



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

smbhmag@gmail.com

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Theme

Open in the sense that there is no specific subject for this issue's theme, meant that the contributors were free to submit any work they thought suitable. Giving the contributors a freedom to choose their own subject matter also has its problems; leaving the editor with the question of how to draw so many different works together under one title. The answer was twofold: take a single example of each of the varying styles and approaches, and test those against the publication's ethos as summed up by the slogan 'Time, Space, Light and Gravity...'

As both an experiment and a reprieve from the conceptual requirements of contemporary editorial/curatorial practice, we thought it would be something of a challenge in its own right to try and bring so many disparate attitudes together in one issue. The works which follow were selected in this way; representative of current approaches in contemporary practices and very much in the nature of SuperMassiveBlackHole.

James Perriman

(United Kingdom)

Two Gorillas

Photographs, 30 x 30
2007

I wanted to look into these negative associations that people have with places and the stereotypes involved. On close investigation of a path I use regularly these stereotypes seem well grounded with evidence of drugs and violence all around. I wanted to explore this sense of unease that I myself feel when walking around this set route at night, nearly everyday. Trying to find a way to change the environment to a much more friendly, warm place, while turning away from the almost tacky, comical interventions that first sprang to mind.

This helps create a sort of double take effect, to trip the viewer's memory. I wanted the images to seem slightly absurd just like the idea of not feeling safe in a 'civilized place' or so close to home.

An irrational fear of violence which is what I am trying to capture in this work with out looking at it head on.

These photographs aim to hint at the violence under the surface as can be seen from the freshly broken window of the phone box or the mess on the ground.

The people in the work are posed in unusual acts, perhaps in poses you are familiar with yet totally out of place in the environment. Evoking an uncomfortable emotion; if you saw this in a street you would want to look again but perhaps would not feel right being too similar to a fear of looking people in the eye when walking by.





(Before) *Untitled (Penny)*; (Here) *Untitled (Katie)*; *Untitled (Andy)*

Sarah Palmer

(b. 1977, United States)

As A Real House

Photographs

2009

This series evolved from previous work, which sought memory, lost time, and hints of the absent-present in landscapes, rooms, and objects. *As A Real House* turns these ideas inward, departing from a critical exploration of the sentimental and the sweet, and moves into darker corners of remembrance, identity, and invention. The work explores my futile attempt to study time by stopping it mid-decay, while looking at the medium of photography and my own desire through a prism, breaking them apart into their elements, their beams of color.

As A Real House traces my search for the possible and impossible within photography, my desire to understand how ideas and memories are trapped inside, like layers of rock -- and possibly my failure to do so. By looking concurrently at macro and miniature scales, I hope to reveal the vulnerability of both subject and medium, to expose all bodies as written texts, to watch as one system overtakes another. I seek to partition and catalog photography's guts through intentionality and accident, to draw its hushed footsteps along the boundary of the real and the invented, the immediate and the hidden, the desirable and the grotesque.

www.sarahpalmerphotography.com





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

Rupet White

(b. 1966, United Kingdom)

Selected Photographs

Photographs

Ongoing

Rupert White is an artist who works in diverse media, but certain common themes recur.

Some of his works use natural forces like the wind or animals as collaborators in their making, whilst others combine representations of the landscape with associated symbols of our aspirations to live simple, natural, authentic lives. Some pieces also directly reference previous celebrated artworks, in a way that emphasises the fact that there is a different political context for them now.

