

Shadow & Light Magazine

The Art of Photography

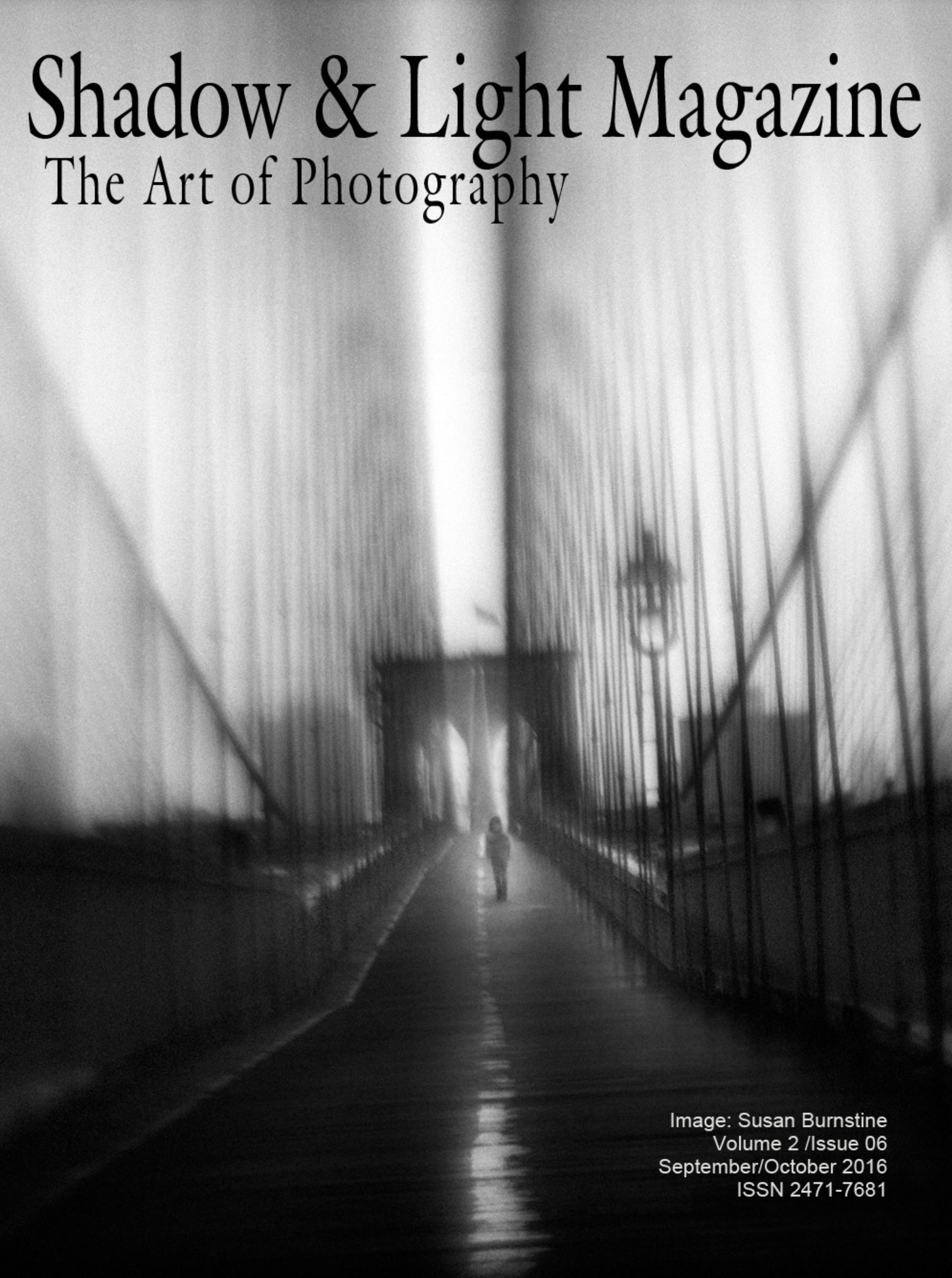


Image: Susan Burnstine
Volume 2 / Issue 06
September/October 2016
ISSN 2471-7681

Shadow & Light Magazine

The Art of Photography

Notes...



