



SuperMassiveBlackHole

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SuperMassiveBlackHole is dedicated to 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

Submit

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:

www.supermassiveblackholemag.com

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Theme

Other worlds can be found inside and out – whether it is our hidden fantasy world or our external working world we are all equally subject to these (extra)ordinary environments. They are dark, dirty, sterile, digital, ephemeral and everyday – they can surprise or enlighten us – shock us even. The psycho-geographical, the extra-terrestrial, the spiritual are located and suggested in the following images which include the ‘cyber space’ and ‘non-place’ of modern life while other images remind us of cultural landscapes associated with more ancient times. Promised or real, it is our common condition to feel we must visit these worlds for a multitude of reasons, but above all because they are other.

Dara McGrath

(b. 1970, Ireland)

Boundaries

Photographs

Ongoing

Boundaries is a long-term documentary photographic project that explores the abandonment of national border checkpoints within the European community.

Since the Schengen Treaty* was signed and implemented in 1995, western EU countries have slowly eased border restrictions between them and other treaty member countries. This happened most recently this year when Switzerland signed up to the Treaty, and more significantly again in 2007 when eight East European countries joined. Many other countries in the East are also queuing up to join and participate in Schengen.

The abandoned border checkpoints documented as part of this project are an important physical symbol of a society that has transformed, over the course of a generation, from a local to a globalised entity. The process of examining the border points reflects a need to interrogate the symbolic dialogue created between the former countries of the west and the east, as we move closer to becoming a united Europe in a post-capitalistic age.

* Since Nov 2007, the Schengen Treaty has now been ratified and implemented by former Eastern Bloc countries (Poland, Hungary, Czech Republic, Slovakia, Slovenia, Latvia, Lithuania, Estonia). In early 2009 Switzerland also ratified the agreement. Between 1995 and 2001, 17 western European states have instigated the treaty, along with the micro states like Andorra, San Marino, Vatican City, and Monaco. At present, states such as Turkey, Romania, the Western Balkan states and Liechtenstein are awaiting approval to join.

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(Before) Forest, Polish-German Border (Here) Colle du Petite St. Bernard, French-Italian Border; Salveterre di Extremo, Spanish-Portugese Border

Jamie Saunders

(Ireland)

Closer to Reality, Further from Truth

Digital photographs

2009

This work is based on modern ideals; I have created a fictitious reality representing present day, or false ideals of the future. By looking at the boom in development in Ireland over the past 10 years, I am highlighting an interesting area. This development quickly grew everywhere and has caused the ‘wow factor’ of a new building to become banal and common. So, by digitally making the images I created a fictitious reality that shows the fragility of the landscape and of the buildings especially now in the current economic climate.

With Ireland seen globally as a green and lush environment, nature is an aspect of who we are and what we’re losing to contemporary, global Ireland. So I have created harmony in the human relationship with nature, where both seem to co-exist peacefully. The use of saturated colours and surreal lighting creates an uncertainty within the images; this creates a tension between the sublime and modern ideals to highlight an unknown danger in the future.

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(Before) *Baths*; (Here) *Mountain Lake; Shankill*

Ruaidhri Lennon & Alissa Kleist

(Ireland, Netherlands/Ireland)

Transfigures

Photograph

2009

Collaboratively made by Ruaidhri Lennon and Alissa Kleist, *Transfigures* is a life-size installation that began as a minute sketch, grew into a collage, then a print and finally into tangible creatures consisting of wood, metal, light, and sound. These sculptures are the product of a process whereby the freedom of the interior world of the artists' imaginations merged with the reality of the physical world that we bodily inhabit.

As life is 'full of holes and failure and incapacity, and is self-destructive and self-creative' (Thomas Moore), both artists were motivated by a desire to escape ... not into oblivion, but into the realms of the imagination, exploring an alternative and inner reality.

Placed into a real setting, these constructed, imagined creatures venture from the 2 into the 3 dimensional, landed on the beach as if from a different world, not from an outer but an inner space.

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Tread

(United States)

Selected Photographs

From the series *Boy One/Two*

Photographs

Ongoing

When not wasting film in musty, archaic, plastic toy cameras, long sleepless nights are spent watching bad movies with titles like 'The World's Greatest Sinner' and 'Blood Feast.' These bad movies and their zero budget cinematography, no doubt, have influenced Tread's work in some way, but so has fellow Lexingtonian Ralph Eugene Meatyard.

Black & White and Colour photography, captured non-digitally, printed traditionally using (gasp) silver and paper. Themes in obvious dichotomy. Intimacy vs. Isolation. Love vs. Indifference. Here vs. There. Tread wants to convey a *southern-ness* in his work without using a sledgehammer. Tread preaches that 'The South' isn't a *cliché*-ridden also-ran of a culture, more than any other place on earth it is full of subtle beauty, wonderful characters and strange wonder.

www.gotreadgo.com

www.gotreadgo.blogspot.com





(Before) *For + Against*; (Here) *Reach 1; One-Armed-Levitation*

Dragana Jurisic

(b. Croatia. Lives Ireland)

Pigeon House

From the series *Seeing Things*

Photograph

2008

Seeing Things addresses issues on both a socio-cultural and photographic level.

Firstly, it references the work I was occupied with from November 2006 - November 2007, on the largely overlooked social problem of poverty in modern Ireland. Secondly, it questions the nature of photographic seeing. Are photographers, as Badger says standing back and taking the wider view which separates them both physically and psychologically from their subjects 'like the gods gazing down on the earth with Olympian dispassion' ; or are they hiding with their presented vision, the hurt that they experience in the process?

Does this predicament to get taken by the visual beauty of the scene in front of them - even a very upsetting one - override what is essential to one's mental health - the optimism of memory?

Are photographers tricked by beauty? Yes. Yes. Yes. Yes.

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Scot Cotterell

(b. 1979, Tasmania)

IN:URL

Digital photographs
2009

The *in:url* script is a command that sits within a group of things known as 'googlehacks', while there is debate about whether or not they are a 'hack' as they simply execute a possible use of the google search engine, the *in:url* script, which brings up masses of public and non-public webcams due to the similarity of a factory-set filename extension is arguably an unintended use of the search engine. I trawl through lists of these anonymous addresses and using the snapshot feature, capture a still image; a form of 'desktop photography'.