His photographs are most frequently depictions of interventions in the natural environment: subtle and transient and left for passers-by to discover. Rupert White lives and works in Cornwall in the far South West of the UK.



www.rupertwhite.co.uk



(Before) *Broken Puddle*; (Here) *Colarizon, 2002; Collaboration (Gull), 2001-2006*

Sabina Mac Mahon

(b. 1985, Ireland)

Selected Photographs

Altered Found Photographs

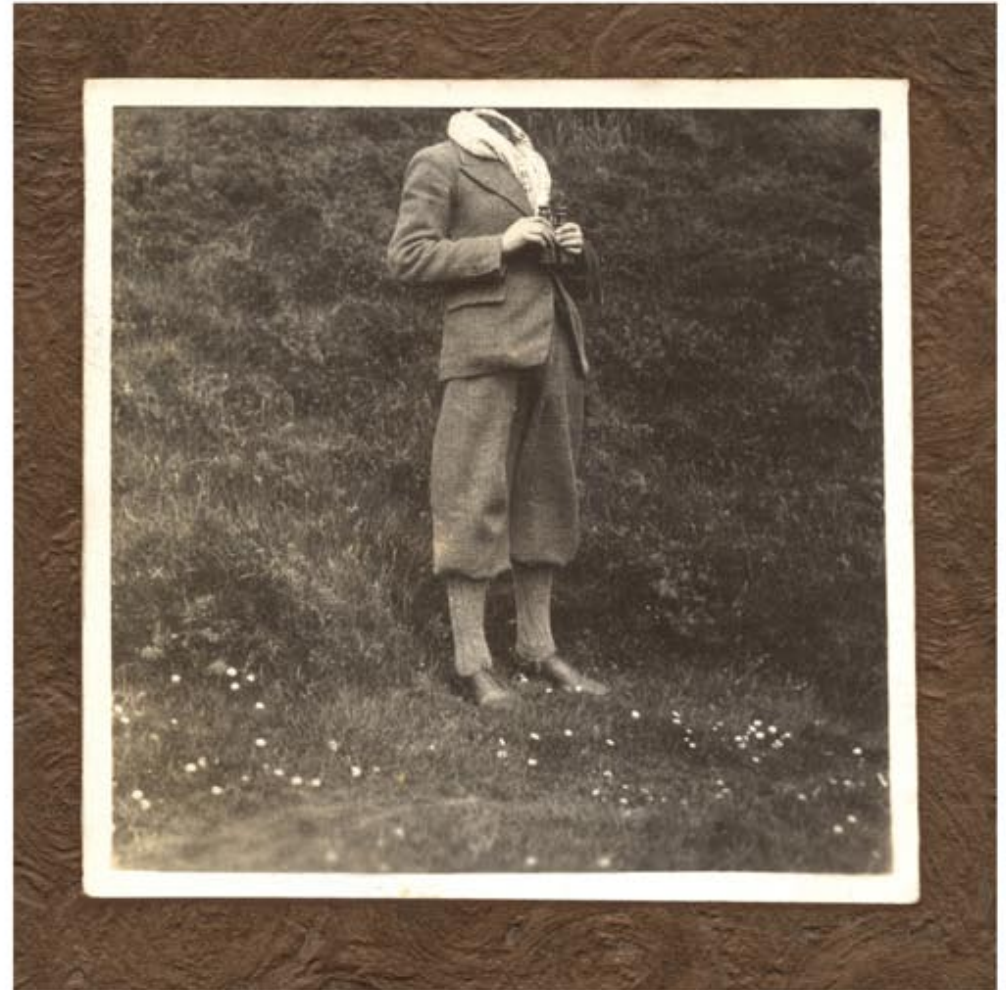
Ongoing

We know it isn't really a severed head, and we know it isn't John the Baptist. The latter is unproblematic because the image immediately joins other visual representations of John the Baptist's decapitation. But the former point, that it is not really a decapitated head, is not of the same kind. This visual dilemma is not as easily reconciled, specifically because the photographic process allows for the fact that a real decapitation could be depicted, although of course, it most likely is not.