I will be entering the above image, "Angel," in a regional call-for-entry here in New Mexico. The producer of the resulting exhibition has ruled only black-and-white images allowed. As you might guess there has been much discussion about that rule. Almost every other "black-and-white" contest has allowed some toning, with little discussion on the percentage. That also has its challenges. I have some experience with printing and I know it is very difficult to produce a true black-and-white image. Fortunately, I have a printer here who does know the difference. Wish me luck!

As we were in the process of sending this issue to "press," I was a bit humbled. This issue marks our second year in publication, with subscriptions and single issue sales increasing. Quite a few of you have purchased the first six-issue bundle, and even more have pre-ordered the second six-issue bundle.

That bundle will be released Friday, September 16, 2016 to those who have pre-ordered it, and it will be in general release Wednesday, September 19, 2016. Many thanks to the people who pre-ordered.

I hardly know where to begin with this issue, so I guess I'll just start. Our Featured Photographer is really making a name for herself, since I first met her 10 years ago. Susan Burnstine is one photographer who discovered her muse and continues to follow it to this day. You'll find out why when you read the article and view her very compelling images.

The rest of the Showcase Photographers, Kevin Horan, Mary Daniel Hobson, Niniane Kelley, and Tommy Ingberg are sharing work that is varied in capture, content, and style. From the goats of Horan to the romantic "North Country" by Kelley, we are exposed to film, digital, and

archival output. Those who are STILL lamenting the loss of film photography need look no further than this issue to have their fears laid to rest (I hope!).

Just as the differences in painting: oil, acrylic, watercolor, and encaustic, all contribute to bring out the best of the artists who produce the work. In photography we have just as many varieties combining to produce the most widely personal and technical achievements possible to enable them to produce unique works that are at once timeless as well as stunning.

In this issue we follow along with Eric McCollum as he takes a "Mindful Matters" stroll during a recent visit to Santa Fe. We are very pleased to have Bobbi Lane grace our pages with a timely "First Look" at the Fuji X2. Along with her technical thoughts we are presented with her accompanying images right out of the George Hurrell portfolios.

I take a "Déjà Vu" look at Builder Levy's wonderful book, "Appalachia, USA." Even though I initially wrote this article a few years back, it still lacks no less importance and the concerns voiced and illustrated then are as relevant today as they were back in 1966, when Builder Levy first ventured into that region.

I also take a look at a new book, "Piercing the Darkness" by Susan S. Bank. Even though she has visited Cuba many times, each visit brings new insights, images and concerns. Her pictures are vivid, dark and expose the soul of the inner landscape of the people who inhabit Havana and are "wedged between raw reality and utopian dreams."

Our resident "MarketPlace" expert, Alain Briot continues his four-part series on projects with "Mini Projects" in this issue. We also have one image each from Theresa Airey and Curtis Salonick in our Single Image Showcase section. We look forward to being able to place more of their work in future issues.

As you can see we try to pack as much as possible within 100 pages. I hope you enjoy this issue and many other future issues of Shadow & Light Magazine.

Tim

www.shadowandlightmagazine.com
info@shadowandlightmagazine.com

Shadow & Light Magazine

Table of Contents • September/October 2016

Featured Photographer: Susan Burnstine
Page 3 (below)

"When I create an individual image it's a direct response to the night terror that inspired it. Typically, I create the corresponding image on the same day as the dream occurred. When considering how the images come together as a series and/or the chapter of my life it represents, it takes a long time for the "puzzle" to complete since I have to live my life and search for answers daily that help me peel back the layers and allow the pieces fall into place.."



