

# DARK RADIANCE

A JOURNAL OF CONTEMPORARY PHOTOGRAPHY  
APRIL 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 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

Greetings photography peeps - I hope this finds you well, and thriving in spite of being socially distant. Hopefully you have the support you need.

A friend asked me, when I mentioned working on the April issue, "how can you think about photography with all this going on?" Actually, that is the entire point. We all need something to think about besides COVID-19. As I've mentioned in a past column, when we engage with art, our brains stop their story-telling chatter, and we can rest, however briefly, in a pure experience of awareness of an artistic work. It's not just pleasurable. It is good for mental and physical health.

To that end, we are presenting two provocative portfolios: Gary Lightner's insightful street photography, and Shirley Braley's otherworldly composites.

Comments and responses can be sent to the editor at

[DarkRadianceMag@gmail.com](mailto:DarkRadianceMag@gmail.com)

If you enjoy reading Dark Radiance, please forward the email to your friends, or direct them to <http://DarkRadianceMag.com>, where you can subscribe and view back issues. 

## ANNOUNCEMENTS

### CALL FOR ARTISTS!

Art On Main

Sept. 26 & 27, 2020

10am-5pm

Historic Downtown

Hendersonville, NC

Applications Due MAY 1!

[Click for more info](#)

### ARTISANVILLE

Call for Artists

Deadline: April 1 \$25 Jury Fee

Event Date: November 7-8, 2020

Location: Greenville Convention Center

1 Exposition Drive

Greenville, SC

Artisanville is now accepting applications for their 2nd annual Fine Art/ Fine Craft show for this November at the Greenville Convention Center. This is a juried two day inside event that showcases between 180-250 artists, allowing them to show the Greenville community their particular talents and unique abilities. This year we are introducing two new additional categories for submission: "Outsider art" and "The Emerging Artist". We are offering the "Emerging Artist" recipients a full scholarship for a 5 x 10 booth and electrical fees as well as additional help with their displays. More information is available on the website: [www.Artisanville.net](http://www.Artisanville.net)

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## URBAN LIFE BY GARY LIGHTNER

The images in this collection are photos taken in Europe. The Alfama District in Lisbon, with its maze of narrow cobbled streets and ancient houses was a photographer's paradise. In Paris you think about the many beautiful landmarks. But it is the people that gives the city its soul. Wandering the streets of Paris with a camera was a true joy. Every city has its own unique beauty, you just need to find it and express it in your own personal way. In a lot of my street photography photos, I'm looking for a human element with an interesting background.

One of the best feelings when I'm shooting street photography is getting into the "zone." An hour or so can go by and I actually lose track of time and direction. This is when I become most creative.

I've found out that if I want to have a good time I shoot with other photographers. But my best shots are usually shooting solo.