The choice to capture 'now' is based on a combination of aesthetic and formal elements of the image at that particular time. The majority of cameras i have viewed through this process seem to be largely devoid of human life and I find it intriguing that cumulatively, as a surveillance oriented society we have 'angled our cameras', literally and metaphorically to these spaces and what, if anything this may mean. The imagery evokes for me a melancholy and an otherness that goes beyond the surveillance aesthetic and into something deeper and shared. Fleeting, silent moments frozen as memory. Seconds plucked from a stream of passing time.

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(Before) *Picture 21*; (Here) *Picture 13*; *Picture 34*

Connell Vaughan

(Ireland)

Public Sleeping

Photographs

Ongoing

I am interested in how people relate to public space. Initially my main focus was on creative responses that marked public space such as street art and graffiti. Over time however I have come to train my camera on the individual themselves in public settings. Here the relationship between the space and the individual is seen in the orientation of the body. Intimidation, uncertainty and unawareness of one's setting are constant themes in my work.

Nonetheless on rare occasions I am fortunate to stumble upon instances where individuals demonstrate a significant degree of comfort with the surrounding public environment. One such case is that of people sleeping in public. I tend to shy away from homeless individuals as the public/private space is less easy to define. These images show men taking moments of sleep in public. That these images all depict men is significant, I have yet to come across women engaging in such behaviour. As such these images serve as a demonstration of how much more comfortable men are in social spaces. As such the public space is a different world depending on one's gender.



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(Before) *Public Sleeping 1*; (Here) *Public Sleeping 2*; *Public Sleeping 3*

David Blackmore

(b. Ireland. Lives UK)

Detox

Photographs
2003 - 2005

I make work that presents views of life exclusive to the current epoch, the result of modern, social & global concerns. I am specifically interested in the idea of control & limitations encountered within daily life. My work is the visual manifestation of an internal resistance against these restraints and the resulting work forms a muted acknowledgement of its existence

Detox (2003-5) explores the deliberate use of coloured light as a form of control within society. These empty public urban spaces are illuminated by blue light, giving them an eerie, otherworldly quality. The blue light is used to deter intravenous drug use, under these lighting conditions, it is difficult to locate veins.

This containment of blue light also evokes the user's sense of desire for another a more tolerable state of being and in a wider sense the concept of alternative psychological states in contemporary society.

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(Before) *Little East Street, Brighton, UK*; (Here) *Arts block, Trinity College, Dublin, Eire*; *Toiletten, Museum Ludwig, Köln, Deutschland*

Angela Darby & Robert Peters

(Northern Ireland)

The Horror Room

Digital photographs
2008

A series of murals were created during the summer of 1976 by teenagers attending a youth club in Antrim, Northern Ireland. Mural painting in Northern Ireland traditionally represents political affiliations and these murals were specifically designed to be neutral. The characters shown included *Batman and Robin*, *Captain America*, *Spiderman*, *Wonder Woman* and a *Lichtenstein* painting. Through time the paintings began to take on a more sinister appearance and as they degraded in the damp environment the figures grew more spectre-like. During the day the youth club also served the local school as a detention room to facilitate the punishment of pupils and it was through this association that the room became notoriously known to the children as 'The Horror Room'.

In 2001 the artists uncovered this find and documented the murals just before the building was demolished. The deteriorated images were digitally remastered in 2008 and they are now represented as archaeological records. *The Horror Room* murals are recorded in a format suited to museum display implying that the context within which an artifact sits is as important to their 'reading' as the information they contain.



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(Before) *Driving*; (Here) *Spiderman*; *Captain America*

Patrick Hough

(Ireland)

The Great Hunger

Digital photographs

2009

These Photographs are part of a larger body of which deals with the Great Irish Famine (1845 - 1852).

My work is concerned with the mythology of historical events and how they become embedded in the psyche of cultural identity through their retelling through the ages. Film is a story-telling device, which is employed for this purpose, but 'entertainment values' ultimately dictate how historical stories are retold in Hollywood films.

The 'Hollywood-isation' of history, and the hyper-reality created by popular culture has been at the core of my research for this piece. I am interested in how fictionalised history as represented by Hollywood films often warps or even completely misrepresents the historical facts on which they are based. I am also interested in the way popular films that attempt to deal with themes related to the 'horror' of the human condition, such as war, famine, pestilence and death, try to do so in an aesthetically pleasing way.

In these pieces I have attempted to manufacture my own 'Hollywoodised' portrayal of the Irish Famine, an event which has surprisingly yet to be claimed by the Hollywood machine. I have employed the dramatic qualities of epic cinema, to call into question how historical events may be transformed into hyper-real scenarios in some ways de-valuing their more violent and horrific realities.

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(Before) *The Great Hunger 1*; (Here) *The Great Hunger 2*; *The Great Hunger 3*

Clare Lymer

(Ireland)

Hydrogen Sunlight

Photograph
2008

I am interested in how light lacks a means of manifesting itself and how we interpret light rather than see it. It is only when light reflects or behaves in a peculiar way that we become aware of its presence as more than illumination.

Having previously studied Physics, my photographic work focusing on light is informed by an interest in the scientific, with particular interest in how we view sunlight as a past light in our present moment. For this project I was looking at how atoms emit light and how the Sun is made mostly of the element hydrogen, which burns and emits light.

I constructed a card with the atomic structure of hydrogen on it and photographed sunlight through the structure. The image plays on the scientific practice of holding something up towards the light for inspection as the atomic structure of hydrogen, which resembles a diagram of the Earth's orbit of the Sun, maps out my position to the light source as I look at it.

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Live Haug Hilton

(b. 1985, Norway)

Follum

Photographs
2008

My photographs portray a factory and its surroundings.

The factory is a paper mill in Follum, Hønefoss, - the town where I grew up. The factory will probably be closed down in a couple of years, and this will affect the community and the area around it poorly. This background gives the nostalgic touch to the photographs.

The emptiness in the photographs is also significant.