Lindsay Smith on Oscar Gustav Rejlander's composite photographic study, *The Head of St. John the Baptist on a Charger*, (1857)

These photographs are part of an ongoing series of religious images that reinterprets the lives of the saints using found photographs from the first half of the 20th century.

sabinamacmahon@gmail.com





(Before) *St. John the Baptist Birdwatching as a Youth*; (Here) *A Priest as an Edwardian Photography Trick*; *The Madonna of the Black Dog*

Feargal O' Malley

(b. 1976, Northern Ireland)

Selected Works

Photographic/Digital composites

Ongoing

This body of work deals with the construction of images from memories of growing up and as an adult in N Ireland. A primary focus for me in this series is to carefully modulate distinctions between what is real and what is perceived. Memory is unreliable, memory can change the shape of a room are the colour of a car, it's an interpretation, not a record. The work represents a series of remembered impressions. Recent work doesn't correspond exactly to recent life. It's involved as much with catching up on the past, as with pushing forward.

www.feargalomalley.com





(Before) *Closing In*; (Here) *Rear Window*; *Lost Country*

Jon Riordan

(South Africa)

Structure

Photographs

2009

Focusing on old and historic structures in the South African town of Port Elizabeth, the series 'Structure' explores the meaning of history and what it means to live in an urban setting. The series is influenced by both Winston Churchill's famous quote, 'We shape our buildings and afterwards they shape us' as well as the meanings of the word 'structure'.

In Port Elizabeth, as the past is relegated to history, a new language starts to be spoken through its structures. The walls of these structures become public spaces not for social expression, such as graffiti, but for economic purposes such as free advertising.

Within these buildings one can see the complex societal pressures that influence everyday life in South Africa. Buildings get boarded up and left to rot but then become homes or a supply of building materials for those who have no other options; historic landmarks are turned into low cost housing or tenement buildings.

It is through this process that one can see that Churchill's statement, while apt, is only the beginning of an endless and complex cycle.

jonriordan@gmail.com





(Before) *Row of Houses*; (Here) *No Black Bags*; *Victoria*

Robin Parmar

(Ireland)

I Turn, I Fall, Niagara

Photographs

2009



Vertigo is a condition suffered from all who have choice. We experience this most acutely when approaching the edge of a tall building or similar precipice. Our fear is of falling but we are simultaneously compelled to jump, to test the air one foot out from the cliff-face. As creatures of free will, we have the latitude to commit this reckless act. ‘Anxiety is the dizziness of freedom’, as Kierkegaard put it.

These photographs were taken at the brink of the abyss. The lip of the rock entices us from just under the water’s surface, as the flow plunges inexorably over the Niagara Falls. The river seems as shallow as the drop beyond is deep. The coursing waters hypnotize. Everything here is in slow motion, giving us the time needed to look inside ourselves, to contemplate our ability to choose.

www.robinparmar.com

Ruben Reehorst

(b. 1982, The Netherlands)

Origin of Symmetry

Digital images using photographs
2009

This series is based on the feeling of being (comfortably) lost while traveling in another country or city. The atmosphere of a hotel room, a place of transition - arrival and departure, a temporary home away from home. My aim was to create an image which is open and attractive yet indefinable and strange, unexplored, like in a dream. Through Photoshop I have the means to make it look realistic. It can also be interpreted as a reflection on my personal love for digital photography, which I see as a journey. The essential factor in each image is the principle of symmetry: for me, symmetry is associated with feeling safe, feeling protected.

Symmetry represents clarity, the well-known. recognizing symmetric patterns is preset in our minds, it is an instinctive way of searching for a piece of familiarity in a strange environment -yet the rooms are not open, since there is no exit. the point of view is that of someone who stands in the doorway looking in, with his back turned to the outside world. It is a subtle game of disorientation and curiosity something that can be of greater beauty than holding on to what we know, when we are open for it.

www.rrph.daportfolio.com





(Before) LIH05; (Here) LIH02; LIH01

Emma Haugh

(Ireland)

You Are The Snow

From the project *Various Deaths*

Photograph

Ongoing

I had forebodings of all the separations, the refusals, the desertions to come, and of the long succession of my various deaths.

Simone De Beauvoir (extract from *Memoirs of a Dutiful Daughter* 1958)

Various Deaths is the working title for an ongoing body of work begun in January 2009 which has been developed as part of a studio residency in Common Place Projects, Burgh Quay, Dublin. The work divides into three areas of investigation, Excavations #1, 2 & 3. I intend to combine all three excavations as one exhibited work which will present the work as a consortium in the sense that 'many parts mesh together their respective peculiarities, strengthening themselves in the process' (Renato Barilli). 'You are the snow' is the first part of the series.

