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SMBHMAG | SUPERMASSIVEBLACKHOLE ONLINE PHOTOGRAPHY MAGAZINE

Established in 2009, SuperMassiveBlackHole is dedicated to contemporary photography and the photographic imagery resulting from the time-based processes found in many interdisciplinary art practices today.

Time, Space, Light & Gravity are what drive SuperMassiveBlackHole

Edited and published by Barry W Hughes

GRAVITATE

Cover image:

AS17-146-22447 Apollo 17 Hasselblad image from film magazine 146F - EVA-3. 1972. Courtesy NASA

New Frontiers

When the American television series Star Trek first aired on NBC in 1966, the opening credits began with the voice of Captain James T Kirk claiming 'Space: the final frontier...'. This stating of the 'final frontier' owed as much to Star Trek being marketed as a 'Western in outer space' as it did to the increasing interest in the 'space race' politics with the USSR. It was an appeal to the spirit of the mythological American dream, a recollection of the great American expansion West of the preceding century, when the open space of the continent was being forcibly annexed from native inhabitants piece by piece.

The 'frontier' mentality, was one of exploration and colonialism, and it was marketed to the citizens of America through other TV shows in 1966 like Bonanza, Gun Smoke, F Troop, Daniel Boone, Green Acres, The Beverly Hillbillies and The Monroes, not to mention the wartime shows like The Rat Patrol and Hogan's Heroes. The saving grace of Star Trek however, was that creator Gene Roddenberry had envisaged a story with high morality, enshrining a passive exploration of space with science, diversity and conscientious humanity at the heart of his characters' judgment.

Much of the work gathered here in this issue looks back at what was once viewed and continues to be seen as the 'final frontier' of outer space. Exploration of the Moon and Mars appear in different settings from Annabel Elgar's chasing down of moon rocks, to Lee Stitt's mapping of data-derived sounds from the Martian landscape. Of course NASA inspires in various instances, but none more direct than with the 'failed photographs' from NASA's own Apollo missions.

While astronomical frontiers take centre stage, the frontiers of perception become just as apparent with Leonardo Magrelli's impossible positioning of everyday mirrors, James Bryant's questioning of digital technology's ability to define nature's indefinable quality and Tessa Bolsover's poetic explorations of the internal landscape; these are all the borderlands, psychological territories the artist inherently feels the urge and duty to explore.

Norwegian artist Øystein Aspelund's mysterious *Twilight* encapsulates this notion of the new frontier in one project – there are physical explorations of time and space as the artist moves across native and foreign lands, but also in the technique and equipment he uses in creating his images. There are references to astronomical adventures both real and imaginary, and references to cultural and philosophical ideas that attempt to understand humanity's communion with and position on this world as well as in the wider cosmos.

Just as Star Trek used a pre-existing cultural mythology to ground its story, it was and continues to be a metaphor for human understanding, curiosity and adaptability; to 'boldly go where no man has gone before' is not simply a wonderful marketing phrase harking back to an inglorious past, it is a declaration of mankind's aspiring consciousness ●

ANNABEL ELGAR



Cheating The Moon

One of the myths surrounding the Apollo Moon Landings is their supposed construction. That the giant leap for mankind was a well-polished hoax on the back of NASA and other organisations is a familiar line: one that permeates conspiracy theories across the planet.

So perhaps it is not so strange that within any context of 'authentic' evidence, there is a stand-off with a counter-narrative of a spurious nature. Acknowledging this, Annabel Elgar's project, *Cheating the Moon*, which was nominated for the Prix Elysée in 2014-15, takes the stolen and missing Goodwill Moon Rocks of the Apollo 11 and 17 missions as its point of departure. Of the 270 moon rocks that were given to the nations of the world by the Nixon administration shortly after the expeditions, approximately 180 are currently unaccounted for. With those that remain at large, beyond the researchers and hobbyists that have tracked down some of the specimens, a culture of emergent forgery and theft has high-jacked proceedings. In 1998 an undercover federal law enforcement operation, codenamed Operation Lunar Eclipse, was created to identify and arrest individuals selling bogus moon rocks and dust.

Under the auspices of such an undercover investigation, Elgar's project presents an archive of moon rock findings that refers to both factual and fictitious sources, where discerning one from the other becomes a complex proposition. In parallel with the corruption that has pervaded the rocks' distribution, the slippery nature of truth is given a wide berth in the various locations and contexts that make up this series, some of which are outlined here.





Before: A moon rock, stolen from an educational vehicle, was discovered in the home of convicted smuggler, Joseph Rileigh, in Pantego, Texas, sewn into the jacket lining of a George Bush doll, 2016; Astronauts from the Apollo 11 and 17 Missions, School Research Project, Cluj-Napoca, Romania, 2014; Cell 17, McNeil Island Corrections Center, McNeil Island, Washington State, USA. In 2003 Brandon McGeary spent 211 days awaiting trial for smuggling a stolen moon rock, 2015
Above: Moon dust stockpile, New Forest, England, 2014; Specimen found in the trophy cupboard of Fristad flying fishing club, Sweden, 2014

CONSTANTIN SCHLACHTER



La Trajectoire du Gyrovague

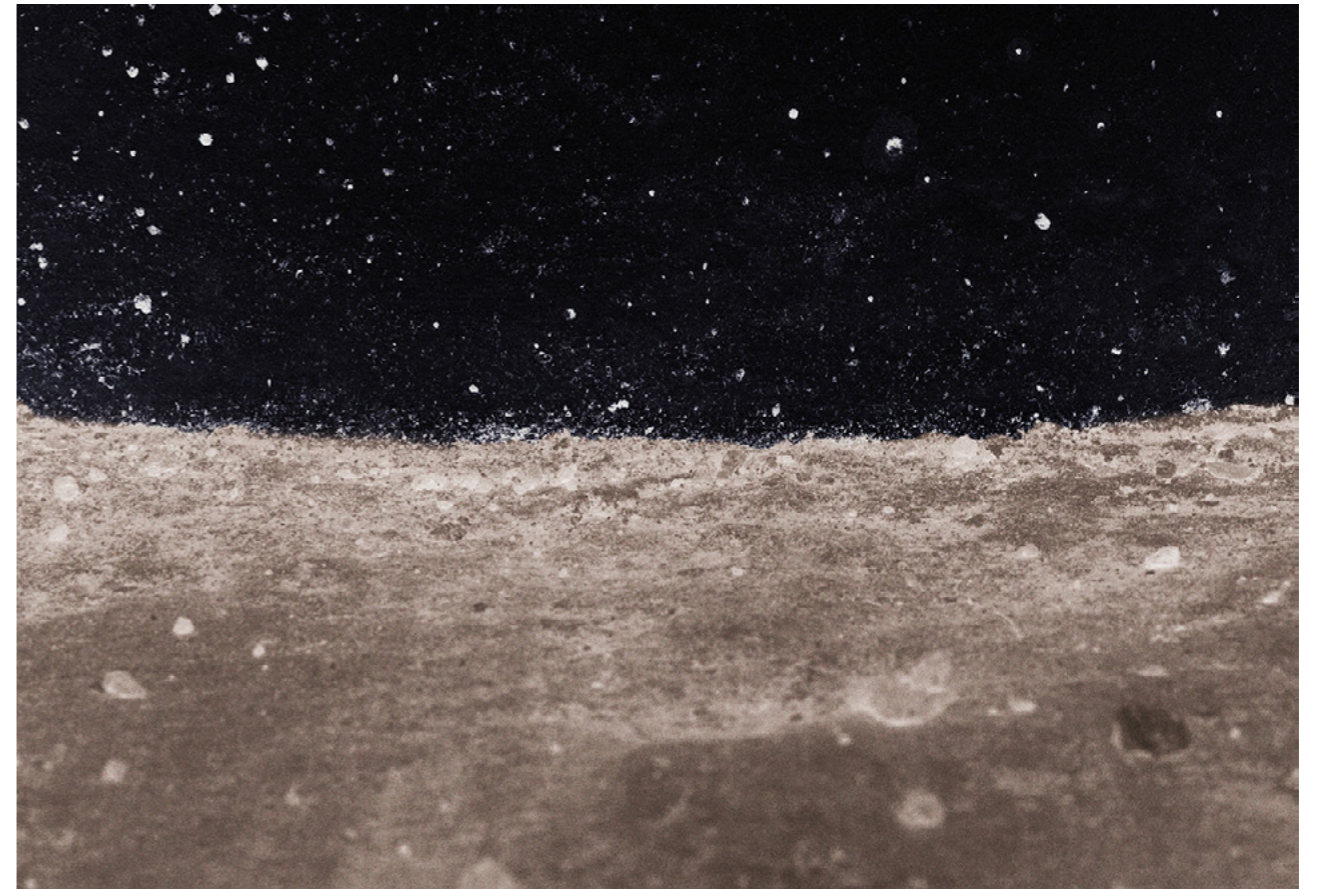
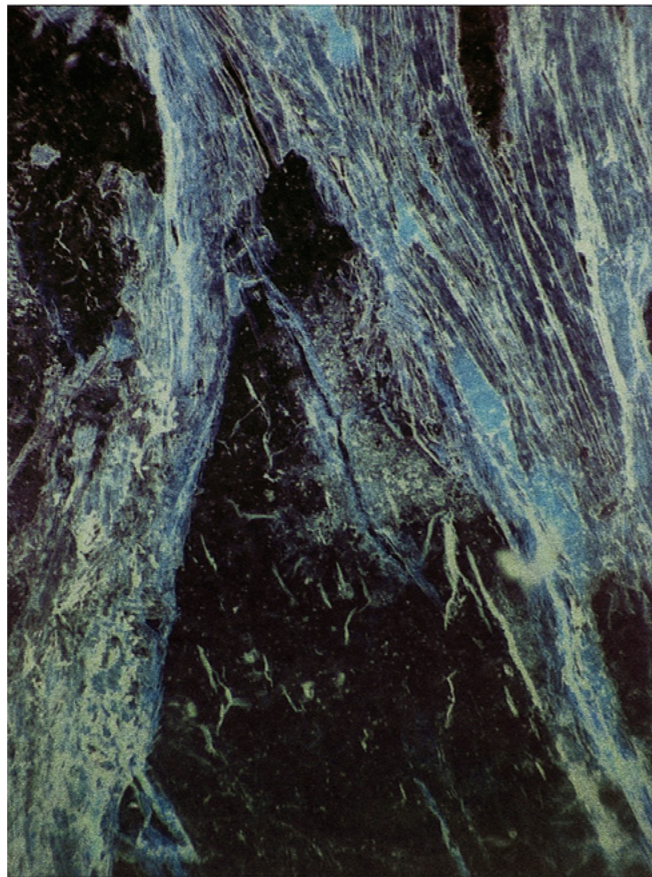
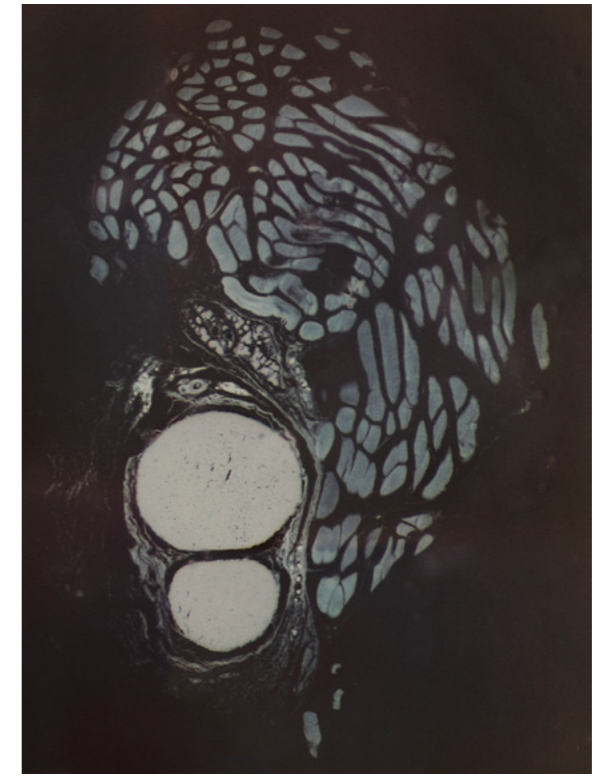
At the beginning of Christianity, Gyrovagi were wandering monks without fixed residence or leadership. Free from all dogmas, they were constrained by a strong link to nature and primitive matter. From wanderings and retreats in nature - those lonely periods, which transform experiences and lead to self-interrogations - Constantin Schlachter developed an ascetic and instinctive photography, following the way of thinking of the Gyrovagi. He creates a sensorial fiction, which resonates into the collective unconscious.

