

# **DARK RADIANCE**

**A JOURNAL OF CONTEMPORARY PHOTOGRAPHY  
MARCH 2020**

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## MISSION STATEMENT

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 to 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 <http://darkradiancemag.com/contact-us/>.

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.

We can be reached at [DarkRadianceMag@gmail.com](mailto:DarkRadianceMag@gmail.com)



image (c) Shirley Braley 2020

## LETTER FROM THE EDITOR

First of all, thanks to everyone who is providing feedback after each issue. I am thrilled that a few of you have started trying new photo subjects and techniques after a little Dark Radiance inspiration. Keep up the great work.

A reader asked me to pass on this advice: read Dark Radiance on your computer monitor, not your phone. (I agree; a bigger screen is better.)

\* \* \*

The underlying theme of this month's portfolios is that passion must precede technique in photography. All three of our contributors illustrate this in different ways.

Woody Eisenberg's *Iron Bridge Series* is a fascinating view of the striking geometry of the historic bridges on the Hackensack and Passaic Rivers in New Jersey. This series is strongly evocative of some of the pioneers of city photography who worked with film and large-format cameras, with Woody's own unique vision. We also have Ed Law's *Inspirations*, scenes that evoked strong emotions for Ed. His work is a good reminder to us all that observing and feeling deeply are good starting places for capturing images.

I'm particularly pleased to present Ken Weaver's *After The Flood*. Ken originally submitted these images as part of his article for last month. My imagination was seized and it demanded more; we agreed that their novel concept deserved a separate feature.

\* \* \*

Dark Radiance is free to all, and always will be. The purpose of the magazine is clearly stated in the Mission Statement: to highlight our favorite medium of black and white photography, not to make money. All we request as recompense is that you occasionally let us know when you have particularly enjoyed an article or photo series. It might seem like a small thing to you, but to an artist, hearing that their work has an impact means a great deal.

Lastly, many thanks to Susanna Euston for her help with copyediting. Surely the least glamorous of tasks, this work is what gives Dark Radiance its unique look and feel.

Comments and responses can be sent to the editor at [DarkRadianceMag@gmail.com](mailto:DarkRadianceMag@gmail.com)

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## FROM OUR READERS

I smiled several times when I read your column last month about the value of our art. The first time was when I read your mother's sage advice. "Something is only worth what someone is willing to pay for it." Those are the cold, hard facts about the material value of any product or service. The work we create as artists and craftspeople isn't any different. What is the public willing to pay for it? That's where the dollar value resides and that may shift and change with what we create, who and where our market is, and a particular point in time. I submit that the value we place on our work has nothing to do with dollars and cents. What comes out of our inspiration, is priceless to us, but we are not the market. We have to be practical when considering getting our art into the world. Finding the dollar value, what the marketplace is willing to pay for our work, is a process. We can find it and when we do, the decision may be whether or not to continue making our art. Most of us will, because it's part of who we are. And we'll learn a lot along the way. Bartering with other artists or anyone for that matter, is another viable avenue for what to do with our work. If we feel we're getting something we want in exchange for our work, why get hung up about currency? How many \$50.00 pairs of socks can anyone afford to keep!

Josefa Mandarino  
Hendersonville, NC

## ANNOUNCEMENTS

### Upcoming Exhibit

#### SE Center for Photography

*Between the Margins* by Due South Co-op

March 6- April 25, 2020

Opening Reception: Friday, March 6, 6-8 PM

Artist Talk: Saturday, March 7, 11 AM

Visit <https://www.sec4p.com> for more information

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### "Appalachian Spring Composition Intensive," With Susanna Euston

April 1 - 3, 2020 at Mountain Lens Retreat,  
Hendersonville, NC

Learn to create beautifully composed images as we explore wildflowers, waterfalls, rivers, and landscapes in the Asheville, North Carolina region. For details visit [https://](https://www.susannaeustonphotography.com/artistry-workshops)

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## THE IRON BRIDGE SERIES BY WOODY EISENBERG

I've lived in NJ for over 30 years. Traveling between northern New Jersey and Manhattan by car or by public transportation, I pass through a swampy area of NJ known as the Meadowlands, and over two rivers, the Hackensack and Passaic Rivers. Gazing out the window, I am struck by seemingly ancient metal bridges linking the various pieces of land with one another, built to transport goods and passengers by road and rail. Many of these bridges date back to the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Wood and later metal bridges were constructed by competing railroads to access railyards, car-float operations, passenger terminals, and ferries on the Hudson Waterfront. Rail lines led to further industrialization, urbanization-suburbanization, and the construction of automobile vehicular bridges.