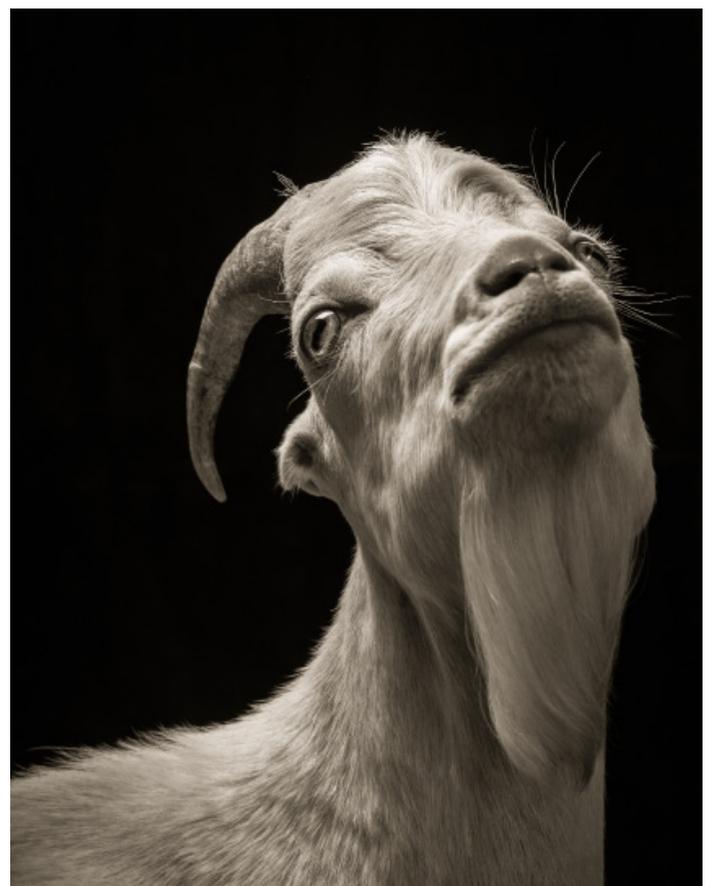
Showcase Portfolio: Kevin Horan (right)
Page 26

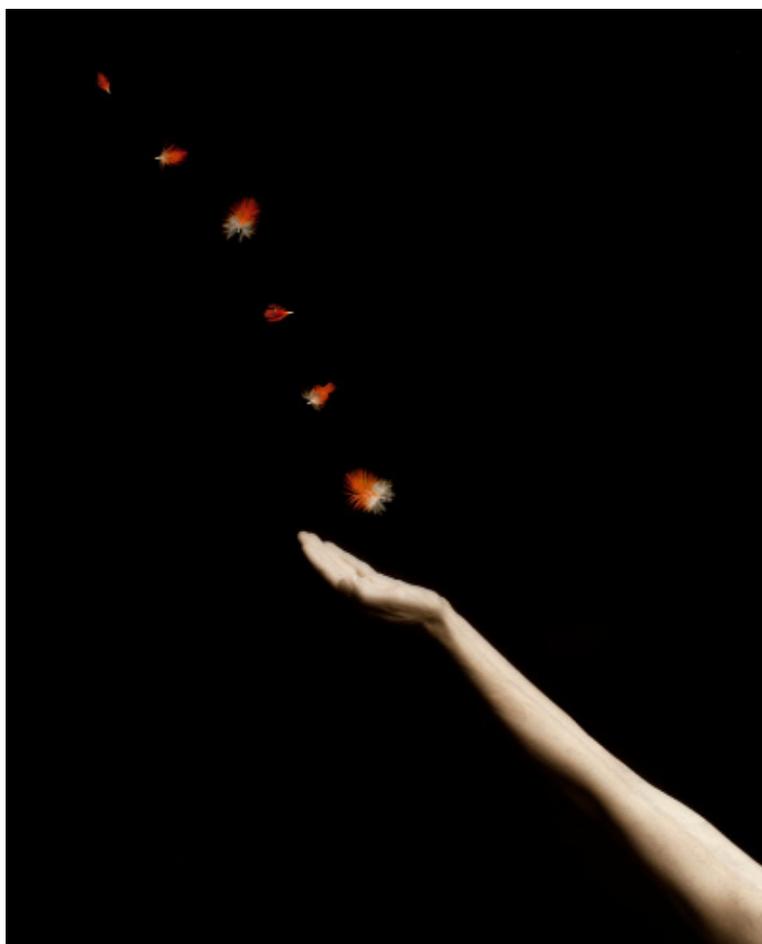
"The idea was to bring farm animals into the studio, but the way it really works is that the studio goes to them. Those particular neighbor sheep, it turned out, were wild as March hares, and there was no way I could get near them with light stands, cables and backdrops. I began to seek out more cooperative ungulates, both goats and sheep."



Showcase Portfolio: Tommy Ingberg
(above) Page 46

"With "Journey" I'm starting over with a new workflow where I put my love of creating in the center, without choking it with rules, expectations or judgment. I work much more fluid and chaotic, making up the pictures and stories as I go along."





Showcase Portfolio: Mary Daniel Hobson
Page 67

"These pieces began years ago. As a new mother, I had limited time in the studio. Exhausted, all I craved was something simple and tactile. I took out my needle and thread and stitched bits of archival tissue paper together. I did not know why. I just needed to mend something delicate."



