



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: *Untitled*, by Asger Carlsen

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Theme

Picturing You

as opposed to picturing one's self, is about our attempts to capture not only the likeness of an individual but also their presence, their personality. We can see our family members, our friends, our work colleagues or even perfect strangers in photographs we take, but a real portrait of another person should say something more than just describing that person's visual appearance. A good portrait at least, translates an aspect of the sitter's personality and disposition into the visual medium, which in turn connects with the viewer's own psychology.

When we say "I'm picturing you now..." to a friend or a lover over a phone call or on Facebook, what is implied is more than just visualising that person in a specific situation - what we are saying is that, in our mind, we are seeing the person as well as feeling them, putting all our accumulated experiences with them into a single memory or fictionalised vignette. We are relating a visual story based on the other's (known) behaviour and taking some form of comfort in that; after all picturing another is an effort to empathise.

But empathy can be elusive, something we are all capable of yet it can appear and disappear quite fluidly. It can be summoned from the slightest of hints, by way of a grainy cell phone image or family archive, and it can be coerced artistically by way of construction and manipulation. If we can identify with a marginalised character, someone so unique and outlandish, we can just as easily identify with someone who for all intents and purposes is ignored or invisible ●

Kati Mennett

(United States)

At Six

This photo is of my niece who I have been photographing since birth. She is six years old in this photograph. I feel that this image shows a side of her that is very telling of her at this age. The project documents her in the process of finding her own identity as an individual.

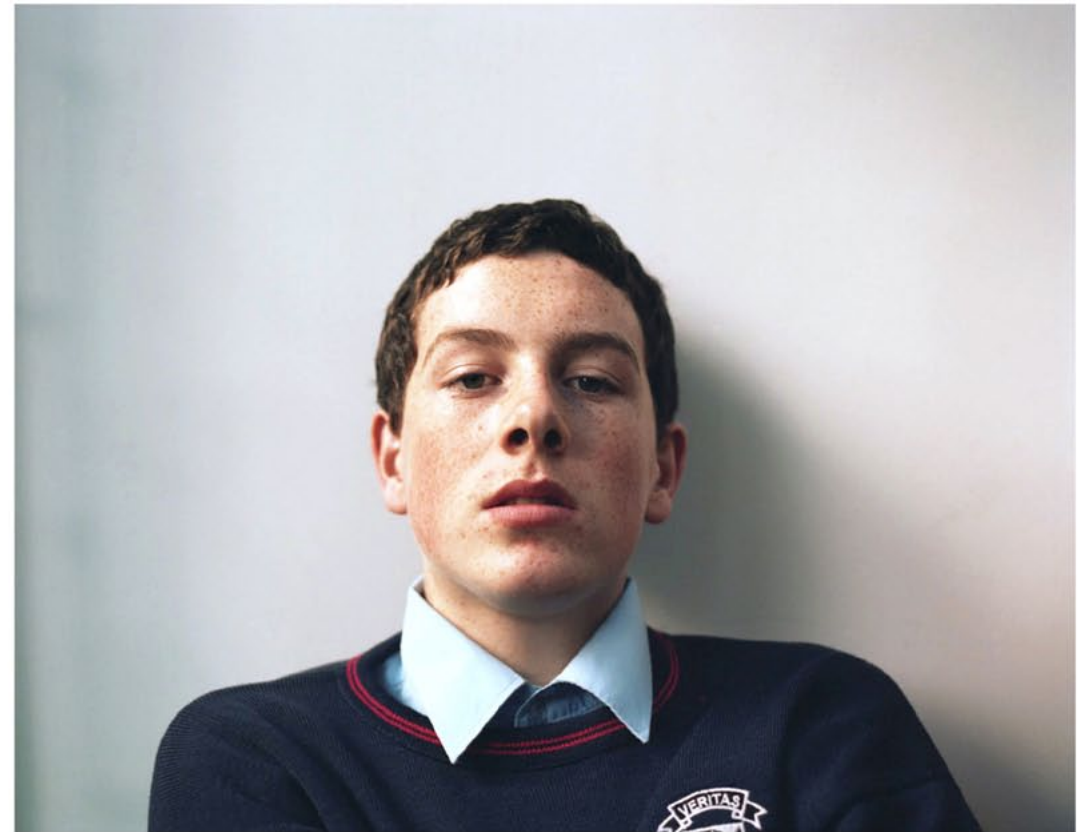


Cáit Fahey

(Ireland)

Fionn

These portraits are part of an ongoing project about my brother's teenage turmoil.