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

Myles Shelly

(Ireland)

Communication

Photographs

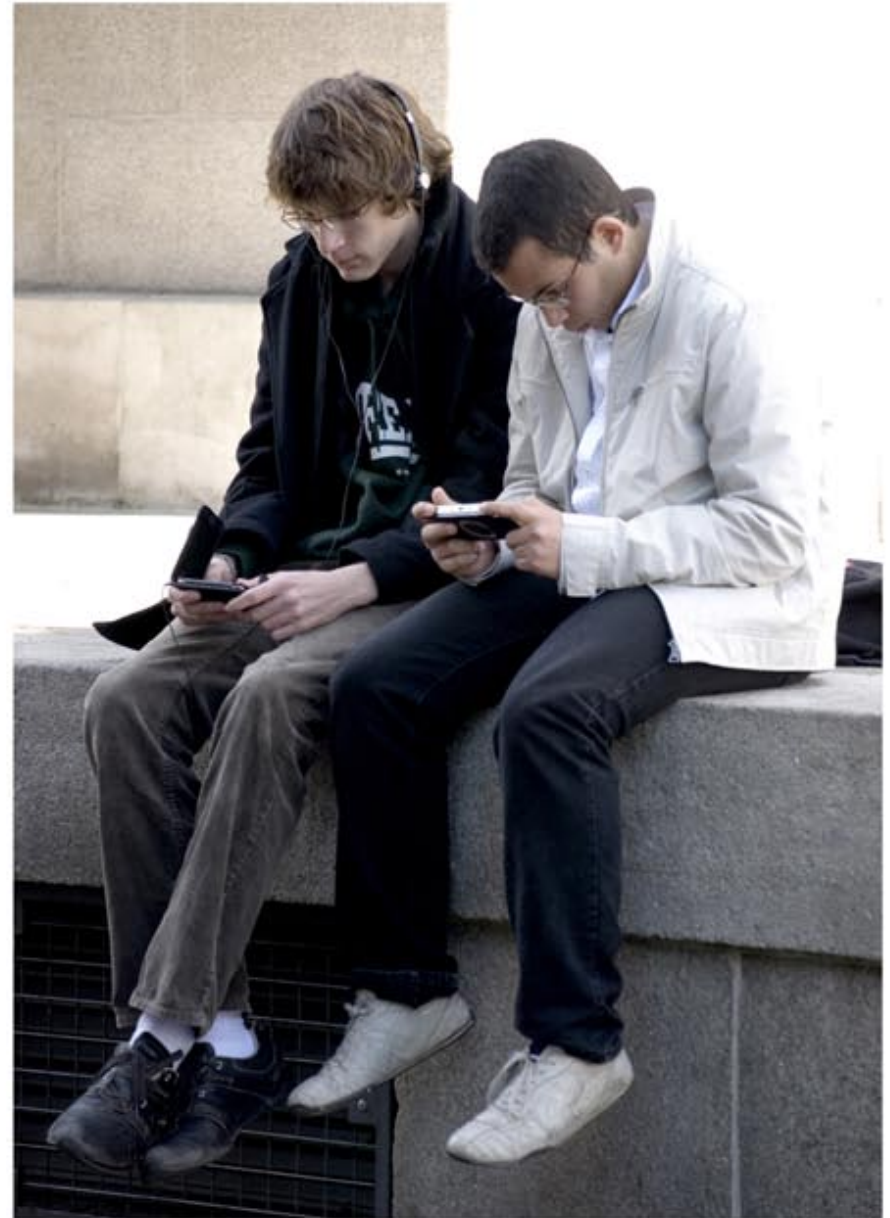
2009

My current photographic project looks at society in our 'Information age'. We live in a fast paced digitally connected world which has experienced an explosion in digital communications technology over the past decade.

I am interested in the impact of this technology and the effects these new technologies are having on society and the individual. While these technologies purport to bring us closer together they can in fact have the opposite effect, for example we now have more virtual contact through online social networking sites *etc*, with each other and less real or face to face contact. Today's technology can create a blur between the real and the virtual.

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

Dianne Whyte

(Ireland)

Caged

From the series *The Echo of a Silent Cry*

Photograph

2009

Her work deals with the hidden world of institutional enclosure and its effects on the person confined.

The struggle to cling on to a personal identity, as their lives are thrown into another world. Are they ever free from the inflicted rules and suppression?

Once freed from these enclosed spaces the remaining scars have embedded themselves into the very psyche of the person involved, forever tightening its grip. There is the loss of individual identity and the realization that all are reduced to a document or simply a scrap of paper.

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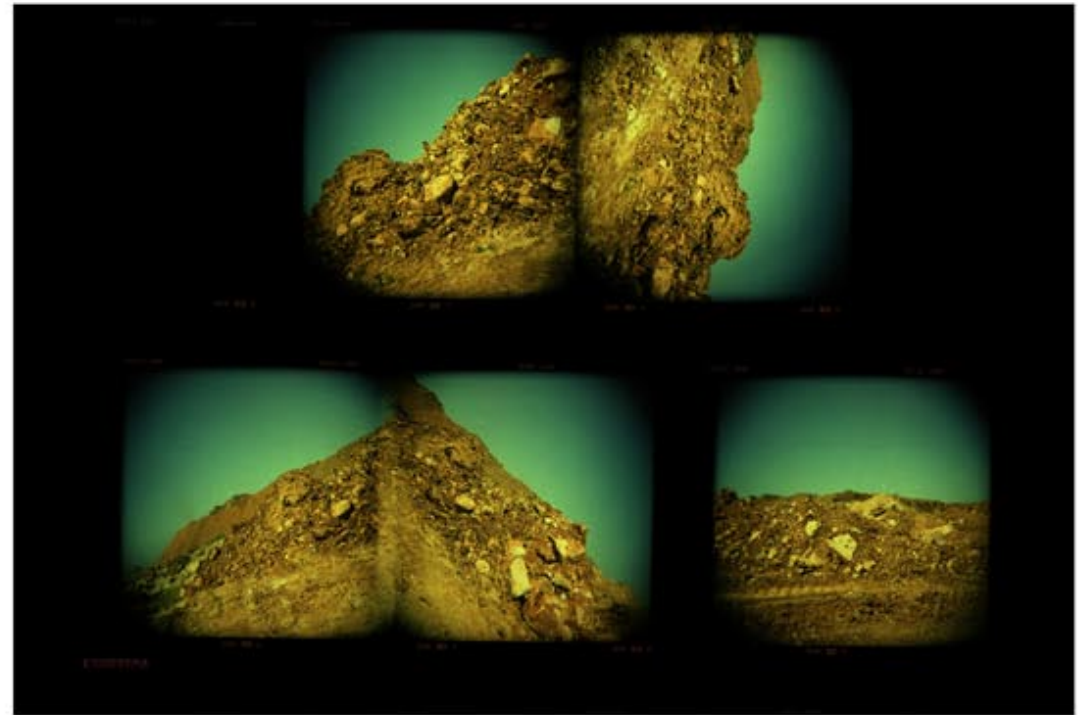
Yaniv Waissa