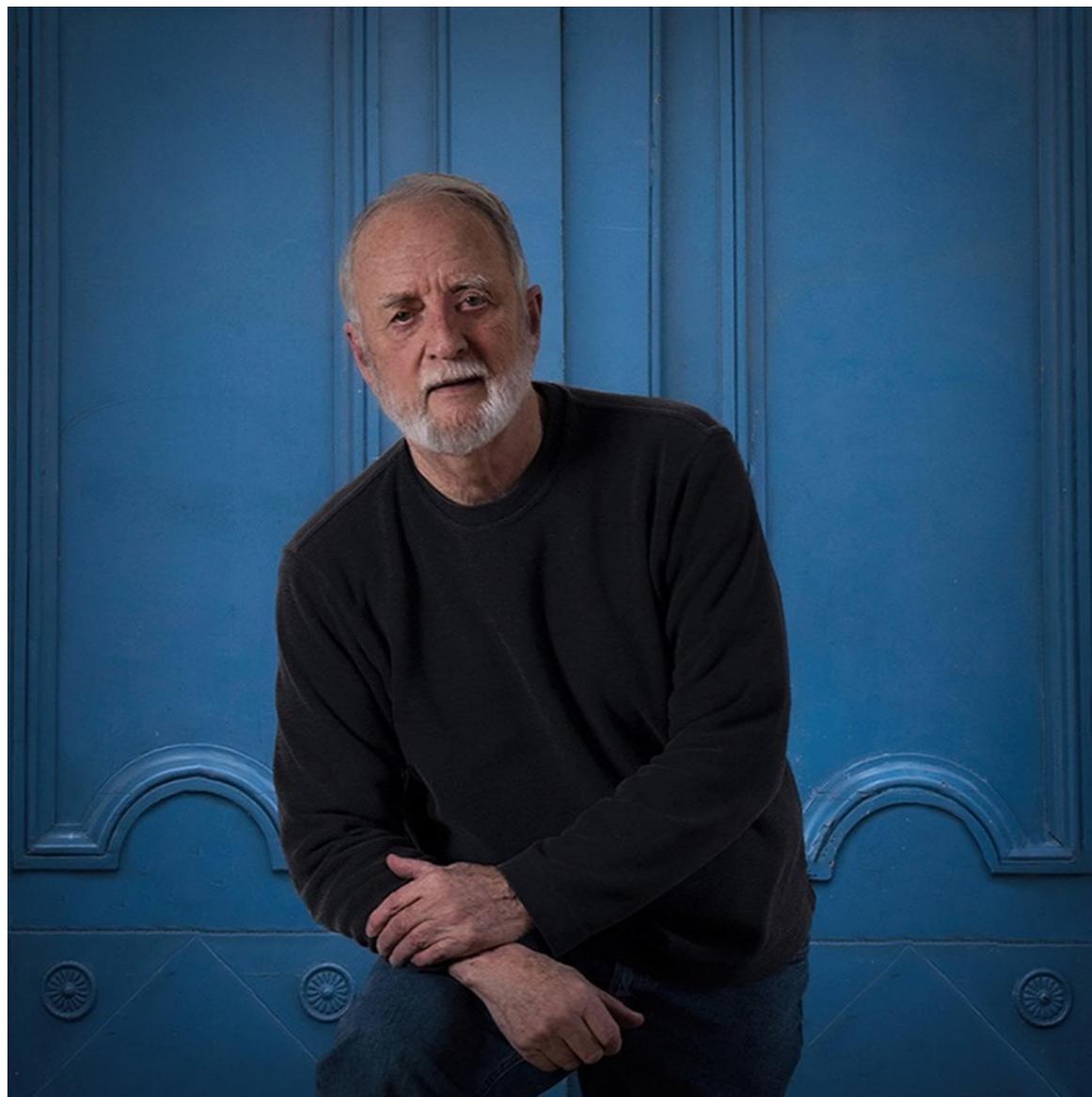








## GARY LIGHTNER, CONTRIBUTOR



Since I retired 10 years ago, photography has been a great passion of mine. It gives me creative fulfillment and helps me express myself artistically.

Photography gets me up in the morning to shoot a sunrise. It keeps me up at night shooting city lights and the night sky. It keeps me active hiking across countrysides.

I only hope that people enjoy my photos as much as I enjoy taking them.

Gary can be reached at [gligh66124@gmail.com](mailto:gligh66124@gmail.com)

## I've Been Thinking...

### *Risky Behavior*

Let's not pretend that selling photographs is easy. You might think I've beaten this topic to death, but I'm going to twist the discussion into a new shape here.

Bear with me for a minute. Suspend your disbelief while we do a little thought experiment. What if we embrace this new paradigm; accept that photography has become commonplace. What if we welcome that, and fully indulge ourselves in its possibilities? There are many rich opportunities for rethinking this.

A photographer's output used to be some combination of physical photo albums, printed and framed works, which the artist might try to get hung in displays, galleries and exhibitions of all kinds. But if none of that makes sense in a digital, image-overloaded world, does that mean that photography as art is not relevant?

Instead of going in that direction, let's turn the situation on its head and assume that current trends are in our best interest. What would that look like?

- We don't think of our work as our property, intellectual or otherwise
- We don't charge for it. We give our work away.
- We don't try to impress people by creating salable work.
- Rather than seeing ourselves solely as individual creators, we also collaborate.