(Before) *Fionn*; (Here) *Fionn's Bedroom*; *Fionn's Breakfast*

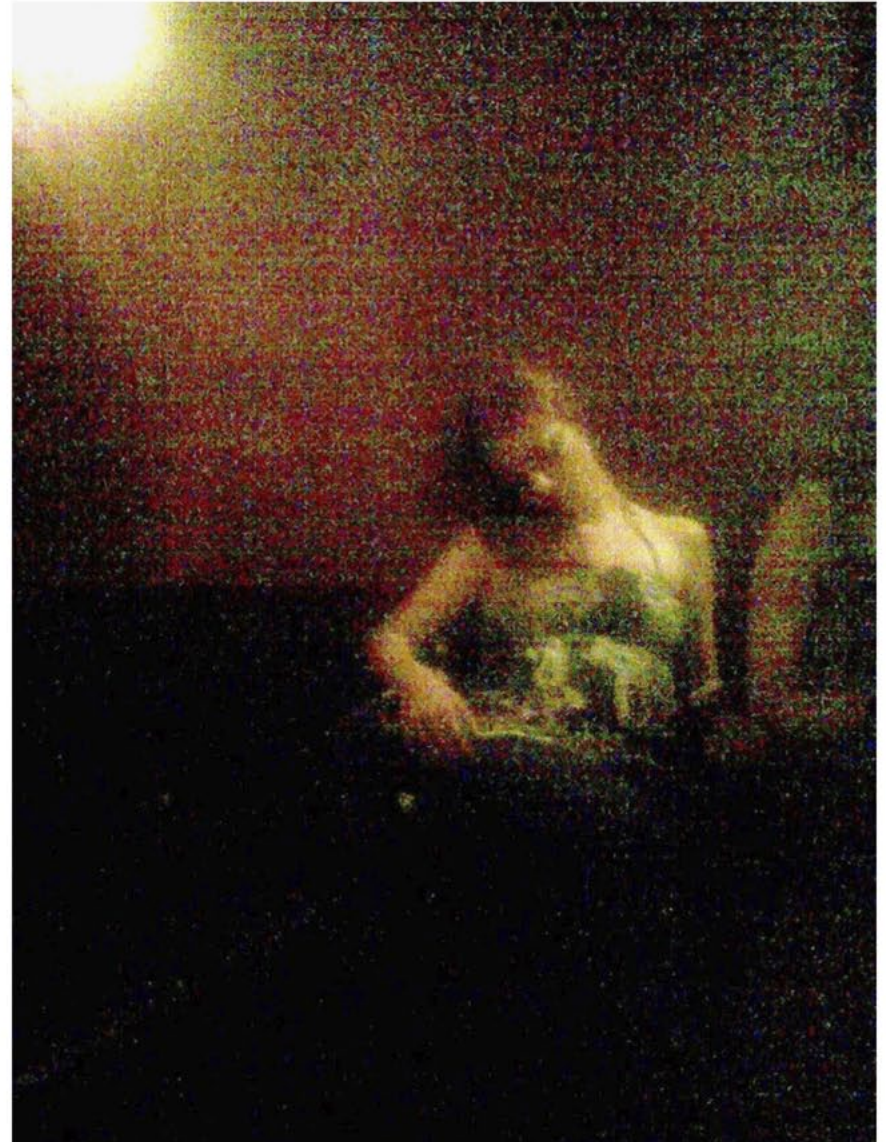
Sebastian Klug

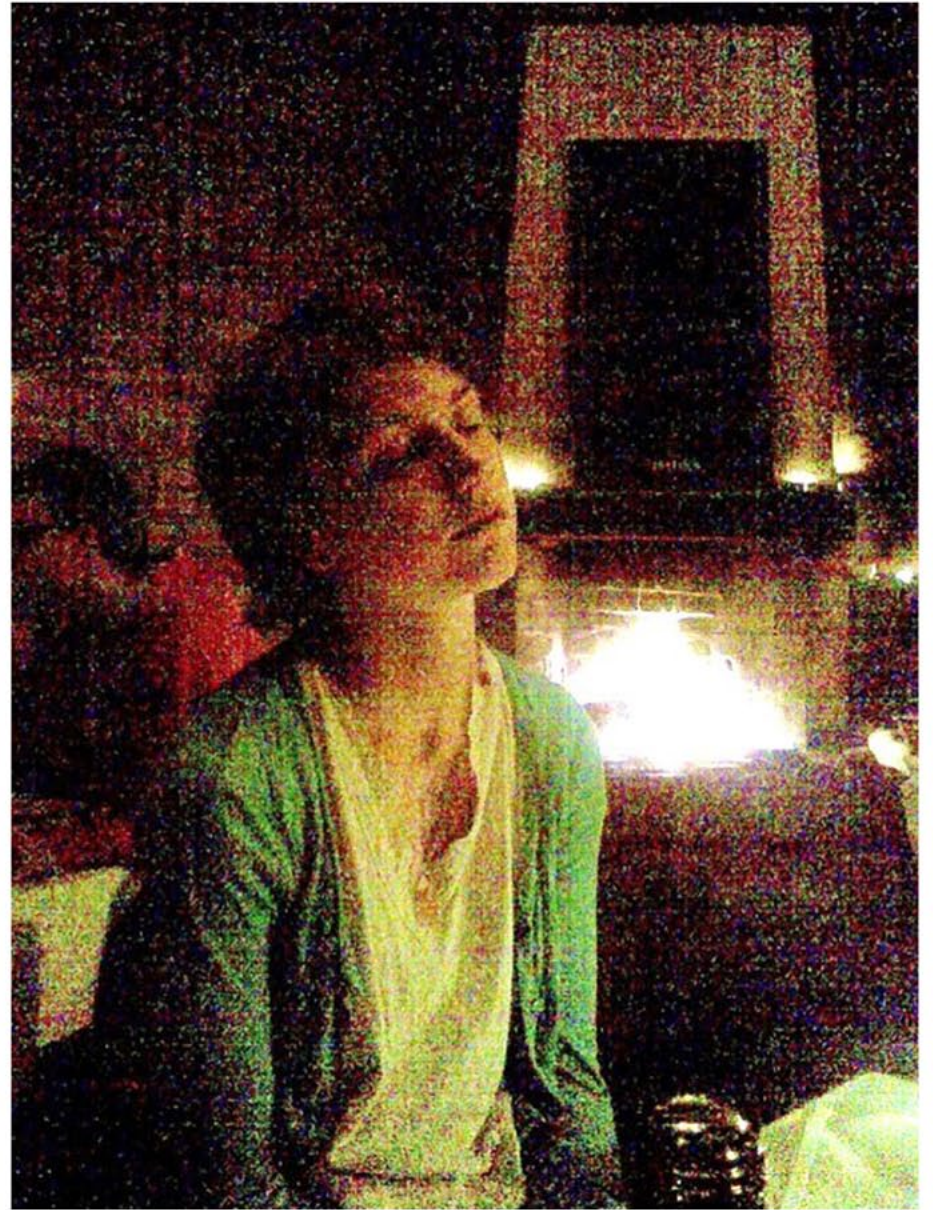
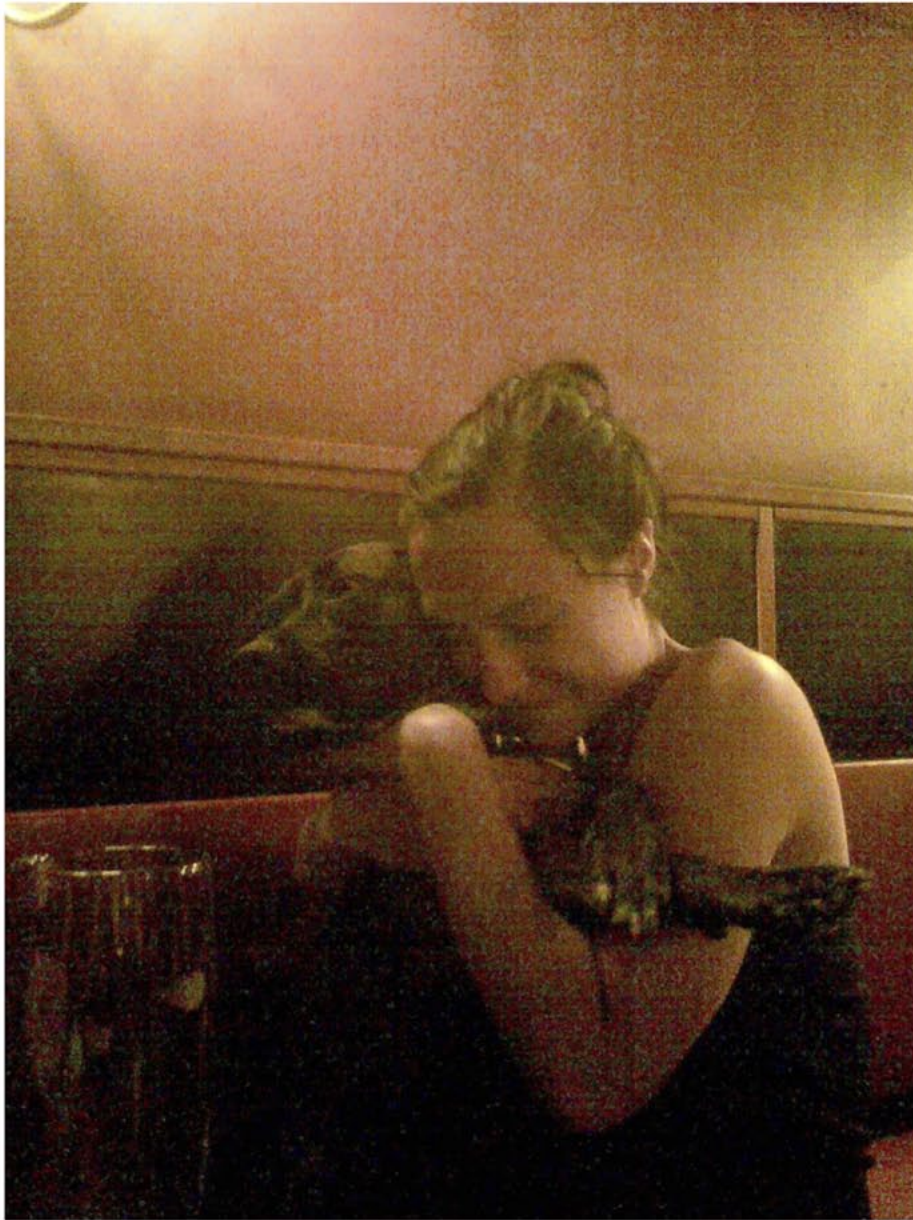
(Germany)