Showcase Portfolio: Niniane Kelley
Page 83

"The images that would become part of the North Country series began in that manner, as I, in a time of personal transition, began to explore a new landscape and a new way of life, bringing my Canonet along for the ride. It was a period of reconnecting with the joy of seeing through the camera lens without any contrivance or preconceived notions of what I would end up creating."

MarketPlace: Alain Briot, <i>Part 2, Mini Projects</i>	Page 15
Déjà Vu: Builder Levy, <i>Appalachia, USA</i>	Page 36
Mindful Matters: E.E. McCollum, <i>Intentions, and a walk in Santa Fe</i>	Page 56
First Look: Bobbi Lane, <i>Fuji XT2 Review with Hurrell Style Photos</i>	Page 60
Turning Pages: Susan S. Bank, <i>Piercing the Darkness</i>	Page 78
Endpaper	Page 98

Single Image Showcase

Theresa Airey (96) • Curtis Salonick (96)

Please note that all content and photographs and other images of this publication are the sole property of their respective owners and are fully copyrighted.

ISSN 2471-7681

July/August 2016

Showcase Portfolio

Mary Daniel Hobson: *Invocations*



Blessing #3. ©Mary Daniel Hobson

This series of photo-collages is about surrender. The willingness to stand in the dark unknown yields an unexpected gift. Here it is a feather, a blessing of beauty and a promise of flight.

These pieces began years ago. As a new mother, I had limited time in the studio. Exhausted, all I craved was something simple and tactile. I took out my needle and thread and stitched bits of archival tissue paper together. I did not know why. I just needed to mend something delicate.

A few years later, after my second my child was born, I heard one of my favorite authors, Terry Tempest Williams, speak of birds, flight, and the sacredness of nature. Inspired by her words, I came home and made photographs using my own body to articulate the tension between freedom and nesting, receiving and letting go.

Later, when I printed those images on transparencies, I found the stitched tissue to be a perfect underlayer. It acts as a reminder that no matter how life tears us apart, somehow we endure and find our way back to wholeness again. Layered under the tissue are maps and handwritten texts that evoke the complexity of lived experience.

Real feathers—hummingbird, quail, cockatiel and more—adorn the blackness. Each one was a gift of its own kind. Some I found, some were presents from my husband and daughters, and some were passed on to me by bird owners. Some were collected from birds found deceased in our garden. I have done my best to honor them with this work.

Today, these collages remind me that darkness is vast, that my journey will never be crystal clear, and yet there is still an inexplicable and brilliant grace that surrounds us all.

