



SuperMassiveBlackHole

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SuperMassiveBlackHole is dedicated to contemporary photography and the photographic imagery resulting from the time-based processes found in many interdisciplinary art practices today. The magazine seeks to engage and represent respective projects and ideas which utilise Photography (digital or analogue), New Media (high or low tech), Performance and Sculpture (through documentation). Fine Artists are encouraged to engage with the magazine as a way of exhibiting, testing, developing and experimenting with new (or old) ideas whether it is through a single image or a structured project.

Time, Space, Light and Gravity are what drive SuperMassiveBlackHole

SuperMassiveBlackHole is a free online magazine, and is published three times annually. **SuperMassiveBlackHole** accepts almost anything involved with the photographic process, from straight photography to video, performance documentation or written treatments. All submissions should be sent via Email. Please check the submission guidelines at:

smbhmag.com

Cover: *First Switzerland*, by Bob Negryn

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Theme

The Mountain is an unusual metaphor, being that is so often used in the arts as a symbol for everything from the seat of the gods to alien landings. Yet, ironically, it often seems to go unnoticed in contemporary culture for it's value as a place of both knowing and mystery – it is familiar yet other-worldly, overseeing yet invisible. For these reasons, The Mountain was chosen as a theme to explore the myriad values and associations such a symbol has for artists today. Obviously, we can build models of a mountain, as has been done both through digital technology and from physically moved material. But we can also create mountains from our imagination, create our own idylls, our own Olympus or Arcadia. There is often a projection of holiness onto such places, their rocky peaks becoming points of connection between man and the heavens, not unsurprising after viewing such sublime vistas, for just a moment human beings can feel as they imagined the gods to do. And this of course leads us to the otherwise insane idea of having to climb them all, to 'conquer' the mountain, to conquer something deeper within us maybe – our fear – and revel in our endeavour, that which makes us proudly separate from nature yet feel all the more connected with our environment. The Mountain can symbolize our inherently human contradictions ●

Alexander & Susan Maris

(United Kingdom)

Last Mountain

(1896) 2001. Unique Lambda Prints, 102 x 122 cm each

Sgurr Coir' an Lochain in the Black Cuillin of Skye, is reputedly the 'last mountain to have been conquered' in the British Isles.

Collie, Howell, Naismith and Mackenzie; 12th September 1896

These images depict an expedition to 'the last mountain' under the precept of not 'bagging' its summit. The Marises have climbed hundreds of peaks in Scotland and abroad, but they have deliberately set aside this beautiful and remote mountain as one which shall remain 'unclimbed'.



[flickr.com/people/anonymaris](https://www.flickr.com/people/anonymaris)

Julia Borissova

(Russia)

In The Mountains in my Heart

These photos belonged to my stepfather. His name was Nicholai Marochkin. All his life he was a mining engineer-geologist. He combined his studies at the Mining Institute with the work of the Karpinski All-Russian Geological Research Institute in the department of special investigations. After graduation he spent most of his time in expeditions: Albania, Brunei, Borneo, Kalimantan...

In Vietnam he was assigned to the exploration of rare earth metals. When he was there for the last time, in 1979, during the war with China, he saved the materials of exploration works from capture by terrorists and he was awarded for his courage with the Order and the title of Hero of Vietnam.

I've always been interested — what could be just outside the edge of the photographs? What could be outside the field of view? I tried to imagine what else was in these scenes.

When I look at these photos, I think he was happy at there.

juliaborissova.ru



*M-Hu Ha-Ce ΣTR
Col. Боец. 1978г.*



(Before) *Untitled*; (Here) *Untitled*; *Untitled*

Garry Loughlin

(Ireland)

Tru-Hikers

The Appalachian Trail is a hiking trail starts in Georgia and ends in Maine. A tru-hiker is someone that attempts to complete the entire 2,180 mile trail unsupported in one season.

So far over 13,700 hikers have completed the trail since it began in 1930s.





(Before) *Untitled*; (Here) *Untitled*; *Untitled*

Amanda Rice

(Ireland)

A Spectacular Form of Amnesia

A Spectacular Form of Amnesia is a multi screen video installation comprising of long silent takes of the Alps at Obersalzberg, Germany. The work discusses the multiplicity of meanings and sense of place within what was once considered to be a landscape with a contentious past. During the 1930's and 40's the Alps of Obersalzberg became a refuge to the right wing thinkers of World War Two offering an idyllic hideaway from the horrors of unfolding war in Europe at that time.