Selected works

I have been working on this photo series for four years with a Nokia 6300 cell phone. I am portraying friends and people in Berlin, and most of the portraits are related to Berlin's nightlife. My pictures are snap shots, capturing intimate moments in public places as bars, clubs, metro stations etc. The grainy surface of my photos is a result of the camera I choose to work with, their stories are being told in a more atmospheric way than by details. The blurriness of the picture is a graphic translation of its situation, the dissolution of the individual.

sebastianklug.com





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

Camila Verdiyeva

(Russia)

Rooms

Rooms is an ongoing project I started in 2010. The project is devoted to my friends and places where they live or used to live. I create images to show their relationships with the rooms from my perspective while my friends rediscover familiar spaces by writing a few sentences about them. The result is a series of photographs with an original text as an illustration of a particular period or moment of time.





(Before) Alexey in his room; (Here) Kseniya in her room; Svetlana in her room

Mary Furlong

(Ireland)

Leonie, Her Coffin and Shoes

I am interested in stories, personal histories, local places and their little known obscured histories, the commonplace and the generally overlooked.

This picture is of my friend Leonie, her coffin, and some of her shoes. Leonie is a hairdresser from Melbourne, a huge Marilyn Manson fan and very glamour! When she lived in Dublin Leonie used to keep some of her many pairs of shoes in an upright coffin in her sitting room. The coffin previously belonged to a couple who used it for their fun times but when they had to move in with his parents they gave it to a guy who sold things for people on eBay.

Soon after these pictures were made Leonie moved to Holland, the coffin was used to transport some of her shoes there. Leonie is back home in Melbourne now, and she gave the coffin to a friend for his 40th birthday.



Mandy O'Neill

(Ireland)

Tradition Keepers and Delight Makers

The word Burlesque derives from the Italian *burlesco*, which itself derives from the Italian *burla* – a joke, ridicule or mockery.

Fools and clowns have played an important role in many ancient traditions around the world. They have license to be rude, crude, lewd and utterly outrageous, for in their contrary way they are teachers and healers using laughter as their medicine. There are long traditions of divine craziness and ritual clowning where the usual social rules are turned upside down, and where the social and political mores of an era can be questioned through the acts of the jester.

With this work I was initially drawn to the energy, attitude and visual drama of the performers. I did not know much about burlesque, apart from the usual stereotypes, so it was interesting to me to become aware of the rich history and the seriousness behind the play. I was also drawn to the idea that while these women blatantly use their sexuality in their performance, it is in a celebratory and defiant way, which serves as a welcome antidote to many of the everyday airbrushed versions of femininity which pervade our society.

mandyoneill.com





(Before) *Ballgirl*; (Here) *Fluffy Dutton*; *Streetboobs*

Stacy Kranitz

(United States)

Black Metal

In the early nineties several Norwegian bands laid emphasis on the primitive sounds of the historic metal bands, *Bathory*, *Venom*, and *Celtic Frost*. When these bands began recording albums their proximity and timing resulted in the specific sound of Black Metal.

The lyrical concept of these bands focuses on Norse Mythology, the Viking warrior, Nature, and the brutality of the medieval era. These bands gained immediate notoriety for involvement in a brutal murder, a suicide and the burning down of 12th century stave churches.

Decades later these bands still hold to the same values and are influenced by the same themes. Some bands have gone on to embrace a larger mainstream audience. While others have stayed true to the underground. Black metal bands can now be found all over the world. The subgenre's, Viking metal, Fantasy metal, Melodic Black metal, Tolkien metal, Doom metal, War metal, Vampiric metal, Medieval metal, and Troll metal, have expanded the sound and philosophy of Black Metal into new realms of musical aggression.