Between 2011 and 2015, Schlachter shot his feelings by means of the landscape and its details. A dialogue with the world surrounding him is restored, replacing himself at the same level. Using different media (cameras and microscope) and through analogue and digital manipulations, he fixes the original emotion he experienced, projecting himself on the environment. Each medium and process is corresponding to one specific state of mind. *La Trajectoire du Gyrovague* is an inner quest in mental landscapes, where the notions of micro-macro, organic-mineral are confused, thus forming a loop where subjects are constantly reinvented and transformed. Like an alchemic process, those treatments are to find the essence of the pictures, of the photographer's feelings.

In this obscure and natural noise, primeval sensations of the human being, maternal caves and mystical creatures echo all around. With the confrontation between the symbolic images and ambient abstractions, a backcountry of the mind is created, leaving us to roam a mental realm dominated by Nature.

constantin-schlachter.com





LEE STITT



New Territory

As a photographer I am interested in the photographic exploration of sound. It plays a crucial role in my practice where I use it both as a source of inspiration and a catalyst for experimentation.

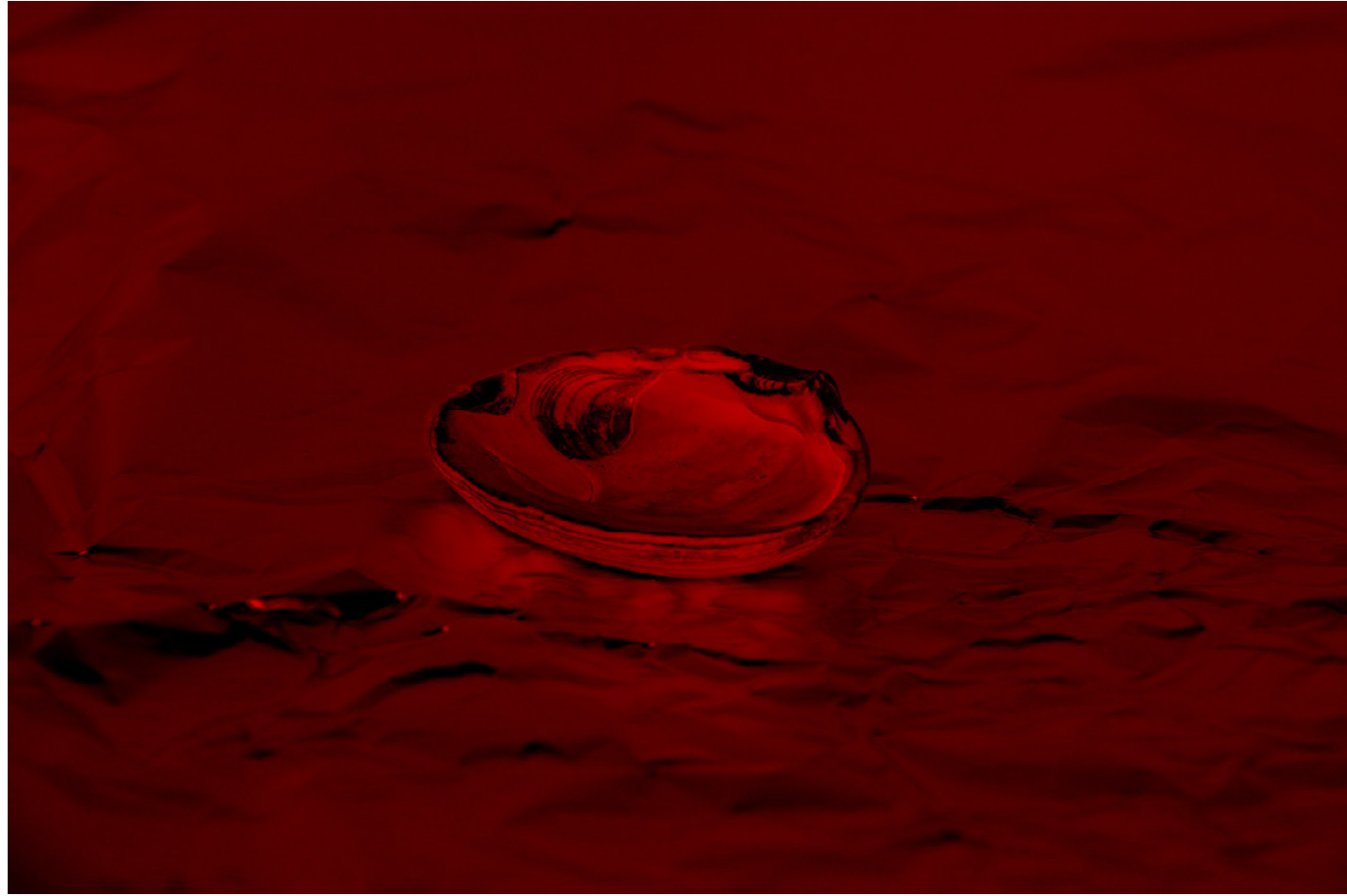
New Territory is work inspired by audio that was produced from the rover Opportunity (MER-B) that landed on Mars in January 24, 2004. Although Mars rovers Spirit and Opportunity do not carry a microphone, NASA engineers were able to convert data that was gathered from the accelerometer of the rover to make an audio frequency from the vibrations. This sound embodies the journey that the rover has made throughout its time (Sols 1- 2143) on the red planet. As the accelerometer tracked the rover it also resulted in a geographical map of where the rover had voyaged. Using this map and stimulated by the audio I began an exploration of my own homeland by placing it over a map of Northern Ireland.

For this journey I set out to document the uncharted spaces and landscapes that I had yet to discover. The first actual recordings from Mars will arrive in 2021. When the rover 2020 will capture a variety of sounds. This will be the first time humanity will hear the ambience from another planet in our solar system.

*Opportunity audio (about 60 minutes in length) covers Sols 1 to 2143 (Jan. 24, 2004 to Feb. 2, 2010)

leestitt.com





LEONARDO MAGRELLI



MÆRROR

The *MÆRROR* project shows what mirrors reflect when we are not in front of them. It consists of a series of photos taken facing a mirror, so we should see ourselves reflected in it, but we don't, as if we were invisible. The results are real images that exist in the world, but that we can never witness, for we are their own interference. In fact, we will never be able to observe directly what a mirror shows when we are not facing it, because every time we step in front of it, the image that was reflected a moment before is modified by our appearance. Only disappearing, we can observe reality without alterations.

Thus self-portrait and still life collide, creating images that are both of something and nothing at the same time. In fact, this poses the question, is it legitimate to speak of portraiture? Each one of these pictures is the result of the cancellation of a self-portrait. Yet is our very absence, an absence that turns these images into still life, triggers the mechanism of the image.

Finally it is important to discuss the legitimacy of manipulating the images. Even if his words do not refer to digital photography, on the matter I like to quote Todd Hido: 'I shoot sort of like a documentarian but I print like a painter. All my stuff is shot with natural light on a tripod. Untouched, and unstaged [...]. In the darkroom I'll twist it all around in any way I find that works, that still feels real to me.' Moreover, in this case, only through the manipulation of the image, we are able to see what neither our eyes nor the camera lens could.