(b. 1978. Israel)

Contact sheet 114, New Creations, Haifa

Photographic composite
2005

I am using man made by-products of the
construction industry to create new
landscapes that we can find only in our
dreams and fantasies



Alex Bunn

(United Kingdom)

An Ambivalent Incident

C-print mounted on black Foamex, 841x1189mm
2009

*An annotated statement written by Richard Adamson, gallerist,
Another Roadside Attraction:*

The universe began with chaos and man contrary to nature has since tried to arrange the world in an effort to understand it. Alex Bunn's work can be seen as an attempt to reconcile the various models, modes and statuses we employ to navigate and engage with the cosmos without compromising its natural disorder. Fascinated with the converging paradigms of science, the supernatural, the superstitious and the absurd, his work meditates on the subjectivity of truth and its fluxing point of reference.

He uses science as a springboard to his imagination, discarding more formal representations to produce a body of work that playfully manipulates and metamorphosis' s known objects to produce unsettling combinations. Through reclassification, and the rearrangement of order, he acknowledges scientific methods, but the results are more akin to that of a 'mad Scientist' than the clean and precise methods of a modern technician. Redolent of Victorian displays of biological research, his photographs continue to combine the organic with the synthetic, to produce beautiful, yet disturbing images. Almost accidental in appearance they are imbued with a tragedy and can perhaps be viewed as contemporary vanitas compositions.

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Jordana Maisie

(b. Australia. Lives Germany)

The Real Thing

Interactive live video installation
2008

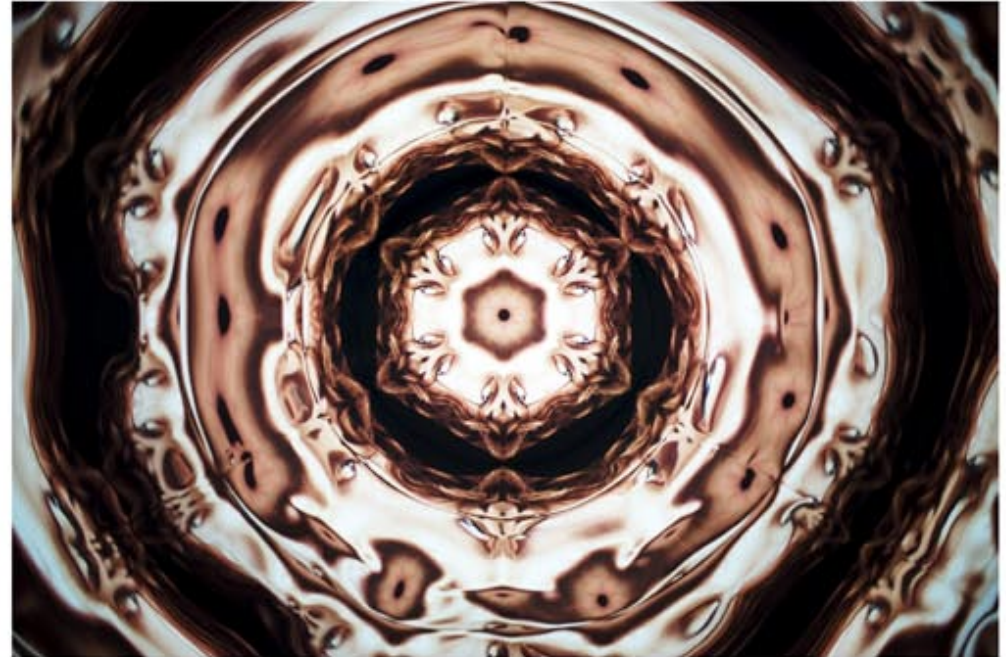
The interactive installation *The Real Thing* continues my exploration into the ways in which technology is constantly shifting the relationships between physical and digital space. This large-scale kaleidoscope has been created with digital technology and yet without the tangible, physical realm inhabited by the viewer's body, it simply cannot function.

The work draws on the established history of the apparatus, a representative technology that plays with the notion of seeing. Here the viewer is implicit in the act. Like most of my work, they must be present and active for the work to 'happen'.

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(Before) *The Rea Thing*; (Here) *The Real Thing* (interaction); *The Real Thing* (detail)

Sarawut Chutiwongpeti

(Thailand)

Untitled 2007 (Primitive Cool)

From the installation series *Untitled 2007 (Primitive Cool)*

Documented installation using found object, sculpture and

video projection

2007

This art project work (a three-dimensional work and mixed media installation) focuses on the mechanisms of perception and dreams, the private world of the world of fantasy and the unconscious, the conditions underlying the system by which mind and spirit operates.

At the same time, the (in)-visibility of the structure ignites a confusion in the viewers' perception of the work and of the space where it is placed, thus provoking an ambiguous relationship between the object, its function and its appearance and unlock a mysterious force field on the border of truth and lie, that is able to create unexpected angles of approach which in turn force the viewer to take up a new position in the observation of the surrounding world.

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Kevin Gaffney

(b. Ireland. Lives France)

The Black Plum

Documented performance using 35mm slide photographs
2008

The Black Plum is a text - comprising of photography and storytelling - revolving around the splintering of the main character, Felix, into two other personas, Verity and Roger.

The three characters - extensions of the artist's personality - are performed by the artist himself and were developed through a process of writing, performance, and interviews conducted with friends and relatives about their experiences of the three personas.