(Before) Frost; (Here) Gorgoroth; Hellheim

Abram Deyo

(United States/China)

Dead Elvis & His One Man Grave

If you ask he will say he is from the cold shores of Disgraceland, back from the grave, craving warm bodies and pelvic thrusts. He is a one-man rockabilly band that goes by the name of *Dead Elvis & His One Man Grave*. These photos are a few of the many from his first tour of China. Elvis isn't dead, or rather....he is undead.





(Before) *Greeting a Fan*; (Here) *Waiting Before a Show*; *Noodles in Wuhan*

Natalie Krick

(United States)

Natural Deceptions

The colorful seductive nature of cosmetics act to mask, conceal and deceive while drawing attention to the surface and the superficial. By emphasizing both the facade of glamour and the physicality of the body I am interested in what can be revealed through these surfaces.

In this collection of photographs of my mother she performs certain tropes used to visualize female beauty and sexuality. This act is further complicated as her appearance and gestures fluctuate between my overt stylized ideals and her own physical body. These photographs expose an awkwardness and tension in being looked at and scrutinized while also implying a longing to be seen as desirable and beautiful. By creating images that can be perceived as both garish and seductive, I question the fantasy of idealized beauty and what culture designates as flattering and desirable.



Letitia Huckaby

(United States)

Look What A Woman's Got

Installation: Screen prints on heirloom fabrics

My grandmother often told me a story of when she was a young woman, separated from my grandfather, a soldier in the war, and pregnant with my father. One of her older brothers had come upon a small amount of change, and had gone to the store for some sardines and crackers. When he came through the door, he proclaimed to his new wife, "Look what a man's got!" My grandmother was so tickled by this, that it became what she said anytime she felt blessed.

After the loss of my father and my grandmother, I became interested in making art that dealt with more personal issues. For the first time I turned the camera on myself, and my family, and the results have been an exploration of my own family history and my African-American heritage.

Technically, I screen printed images of my grandmother over the course of her life onto heirloom quilts or other antique family fabrics that I inherited from her estate.

"Look what a women's got!"

letitiahuckaby.com





(Before) *Pillow Case (Age 84)*; (Here) *Pillow Case (Age 16)*; *Look What A Woman's Got*

Andrew Hammerand

(United States)

Monuments of its Own Magnificence

It appears that health is one aspect of life that brings families together, and makes them question the longevity of elderly in declining health situations. Within the past year, my grandfather fell and walked on a broken hip for many days until he realized something was wrong; the subsequent damage to his bones and joint required substantial surgery, which comes with high risk for patients of his age. My immediate and continued reaction to the situation was to make photographs of my grandfather, ensuring that I wouldn't regret missing that opportunity to document this aspect of his life, and wondering which photograph of him would be the last. Surely this is not my unique concept, using photography to directly address the inevitable. Coincidentally, photography seemingly provides that ability to escape what is certain and final, affixing those who have been pictured into eternal existence through imagery: Monuments of its own magnificence.





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

Garvan Gallagher

(Ireland)

Wearing Purple

This series was shot in my hometown, a small village called Carrick in Co. Donegal, in the North West of Ireland. The people photographed are adults from my childhood. It is a story about growing old. It is a story about their perfectly normal lives photographed in their perfectly normal homes.

This project brought me back to the adults I knew as a child, who now happen to be in the social category of 'senior citizens'. The subjects range from 65 to 98 years of age – the eldest in my hometown and include my secondary school principal, the lady who taught me the accordion, the postman who was simply called 'John The Post', my very first teacher and some neighbours that I have only recently come to know.

Each subject stares into the camera under an artificial light holding the cable release that runs back to the camera, each in control of their own portrait.





(Before) James Patrick Boyle, 1914; (Here) Sarah McGill, 1911; Michael Cunningham, 1935

Evzen Sobek

(Czech Republic)

Life in Blue

What is the motivation for people to spend their time at the lakeside of the reservoir in the southeastern tip of the Czech Republic? Why do they set up their second homes with bizarre architectural artefacts in this strange environment though the magic of the place dissolves after several visits...

What makes the members of the community of holidaymakers, their husbands and wives, children, relatives, friends, voluntarily spend a weekend or even a year-round stay in this strange emptiness?

Is it the longing for meditation in the country?

Is it the necessity of establishing informal contacts in a romantic environment? Maybe here they can quench their desire for life in a community, which the city can no longer offer.

The answer to these questions could be given by these residents only, but the question is whether they know the answer themselves..?

evzensobek.com





(Before) *Untitled* (2010); (Here) *Untitled* (2007); *Untitled* (2009)

Tom Farmer

(United Kingdom)

A Life Between Brackets

From 2006-2010 Norbert Mbu Mputu struggled to cope with the stresses and strains of life as a failed asylum seeker. Forced to flee his native Congo he initially lived on the streets in London before being given temporary accommodation and eventually being relocated to Newport, until his asylum application was rejected in early 2006. Dubbed a 'sofa surfer' by many he lived a transient life between Newport and London sleeping on friends floors and sofas, sometimes for as little as 3 hours a night, with no home, no income and no right to work and support himself in the UK. Norbert left behind a wife, three daughters and a young son all of whom he has not seen since arriving in the UK more than eight years ago.

He survived these years of uncertainty by sheer determination, ingenuity and not a little luck. A kind and generous man, I hope that these images show a little of the human cost the complex asylum system has on individuals left in limbo for such long periods of time, not only to their physical circumstance but their mental condition as well. These images are a portrait of a specific time in one mans life, a time of great uncertainty.