The films consider the region's sense of place and narrative in terms of what meaning the land holds in present day. Many contributing factors allow for multiple narratives, seasonality for example allows for a shift in narrative: a hectic site of tourism en masse in summer; in winter a more solitary experience allowing for the exploration of the Alps almost from the dawn of time. Recorded in winter, the films depict the Alps in slow moving fog referencing philosopher Edmond Burke's theory on obscurity and the sublime; potential threats within the landscape are concealed by fog which in turn inspires a form of horror. The viewer is invited to navigate around a silent terrain constructed of video, a layered text installation and physical fog within the exhibition space further obscuring the viewer's visibility. The work attempts to regain control and understanding of natural landmass and sensory perception within a constructed environment.

Watch the video here





(Before) *'A Spectacular Form of Amnesia', Installation View, The Customs House Gallery and Studios, 2013; (Here) 'End Valley' Hd Video Still; 'End Valley and Hawks' Hd Video Still*

Michel Le Belhomme

(France)

The Blind Beast

“**First**, we shall slide easily from a place represented to an imaginary place - I mean that these spaces that can, in theory, contain us, become spaces we contain. Those seemingly protective refuges, those precarious shelters, those homes diverted from their role of safety, are nothing more than rickety boxes in our troubled mind - they are mental boxes. Mental worries of the individual constantly torn between the desire to open himself to the world and explore it and the fear of being hurt or destroyed by its contact.

Fascination for these photographs is therefore a result of their strange form as well as their ambiguous discourse. Opposing forces create a dynamic tension that crosses these falsely static places: emptiness and fullness, loss and profusion, outer and private, dream and nightmare, order and chaos, freedom and confinement, etc. This work is indeed pertinent because of its power of suggestion - for nothing is said directly - which takes us from the personal anecdote to the existential anguish that is more universal: no one is safe from the swell that can carry us both towards reason and towards delirium. Beware of the inner storm!”

Eric Van Essche, ISELP director, associate professor at ULB and Art History professor at La Cambre

muthos.fr





(Before) *Untitled*; (Here) *Untitled*; *Untitled*

Andrea Roversi

(Italy)

Once Upon A Time

This story is about Armando and his two brothers.

They live in a small village, of 10 people population and he is youngest of the three.

Their days pass in silence, one by one.

Their world is completely distinct to ours: no television, no mobile phone...no frenzy.

Armando wakes up not with the alarm-clock, but only with the cock-crow.

This is his present, this is our past.

This is their story.

andrearoversi.it





(Before) *Untitled*; (Here) *Untitled*; *Untitled*

Ruby Wallis

(Ireland)

The Unfixed Mountain

Coolorta is a small settlement amid the mountainous region of the Burren Landscape where people have migrated to since the 1970's and set up simple homesteads. This is a place I grew up but no longer live now, I find myself neither insider nor outsider. Not able to fix my belonging, nor to fully detach myself. Finding myself in a state of metaphorical exile (neither here nor there), I struggle to define distances and boundaries and possible definitions of 'place' and the 'Other'. The practice moves away from any sense of a cohesive 'story' or document which speaks of place in an objective sense. My approach as a photographer concerns itself with a central restlessness in the act of fixing representation.





(Before) *Mountain Dwelling*; (Here) *Mountain Dwelling at Night*; *Mountain Man*

Laura Hynd

(United Kingdom)

Lady Into Hut

The hut sits quietly in the hills as the valley moves and sighs, but it sits with the effect of a monumental tomb. Defiant. Lavishing its influence, denying its love.

The overwhelming influence of this place and the loss of its creative patriarch are worked through and transformed into a new legacy through the experience of being and photographing a physical place. Removed from civilisation to observe, to direct ones gaze. The act and state of looking transforms ones mental attitude or view. Creating a new history.

Lady into Hut is about transformation. Empirically being, photographing and becoming a place. Combining film stills from 1947 with my own, contemporary photographs.