(The full story behind *The Black Plum* can be downloaded from Kevin's website)

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(Before) *The Black Plum 17*; (Here) *The Black Plum 10*; *The Black Plum 2*

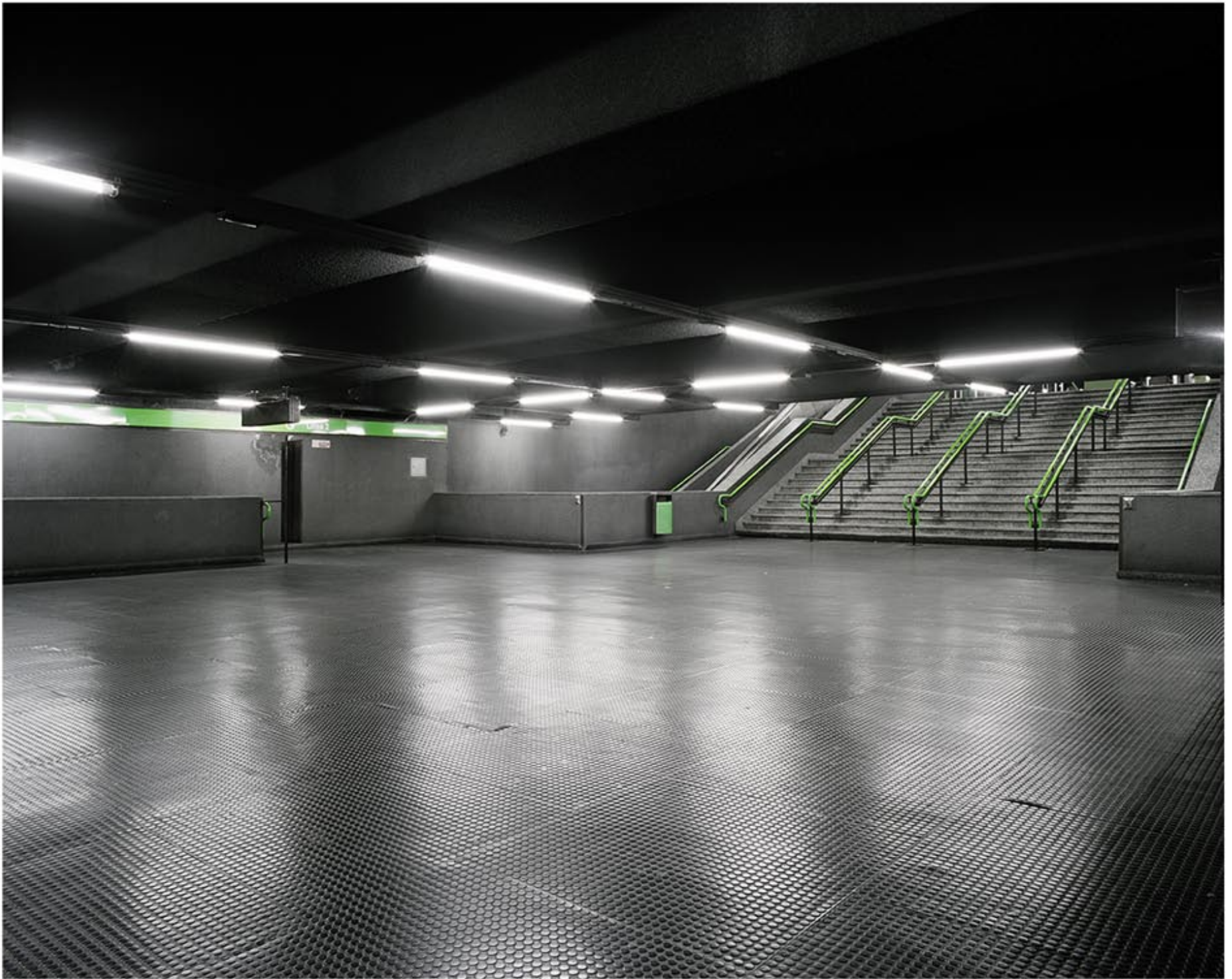


FOCUS

Daniel Everett lives and works in Chicago, Illinois, United States. He is a photographer who has also involved the use of new media in previous projects. His work was recently featured in 'Image Search' PPOW Gallery, New York, NY; 'Broken Redirect' Scott Projects, Chicago, IL and 'High Ceilings' Sullivan Gallery, Chicago, IL. He holds a BFA (2006) and an MFA (2009) in Photography.