Margaret Inga Urías



Return To Me Through The Aether, From The Crystal Sphere

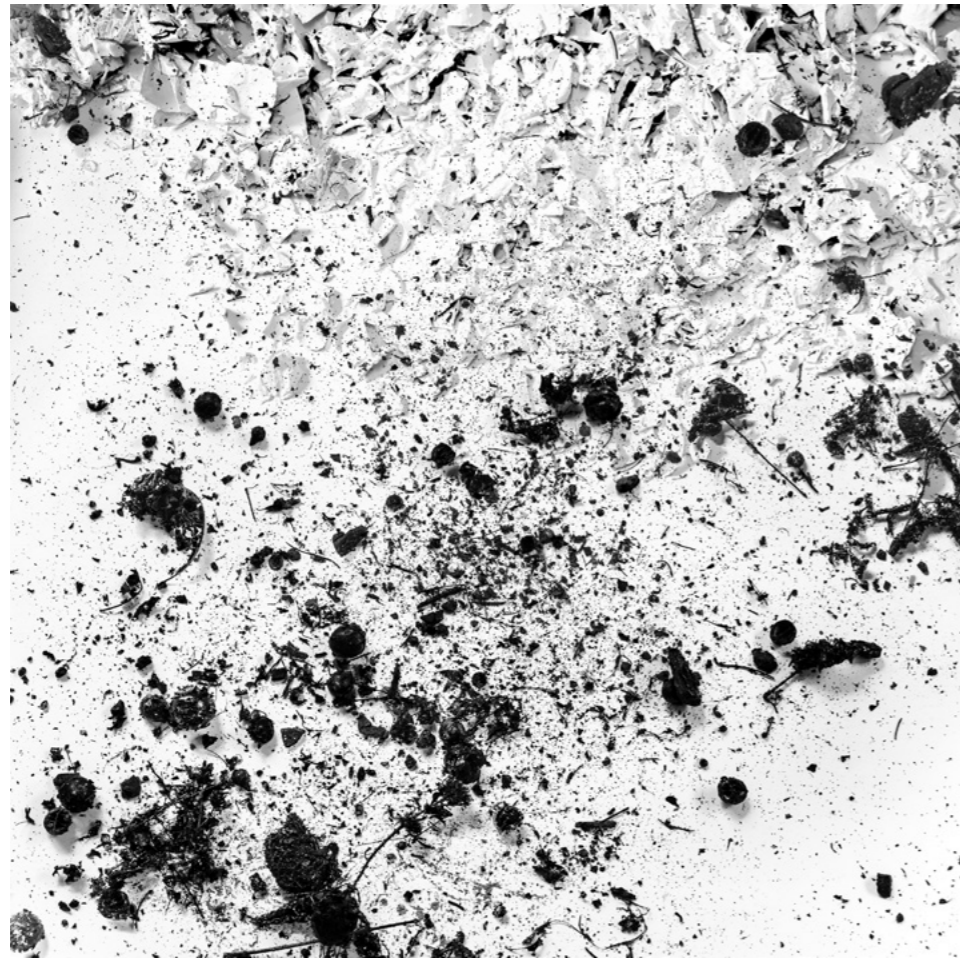
This aspect of my interdisciplinary work uses photography as way of rendering the interconnectedness of seemingly insignificant dust and debris, over expanses of time and space.

In these images, I develop still life arrangements – where each frame is layered several times over with found foliage, rocks, dust, found remains and debris – to create timelines of change, collapsed into single images. I'm drawn to transitory landscapes and tend to follow the fragmentary evidence of their aftermath remnants – both natural and man-made, backwards in time. It's a way of pondering how something as familiar as a rock or a leaf evolved from the same origins as humans, as one writer described it '...Even a meager stone, the nearest, most inane piece of our planet, the history of it is a fragment of the history of the planet, and the history of the planet itself is only a very small part of the history of the changing cosmos. Each rock, each plant, each fossil, each speck of dust is a window into a world that stretches across the far reaches of space and time.'

My aim is to render a continuously evaporating world that follows these remains backwards in time and space to our infinitesimal origins. If examined closely enough, I believe dust could tell the story of everything that ever existed – ultimately expressing an endless cycle of creation and obliteration at once, suggesting the what-was, the what-may-have-been, and the what-is inevitably yet-to-come.

margaretinga.com





Before: *Return To Me Through The Aether From The Crystal Sphere No.07*; *Return To Me Through The Aether From The Crystal Sphere No.08*; *Return To Me Through The Aether From The Crystal Sphere No.14*

Above: *Return To Me Through The Aether From The Crystal Sphere No.09*

MATTHEW BROADHEAD



Heimr

In 1965 and 1967 NASA and the US Geological Survey organised field trips to Iceland for American astronauts to learn geology in locations described as 'terrestrial analogue sites'. Also called 'space analogues', they are places on Earth with assumed past or present geological, environmental or biological conditions of a celestial body such as the Moon or Mars. Described as 'Probably the most moon-like of the field areas', in a NASA document that acts as a 'field training schedule', the environments found in Iceland would have provided astronauts with the means to apply their practical knowledge of geology to validate their findings on the Moon.

My field trip to Iceland was in response to the astronauts' exploration of Earth before they went to the Moon, at the point when the geography of the landscape was largely imaginary. In the same way I travelled beyond the frontier and into the lonely wilderness. Aspects of mythology, science, history and geography exist throughout the body of work in equal measure to present my findings. The title of the body of work, '*Heimr*', refers to the use of the word in Eddic myth comprising of Poetic (Elder) Edda and Prose (Younger) Edda that translates into 'world' but also 'dwelling place'. I was compelled to make this reference as sending a man to the moon had complex implications for our species that had previously only called Earth 'our world' and 'our home'. Within this, questions that ruminated in my mind about existential migration contributed to my personal experience of leaving 'my world' and becoming an 'outlander' to understand more fully what it means to belong and how that can be wrought with uncertainty.

Space is depicted in Eddic myth only as far as portions of it are the location of some action or person, and every trace I documented during my visit is intrinsically the same. The role of anachronism in the body of work reflects the nature of the evidence that left large gaps between each event, retaining only a vague sense of chronology. This creates tension between what the individual can learn through sensory experience and what comes down to pure speculation, and the viewer is left with the knowledge that there are more answers waiting to be uncovered or never found.





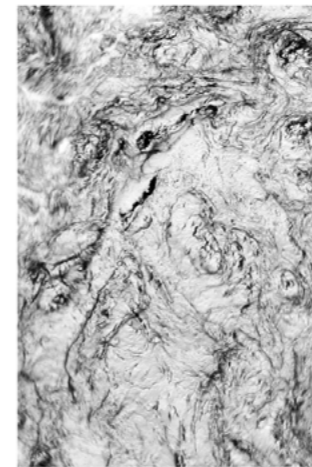
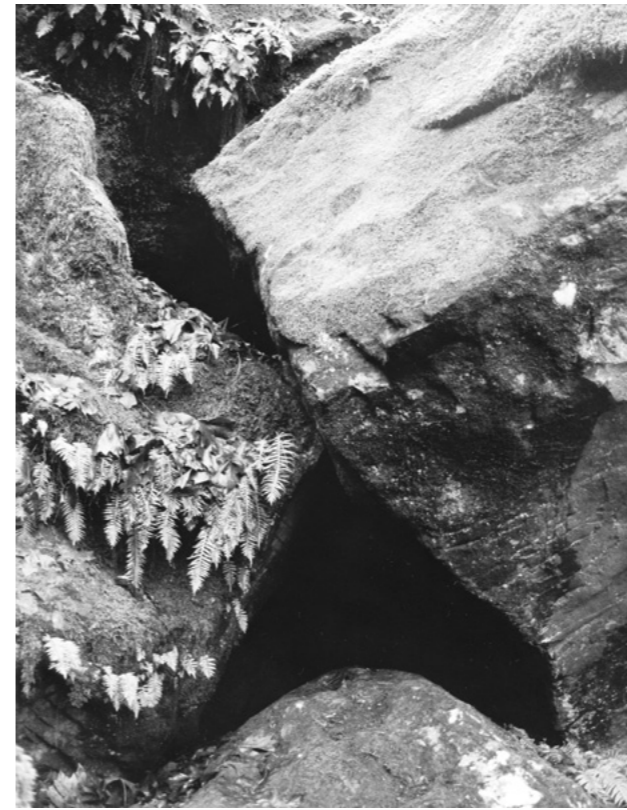
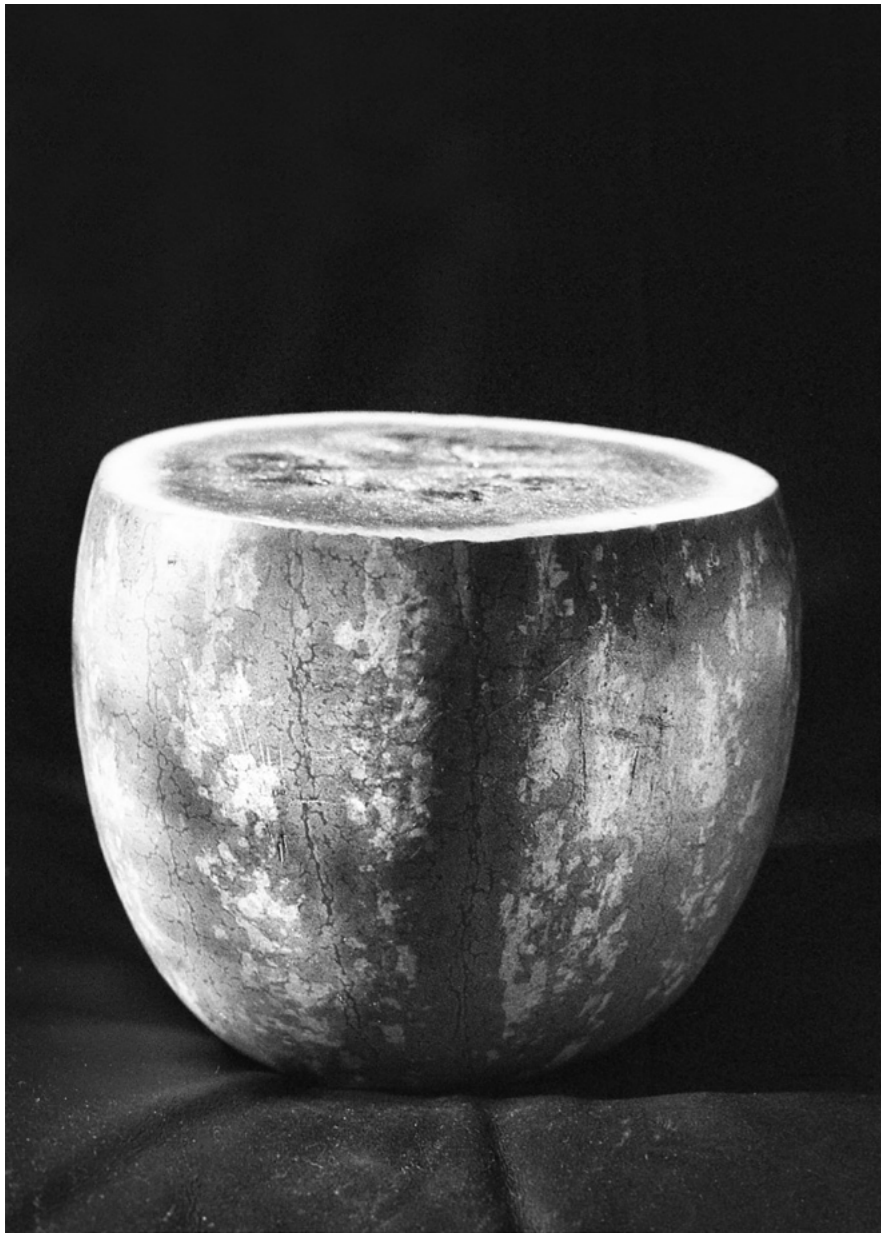
TESSA BOLSOVER