“Transformation stories are the means by which we make sense of the world, how we see the connections that, ‘the materialisation of our age’ misses, and they belong to the universe that is ordered, not by reason alone, but by imagination, a universe in which change is the only constant”

John Burnside, foreword (2008), *Lady into Fox* by David Garnett.

laurahynd.com





(Before) *Untitled*; (Here) *Untitled*; *Untitled*

Drew Nikonowicz

(United States)

Latent Worlds

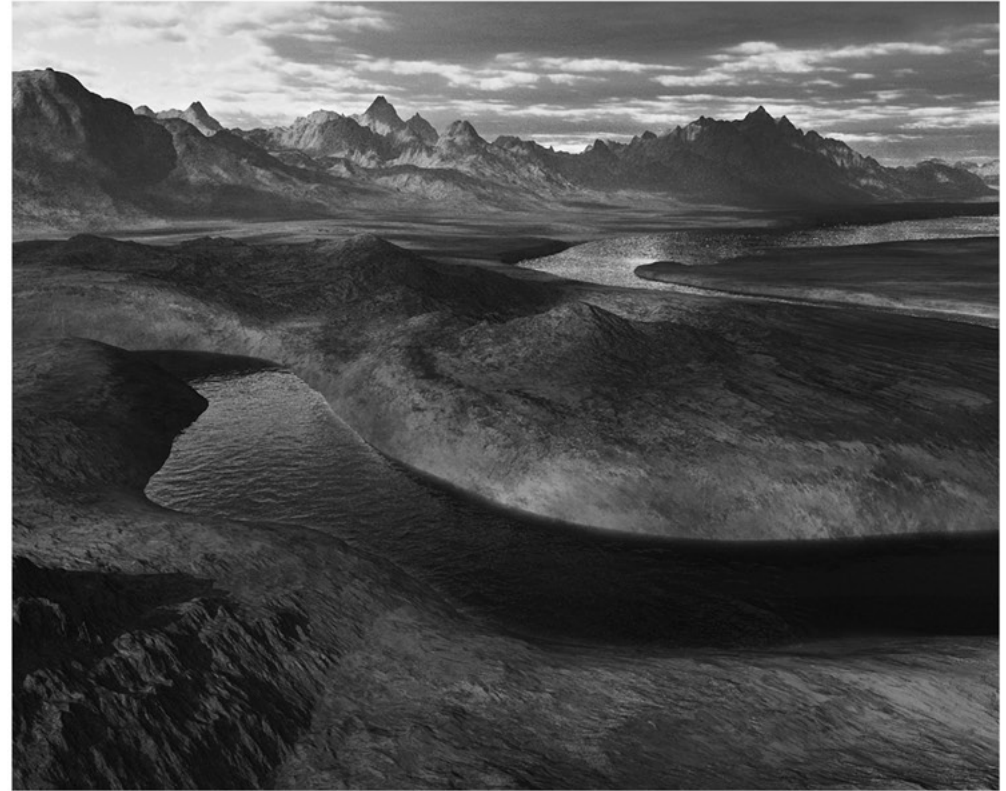
My work participates in the language of landscape record-making and asks what is the role of the discoverer in the 21st Century? My work also deals with new technologies that allow for photo realistic rendering. Ultimately, the work becomes about where these ideas meet.

Terragen is a software designed to "...create the most realistic images possible without taking a photograph." It uses mathematical equations to create an image from numbers. I render this image and then print it as a photograph. I use a 4x5 aspect ratio to reference historical photographic processes. This aspect ratio lends an authority of documentary truth to these subjects.

There is a rich history of geographic discovery through the use of photography. From Timothy O'Sullivan's King Survey of the fortieth parallel to Neil Armstrong's photographs during Apollo 11 on the surface of the moon. My images deal with the future of the discoverer and where the new frontier is. These are the latent worlds that we might discover in the universe if only we could access them.

nikonowicz.com





(Before) *Misty Valleys*; (Here) *Thera; Tetons and Snake River*

Mayerling García

(Nicaragua)

El Crucero

The images show Calles El Crucero, in Managua, Nicaragua, as a place that talks to the mysterious and magical landscape; that shows fragments of the untouchable, where the weather imprints more mysticism based on its state of mind; the sunlight or even the imposing mist that shrouds and makes the light tremble before its presence. A town where nothing seems to happen or that it has hidden stories.

The images also show the intimacy of some of its habitants, how they live and what they do, but without uncovering or exposing them completely, instead they show a moment in a simple and free place where they live. In other images we can observe the possibility that life can be a dance between earth and heaven, and that even to reach heaven there is a ladder.

The series takes you to the face of living creatures as ephemeral shadows before the immensity. Additionally I experimented with the hedonism between death and color. The main stage that unifies is the rural landscape, where we can find in a quiet way, strange moments. Stairways to heaven, strange buildings, children that live in a graveyard and the mist that comes from nowhere.