Excavation #1 'you are the snow in winter' is an expression of the moment of loss and the emotional rupture which ensues. This work is conceived through a series of expressionistic landscapes which represent the simultaneous decay and renewal intensely felt in these moments.

www.emmahaugh.com



Charlott Markus

(b. Sweden. Lives The Netherlands)

PlayOfficePlay

Photographs

2009

As starting points for a new work I look for spaces or objects that are left behind. I have an infatuation for left over items, elements that have been discharged from duty, or have been valued as worthless by others. I use the history and the context of the specific location and objects to create a framework for a new narrative. A major force within this framework becomes the influence of the personal human factors that are present. Factors like my self, former inhabitants and owners.

As in iconography I give all elements in my images an equal importance and value. In this respect the shadow and colors of an object are just as important as the object itself. Discarded objects thereby become temporarily visible or accessible actors. All together, they create a play with distributed roles and functions. The scenes express empathy for the unused objects, they testify of their former life. But these actors also take part in an alternate reality, a poetic fiction with a potential for narration.

In my latest photographic work *PlayOfficePlay* I set up a temporary studio in the offices of the Dutch graphic design duo Attak. The series is a reaction to the world surrounding Attak in combination with my own fantasy of escaping an office. In this series, with abstract landscapes and scenes, I did not only choose the left over and forgotten items but combining them with new and unused objects in a functioning environment, emphasizing balance, lines and modern still lifes.

www.charlottmarkus.com





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

The League of Imaginary Scientists

Esther is Crawling

Devised & Directed by Emma Nordanfors and Lucy Hg
Documented interactive installation and performance at Arhus Kunstbygning in Denmark: May, 2009.

Esther is crawling questions the recognizable and plays with perception. The two dancers become props, landscapes then dreamscapes. This altered visual terrain is in motion, and layered with projected media. *Esther is crawling* includes a series of scenes, each of which explores the concept of reality in different ways. Performer interactions play with audience perception, with scenes constructed of physical poses. An inverted logic overrules understanding, as the dancers, Carolina Bäckman and Pontus Pettersson, build castles in the sky, confess their love for the audience, and transform from dogs to opera stars to dining room tables.

In the accompanying photographs, the dancers construct air castles, their bodies forming wild ideas and fantastic places. On stage, they reenact these castles, as projections of their real-world instigations – air castles in public places – become a backdrop for an almost reality, a dream place that is somehow situated in the real. Shadow play within the layers of projection – converging immaterial and material realities – transforms the dancers into wild animals and furniture, porn stars and shrinking violets. Their relationship also morphs from intimate to indifferent, lethal and routine. *Esther is crawling* moves across all of this terrain, and ends up in your lap.

A number of collaborators created *Esther is Crawling*. These include: dancers Carolina Bäckman and Pontus Pettersson, set designer Ida Marie Ellekilde, consultants Karina Dichov Lund and Louise Witthöft, light Designer Morten Ladefoged and project intern Linnea Lindh.



www.estheriscrawling.com

www.imaginaryscience.org



(Before) Carolina Bäckman and Pontus Pettersson form an air castle; Photo by Lucy Hg; (Here) Pontus Pettersson as a tomato, his shadow a domestic beast; Photo by Lucy Hg; Carolina Bäckman and Pontus Pettersson reenacting air castles at the Århus Centre for Contemporary Art in Denmark; Photo by Henrik Nielsen

Ruth Pringle

(b. Scotland, UK. Lives France)

Selected Photographs

Photographs

Ongoing

The Conductor

This public installation artwork creates a temporary fantasy by combining an inflatable publicity figure outside a car showroom with a local orchestra.

The 'fly-guy' waves its arms as it is filled with air and buffeted about by the wind. On this day, it conducted the orchestra placed in front of it: an extraordinary sight for passers by as well as experiment in sound sculpture.

Going Down?

Gallery installation in the elevator with a double bed, bedding and girl.