Daniel Everett





Daniel Everett



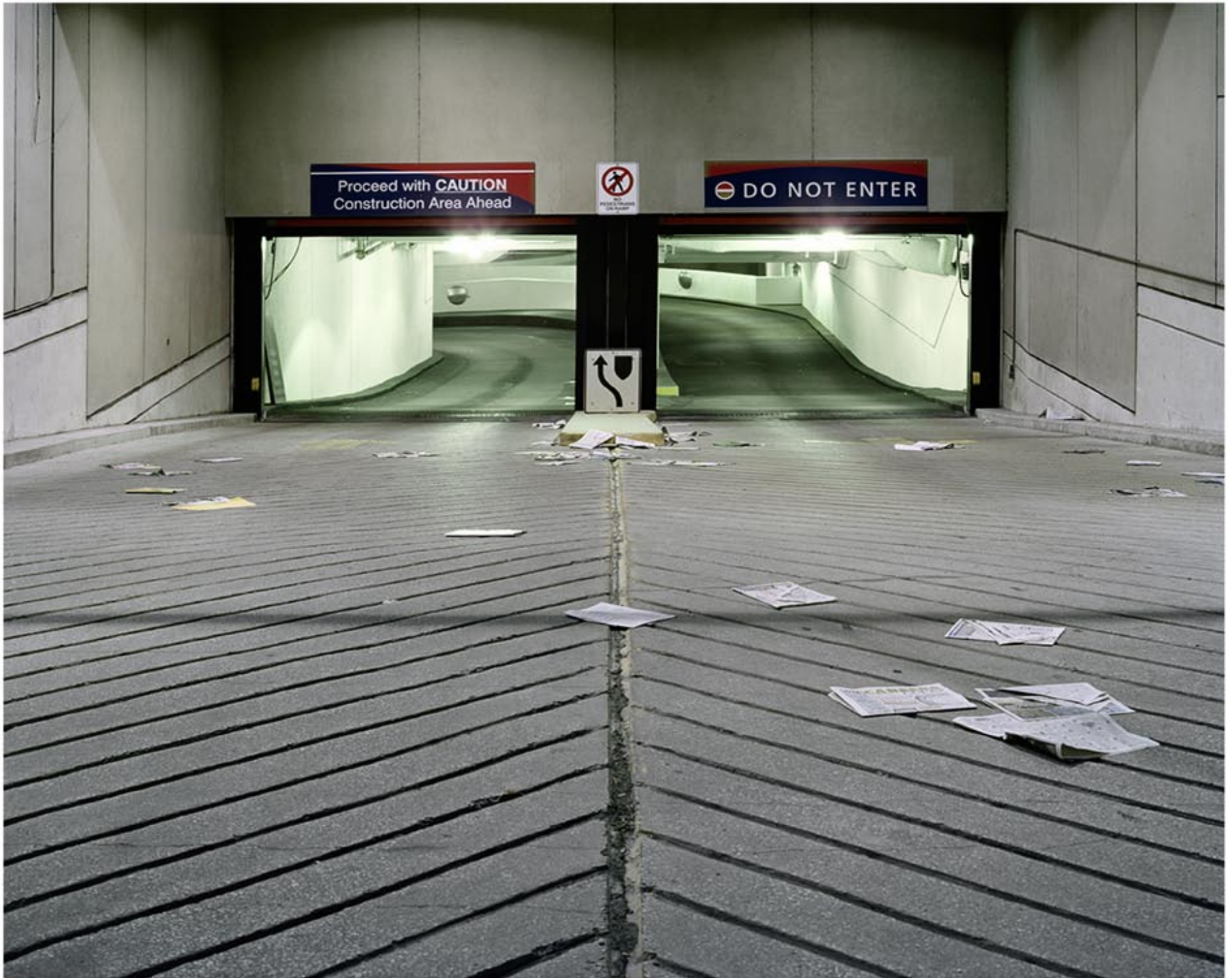


Daniel Everett



Daniel Everett





Daniel Everett

(b. 1980, United States)

Departure

Photographs

Ongoing



Departure, in its beginning, was primarily about the psychology of architecture. I was interested in the anthropological idea of non-place, which is a term used to describe the endless, neutral, utilitarian or transitory spaces found in the wake of progress and development. More specifically, I was interested in the palpable, almost resonating, emptiness of these places. I saw this landscape as a kind of new, universal nowhere and I wanted to explore what happens to our sense of self as we spend more and more of our time in these environments. I wanted to monumentalize this sense of detachment.

As I was making the work however, I found that the issue was more complicated than that. I realized that I was drawn to these spaces not only aesthetically, but also drawn, in part, to what they represented - a relinquishing of roles and responsibility - freedom from choice and uncertainty - a clear, albeit reduced or simplified, sense of purpose and function. In these spaces you only exist to the extent that you perform a function (be it passenger, customer, etc) and there was something strangely inviting about that. Inherent in each image I made was an underlying, half desire to disappear into the void. Ultimately, to me the pictures are about the point where order becomes simultaneously enticing and unnerving.

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Talk

Interview
Tod Seelie

Essay
***Darren Champion's
Miroslav Tichý : The Artful Voyeur***



Untitled, 2009

American photographer Tod Seelie has photographed in fifteen countries on five different continents. His work has appeared in publications such as *Rolling Stone*, *The NY Times*, *Marie Claire*, *Vice*, *i-D*, *Art Forum*, *Flash Art*, *Parade Magazine*, and *Adbusters* among others. He has exhibited work in solo and group shows throughout America as well as Berlin, Tokyo, Paris and Sydney.

How often would you take photos either through work or in your personal time?

I shoot probably every other day. Some times there are dry spells for a week or so, but other times I am shooting every day for a couple months (when I am traveling on a project, usually). So it balances out.

Almost everyone has a camera of some sort, what type of camera do you use to take photos?

I use several different cameras, depending on the project. Mainly I travel with a Hasselblad medium format film camera, a Canon 5D, and a Ricoh point-n-shoot. Right now I am traveling by bicycle in Indonesia and Japan, so I have to carry everything I bring all day. I ended up leaving the heavy and cumbersome Hasselblad at home, but I do miss it.

Can film photography survive in the 21st Century?

I'd like to think so, but I have a feeling that film will eventually go the way of Polaroid.

Have you had a formal education in photography or film making?

Yes. I attended Pratt Institute for sculpture, but finished in photography.

Photography is everywhere these days, what was the first photo that really got to you?

It's impossible to remember what the first photo was. I loved looking at photo books when I was younger, mainly art and combat photography. They seemed to capture the imagination better than painting, which often seemed to require an education in the medium/history to really appreciate it.

What photographers or film makers have influenced you?

I think when noting your influences it is always important to recognize people whose work you don't like, because I think establishing what it is and why is often just as important as those that appeal to you. That said, photographers I found very eye-opening at a young age are: William Eggleston, Andreas Gursky, Joel Sternfeld, and Nan Goldin.

Photography tends to remain on the periphery of the broader fine art world, why do you think this is?

Because it is a newer art form, give it time.

What photographer (living or deceased) would you most like to work with?


William Eggleston ●

Miroslav Tichý: The Artful Voyeur

Darren Champion is a freelance writer (and sometime photographer) who concentrates mostly on cultural topics and photographic media in particular. He studied photography at the Institute of Art, Design and Technology, Dublin and is the writer behind *The Incoherent Light*, an online photography journal.



An outsider by choice and temperament, at odds with the expectations of the communist regime in his native Czechoslovakia, Miroslav Tichý became a kind of social cipher – a man who cast no shadow but slipped along the margins of other lives, almost unseen and hardly leaving any trace – except, of course, for the countless extraordinary photographs he has made, a body of work which is perhaps unique in the medium, a work of obsession that seems to have grown so large as to dominate how its creator saw and related to the world. The story of how his work came to be ‘discovered’ is no more surprising or unlikely as any story of that sort but what stands out is the fact that it has happened at all, in light of his obvious reluctance to pursue any measure of recognition for his work. Yet as these photographs become more widely known it is their outwardly predatory character (especially with the photographs of young girls) that will no doubt attract plenty of attention. Their voyeurism is, of course, troubling – some may even find it repellent and one cannot deny or condone it, yet in its context we can try, at least, to understand it.