(Before) *La Niña y el Perro*; (Here) *Escalera al Cielo*; *Dos Vacas un Hombre*

Eoin Comiskey

(Ireland)

Where There's Smoke

Where There's Smoke is a brief depiction of the current condition of Mount Desert Island in the United States. This island, once the favoured summer retreat for prominent industrialists of the day, succumbed to a great fire in 1947. This fire saw the end of an age of excess, indulgence and consumption there. Interpreting the fire as a symbolically biblical cleansing of the island, this series examines what lessons have been, or may be, learned about the balance required for tourist industries, the natural ecosystem and other environmentally exploitative industries to survive together. The three images selected here can be seen to represent three significant aspects of this including heritage, preservation and adaptation. Ultimately this project asks, what is the likelihood of receiving another fire?





Sam Laughlin

(United Kingdom/Germany)

Geschichte

History can be considered as a cyclical process of construction and deconstruction. Progress is achieved through continual clearance, remains form the foundation for subsequent land-use. This process of urban renewal is self-perpetuating.





(Before) *Geschichte #02*; (Here) *Geschichte #09*; *Geschichte #04*

Enrico Smerilli

(Italy)

Mountain(s)

Mountains(s) is a photographic project made up of a series of images that continue the formal and technical experience begun with *Atlanti* (2012).

The images explore mountain landscapes. Through formal values put into practice by language, the photos give rise to a shared presence of territories suggesting a reflection on these sort of territorial identities.





David Penny

(United Kingdom)

Selected Works

The mountain is a reoccurring feature of my work, it is an iconic notion which is neither a specific place or location but an idea which I return to in much of my object based work.

Until it is pulled from the ground, freed from its context as a geologically formed seam, it has undergone many silent transitions, being formed and moved, taking slow, almost timeless shape as part of the fabric of the metamorphosis of the mountain. Then becoming separated, extracted from another material, it is made into a shattered fragment.





(Before) *Aspire Neutral*; (Here) *Slice*; *Milestone* and *Mountaintop*

Focus

Johan Rosenmunthe (born 1982) graduated from Fata-morgana The Danish School of Art Photography in 2005 and has since exhibited widely in Scandinavia, Europe and abroad. His latest solo shows was *Silent Counts* at Melk Gallery in Oslo and Reykjavik Museum of Photography. He has two monographic publications behind him and is working on the third. He was nominated for the Foam Paul Huf award 2013. In 2010 he co-founded exhibition platform and publishing house Lodret Vandret, where he curates and edits exhibitions and publications. Johan Rosenmunthe works primarily in Copenhagen where he also recently founded the non-profit exhibition space New Shelter Plan.

Johan Rosenmunthe

(Denmark)

Silent Counts

The photographic medium is a catalyst for some very interesting issues: The relationship between the three-dimensional world and two-dimensional surface, the freezing of the moment, the relentless pruning of 'reality' and the potential for manipulation. These issues and the challenge of the medium are always present in my work - more or less hidden.