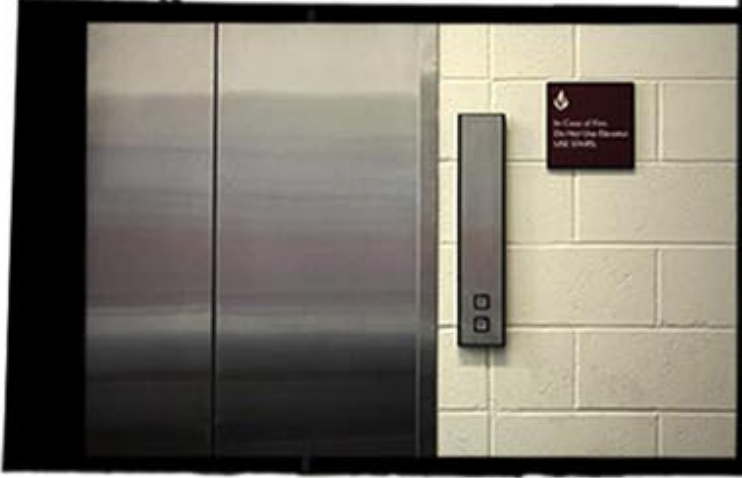
A girl in bed in the elevator blocks the access to the art exhibition on the second floor. The audience must choose if and how to share the elevator with this unknown girl. *Going Down?* surprises the audience with an unexpected situation; imposing inescapable questions of voyeurism, vulnerability and the power within everyone to harm others.

Help Yourself Bugs!

Time-based gallery installation in which resident cockroaches eat the artwork overnight: changing the structure of letters and leaving marks that map the night's activity.

www.ruthpringle.com





(Before) *The Conductor*; (Here) *Going Down?*, 2004;
Help Yourself Bugs!, 2003



Kiki Petratou

(b. 1971, Greece. Lives The Netherlands)

Personae

Photographs

Ongoing

My ongoing photographic series entitled *Personae* bring together people from different cultures and backgrounds depicting them in (what I define as) a semi-documentary style. I see every person as an individual with his/her own stories and histories, dreams and desires.

In my photographs I try to capture those moments that escape from casual reality and reveal something of the 'mythic' profile of the photographed person. I subtitle the outcome, the photograph with the name of the person and the occupation (butcher, singer, housewife, etc.) but the picture is by no means evidence of that, rather it becomes a suggestion of the identity of the person, which I would like to call a hidden identity. I aim to construct moments in time where the people free themselves from who they are and what they are and become actors in their very own mise-en-scène. Their spaces become the stage and their poses bring up the possibility of a total new reality, a projection screen for extra imaginary scenarios. By relying on the flexibility and fluidity of the photographic medium I create a framework within which I investigate but also invest in the interplay between documenting and staging.

www.kikipetratou.blogspot.com

www.artistswithattitude.nl





(Before) Alex - Stagier, 2008; (Here) Ruveanne - Video Artist / Cook, 2008; Adonis - Artist, 2006

Becky Ramotowski

(United States)

Solargraphs

Pinhole Photographs

Ongoing

Most of my images are created with photo paper that has been exposed to the sun or moon for several days which makes each 'solargraph' unpredictable. In exposing the paper to the subject matter and environmental elements for long periods of time it makes each image one-of-a-kind.

