

TOTALITY

Bradley Slade

We climbed to the ridgeline atop the cliffs. With the rest of the crowd we laid out blankets, and I set up a camera. The moon slowly started to move in front of the sun. We could only see this with eclipse glasses that filtered away nearly all the sun's light.

The light slowly dimmed, and everything took on a strange aspect. The sliver of light disappeared, and the eclipse reached totality. The sky went dark except for what looked like sunset ringing the horizon all the way around. The sun was so beautiful, the ring of fire and bottomless black disk of the moon in the center. $1+1=1$.

I was surprised by the emotions I felt. I was gasping for breath as though plunged in ice water, laughing and sobbing with tears streaming down my face. Others said they felt the same. There was a cacophony of laughter and crying and howling. It was absolutely transforming, like going deep within a primal place, many layers deep.

When the first flash of light blinked on afterward, it was the cleanest, purest light I've ever seen. There are no words for this.

My son had seized on the word "transfigure" and we all found it so. It reminded me of a spiritual experience: a highly emotional state accompanied the eclipse, but the emotions weren't the eclipse. It is easy to take emotion as a spiritual experience, but the spirit is light and clarity and revelation that can trigger profound emotion, like a siren or marching band does.

BRADLEY SLADE {bradslade@byu.edu} was fourteen years old when he fell in love with photography. He has been a photographer now for more than forty years. For twenty years he has been photographing for Publications & Graphics at Brigham Young University, working on projects like *BYU Magazine* and other publications for the university and some of its various colleges. He has also been a longtime photographer for *Seeing the Everyday*, a magazine that celebrates the prosaic moments within family. His favorite subject is his family, and those are the images that he hopes will last forever.

LIGHT

Herman du Toit

Ever since Plato described shadows on the walls of the allegorical cave, light has been a metaphor for truth and enlightenment. Heaven has always been associated with light and hell with darkness. The word “education” is rooted in the Latin word *educere*, which means to lead forth. As an educator I have always believed this to mean to lead forth out of darkness and ignorance into the light of truth and understanding. Light is a universal metaphor for intellectual apprehension and for revealing aesthetic and spiritual truth. It could even be considered the common language, or *lingua franca*, of all major religions.

For me, the incidence of light and shade is what reveals the graphic qualities of an image. Light draws out the essence of natural phenomena—be it a transcendent sunset, the pristine beauty of a white lily, or a gnarled olive tree in the Garden of Gethsemane, weighed down by the dark mass of its oppressive foliage.

It is for this reason that I like the expressive and tactile qualities of hand-pulled photogravure prints and charcoal drawings, with their velvety blacks and pure whites. They not only establish the essential nature of things but act as a metaphor for the ever-present powers of light and darkness in our lives and in the world around us.

HERMAN DU TOIT {hdutoit1@live.com} is a former Director of the School of Fine Art at the Durban University of Technology in South Africa and holds postgraduate degrees in art history, sculpture, and sociology of education from the former University of Natal. He was employed as Head of Audience Education and Development at Brigham Young University Museum of Art.

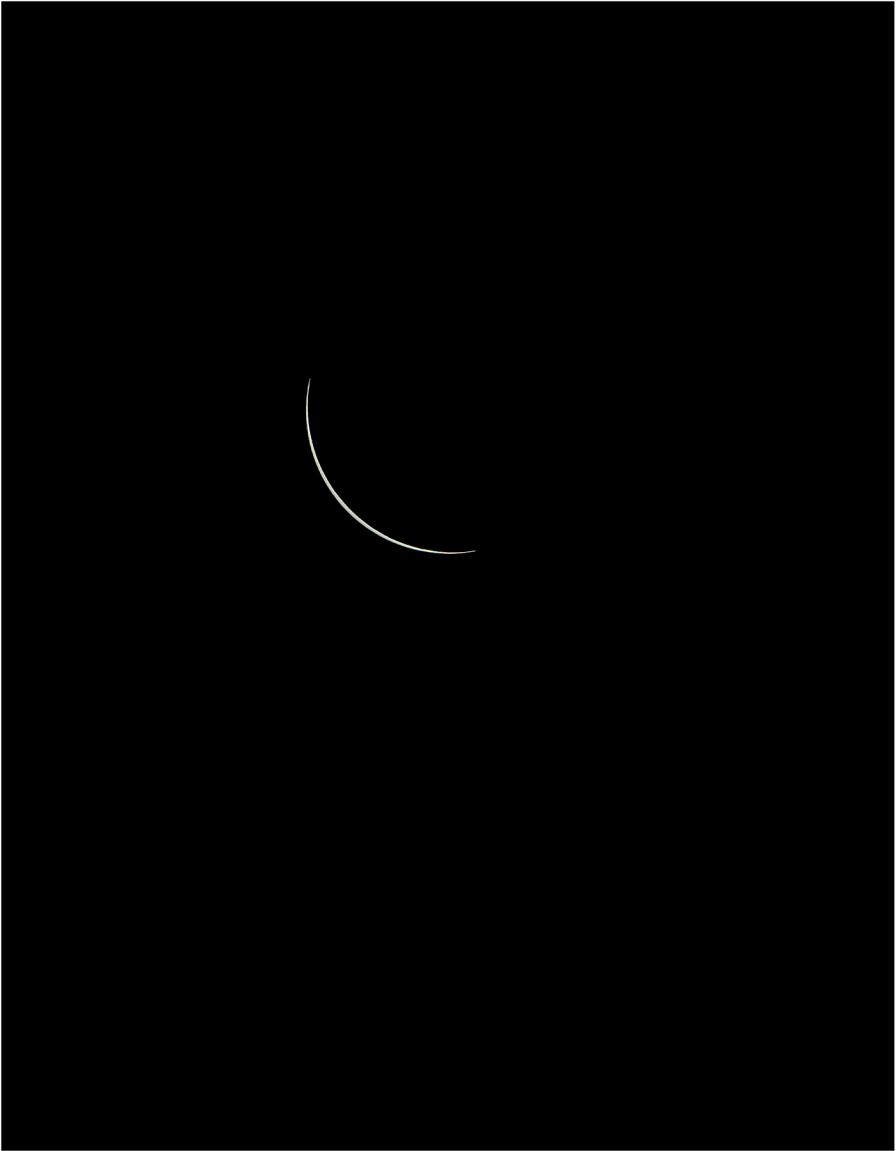
He has published numerous books and articles on visual art and spirituality including *Masters of Light: Coming Unto Christ Through Inspired Devotional Art* (Cedar Fort, 2016); and *The Parables of Jesus Revealing the Plan of Salvation* with John and Jeannie Welch (Covenant Publishing, 2019). His prints, drawings, and sculptures are held in private collections in South Africa, the United Kingdom, and the United States.