I offer three current, successful **non-photographic** collaborative models in our digital world that exemplify this way of thinking, and which we might be able to adapt for photography:

- Artist Trading Cards. These are small physical cards, created for the specific purpose of being traded and given away. People design and create hand-crafted 3.5"x2.5" cards, just like baseball cards that you can collect. Since you are trading your own for them, others now "own" works of yours, for their own enjoyment.
- Open source software. This is software that anyone in the world can download the source code for, modify, update, add features to, and then upload again for the rest of the world to make use of. Nobody owns it, and you can't charge for it. (Caveat: sometimes there is licensing in effect.) The most robust, reliable and powerful software in the world is created exactly this way. Bugs can be fixed by anyone; many people are contributing their ideas and thoughts. Having worked on a few open source projects, I can attest to how satisfying and powerful this approach is.
- Digital music sampling. According to Wikipedia (itself a collaborative information source maintained by all who use it), *sampling* is the reuse of a portion of a sound recording in another recording. Usually the sample is attributed to the original artist. This is an accepted practice, and musicians make their music available to other artists to use and create something new.

What if photography was like one or more of these models? For instance, what if there was a meetup where everyone brought, say, 10 4x6 printed images, and everyone got to keep one (and you took one of theirs?) I can picture having an album, or a box even, where all these printed images would be kept, to be flipped through for inspiration or just to enjoy.

## I've Been Thinking ... *continued*

Or, what if we sampled each others' work? Downloaded images, and created composites with our own images?

What if you didn't "own" your work, but shared it? What if, say, you printed post card sized images, and left them in piles that said "Take one!" - and people actually took them because they liked them? What if you created photo books of your best work, and sold them on Amazon for a dollar?

What if you could imagine that giving away your work for free was completely ok: would you create less, or more? How might you feel, if there was less pressure to always produce something so perfect that someone (probably an imaginary someone) would be willing to pay you for it? Since everyone else has the same attitude (again, this is a thought exercise so *pretend*) you don't have to worry about them stealing your stuff and claiming ownership. When a musician samples someone else's work (assume that proper attribution is in place), it is flattering, and means that more people will hear and appreciate the original composition.

Yes, I've heard all the objections to this model. For instance, what if Coca-Cola puts an image of yours in an ad campaign and makes scads of money, without paying you? First of all, this is so highly unlikely to happen, at least to me, that I'm not worrying about it. And second, *this is just a thought experiment we're engaging in here*, so suspend your disbelief just for now.

As long as nobody is printing up your work and flogging it on Amazon as their own, what is the harm of someone enjoying it without paying you? I admit straight up that sometimes I see an image I like, and I print it out, and put it on my inspiration board or into my visual journal. For about 6 months I had a picture of Daft Punk as my cover photo on Facebook, a picture I certainly didn't take myself. I don't think that Daft Punk would have minded, had their attention been drawn to this, because people seeing it and saying "Wow!" is not something that musicians mind. Also, Daft Punk samples music left and right, and they collaborate with many others. Technically, what I did was illegal, so call the police if you must.

Bottom line, the world has already gone digital. Right or wrong, this is the state of things. There is nothing but heartache to be gained from hating on this fact, but we have a choice: we can surf the wave. We can find new ways of sharing and creating art in a way that is contemporary and awesome.

So I am going to put my (non-existent) money where my mouth is. My three photo books are available in print at Amazon, at cost. But the digital versions are for sale for \$2.99 each, because that is the minimum amount I'm allowed to charge. (Amazon doesn't like you to give your stuff away.) All three are available for free download on Apple's iBooks, and in the Blurb online store. (Links below.)

## I've Been Thinking *... continued*

And I'll up the ante a little further on this thought experiment. I invite you to download any image from my books, and use it to create a composite with work of your own. Do not just edit it to make it "better." Create a new work, by combining my image with your own art and creating something original. I won't sue you for copyright violation, I promise.

Since I want you to really do this, I will sweeten the deal by offering a prize of a \$25 gift card to B&H Photo for the winning entry. The contest will be judged by the editorial staff of Dark Radiance, whose judgement is final.

Please submit your entries by May 1. Happy collaborating! Can't wait to see what people come up with.



### LINKS TO (NOMINALLY PRICED) EBOOKS ON AMAZON:

[IPHONEOGRAPHY - THE INTERSECTION OF REALITY AND IMAGINATION](#)

[LAPTOPS AND LATTES - A TRIBUTE TO COFFEE BARS](#)

[LIMINAL: BETWEEN BLACK AND WHITE](#)

### FREE VERSIONS ON BLURB:

[IPHONEOGRAPHY - THE INTERSECTION OF REALITY AND IMAGINATION](#)

[LIMINAL: BETWEEN BLACK AND WHITE](#)

[LAPTOPS AND LATTES: A TRIBUTE TO COFFEE BARS](#)

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## COALESCENCE BY SHIRLEY BRALEY

I've always been drawn to the fantastical, the ethereal, the borderline states between what is "real" and what can be imagined. That's true of my taste in art and literature, and is where the crux of my creativity can be found.

