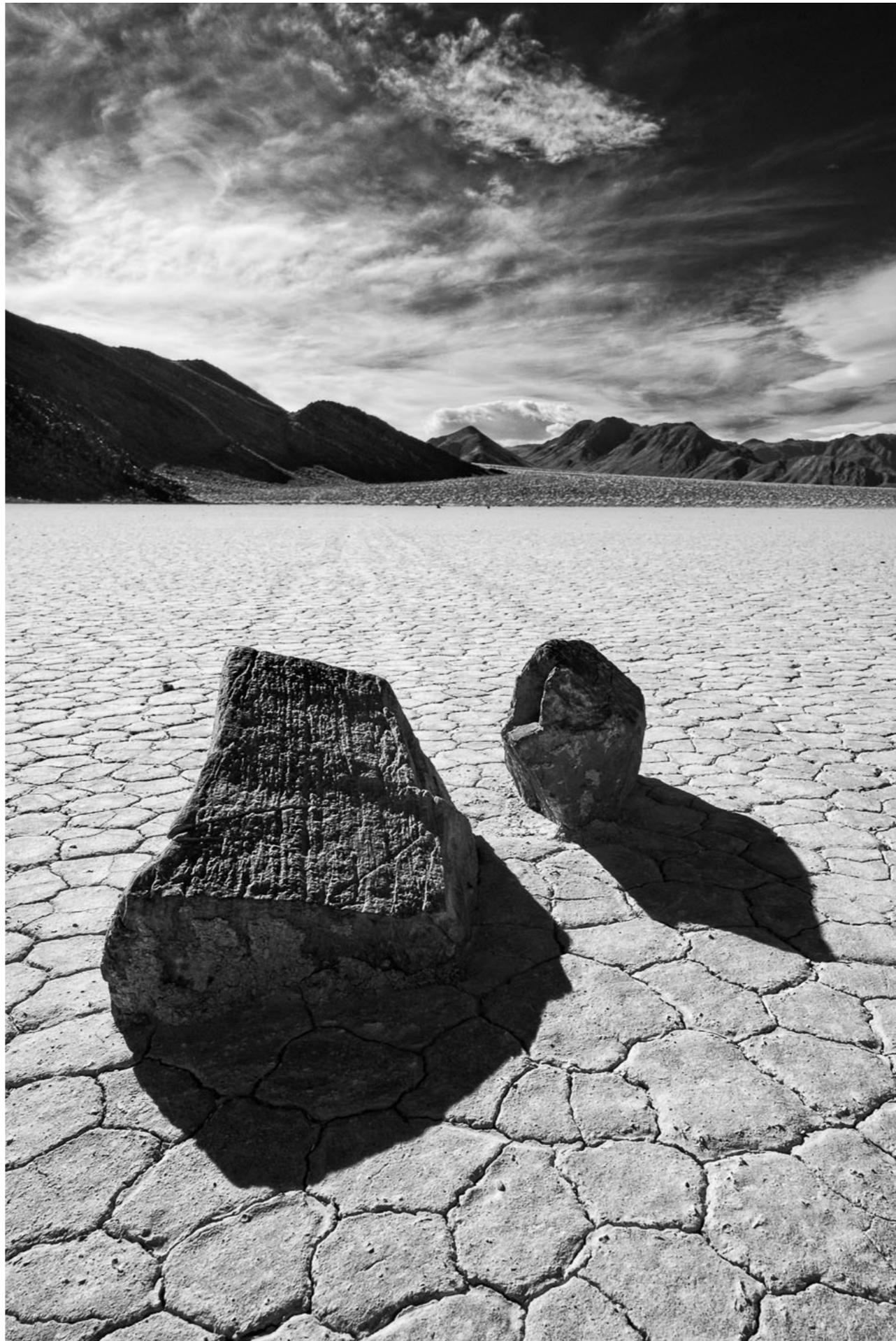














Black & white film photography is where I began my exploration of photo artistry; and black and white imagery continues to be my anchor point even after shifting into digital and color photography.

For me, photography has always been a way to connect more deeply with the spirit of my subject and my own Spirit. I strongly believe that our photographs are not just pictures of what we see. They are mirrors into our own psyche, our own Soul, expressed in the way we see and capture the image, and the emotion we infuse into the image.

As with any field of art, the work itself can only be an outer expression of the Soul, the energetic presence of the artist. The power of the work lies in its ability to capture that essence and express it in a way that resonates with the viewer, evoking a sense of wonder, humor, awe, empathy, or any of the many emotions that touch the human spirit.

Online photo portfolio and print ordering: www.chrisallenimages.com

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MAGAZINE! BE SURE TO SUBSCRIBE SO THAT YOU DON'T MISS
AN ISSUE. [HTTPS://DARKRADIANCEMAG.COM/CONTACT-US/](https://darkradiancemag.com/contact-us/)

Submission Guidelines

10 - 15 images, which should be a series exploring a subject, style, or technique

JPG format and saved at size 5-7, or medium size; 180 ppi and up to 1400 x 1050 (or square). File size should be approximately 500K

Has your full name at the start of EACH file name: jane-smith-UNIQUE-FILENAME.jpg.

Converted to black & white

The editor reserves the right to resize images (without cropping) which are accepted for publication.

For more information, contact us at DarkRadianceMag@gmail.com

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