Once among the most heavily utilized waterways in the Port of NY and NJ systems, the industries that required these bridges have mostly departed, leaving behind a rustbelt of empty facilities and little-used waterways. Passenger traffic across the rivers has not declined, however, as New Jersey suburbs continue to grow, supplying workers and visitors to the businesses of New York City. Though each bridge was designed uniquely to fulfill its particular function, they all had to meet one requirement: the ability to allow river traffic to pass, initially to accommodate barge and ferry traffic and currently to meet federal requirements for emergency egress. The result is a variety of movable bridges including swing, vertical lift, draw, and bascule (sometimes called jackknife) bridges. Some of the bridges have been refurbished and are still in use, some are being replaced, and some have been abandoned with no clear plans for their demolition. These photos are my attempt to preserve and honor the history of these bridges and the region.













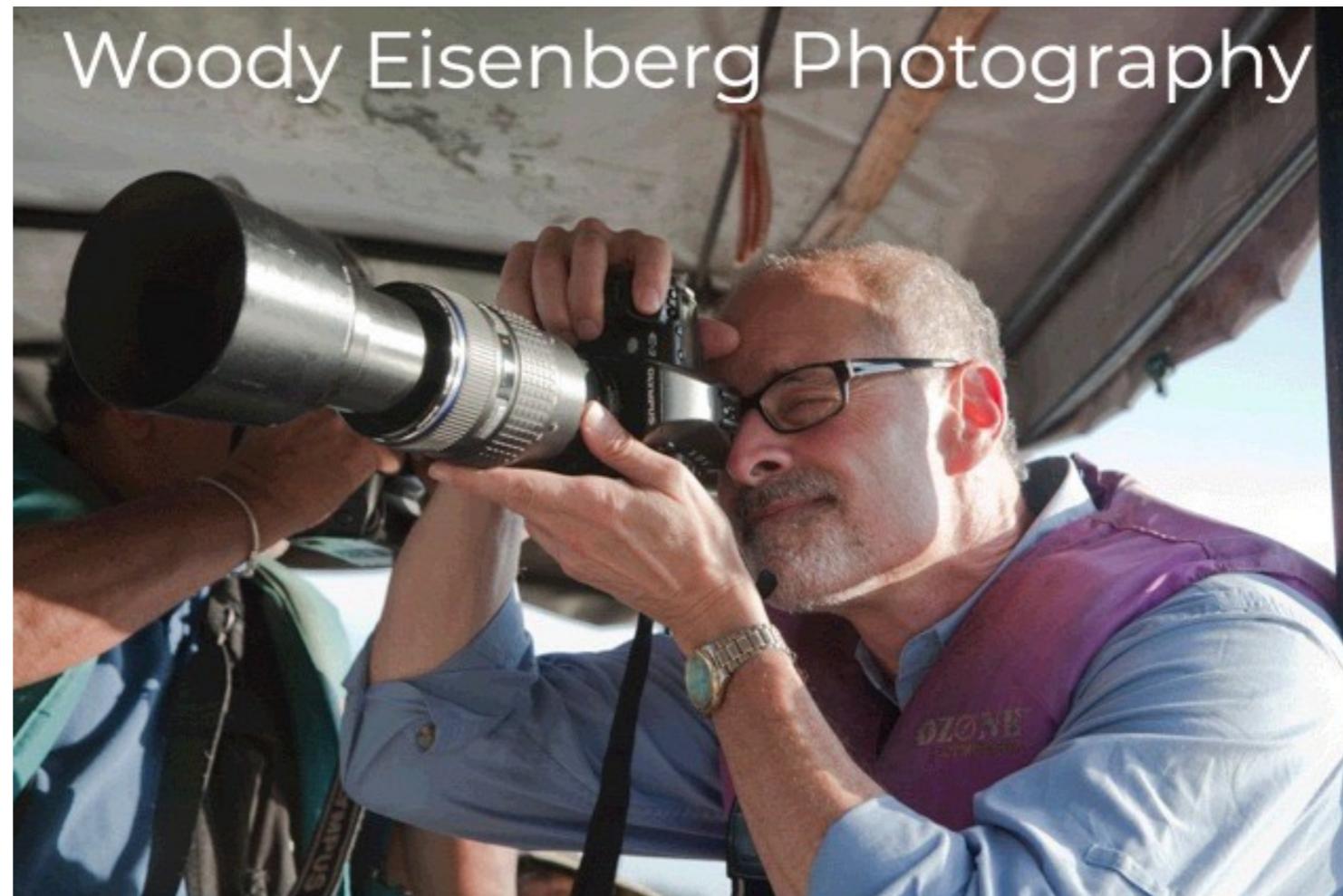








# WOODY EISENBERG, CONTRIBUTOR



The goal of my photography is to provide a glimpse into the everyday life of people at work and play, to gain a better understanding of their lives and relationship to others and their surroundings.