Sometimes images appear to me in dreams, and I feel compelled to create them when I wake up. Sometimes I see a scene, but actually perceive another scene that is on a different level, something felt rather than visualized. I watched a little girl riding a carousel horse and she seemed to be taming a mythical beast; a chapel made me feel that the faithful were being summoned; an ophthalmologist's equipment seemed inadequate to explain how people really see the world.

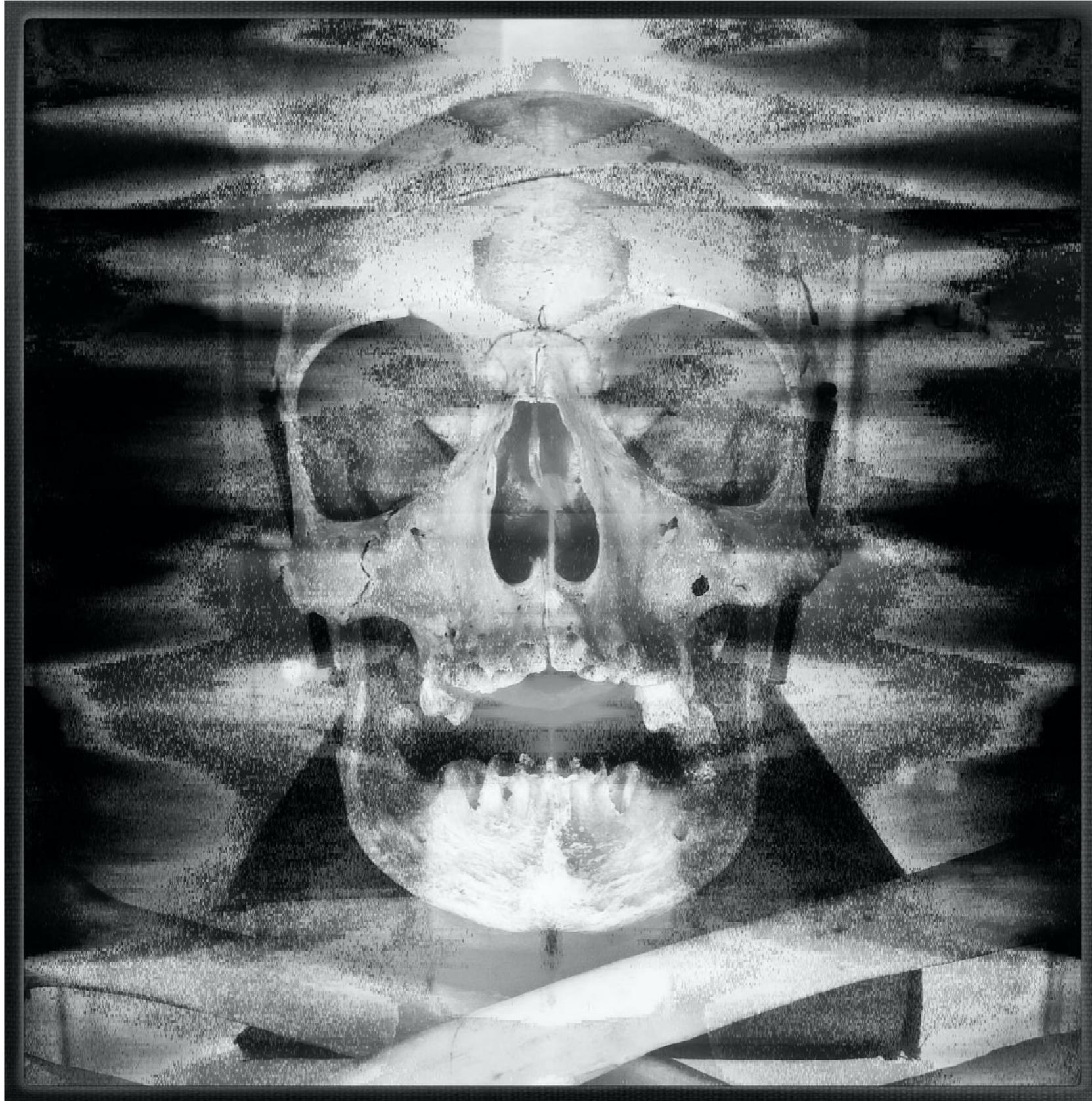
Each of these works is a composite: a coalescence of two or more images that when combined, form something that transcends the mundane appearance of the surfaces of the originals. This way of working is extremely satisfying and I will never tire of sharing these glimpses of what is right under the surface.