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

Rebecca Fin Simonetti

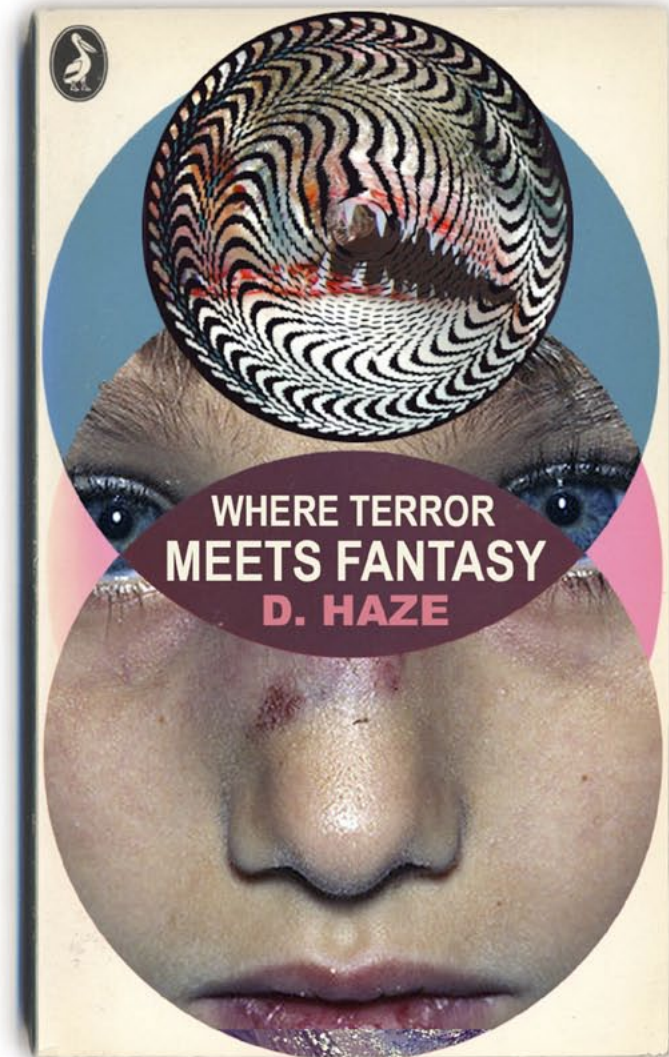
(Canada)

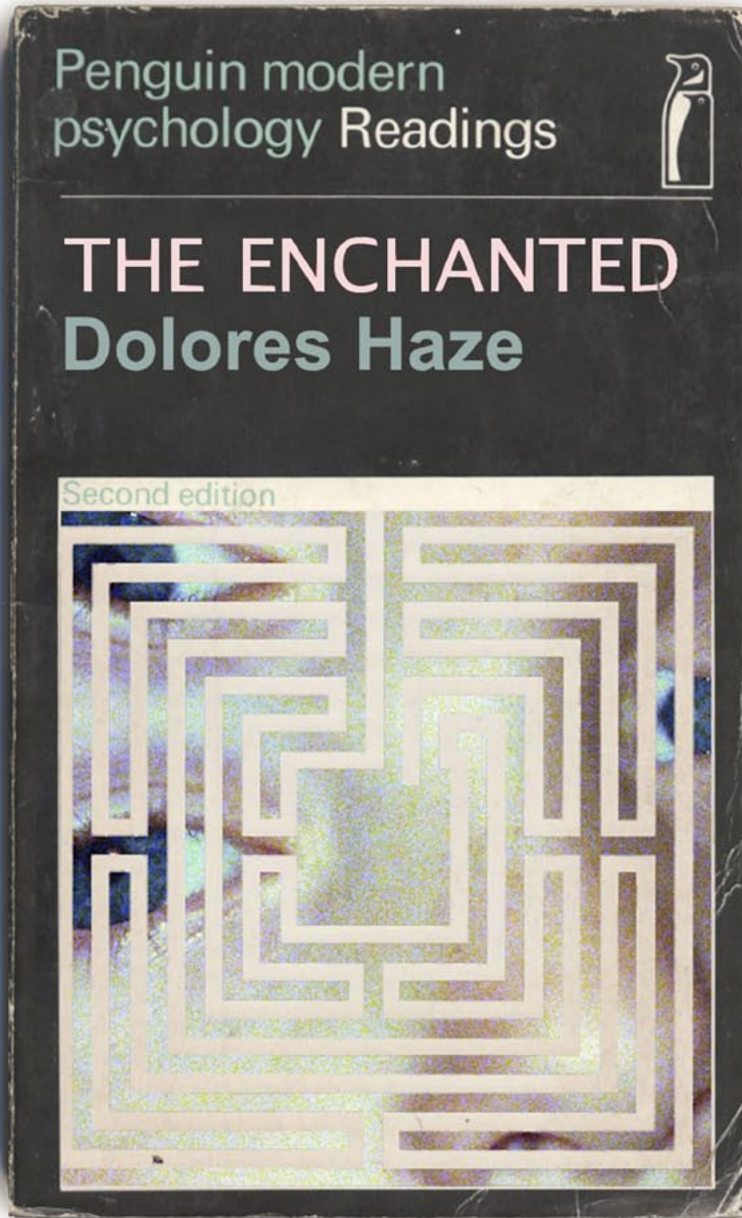
HAZE: Fictional Portraiture

Within the realm of girlhood, my work deals with the conflict between the internal world of childhood imagination and the adult narrative of reality. *HAZE* is a series of fake books by Dolores Haze, a character from Vladimir Nabokov's *Lolita*.

The author of *Lolita*'s fictional "preface" is Nabokov's pedophilic protagonist, Humbert Humbert himself. In it, Humbert explains that he has written this book to chronicle his relationship with Dolores Haze, and the events leading to his current incarcerated state. Since the reader is limited to Humbert's perspective, Dolores remains somewhat enigmatic. Despite the obvious complexity of her personality and experiences, we are left with only a skewed understanding of who she is. In this series, I offer my impressions of Dolores, intentionally limiting myself to the cover of each book. While each cover hints at the text within, the contents remain mysterious, provoking our speculation. Just as Nabokov styles his prose from the perspective of a fictional non-fictional narrator, I use the recognizable format of Penguin and Pelican books to adopt Dolores' voice with an air of authority. By blending real and imagined elements, my intention is to create open-ended and ambiguous psychological portraits of her character.

rebeccafin.com





(Before) *Where Terror Meets Fantasy*; (Here) *The Enchanted*; *How Children Fail*

Focus

Asger Carlsen is a Danish photographer living and working in New York, USA. His work has been shown internationally including solo shows at the V1 Gallery, Denmark; Primary Photographic Gallery, United States; Ruttowski 68, Germany and many group exhibitions such as *DHM Deutsches Historisches Museum*, Berlin, Germany (2008); *The 2010 Vice Photo Show* at Scion, Los Angeles, USA; *NOFOUND Fair* Mörel Books, Paris, France (2011); *Masterpieces From Private Collection*, Museum of Modern Art Aalborg, Denmark (2012) and *Emerging Photography* at Brancolini Grimaldi Gallery, London, UK (2012). His images and interviews have been published in numerous magazines and publications including *The Journal*, *New York Magazine*, *The New Yorker*, *Wired*, *Dazed and Confused*, *Wallpaper* and *Vice*, and his series *Hester* and *Wrong* have both been published separately by Mörel Books in London, UK.