Woody Eisenberg Photography

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## I've Been Thinking...

### *Tools of the trade*

I wrote about the use of the pejorative term “smartphone photography” in an earlier editorial. I am still finding it annoying that some are refusing to legitimize a work of photographic art captured on a smartphone.

To be clear: I am not saying there is anything wrong with using big, purpose-built camera gear. I like gear. I use gear. One of the pieces of gear in my toolset is my iPhone.

This is, first of all, for the obvious reason that I always have it with me. I don't always know when the mood or opportunity is going to strike. And I admit that there is a convenience factor. I love being able to edit immediately, wherever I am.

This edit thing is getting a little closer to my motivation. Some of you feel that your work starts *after* you have captured the image. Then the real work, and artistry, takes over. You must edit. Get it off the camera and onto your computer to try stuff. You crop, apply filters, bi-cubic smoothing, smart sharpen, and a host of other black-magic sorts of corrections. You might use Lightroom or Photoshop, the Nik filters ... endless possibilities.

I do the same thing, obsessively, for hours at a time. Sometimes I take an image with my Lumix GX85, transfer it to the iPad, and work

on it in Jazz, Photo Toaster, Hipstamatic, ProCreate, Decim8, or any combination of the above.

Sometimes I take an image with my iPhone, and air-drop it to my laptop, where I will work it in Photoshop. Then back to the iPad to apply my favorite border, or tweak the grain with a favorite app.

The lines of provenance get a little blurred at this point. Is it a smartphone photograph? A product of technical wizardry? Or just something I've created with tools that do what I'm aiming for?

More importantly, why would it possibly matter? It is likely that you have admired work, without being aware that it was produced on a phone. I'll say it again: why would it matter what device was used for the capture?

The first, foremost, and continuing reason I put all the work into publishing Dark Radiance is to give an audience to people who are stretching the boundaries of how we think about photography. Some of our contributors are using innovative editing techniques, presenting unique subjects, and pushing the boundaries of what people are used to looking at.

We are doing this to open minds. So get 'em open, folks. Some of you might consider expanding your own tool belt a little to accommodate your phone.

Just remember: Jackson Pollack did his world-changing drip paintings with a stick and leftover house paint. Nobody is going to say it doesn't count as a painting because of that.



## DELUGE BY KEN WEAVER

I find it quite remarkable that civilizations all over the world have a similar story about a great flood. The stories usually begin with discord among the people, a creator spirit that is unhappy with the behavior of the populace of which there is some survivor group who listens to the higher power, then a devastating flood, and an eventual subsiding of the water. Many of these stories have been documented long before the arrival of missionaries to the New World who shared Noah's survival story. Through modern software I have taken several of my travel photos and created a "flood" representation of fairly well known structures in those respective areas.

Early Mayan settlements were situated in an area where wind storms frequently occurred. It is then understandable that the Mayans initially associated immense power and significance with Huracan, whom they considered the god of wind. According to *Popol Vuh*, an ancient literary piece of the K'iche (Quiche) Mayans, this one-legged god became angered by the people and cast a massive flood upon the land. He then lived above the flood and whispered "earth" until the land came up from the seas. Huracan, from which the English word Hurricane is derived, became a lesser dominate god in the Mayan culture as they created bigger and stronger edifices such as the **Chichen Itza Temple**, which I have, as a demonstration, flooded.

The Hopi Indians of Arizona happen to also have a Great Flood Story in their ancient history. Their creator god Sotuknang found displeasure with his creation and destroyed it first with fire, then with cold. His new third creation behaved as badly as the ones before and this time he set about a creating a flood. His assistant, a Spider Woman, did offer salvation to the people in the way of giant reeds which she cut to allow the surviving people to float above the waves and eventually come to rest on a small bit of land. The **Chapel of the Holy Cross** in Sedona, Arizona, designed by Frank Lloyd Wright, sits high on a rocky cliff overlooking a valley that just may have been flooded by Sotuknang.