Reservoir

tessabolsover.com





Before: *My mother's hands; Still life; Untitled landscape*
Above: *Untitled-3; Water*

TJAŠA KALKAN

Dialogues

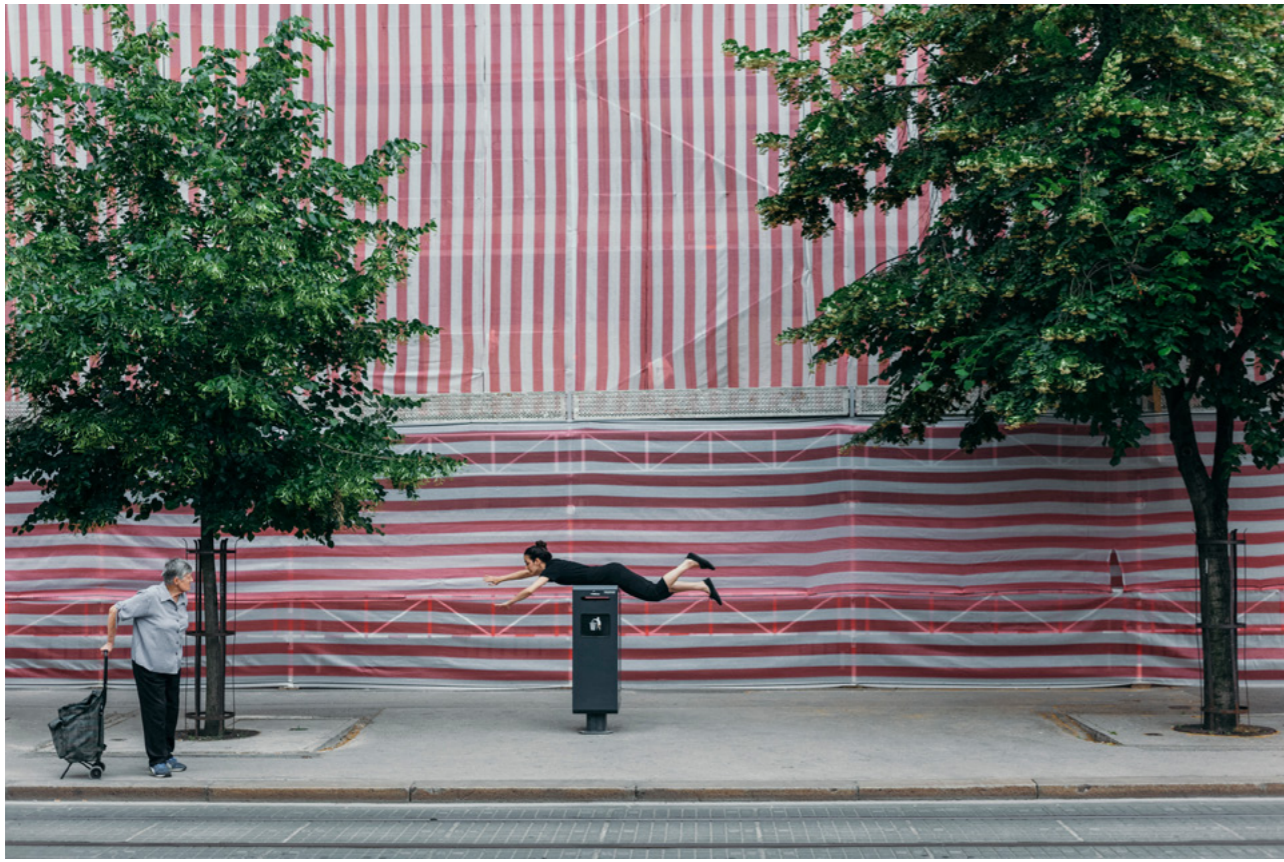


The *Dialogues* series is an attempt in exercising freedom in public space. Guided by the subjective experience of restrictions imposed on the physical and psychological behaviour in everyday life, I've created quotidian urban landscapes by a female body which performs in relation to random passersby.

The body gestures are inspired by child behaviour, as a way of increasing disobedience, curiosity, play, or simply relaxation, hence producing various body experiences, which in turn question our habits and social norms.

Through these actions I'm creating potential dialogues between body(s) and space(s), in order to defamiliarise our ways of seeing and using the body.

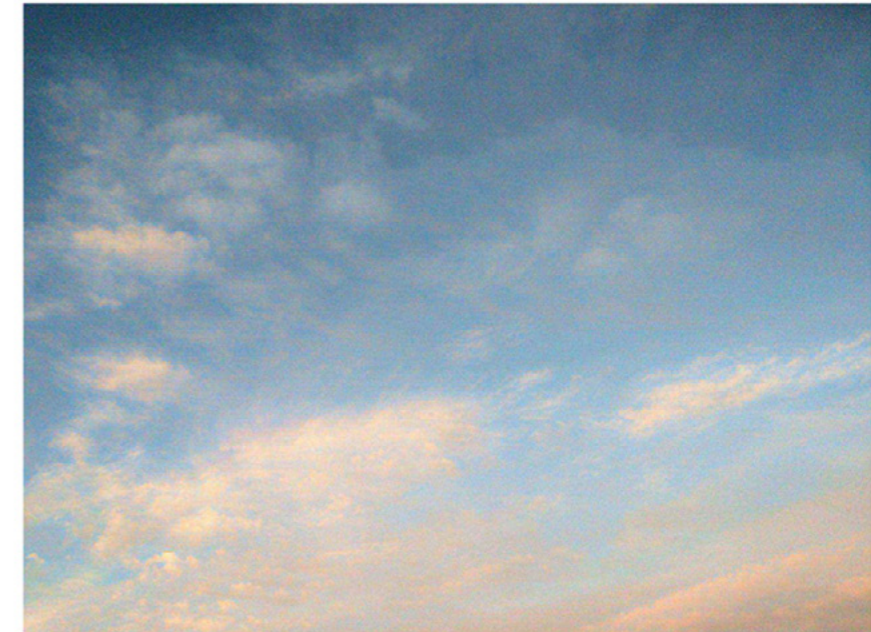
tja-sha.tumblr.com



JAMES BRYANT



Journal-jpg.net

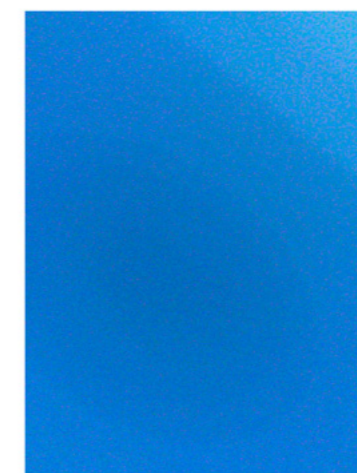
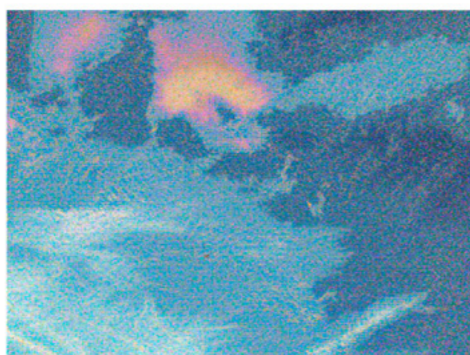
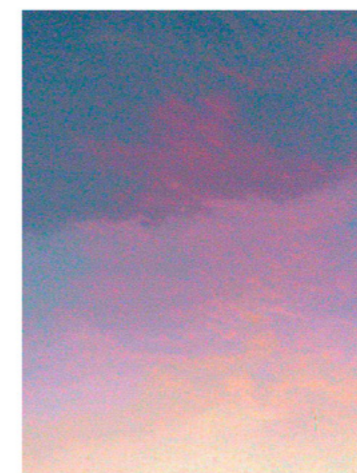
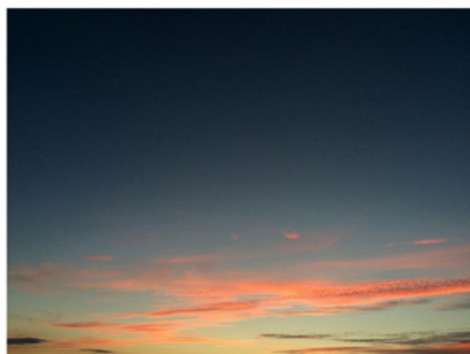


journal-jpg.net is an online photographic installation in which the viewer becomes a participant in the work's destruction. The website displays one photograph at a time. Each photograph is a personal reflection in the form of an innocuous colour snapshot accompanied by a date and time. With every unique view the quality of the image is degraded, and the image file is permanently and irreversibly altered. This process of degradation continues until the photograph has been reduced to a pattern of pixelated blocks. No originals are preserved – only the user's browser cache, downloads, or screen grabs might offer evidence of the image's existence.

Once a cycle is finished a new photograph is displayed and the process starts again.