Danny Hobson

©Mary Daniel Hobson • www.marydanielhobson.com/ • marydaniel.hobson@gmail.com



Deliverance #2. ©Mary Daniel Hobson



Flight #1. ©Mary Daniel Hobson



Invocation #1. ©Mary Daniel Hobson



Marvel #1. ©Mary Daniel Hobson



Nesting #2. ©Mary Daniel Hobson



Open #1. ©Mary Daniel Hobson



Regeneration #1. ©Mary Daniel Hobson



Reverie #2. ©Mary Daniel Hobson



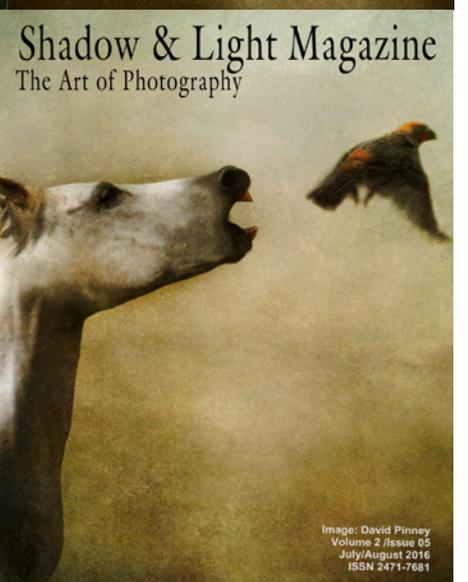
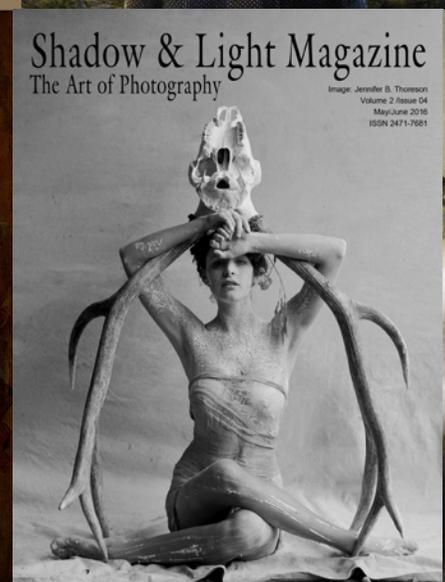
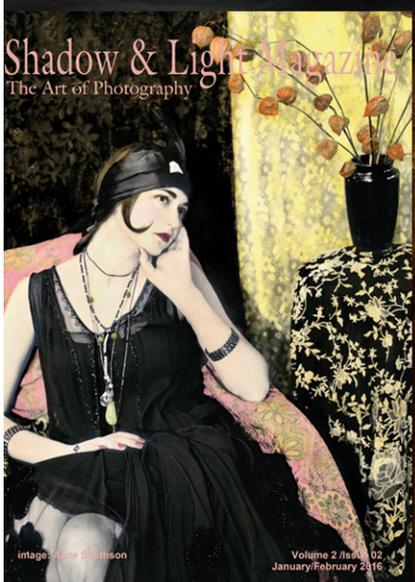
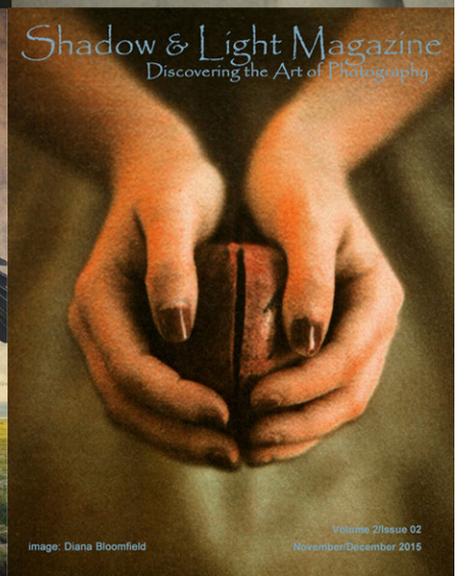
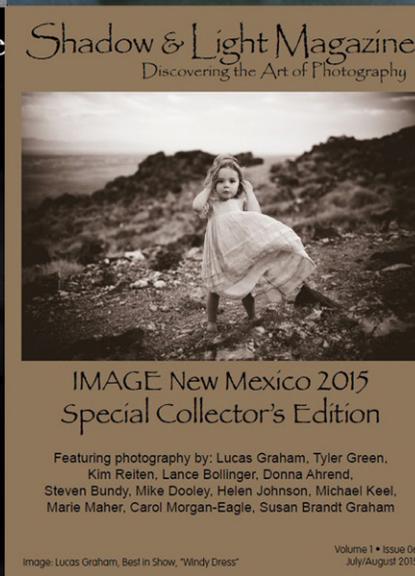
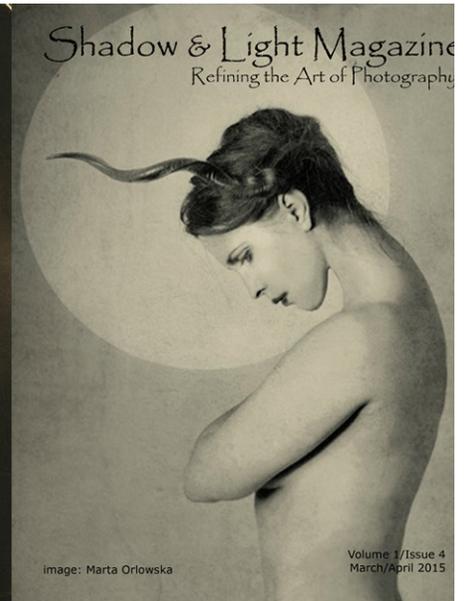
Storm #1. ©Mary Daniel Hobson



Twice. ©Mary Daniel Hobson

Shadow & Light Magazine

The Art of Photography



Thank you for your
contributions and support
of Shadow & Light
Magazine!

It is much appreciated!

Shadow & Light Magazine Staff

*Tim Anderson
Pat Berrett
Ann Hart Marquis
Helen K. Garber
Justin Simonson*

*managing editor
assistant editor
art director
editor-at-large
editorial assistant*