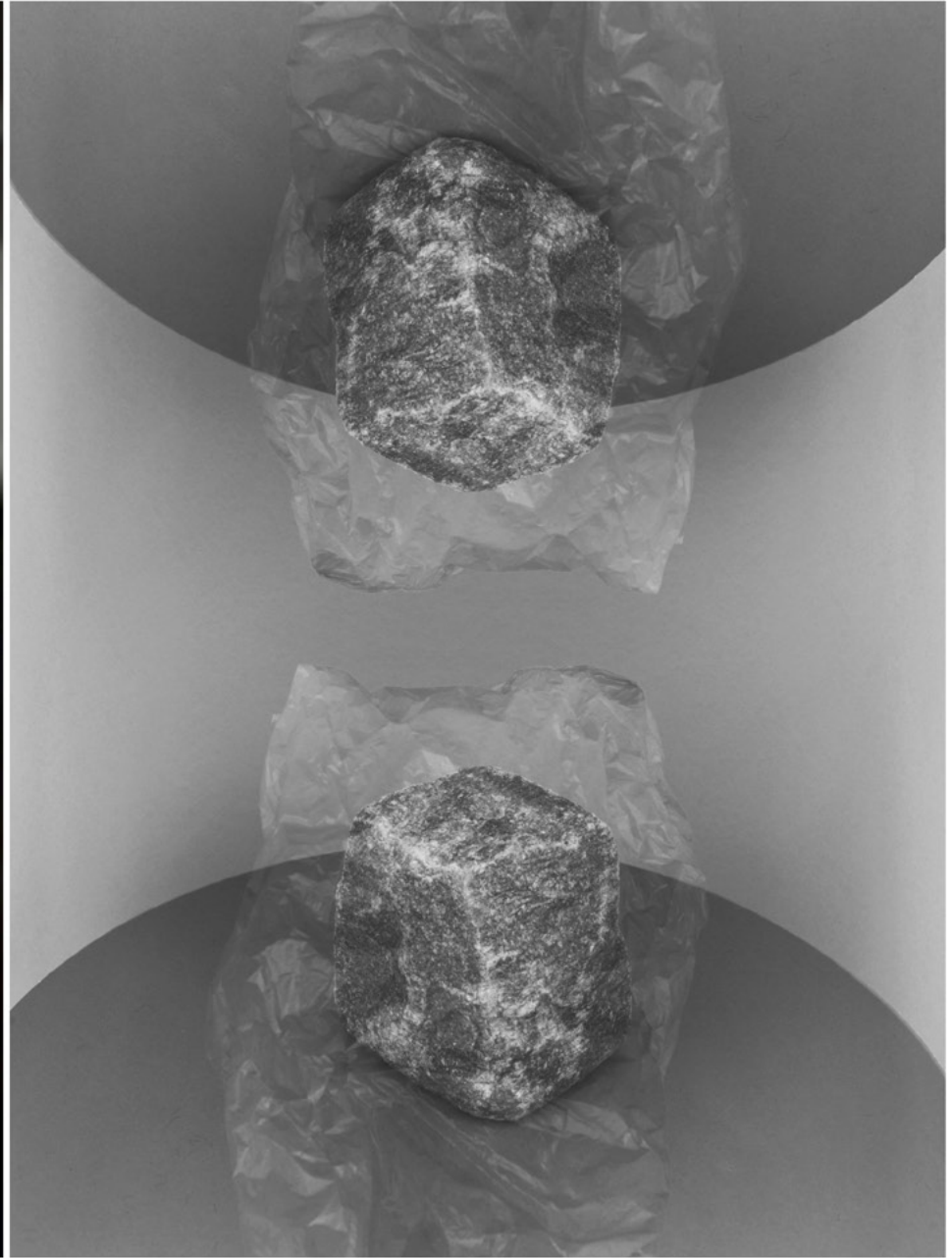
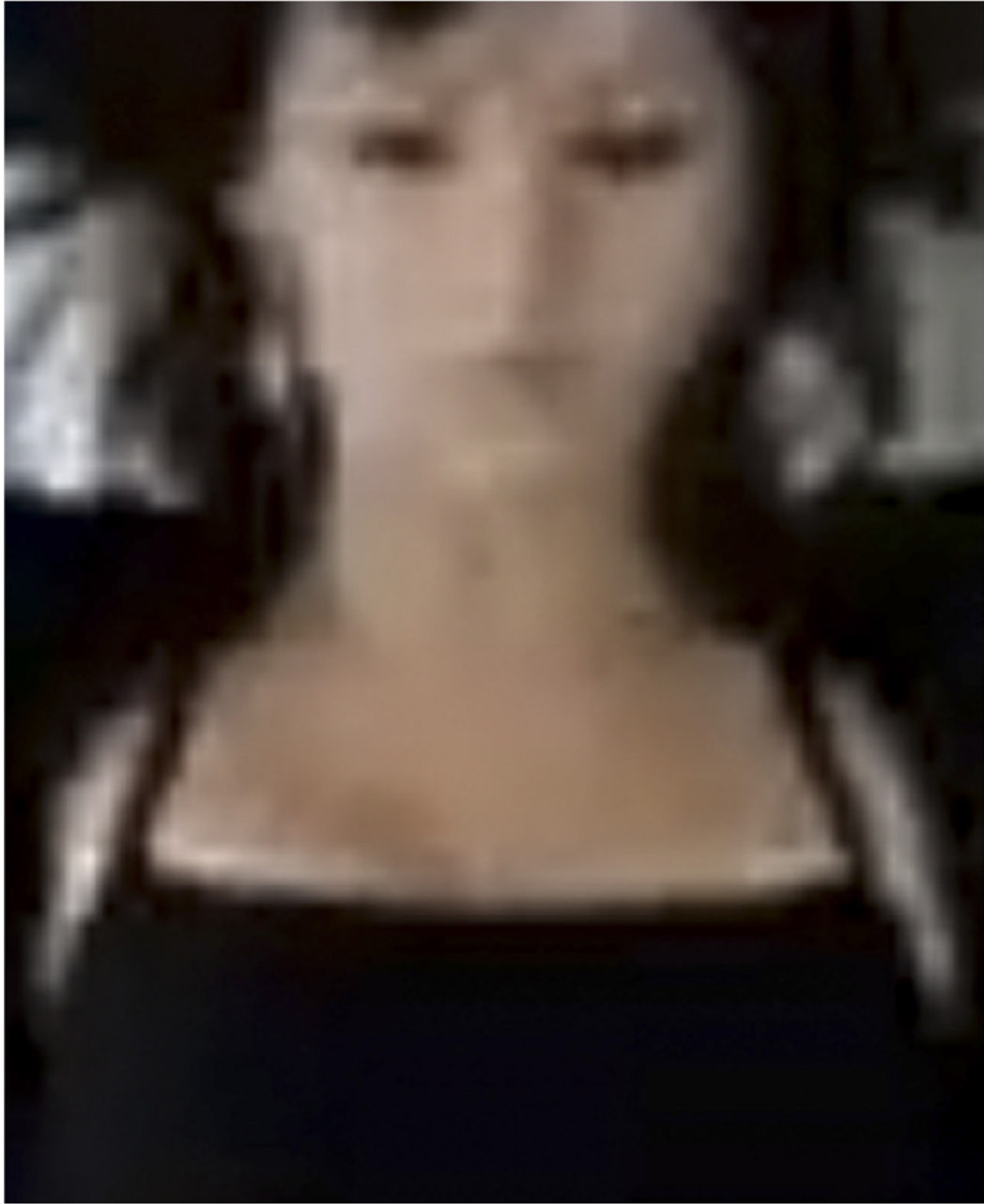
In my latest project *Silent Counts* I examine rocks as tactile objects through different angles, compositions and instruments. I try to make images (two dimensional as well as spatial) that act as surface and natural results of an experiment. The transition between photography, installation and sculpture is to me liquid, as it is the same photographic issues that I deal with. Stones are hard, brutal and dismissive, but also have an oddly romantic aura of transcendence and time. Stones are weight, surface, age, numbers. Organized and systematically I look at them in a geological perspective, and apply to them a nostalgic, scientific and philosophical point of view.