Asger Carlsen

(Denmark/United States)

Wrong

The Doctor Is In(sane) : The Questionable Reality of Asger Carlsen

What are these? They appear at first, like so many photographs do, as candid moments, mundane vernacular portraits or documents of small news events from the pages of a weekly local paper. The on-camera flash blasts in with that harsh direct light we are used to seeing in our family albums, the black and white palette inexplicably adding to their authenticity (why is that?). They are familiar, and there is nothing out of the ordinary in these photographs except everything. Are they even photographs? I think of the bumper sticker, stuck upside-down that reads “Question Reality”, where the gesture itself is a visual pun of it’s own sentiment. The “truth” of photographs has always been in question, but in these images, it’s the un-truth you are left wondering about, like vivid hallucinations you see out of the corner of your eye. They are optical illusions in the grandest sense, doctored images with invisible scars. I can look and know that no one has two functioning wooden legs, but there he is, vacuuming the floor. There he is, stopped at a red light on his motorcycle, and I believe in him, over and over. There is a funny expression that people use online in reaction to awful or disturbing images: “Cannot Un-See!” they say in dismay. The image is burned in, the damage is done. I cannot un-see the alternate reality that Asger has created in these images. I am convinced.

- Forward by Tim Barber NYC, March 21, 2010. *Wrong* published by Mörel Books (London).

asgercarlsen.com





Asger Carlsen



Asger Carlsen



Asger Carlsen



Asger Carlsen



Asger Carlsen

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Asger Carlsen



Asger Carlsen

Talk

Scot Sothorn

Affinity with the Night (Interview)

Scot Sothern: Affinity with the Night (Interview)

We interview Scot Sothern, a California based photographer, whose project *LOWFLIFE* was recently published by Stanley Barker to great acclaim both in the US and Europe.

Lowlife has been around quite a while, so why did you choose to have it published by Stanley Barker, a brand new imprint, and their very first book?

After about a pound of rejection slips in the nineties I had given up on ever having *Lowlife* published or exhibited. Then, in 2010, John Matkowsky at drkrn Gallery here in Los Angeles gave me a show and put together a Blurb book. Then Gregory Barker and Rachael Stanley in the UK saw the Blurb book and contacted me with an offer. They wanted to launch a new imprint with *Lowlife* and they had a vision that matched my own so we made the deal. As it turns out it was a good decision, the book has done well, the gallery exhibits are ongoing and I'm having a good time.

The reclining nude, the Odalisque, Courbet's "Al'origine du monde" through to Man Ray and Nobuyoshi Araki are all part of a specific canon in Art History, so were you contemplating this historical narrative when making Lowlife?

I had some highfalutin ambitions back when I first started making the pictures. I thought I'd go down in history like E.J. Bellocq, except unlike Bellocq I wouldn't have to wait until I was dead. And then of course what happened was every gallery, museum, and publisher rejected the work for twenty years and I thought I was going to have to wait until I was dead after all. John Matkowsky at drkrn Gallery changed all that when he gave me a show. At this stage I'm way more humble than I was twenty years ago and I don't think so much about going down in history as I do just trying to sell a few books and prints.

The dark of night is just more comfortable for me, always has been

You grew up in a time when America was going through some pretty big changes from civil rights to the various wars it has been involved in, while at the same time your father had a respectable wedding and portrait photography business; would you see your choices of subject as rebelling against these figurative and literal father figures?

Yeah, completely, I rebelled against everything. I even rebelled against photography and ended up being a photographer because it was the only thing I knew how to do when it came time to actually work for a living. That said I was very close to my father and came to love photography. He taught me a lot but we never really saw eye-to-eye on how we used cameras and what we thought we could accomplish, you know. My dad just wanted to make flattering images of people that he could sell and his patrons in turn could put in frames over the fireplace. Of course I worked to make a living, somewhat anyway, but that was never really what was important to me. My dad died a few years ago, but I can still go to Springfield, Missouri, where his studio was and where I was raised, and I can still find framed portraits in city hall with the gold foil Sothern's Studio stamp in the bottom right corner. It's pretty cool. For the most part I guess I'm still rebelling. I'm a child of the fifties and sixties; I'm bound to nonconformity.

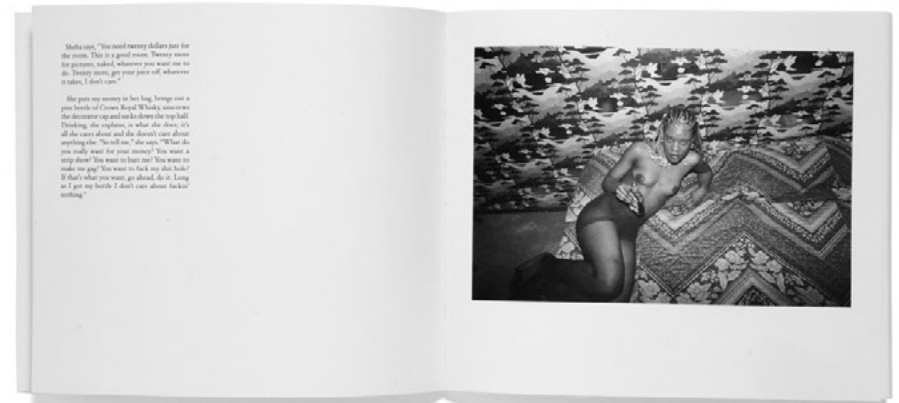
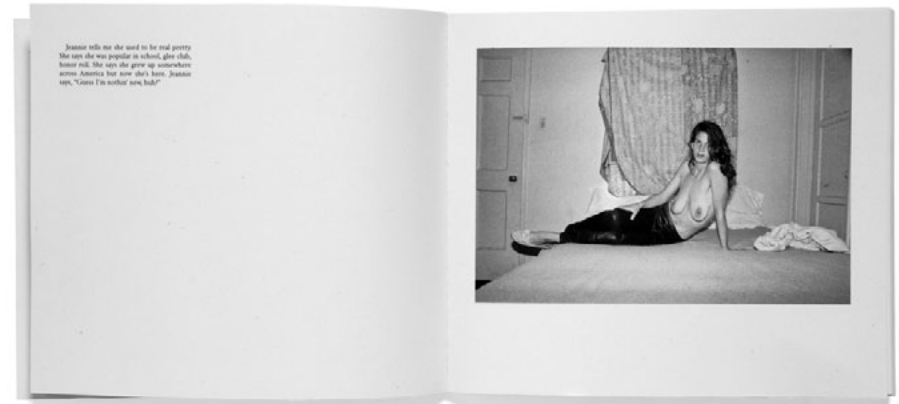


One could consider these images in Lowlife as collaborations between photographer and sitter, from posing to wardrobe to location; so did you notice a shift in character with the men/women you photographed once you'd finished shooting?