When a visitor views an image on the site they both bring it to life and contribute to its destruction. The flow of different iterations disrupt a singular reading of the photograph, and challenges the viewer to reconsider the nature of their participation in the production and consumption of images. The installation also questions the role of downloads and screen grabs as ubiquitous and intuitive methods of reproducing and preserving digital content. In the context of this work downloads and screen grabs seem, in one sense, to be irrelevant, because they are bound to an image that no longer exists, a moment of time passed. Simultaneously, however, the installation reclaims for such acts of digital reproduction the original and most primal function of photography: the preservation of a moment of lost time.

journal-jpg.net



Before: *Photo 03-02-2016, 07 42 32; Photo 13-08-2016, 20 43 45; Photo 20-06-2016, 20 52 34*
Above: *Photo 14-03-2016, 18 14 31; Photo 28-01-2016, 09 46 56*

TALK

BARRY W HUGHES

Failed Photographs Apollo

Barry W Hughes is a photographer, writer and editor. He is the founding director of SMBHmag and discusses here *Failed Photographs Apollo*, an ongoing project using Hasselblad images from NASA's Apollo missions, which was started on [instagram.com/smbhmag](https://www.instagram.com/smbhmag) in 2016 using the hashtag #ffapollo.



From the very earliest of times the human mind has sought to reframe the reported world as something wholly indefinable, while at the same time it has sought to define those aspects of the world that remain mysterious. It is not surprising that the fringes of tribal hunting territory became places to fear, where ferocious beasts grew more powerful, and so too did the imaginative association of known limitations. The first frontiers gave rise to the first myths and belief in the unbelievable arose out of survival and protectionism.

With efficient efforts capitalising on these fears, each tribe evolved with its own creation myth to fill in the gaps of knowledge and impose a rule of law. The formulation of tradition creates a cycle of behaviour that reinforces it's own reasoning. Recognising our unique position as superior animals, we are distinct from the cruel universe in which we are at the mercy of a very real threat of annihilation by nature's hand. We have created fathoms of tales that define us as special, and these tales have given us something to uphold, to live up to. We mastered our surroundings, building cities and creating technologies that not only proved our dominance but asked questions of our potential, yet the ancient fear continues to linger – we remain under threat – and this faceless threat forces us to fear anything that may exist beyond our traditions and beyond our borders.

Where to explore is to survive, and to survive is to explore, the human being has always battled with it's own protection. From leaving the African plains to ill-fated expeditions to Antarctica, there is an equal need to transgress the fear of foreign land, as there is to uphold its potency. We have feared invaders yet we have often been the invading force to fear. Mankind has always made bold strides into the unknown, for survival's sake and the glory therein.



The 'Space Race' of the mid-twentieth century was a moment in human existence when the two worlds of instinctual survival and intellectual curiosity collided with incredible ability and agility. Two opposing traditions, enraptured by fear of the others dominance, resolved to prove that survival would ensue by exploration of a new world. Two tribes saw the potential for magic in a breach of the greatest border known to man, that border which separates earth from the heavens.

Following the Soviet Union's early successes in manned human space flight, the United States of America's Apollo missions were, and remain to this day, one of the greatest achievements in human history. The resolve, bravery, technical and intellectual prowess that put the human footprint in the regolith of the Moon is something that should not ever be treated lightly. In real and imaginative power, the Apollo missions are as important as early man's first exodus from the evolutionary cradle. Launched on 16 July 1969, the climactic episode in which the Apollo 11 astronauts Neil A. Armstrong and Edwin E. Aldrin, Jr. landed on the Sea of Tranquility followed to the letter every legendary shore landing by human explorers in the preceding centuries. A choreographed play was performed for the television camera on 20 July, when Armstrong's celebrated phrase was uttered and each explorer began to walk for the first time on what had until this point been a symbol of magical belief, a characteristic of imaginative power. In essence, all of the Apollo missions from 1963 – 1972, were about the belief in disbelief; successful, repeated manned space flight and the returning visits to the Moon shattered millennia-old dreams and mythologies and unequivocally placed man at the centre of the universe – it was a bold step that chipped away yet more from the edifice of fear that human evolution had built since the first stories were told.

A significant factor in photographic appreciation is recognising that over time, pictures like stories, develop their own mythological narrative. The further from the historical act they originally recorded, the greater the potential for magic. The greater the historical act, the more profound that potential becomes, hence particular photographs become known as 'iconic'.

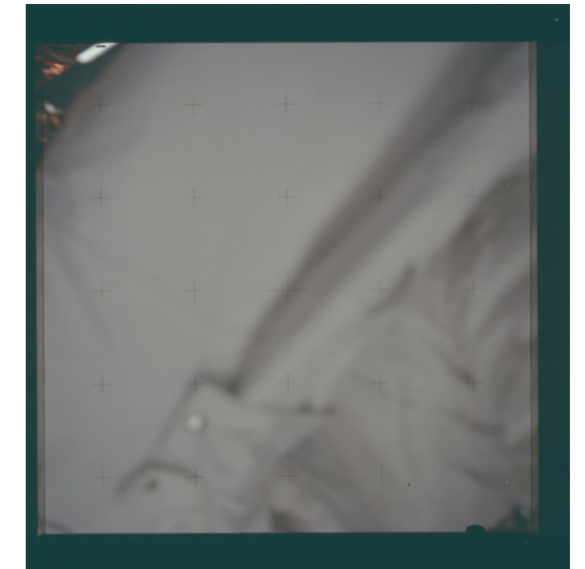
In December 2012 I made a project called *Failed Photographs* using old family photographs from the 1980s and 90s, which depicted obvious visual failures – blurring, aggressive cropping, light leaks and poor attention to composition brought these physical objects together into a small collection that spoke about family history and contemporary image production in the digital age. This series led me to think about other ways in which photographic failures might speak about other moments in time. Simultaneously, while heavily engaged in a long-standing project called *NEOP*, I was spending a huge amount of time researching images from NASA's archives. It was then that I put the two ideas together and thought about creating a new series of failed photographs from the Apollo missions.

Photography has been an integral part of space exploration from early on. For gathering information and data from distance there could only be one tool: the camera. The very first photograph taken from space was captured as early as October 1946, by a 35mm motion picture camera riding on a V-2 missile launched from the White Sands Missile Range in the United States. By the time NASA began the Apollo missions in 1963, the Apollo 7 team carried with them a 70mm Hasselblad still camera and two 16mm Maurer sequence cameras.