There has also been a certain eagerness to paint Tichý as some kind of savant, merely working in thrall to his obsession or worse, as an ‘outsider’ artist and so not really capable of reflecting on the implications of what he does. Yet given his art academy background and the self-consciousness of his approach to making pictures (so attuned to performance on both sides of the camera) he is clearly neither of these. But such popular (to say nothing of profitable) myths around the artist and his work have only served to obscure, for now at least, the real value of what he has achieved. While at his advanced age it seems that Tichý no longer makes photographs, or that photography was only ever a small part of his artistic output, a fever that passed, leaving him free to pursue other interests. But which also left him, in turn, with a vast trove of images, and this has proved a deep seam to be worked by dealers and curators who must surely feel as if they have struck gold. There is, no doubt, a slightly cynical air about how Tichý and his work have been promoted – with only scant attention paid to what the work itself implies in a wider sense. But seen in it’s social context and knowing Tichý’s own history, what emerges is one man pitting his own obsessions against the monolithic interests of the state, it is the kind of defiance that amounts to a covert political gesture – Tichý could not act for the greater good, or even for his own, but only at the behest of some interior necessity, what seems on closer inspection to be a carefully orchestrated expression of compulsive self-interest.

In fact, the photographs really seem to have been produced as a direct result of Tichý’s will, as if no camera was needed. They are, in every sense, objects of desire, with the photograph serving as a fetish, both in Freudian terms and also, but just as importantly, in the sense of what might be called sympathetic magic, a way of creating a relationship.

what emerges is one man pitting his own obsessions against the monolithic interests of the state

As a result there is a deep poignancy in viewing these photographs. The technical defects caused by his primitive (often self-made) camera equipment is a way of visualising the distance that existed between Tichý and other people – and women in particular, caught in all moods, at various ages, in all states of dress and undress. Tichý has made voyeurism into an art form, a life’s work and somehow into a metaphor for the existential distance that separates us. It’s true however that looking at these photographs can often be an uncomfortable experience, where the viewer is drawn into Tichý’s voyeurism by his clandestine photographic technique.



Miroslav Tichy MT Inv. no 1-35, courtesy of Foundation Tichy Ocean

These photographs are in effect the very substance of his obsession

Some are awkward glimpses of public nudity (a voluptuous young woman spied in the act of undressing, for example) but also what at first give the impression of being ordinary scenes can be rendered with a definite erotic charge by virtue of Tichý's looking, by the very insistence of his gaze. With all his photographs (and his ostensibly more than others) we get to occupy the photographer's position, we become the voyeur. At the same time, they raise the question whether or not this apparently fanatical need to photograph women, to catch glimpses of bare flesh in states of exertion or exposure should be considered a form of art practice at all – perhaps they are just the efforts of a man driven to extremes of loneliness and longing where the pictures become an index of his 'outsider' status, his inability to belong.

But also, as if by some strange combination of intuition or accident, Tichý shows a deep (and uniquely expressed) understanding of the photograph as object, insisting upon the material attributes of photography. Originally trained as

a painter, he seems to regard the print as only being the raw material for what a photograph can become.

Working it like a sculptor would, he often uses a pencil or pen to emphasise (re-emphasise, even) the graphic qualities of a photograph (the image) – outlining the curve of a woman's breast, for example or shading a hairstyle (those quintessential signifiers of the feminine). He can treat his prints with indifference: they are careworn, spotted and stained, with a patina of usage and abandonment, like photographs discovered in an attic. After all, the image is not just the print, but something else entirely, something much more elusive. These photographs are in effect the very substance of his obsession and yet, regardless of whether or not they are the outcome of some private compulsion they also carry with them a sophisticated moral agenda. They point to the seemingly unbridgeable distance that can exist between people. So Tichý's own alienation, of which his photography is a 'proof' of sorts, can be like an unflinching mirror for that moment of shared dilemma when we are obliged to confront a perhaps fundamentally unknowable Other. That is what raises his work above the merely pathological – in short that is what makes it art ●

Read more **Darren Campion** at www.theincoherentlight.com

See more **Tichý** at www.tichyocean.com



Miroslav Tichy MT Inv. no. 1-17, courtesy of Foundation Tichy Ocean



Project

Louise Elscot
Wednesday

Louise Elscot

(Australia)

Wednesday

These rituals, for me, have been transient works of great beauty, which are shared communally on a large scale.

Bio

Louise Elscot is an Australian artist working mainly in site-specific and ephemeral sculpture. She has exhibited in Australia at many locations, in Ireland as part of Cork's Art Trail Festival and in Thailand during a recent Residency. She holds a BFA (1998) and Dip. Ed. (1999) from Curtin University of Technology.

Recent Commissions include *Lick Clothing Store*, sugar-cube sculpture, Fremantle (2009); *Festivities (Abundance)*, roadside banner design, City of Cockburn (2007); *Buckley's Chance*, temporary, collaborative public art commission, Cork Courthouse, Cork, Ireland.

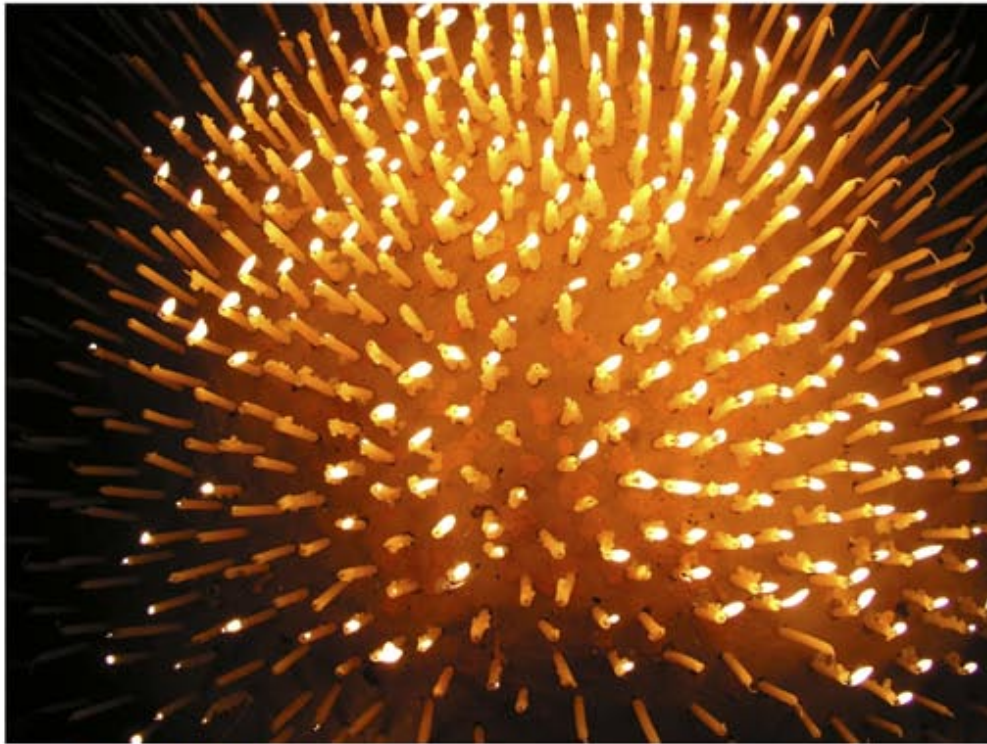
Recent Exhibitions include *Compeung Residency Exhibition*, Doi Saket, Thailand (2008); *Paperartzi*, Albany, Western Australia (2007); *Sculpture by the Sea*, Cottesloe Beach, Cottesloe (2005); *Supermart*, The Bread Box Gallery, Perth (2004); *Water = Time*, Triskel Arts Centre, Cork City, Ireland (2003).