rosenmunthe.com

lodretvandret.com







Johan Rosenmunthe



Johan Rosenmunthe



Johan Rosenmunthe







Johan Rosenmunthe



Johan Rosenmunthe





Talk

Katie Stretton

A Summit and a Photograph

A Summit and a Photograph

Katie Stretton is a photographer and editor of online magazine ToneLit. She graduated from Nottingham Trent University and is completing her MA in Photographic Studies from the University of Westminster. She is currently based in the U.K.

Recent proposals to place a ladder to help more people reach the summit of Mount Everest have sparked controversyⁱ. The arguments from both sides were primarily concerned with how much easier this would potentially make it to traverse this renowned piece of wilderness, with some arguing that it would diminish the achievements of those who reach the top without it. It is argued that placing a ladder effectively reduces the exclusivity of the experience of viewing the surrounding mountains from a higher vantage point, with journeys such as this still deemed to be human beings conquering the “wild”; an argument backed up by the comparatively high mortality rate amongst those who attempt this feat which is still just under one in four.

Photographs from the edges of exploration and western reach being highly collectable

Photography has a strong and distinct history of being associated with the ideas of “taming nature”, pioneering or “conquering the wilderness”. The photograph enabled not just a new mode of control but a new branch of commodity with photographs from the edges of exploration and western reach being highly collectable.

In the U.S in the 19th century commissions were widely undertaken, as part of government expeditions to the western territories, to photograph areas such as the Grand Canyon and the Nevada Desert. Timothy O'Sullivan was responsible for making some of the most iconic images pertaining to the ideologies held by a government looking to continue a system of exploration and settlement. His images reflected a cultural desire to measure, survey and bring vast areas under control and reach new summits of the ongoing relationship between human and wilderness. His iconic images emphasised a use of scale as to reference the beginnings of a new order; one in which the arguable insignificance of a human being amidst extreme territories was to be overturned.