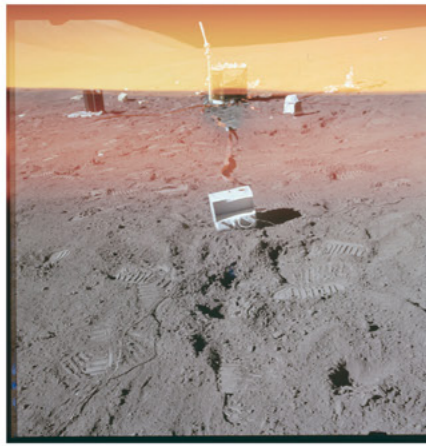
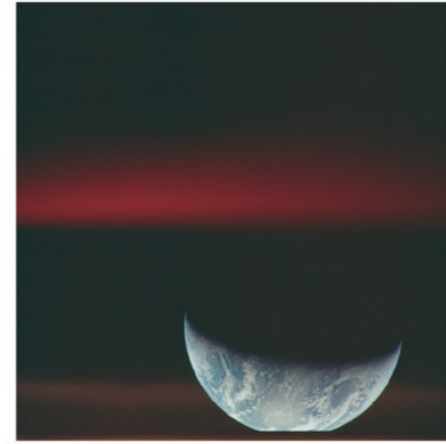
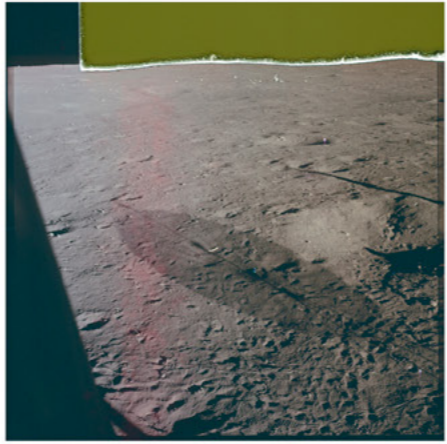
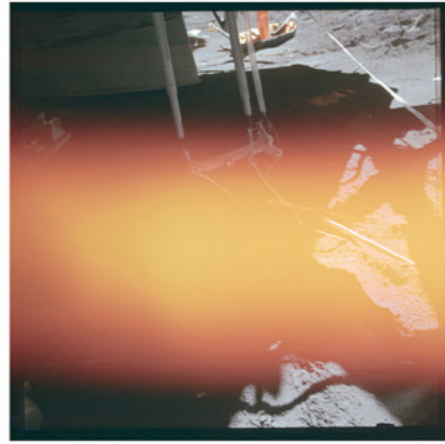
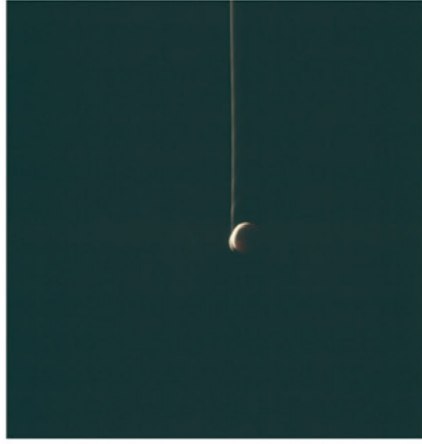
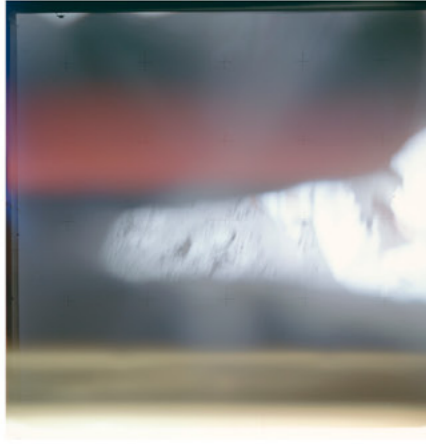
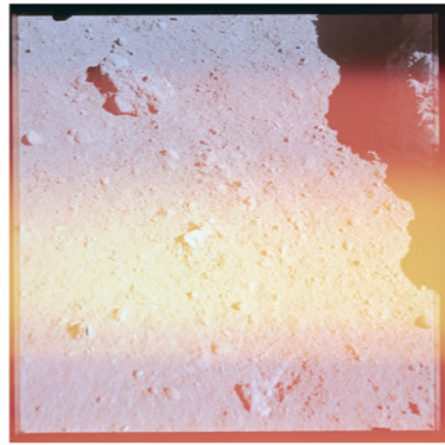
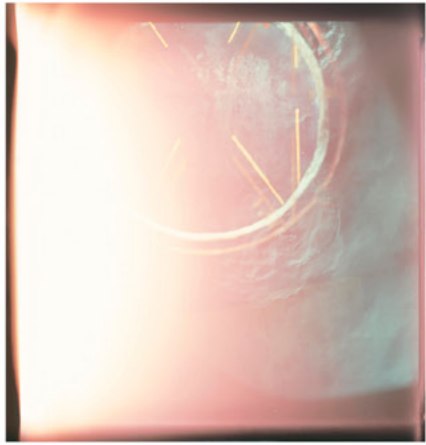
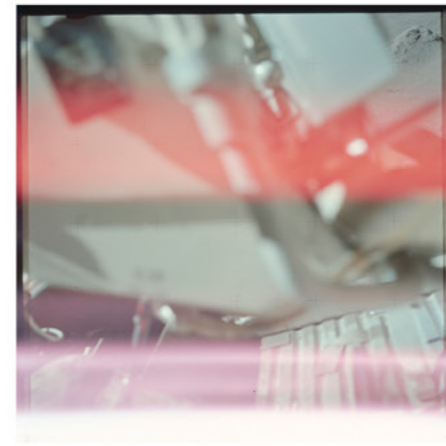
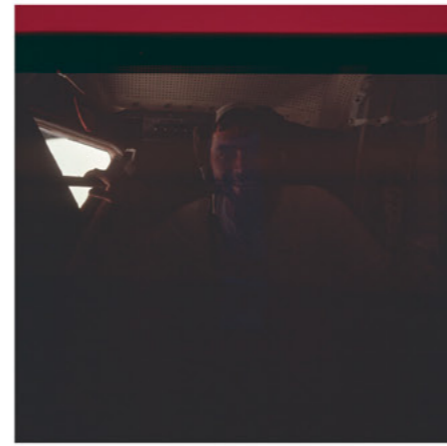
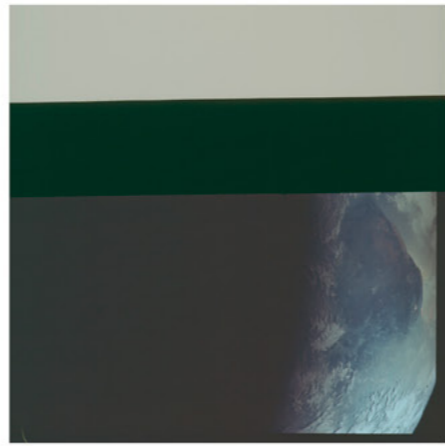
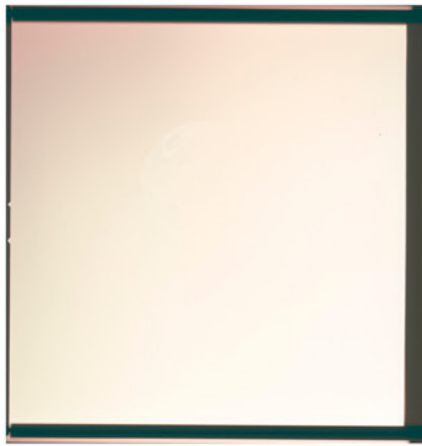
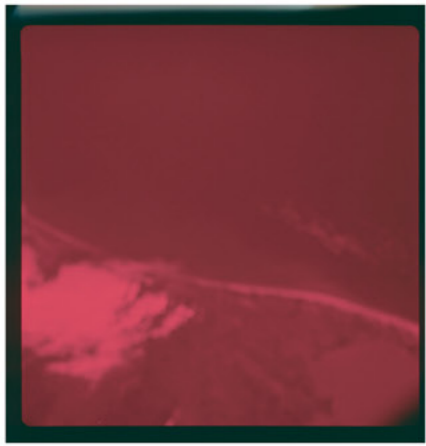
The Apollo 11 team carried a number of cameras to photograph 'targets of opportunity', including one 70mm Hasselblad electric camera, two 70mm lunar surface superwide-angle cameras, one Hasselblad EL data camera, two 16mm Maurer data acquisition cameras, and one 35mm surface close-up stereoscopic camera.

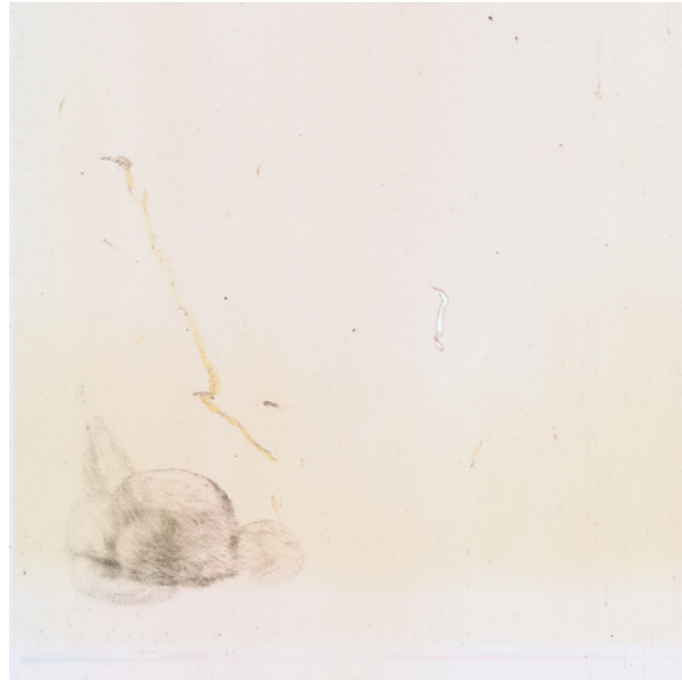
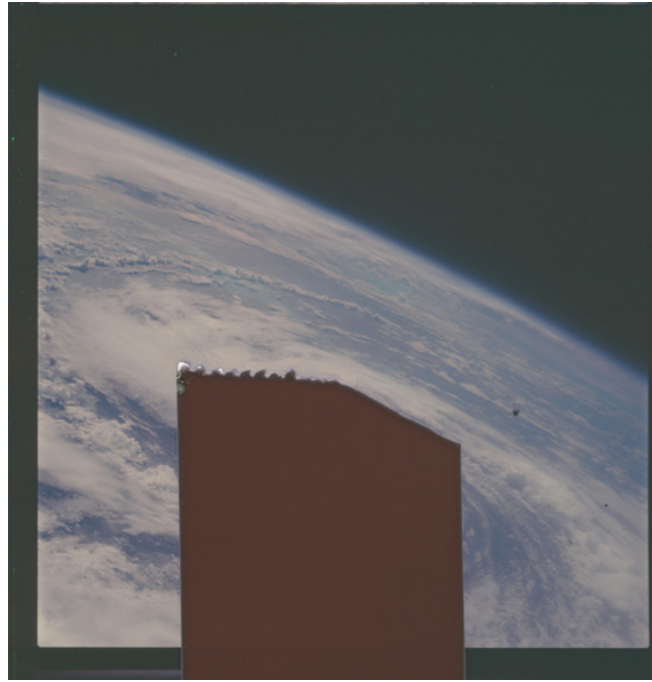
The final mission in 1972, Apollo 17, was intended to 'obtain the most extensive quantity and variety of photography of any mission thus far'. Reflecting this there was a substantial array of devices carried including three 70mm Hasselblad Data Cameras, 16mm Maurer Data Acquisition Camera, a Mapping Camera System consisting of a 76mm Fairchild mapping camera using 5-inch film, a 3-inch stellar camera using 35mm film, and a laser altimeter. There was also a rather complicated Panoramic Camera, and a 35mm Nikon camera. On each mission, of course, a television camera was also used from black and white in the first to colour in the later missions.



A truly great resource, NASA has digitised each Hasselblad film magazine and uploaded the uncorrected images to an online archive. Most advantageous for me, has been the fact that none of these magazines have been edited, which owes much to NASA's ethics in that all the untampered evidence from each mission is freely available for all in the name of education. Scouring these hundreds of images, I applied the same editorial reasoning that was used for my original *Failed Photographs* project based on the family albums: to find a failed image it must be an image created by unintentional malfunctioning, the 'target' has been obscured by accident or error.

In the collection of *Failed Photographs Apollo* there are plenty of light leaks, glares and blurs. However, there are also plenty of other remnants of incidents that hark back to the dangerously awkward nature of the situation in which they were taken – an astronaut's thumb partly obscures the frame from 1972's Apollo 17, and accidental shutter releases display out-of-focus extreme close-ups of what are unmistakably spacesuits from 1969's Apollo 11 and 1970's Apollo 13. There are also potentially magnificent images from the spacecraft that are almost ruined by start/end-of-roll tape, such as 1968's Apollo 7 Earth orbit, or 1969's Apollo 11 Earth rising above the lunar orbit.