She has received awards from Department of Culture & The Arts; DFAT Australia Thailand Institute (2008); Arts WA Artflight Grant; Cossack Art Awards (2002).

Louise has participated in Residencies in Compeung Residency Programme, Chiang Mai, Thailand (2008) and Cork Annual Art Trail Festival, Cork, Ireland (2002).

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The creation of an artwork for me is usually a solitary practice. My installations deal mainly with landscape and are mostly ephemeral. Once completed, they are photographed and left to the elements which play the final role in the cycle of events.

The point of departure from this practice, during my time at Compeung, has been the participation of other people in the conclusion of a work. This final stage in the process creates a shared experience of the work in a communal setting.

Translucent white paper lanterns are lit en-masse and floated up to the heavens

This body of work has been mostly influenced by living in the community of Doi Saket (near Chiang Mai in Thailand), in particular, the decoration and symbolism used for the Loi Krathong Festival. During this festival, exquisitely crafted sculptural works made from flowers and banana leaves are woven into intricate patterns and are lit with candles and incense to be floated down the river. Translucent white paper lanterns are lit en-masse and floated up to the heavens in a warm and uplifting installation in the night sky, dictated by wind and heat and lasting until the candle burns out. These, for me, have been transient works of great beauty, which are shared communally on a large scale.

The candle, in its own single state, is also a transient moment, creating light, warmth and beauty which lasts until the wax has been burnt.

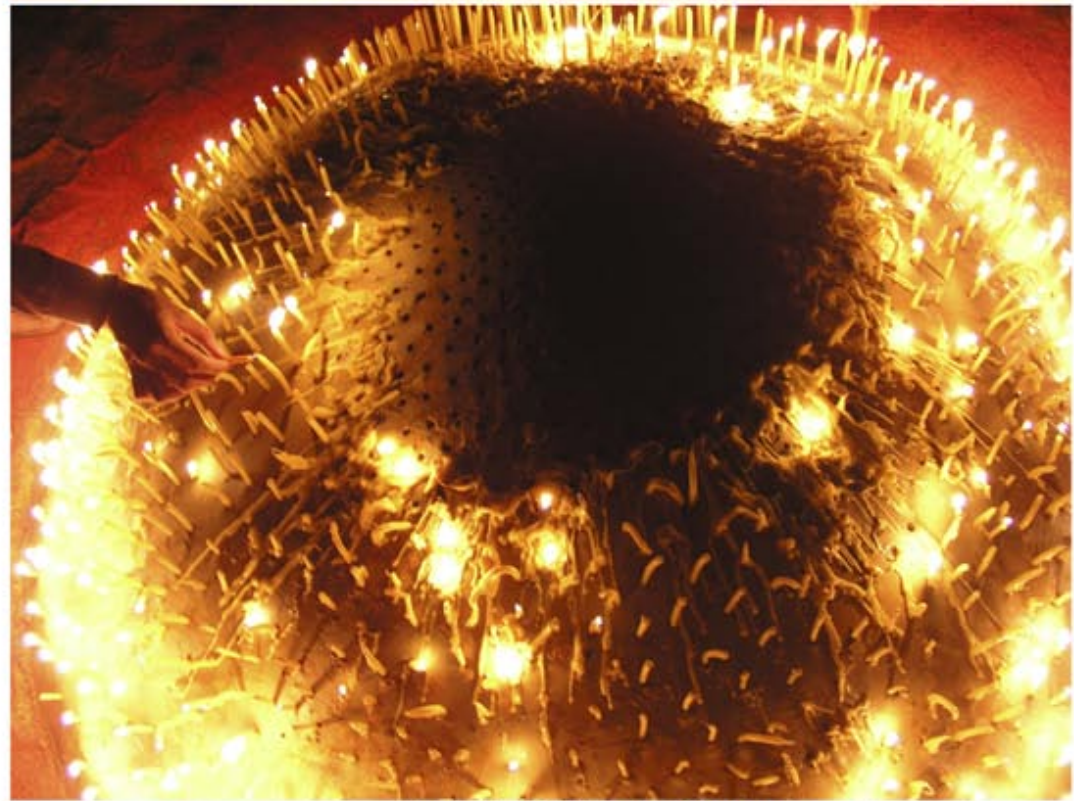
The choice of materials for this project, such as candles and incense has been based on the observation of, and participation in ceremonies and rituals performed at the local Doi Saket temples, and the Loi Krathong Festival. These materials have been used in conjunction with natural materials such as ochres, mud, spices and seed pods.

The installation, *Wednesday* was an ephemeral work that was created on-site during this project and used 1,000 yellow candles, earth and mud from the property, yellow ochre brought with me from Australia and 30kgs of dyed red rice. It took two days to construct and was lit in the evening of the second day (Wednesday) with artists and the Compeung Artist-in-Residency community.

Louise Elscot

December, 2008

(Before) Wednesday installation, 1,000 yellow candles, earth and mud, yellow ochre, dyed red rice. Compeung Residency Programme, Chiang Mai, Thailand (October-December 2008)
(After) Wednesday installation, details during and after lighting.





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