No, not really, I don't think anything changed. I guess I never thought of the pictures as collaborations before. It's not like we called in a stylist and made sketches before the shoot. I picked them up, and if they had a room that's where we went and if not I took them somewhere we could take pictures undisturbed. I told them to stand over there, or up there, or on the bed, or wherever and they did what I told them to. But yeah, sure, I guess it was a collaboration in that they were one half and I was the other half and a photograph was the end result. Mostly they tried to be sexy for the camera which is what they thought I wanted, and almost always they let a part of themselves show, totally exposed. I don't really think they ever knew just how much they were giving me, beyond sex. I don't think they would have imagined there was anything else I wanted.

Have there ever been any individuals you photographed during those years that you've found yourself thinking about later on in life?

No one in particular, but there were a few I liked and there were some smart ones and some fun ones who I hope crawled out of the mire. Sometimes when I look at the harsher photographs, I wonder if they suffered and died or if they are still suffering. Sometimes I sit and click through the scans and it's a lot sadder to me now than it was then. I can't really say I made anyone's life any better, things are still fucked up, now worse than ever. They're still out there and they have no protection. I wish more people were thinking about them.



*From crack dens to squats to yards, none of the places you ventured would be particularly safe no matter how much you wanted to be there; so what was the scariest, most dangerous situation you found yourself in while making *Lowlife*?*

I'd have to say I just never thought it was all that scary. Well no, that's not really true, I guess it was scary but it was also kind of fun, I didn't worry about it. It's not like I was a photojournalist in the middle of a war, zigzagging through land mines, you know. That's the really scary shit. I did get mugged once, well actually I got mugged three times, but only one of those times was while I was making *Lowlife*. In Anaheim, about a mile from Disneyland, the happiest fucking place on earth. Went into an hour-rate motel with a whore and going in I passed a couple of creeps looking mean and desperate, and sizing me up. I knew they were going to be waiting for me when I came out so I spent some quality time with the whore and when I came out there they were, big and ugly. I gave them my money, about forty bucks. One of the creeps asked me about my camera, which was a pretty beat-up Nikon, and I told him he wasn't going to get it without a fight. He laughed at me but didn't take it. When I got to the car I considered going back with a tire tool, which I'd used with some success as a weapon before, but in the end I went home and developed my film.

*As shown with *Lowlife* you seem to have an affinity with the night and the darker side of street life, so do you see yourself continuing with this thread as represented by your more recent projects such as *AM in LA*?*

Yeah, well I guess we never really change. The dark of night is just more comfortable for me, always has been. And, yeah, I'm continuing in that vein. Recently along with the *AM* photos I've started photographing



prostitutes again. *Lowlife 2: A New Low* - it's different than it was twenty years ago and so am I. I'm more cautious for one thing and I'm married and not looking for the sex fix I used to chase around. I'm sixty-two years old and walk with the aid of a cane and can't run beyond a shuffle, so intimidation is not on my side. But I'm still pissed off at the universe and I want the pictures to be harsh. I still love being out there; it's kind of a combo of kicks and romance without the sex or drugs. I leave those for when I'm at home.

Finally, if you were teaching young photographers now, blank slates so to speak, what would be the golden rules to follow, as you have learned over the years?

If you want to make a living with a camera you gotta be a good businessperson and if you're not, and you think you have purpose, then fuck it, do it anyway ●

All previous images are from *Lowlife*, including spreads from the book. Opposite (top) from *Lowlife 2: A New Low*. Opposite (bottom) from *AM in LA*

More Scot Sothern:

scotsothern.com - scot-sothern.blogspot.com - [facebook.com/scotsothern](https://www.facebook.com/scotsothern)

LOWLIFE Special Edition (£150, ed 10) will be available soon from Stanley Barker.

This will include a signed and numbered print and book, in a brown paper bag.

stanleybarker.com



Project

Susan A Barnett

Not In Your Face

Susan A Barnett

(United States)

Not In Your Face

In these photographs we witness a chronicle of American subcultures and vernaculars which illustrate the American identity. These photographs demonstrate how these individuals wear a kind of badge of honor or trophy that says "I belong to this group not the other".

Bio

Susan has been described as a visual anthropologist whose work borders fine art and the documentary art. In her series *Not In Your Face* she has been exploring the imagery of the t-shirt as a social, political and cultural phenomenon and the vast layers of symbolism that is transmitted by this fashion statement. She has created a dense typology with its focus on the individual through a systematic documentation of the t-shirt uncovering worlds in relationship to each other and our everyday lives.

She landed a job at Perls Galleries on Madison Avenue where I worked for twelve years as Associate Director. She has exhibited at Soho Photo; Capital One Corporate Gallery, Artspace,, Newspace, PhotoPlace, Silvereye, Silvermine, Houston Center for Fine Art Photography, Philadelphia University of the Arts Gallery, Pacific Center NW, Final Wall Gallery, Espace Dupon, Paris, New York Photo Festival, Smith Gallery, Detroit Center for Contemporary Photography, Photo Center NW, Photo Novembre, Davis Orton Gallery, Clampart Gallery, Hasted Krautler Gallery, and currently at the DeSantos Gallery and Griffin Museum of Photography where in June 2012 she is having her first solo shows. In January 2013 her solo show will be held at The Center for Fine Art Photography in Ft. Collins, CO.

notinyourface.com



In the series *Not In Your Face* the t-shirt is starkly evident but these photographs are not about the t-shirt *per se*. They are about the stories of people who tell their own story.

I look for individuals who stand out in a crowd by their choice of the message on their back. The messages are combinations of pictures and words that are appropriated from contemporary culture but have the unique effect of mixing up meanings and creating new meanings. On the streets these personalities create their own iconography that explore the cultural, political and social issues that have an impact on our everyday lives.