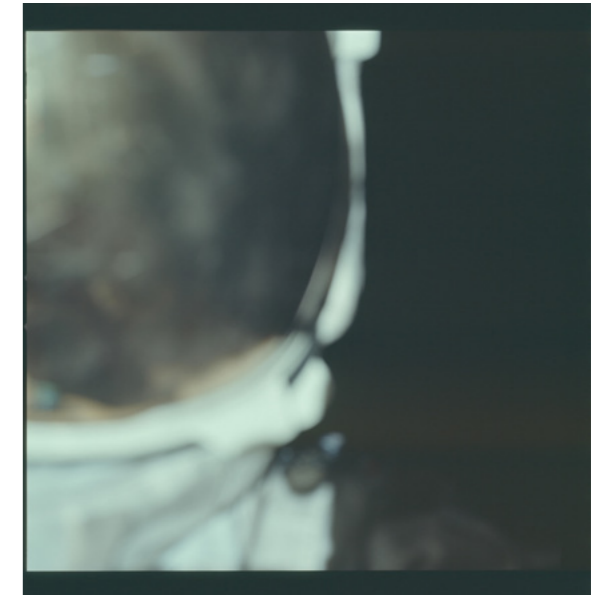


Before: AS17-146-22447 Apollo 17 Hasselblad image from film magazine 146F - EVA-3; AS17-145-22143 Apollo 17 Hasselblad image from film magazine 145D - EVA-2, Post-EVA-3 & Orbit; AS11-40-5904 Apollo 11 Hasselblad image from film magazine 405 - EVA; Various Hasselblad images - Apollo 7-17
 Above: AS07-7-1878 Apollo 7 Hasselblad image from film magazine 75 - Earth Orbit; AS17-134-20451 Apollo 17 Hasselblad image from film magazine 134B - EVA-1 & 3

There are mysterious abstractions too, such as 1972's Apollo 17 radiant blank frame containing only dust, scratches and the black, inky thumbprint of an astronaut. This image is one that in its simplicity and constituent parts, and despite it being a 'failed photograph' is a wonderful allegory that speaks of humanity's evolution from fundamental elements risen from the climactic explosion of a supernova somewhere in our very distant past.

Finally, there is another image that speaks about contemporary photography, and the Instagram platform on which this series was first displayed (#ffapollo); an out-of-focus unintentional 'selfie' by Apollo 17 astronaut Ronald E. Evans, Jr., during EVA film retrieval while in lunar orbit on the trans-Earth coast. The total time for the trans-Earth spacewalk was 1 hour, 7 minutes, 18 seconds, on Sunday, December 17, 1972. What makes this particularly fitting, is that Apollo 17, despite breaking all kinds of records including the longest total extravehicular activities (moonwalks) and longest time in lunar orbit, it was the final Apollo mission and the final time humans had set foot on the Moon.

These images are useless by virtue of their failings, yet they become useful as artistic objects; they make manifest the delicate thread from which life dangles in such perilous zones – one slight movement, one accidental second and the method becomes meaningless to the outcome. The pictures return from space, born of the miracle of human genius, yet speak of human failing. These pictures recite the poetry of human desire to fight the fear of nature's power, and challenge each new frontier as though it were a well-worn path on which we have always walked ●



Above: AS10-35-5228 Apollo 10 Hasselblad image from film magazine 35/U - Lunar Orbit, Trans-Earth Coast; AS17-152-23378 Apollo 17 Hasselblad image from film magazine 152/PP - Lunar orbit, Trans-Earth coast, SIM Bay EVA film retrieval; AS15-86-11694 Apollo 15 Hasselblad image from film magazine 86NN - EVA-1 & 2

FOCUS

ØYSTEIN ASPELUND

Twilight

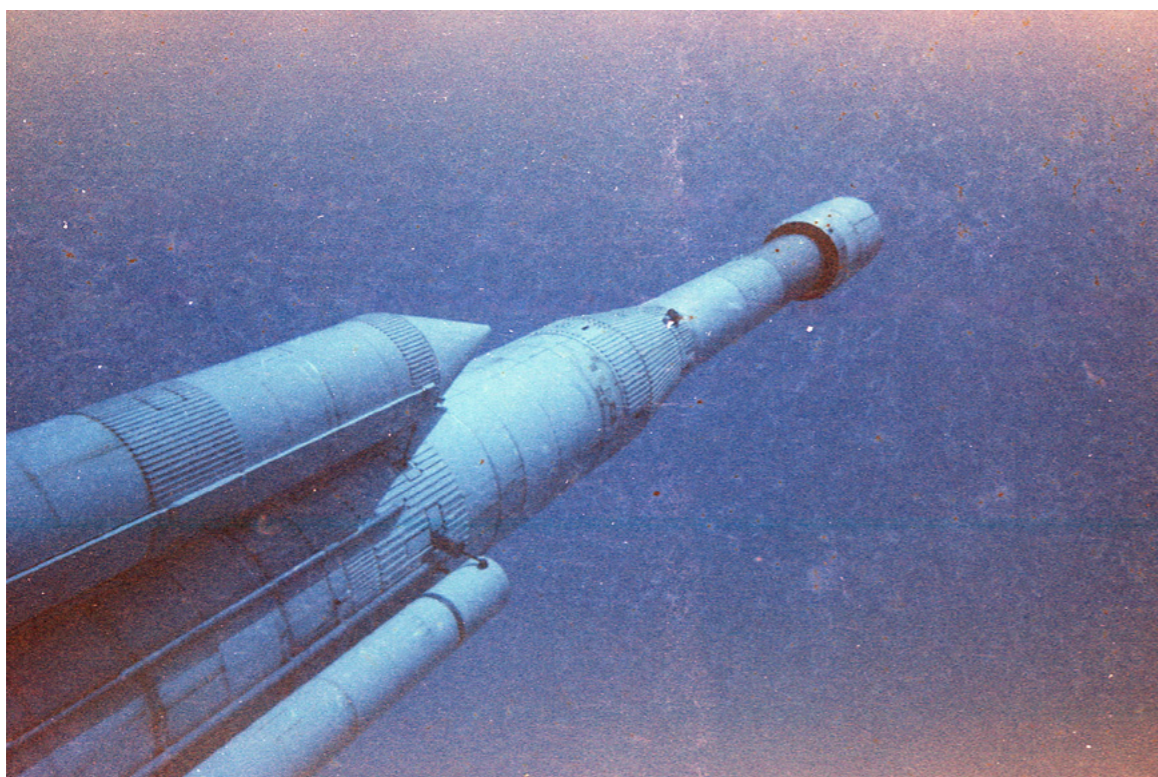


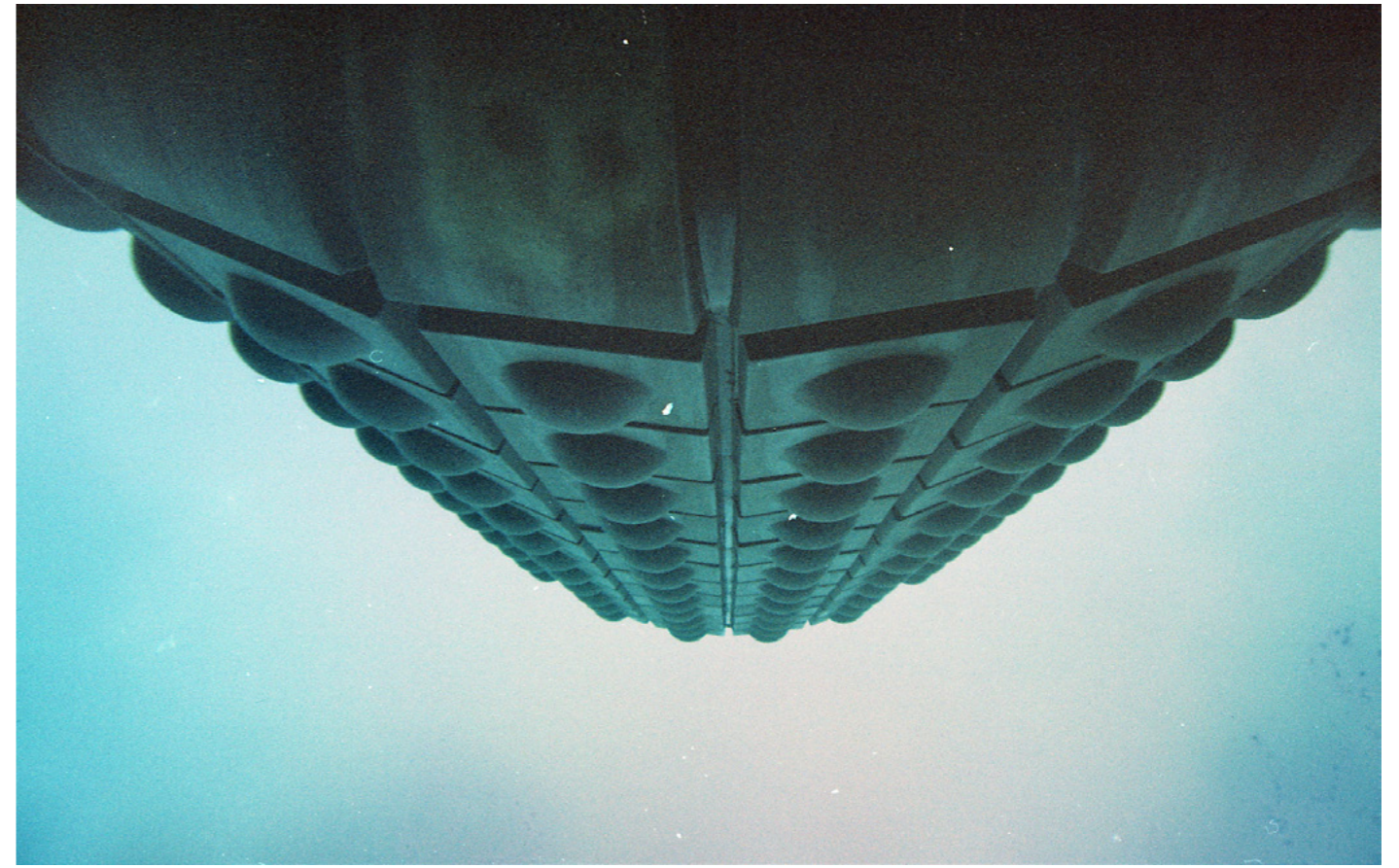
Twilight was shot using a \$10 point-and-shoot plastic camera, which only possesses a shutter button, and a rather poor and unreliable rangefinder, and no exposure, focus, aperture or other electronic automatic settings. In conjunction with this camera, I used analogue 35mm film with expire dates between 1986-1989, once made and produced in the former USSR. This gives the series the characteristic color and texture.