The Algonquins, a North American indigenous people who lived from Virginia all the way up to Quebec, Canada, have another story. Unlike others, their god of creation, Nanabozho, encountered an evil serpent and did battle. The serpent, realizing that it was dying, caused the lake level to rise but Nanabozho saved the

people. Today if Virginia was to experience a flood perhaps this is what **Mt. Vernon** might look like!

The Salish Nation, which lived in northwest Washington State and British Columbia have a flood legend which has similar features to the ones previously mentioned. The Salish, according to the legend, were competent in building large canoes and paddles from cedar. However, they became bitter with one another and began fighting. The elders experienced many bad dreams of their people being destroyed by a flood. They developed a plan to build a large raft in Cowichan Bay consisting of many large canoes and anchoring it to Mt Cowichan with a long rope. The unbelievers laughed and mocked the builders. Soon after the raft was built, the rains began to fall and filled the bays and rivers. The builders took food and ran to the raft to be saved as all others perished. The waters eventually subsided but soon the survivors began fighting among themselves. This time they formed into clans and separated to all parts of the world. Cowichan Bay is about a hundred miles away from the **Space Needle** in Seattle. This is how it may look if the Great Flood of the Salish was to occur again!

The Cherokee legend of the Deluge begins with a man who has a dog that goes everyday to the waters and barks incessantly. The man scolds the dog, which then turns and scolds the man! The dog told him that there would be a great deluge formed from melting snow and rain. At first the man didn't believe the dog but later realized that if you happen to have a talking dog it might be a good idea to listen. The dog told him to build a large raft, supply it with ample food and bring his family when the rains began and the water starting rising. The water covered all the land even to the tops of the mountains. As the water subsided, the man heard laughing in the next valley. He ventured out and saw piles of bones of people who drown and he knew that it was their spirits that were singing and dancing. Just the other day I heard singing and dancing over the hill near the **Biltmore**, could it be the spirits of the Cherokee?



**Chichen Itza Temple**



**Chapel of the Holy Cross**



**Mt. Vernon**



**Space Needle**



**Biltmore House**

# KEN WEAVER, CONTRIBUTOR



Photo credit: Paula Stankovich

Ken Weaver really never took photography seriously until 2008 when he retired. For what seemed like the first time in his life he had the time and resources to focus on photography as an avocation. As Ken honed his skill with the technical aspects of photography he began to see the artistic attributes of a fine photograph. Each encounter now with his camera is the challenge of capturing a beautiful and meaningful image.

Ken is a member of the **Camera Club of Hendersonville** where he was the Chairman for four years, and he is also a member of the **Photographic Society of America(PSA)** and holds the distinction of **EPSA**.

To see more of his work you can go to [www.kenzlenz.com](http://www.kenzlenz.com)

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## INSPIRATIONS BY ED LAW

This series is about how I was affected at some particularly emotional places I have visited. The pictures from the AME church in Charleston show how a community that just experienced a tragic mass shooting came together, no matter their differences. As a retired veteran, '21' will always be with me, reminding me that we were the lucky ones that came home alive. 21 steps, 21 seconds facing the tomb, all show respect, just like the 21 gun salute. A tree standing in the ocean is a constant reminder I need to do my little bit to save our planet for my kids and grandkids. 'Open' is a reminder to live with an Open Mind, Heart and Faith.

As you look deeply into these pictures, I hope they will provide meaning for you also.



**21**

*Tomb of the Unknown Soldier, 2016*



**Climate Reality**  
*Botany Bay, 2013*



**Open**

*Unitarian Church Gardens, Charleston, 2014*



## Signs

*AME Church Charleston, 2015*





**Wheat Rose**

*AME Church Charleston, 2015*

## ED LAW, CONTRIBUTOR



I picked up photography not long ago. I soon realized that I was taking pictures that didn't have much meaning for me, and what I really wanted was to convey how I felt about my subjects. At the same time I became interested in black and white, finding those pictures to be more captivating and intense.

With black & white, I can convey more of the drama and emotions in the picture without the distraction of color; I can capture the 'real' picture that is in the subject.

# 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.

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 me to explore what is around me.

Photo credit: Rimas Zailskas

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

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## 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
- Has your full name at the start of each file name: jane-smith-UNIQUE-FILENAME.jpg.
- File size should be sized to **300-500K**.
- 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](mailto:DarkRadianceMag@gmail.com)

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