George Edward Anderson
Sacred Grove
1907, photograph
Courtesy of L. Tom Perry Special Collections,
Harold B. Lee Library, Brigham Young University, Provo, UT



Bradley Slade
Totality I
photographic series



Bradley Slade
Totality II
photographic series



Bradley Slade
Totality III
photographic series



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"Two Personages"

Hannah Mason '18

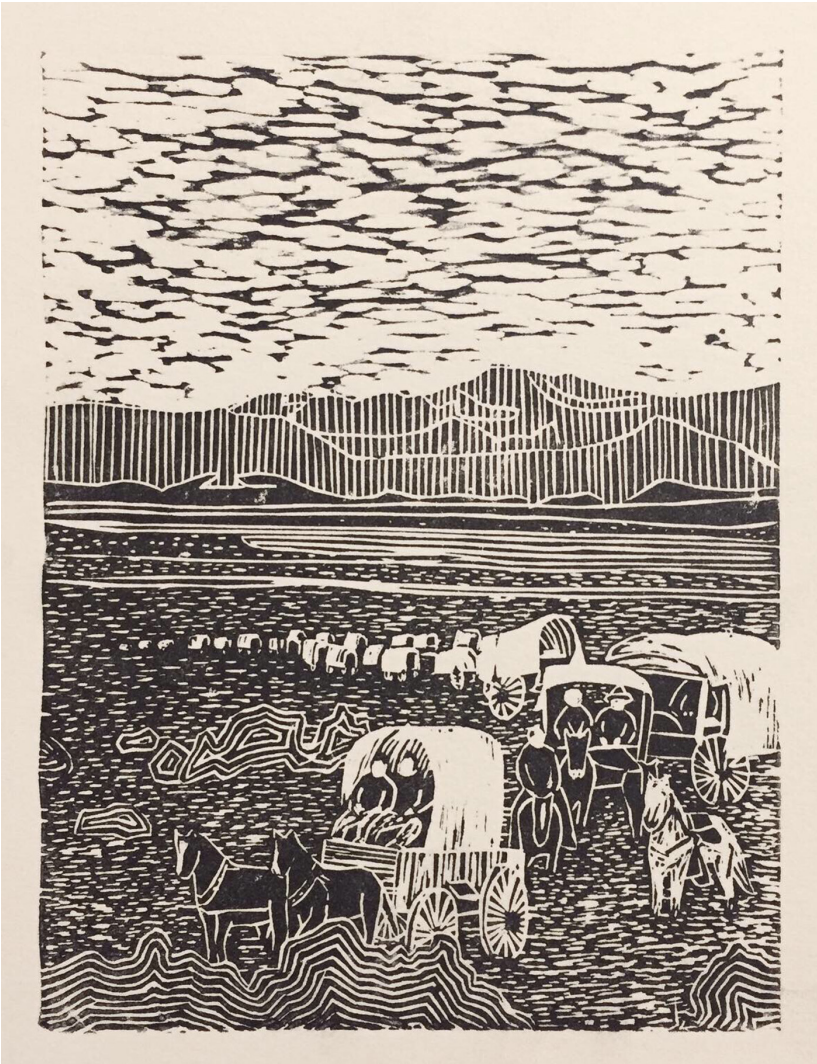
Hannah Mason
Two Personages
2018, linocut
6" x 9"



Bradley Slade
Totality IV
photographic series



Bradley Slade
Totality V
photographic series



Hannah Mason
Westward to Zion
linocut

4 3/8" x 5 7/8" pulled on 6" x 8" paper

HANNAH MASON is an artist studying at Brigham Young University. Her work explores her relationship with people, places, and events through a system of marks and patterns.



Bradley Slade
1+1=1



Herman du Toit
Olive Tree in Garden of Gethsemane
2019, handprinted photogravure from
intaglio etched plate on 100% rag paper



Herman du Toit
South African Sunset
2018, handprinted photogravure from
intaglio etched plate on 100% rag paper