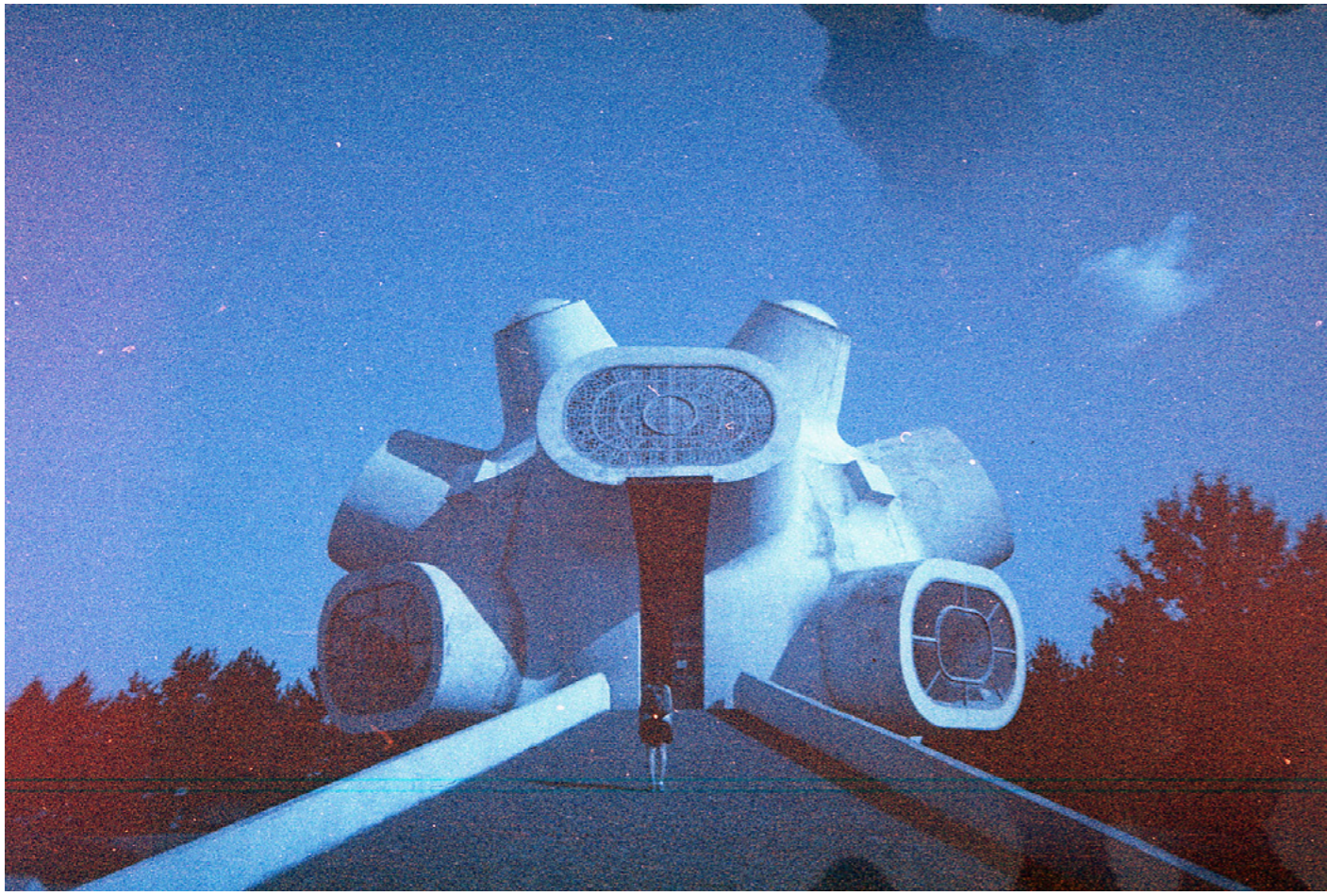
This aesthetic can be seen as a way to 'release' the pictures from the time and place in which they were taken. Because of the precarious nature of the camera and film, each time a photograph was taken it was also a kind of experiment. To me it is a good challenge to try out new things, and the result of using simple equipment fascinates me a lot. I believe the photography community can sometimes focus too much on equipment, and on making technically perfect images. To change method and experiment might also create some interesting new ideas, at least it has done so for me a few times.

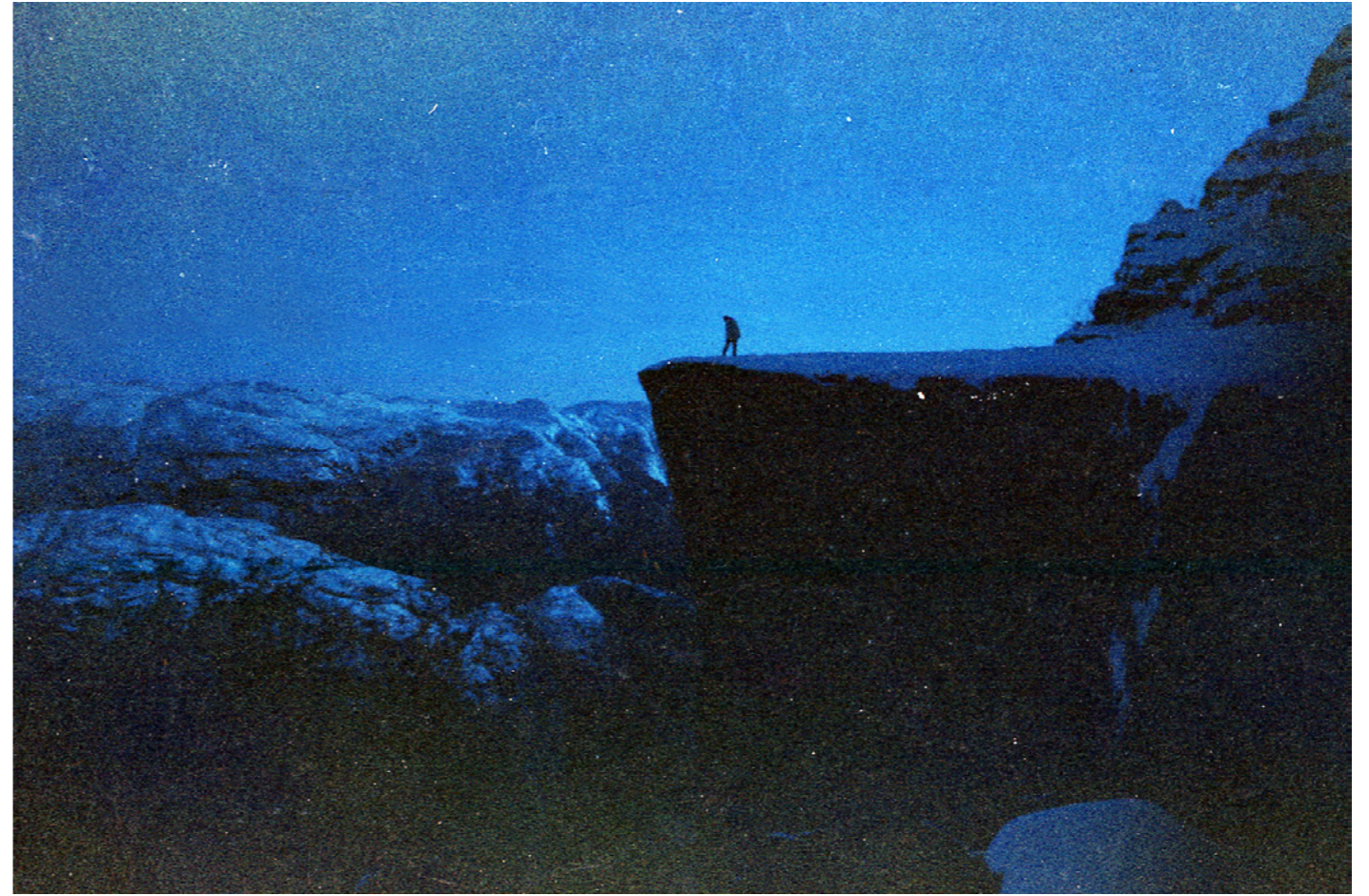
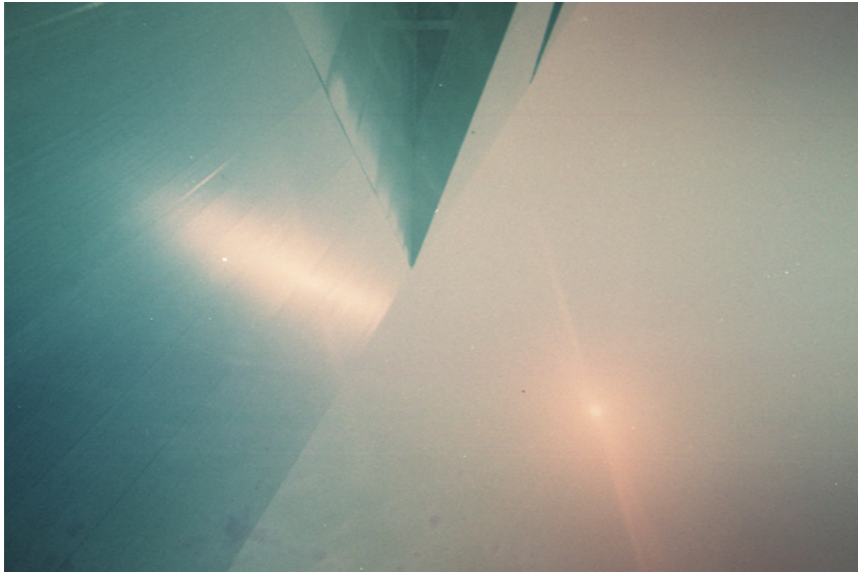
I like to see this series as recovered frozen frames from an old lost and forgotten movie. Shot in Norway and various countries around Europe between 2014 and 2016, *Twilight* also personally works for me as a kind of travel diary, where the pages are repositioned into a new narrative.













BIOGRAPHY

Øystein Aspelund is a 32-year-old photographer based in Trondheim, Norway. Having a background from architecture, he always aims to have a level of cultural presence in his photographs. Fascinated by the contrast between nature and culture, Aspelund seeks to keep a representation of this special relationship in his work.

To Aspelund, one of the unique aspects of photography is its power to document. Thematically, one of his main themes of inspiration are places that have seen dramatic changes. It may be borderlands, grey zones on the map, where the civilisation turns into the wild. Or reflections on the struggle between man and his environment; the need to expand opposed to the forces of nature. Often the results end up in a field between traditional documentary and art photography, usually presented in a narrative way.

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