In the early months of 2012 the LA Times ran a front page article describing the emergence of the t-shirt and hoodie as a staple of the protest movement gathered in support of Trayvon Martin a young man gunned down in Florida that became a cause célèbre throughout the nation. The Trayvon Martin protest T-shirt has become a staple at rallies across the country, and it's difficult to think of another item of clothing more representative of the nation's twitchy zeitgeist in April 2012. Sometimes it seems as though the old-fashioned medium of cotton has done as much as the Internet to spread the memes associated with the tragedy through the country -- and the world.

In these photographs we witness a chronicle of American subcultures and vernaculars which illustrate the American identity. These photographs demonstrate how these individuals wear a kind of badge of honor or trophy that says "I belong to this group not the other". Each one of these people reveal a part of themselves that advertises their hopes, ideals, likes, dislikes, political views, and personal mantras.





By photographing from the back I attempt to challenge the time-honored tradition of the portrait being of the face and test whether body type, dress and demeanor can tell us just as much as a facial expression might. When assembled in grids I aim to reveal both the similarities and differences of each peer group and explore their unique patterns and themes. I am influenced by the typologies of August Sander and The Bechers.

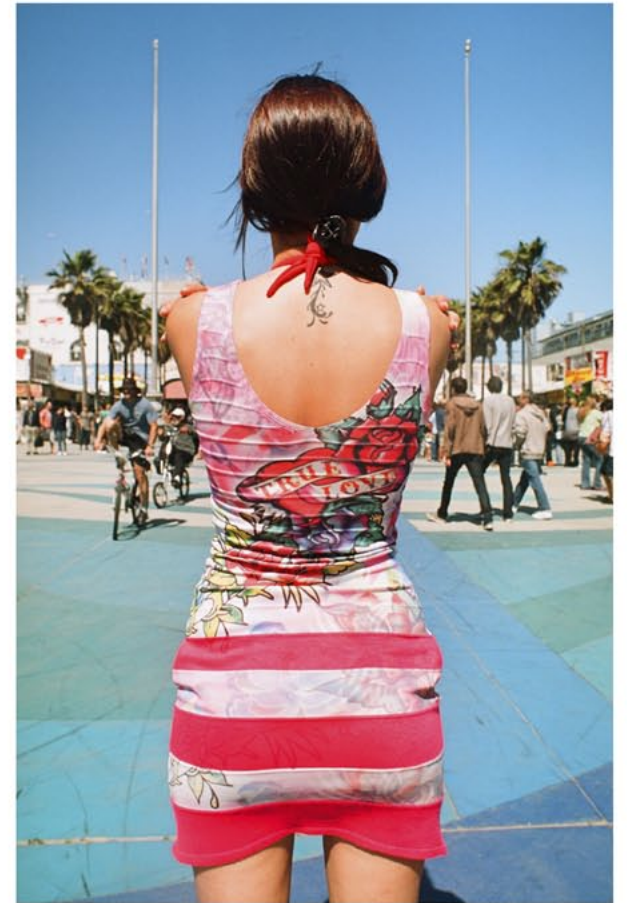
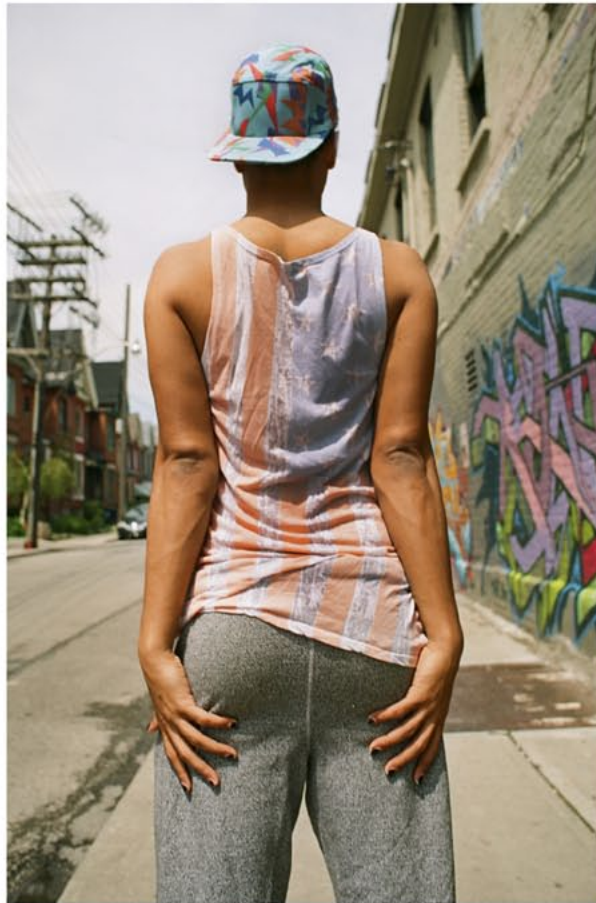
I believe the power of each portraits meaning becomes apparent from the juxtaposition of many images. It is a universe of individuals but combined creates a picture of our time without the imposition of judgment. In these photographs a conversation is struck with each personality and an intimacy is created. We may feel we know more about these individuals than we really do. Their mystery is preserved and the power of photography can celebrate our urge to unravel it ●

The series *Not In Your Face* has been seen in *Lensculture*, *Popular Photography Magazine*, *Lenscratch*, *Exposure Compensation*, *PDN*, *Oitzarisme*, *Fotovisura*, *Artslant*, *Projekt 30*, *Social documentary.net*, *Heinz Foundation vimeo*, *Pittsburgh Tribune* and "The Photo/Arvas", *Troika Editions*, *La Lettre de Photography*, *Lenswork #97* and *Fototazo* and *Rangefinder Magazine*.

Not In Your Face has won awards from *Photo Review*, *IPA*, *Px3*, *Pollux awards*, *WPGA*, *Texas Photographic Society*, *Photo World Annual Awards*, *Critical Mass*, *Hey Hot Shot Contender* and *New York Photo Festival*.

Images from *Not In Your Face* are available at *Clampart*, New York.

The book *Not In Your Face* will be published in 2012 from the *Silas Finch Foundation*, New York.



(Before) *Yellow Madonna*, *40140018God*, *Fortune*; (Here) *Eminem*, *American Flag*, *True Love*



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