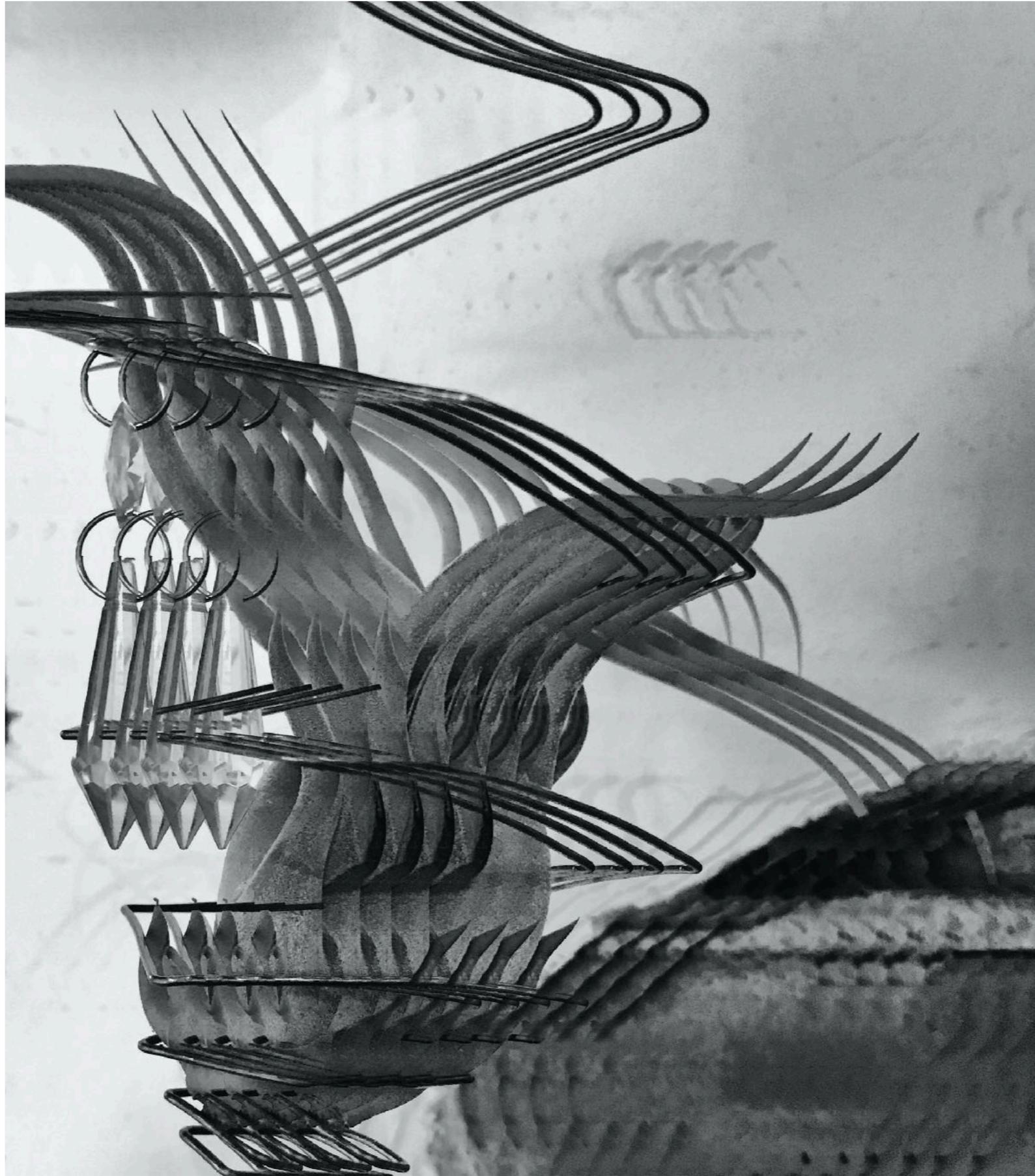


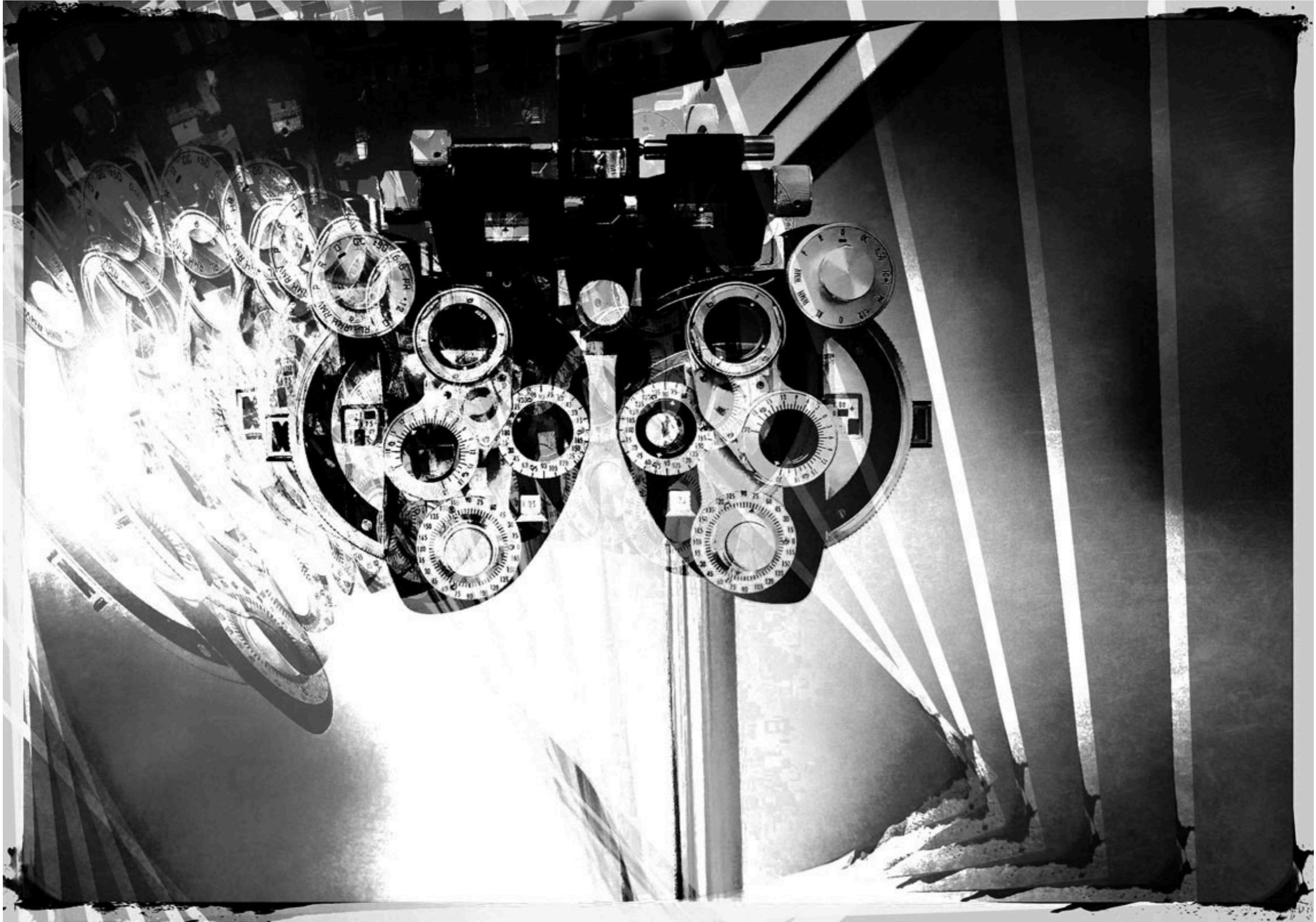


















# PUBLISHER, EDITOR AND CONTRIBUTOR: SHIRLEY BRALEY



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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