Fig 1

William Henry Jackson's images of the Grand Canyon arguably further embody the cultural parameters of the time, with figures often depicted on a visible edge of wild landscapes such as mountains, cliffs and rock-faces. Depicted against areas of such monumental scale the presence of the odd human being serves to highlight the exploratory drive of the time. The images also allude to the self-referential concepts at the forefront of the American Transcendentalism of the works of Walt Whitman and Ralph Waldo Emerson who proposed in his essay *Nature* that we should "enjoy an original relation to the universe"ⁱⁱ.



Fig 2

These images converse with those such as Caspar David Friedrich's *Wanderer Above The Sea Fog* (1818) and hone in on the desires so explicit in the works of Jackson and Sullivan, almost proposing an order of business with the sea straight ahead of the central figure and the heights of the mountains just beyond that.

We can take a step back and ask ourselves why images such as these remain so iconic and central to our understanding of our relationship with areas of the wild such as mountains and deserts. They remind us of how many summits we still have left to climb. They remind us how little we really know and how little we understand about these landscapes that have formed and continually change. The National Geographic recently proposed that 86% of species remain undiscovered and unknownⁱⁱⁱ. This perspective giving information undoubtedly reiterates just how much we have left to find on this planet; we can climb the mountains but we are at a conditional mercy.

They remind us of how many summits we still have left to climb

The ladder at the side of Mount Everest highlights not just a change in how we approach such challenges, but also how we photograph them. Whilst at one time it was desirable to collect images made of such summits it is now not enough to simply own a photograph it is necessary to obtain photographs of oneself at notorious points with an “I was there” factor being key. A ladder making such an achievement so accessible drops the exclusivity and perceived accomplishment in the face of danger and the unknown in a similar way to the mass ownership of such photographs. We are not just climbing the mountain, we are now commoditising the experience ●



Fig 3

Images

Fig 1: Timothy O' Sullivan, 1867

Fig 2: William Henry Jackson, 1883

Fig 3: Caspar David Friedrich, 1818

Bibliography

David Abram, 'The Spell of the Sensuous' 1997

Geoffrey Batchen, 'Burning with Desire', 1999

Edmund Burke, 'A Philosophical Enquiry', 1998

Ralph Waldo Emerson, 'Nature', 1836

ⁱThe Guardian, 2013, <http://www.guardian.co.uk/world/2013/may/27/mount-everest-ladder-hillary-step>

ⁱⁱ Ralph Waldo Emerson, 'Nature', first published 1836.

ⁱⁱⁱ National Geographic, 2011, <http://news.nationalgeographic.co.uk/news/2011/08/110824-earths-species-8-7-million-biology-planet-animals-science/>

Project

Bob Negryn

The High View

Bob Negryn

(Netherlands/Ireland)

The High View

The objects, be they houses trees or mountains define and enclose rather than occupy the space. I take the photographs during long journeys through a specific landscape. It is a slow quiet meditative approach; I become totally absorbed in the experience of the landscape.

Bio

Born in The Netherlands in 1961, Bob Negryn has exhibited in many group and solo shows internationally including Ireland, New Zealand, Australia and in Europe. Recent exhibition include Galerie Nouvelles Images, and at Galerie Witteveen, both in The Netherlands. Negryn has participated in residencies such as Artspace in Sydney, Australia (2009) and Artsource, Fremantle, Australia (2011). The recipient of several awards including Prix de Rome Photography, Museum for Modern Art Arnhem and Museum Henriette Polak Zutphen.

bobnegryn.com





A Natural Landscape.

A Landscape of Leisure.

A Sublime Landscape.

A Romantic Landscape.

A Fantasy Landscape.

A Poetic Landscape.

A Deadly Landscape.

A Mythical Landscape.

A Work in Progress.

My photographs seldom have an unequivocal subject. The images are about space and how it is experienced in the physical, visual, literal and abstract. The objects, be they houses trees or mountains define and enclose rather than occupy the space. I take the photographs during long journeys through a specific landscape. It is a slow quiet meditative approach; I become totally absorbed in the experience of the landscape. My attitude to the different landscapes is the same but I emphasize different aspects ●





(All from before)
First, Switzerland, 2013
Riffelalp, Switzerland, 2010
Tanatzalp, Switzerland, 2013
Almealp, Switzerland, 2013
Triftsee, Switzerland, 2013
Niesen, Switzerland, 2013
Urnerboden, Switzerland, 2013



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