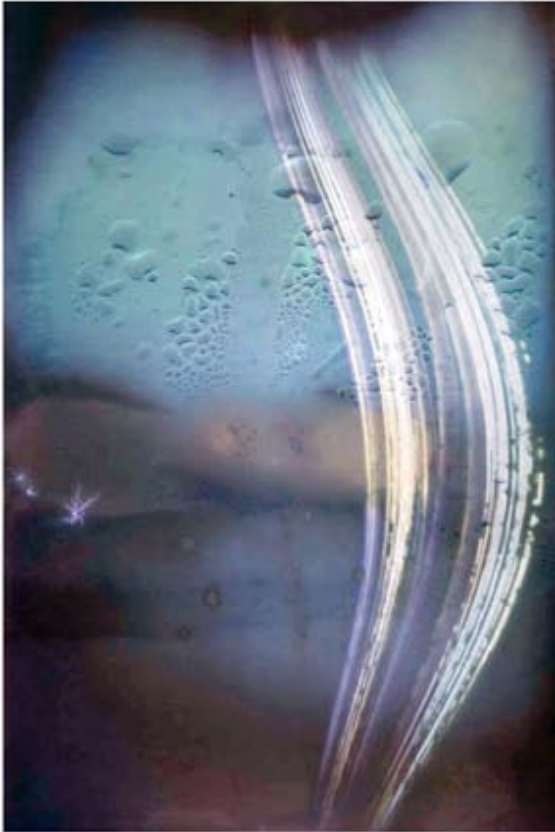
Bits of dirt and rain or snow find their way into the camera and become part of the final picture and the story it tells. Since we are all part of our environment, being able to blend pieces of life's tiny bits of dirt into the final result lets the image become part of the subject we are viewing.

The amount of cloud cover also affects the outcome as sunlight and moonlight are allowed to make daily tracks on the paper as streaks of light.

I like to build and use quirky toy and homemade pinhole cameras because they suit my style of creating photos and impart their own character to each image. I never take anything too seriously and enjoy the results that pinhole cameras produce.



beckyramotowski.my-expressions.com



(Before) *Harvest Moon*; (Here) *Castle Valley, Utah; Unknown Reality*

Stephen Hurrel

(Scotland, UK)

Beneath and Beyond

Documented installation using seismic sound & video
2009

The basic premise of *Beneath and Beyond* is that sound and visuals are generated by real-time seismic activity within the Earth.

Computer software has been developed that taps into live-data, via the Internet, from approximately one hundred seismic monitoring stations around the world. These 'vibrations' are translated into sound by speeding them up by variable speeds (of around x10,000) to make them audible to the human ear. Therefore, the artwork is a live self-generating system.

Visually there is a double video projection that shows;

1. seismic lines from each station (right screen)
2. seismic wave forms for particularly significant 'events' as they happen (left screen)

In terms of sound, there are always low rumbling sounds to be heard and, when a more significant activity happens within the Earth, then these 'Events' are played through the six main speakers. These particular sounds are looped; the length of time being based on the amount of time it took to bring in the original signal (i.e. usually between 30secs to 180secs). A main focus within the installation is on the actual speaker cones as they slowly 'breathe' or quickly pulsate in response to the various forms of sound frequencies.

Software developed by Bob Farrell (Max/MSP software with Peter Dowling)
Funded by a Scottish Arts Council *Creative Scotland Award*

To see an interview with Stephen and to hear the work go **here**

www.hurrelvisualarts.com





FOCUS

John Darwell independently works with museums and galleries on projects that reflect his interest in social and industrial change and his concern for the environment.

His work has been shown nationally and internationally, including exhibitions in Europe, USA, Mexico, South America and the Canary Islands. His work can be found in important collections including the Victoria & Albert Museum, London and the Metropolitan Museum of Art, New York.

Published books include a major study of the 2001 UK Foot and Mouth epidemic entitled 'Dark Days', (Dewi Lewis Publishing); 'Committed to Memory' a 25 year retrospective on his work, and 'Legacy' (2001 Dewi Lewis) a view inside the Chernobyl Exclusion Zone. In 2008 he successfully completed his practice led PhD research entitled 'A Black Dog Came Calling: A Visualisation of Depression Through Contemporary Photography'.

John Darwell

(United Kingdom)

Not Starting From Here

Photographs

2009

This work is a journey of exploration and encounters along the Cumbria coastline (home of the Lake District) in the most north western county in England.

The work (all images produced on 6x7 format) travels from the northerly point of the coast to the counties southerly most point. The only limitation I set myself being that whenever I took a photograph I had to be able to see the sea somewhere within my field of view.

This region is rich in post industrial history, famous for being the home of the English Lake District and notorious for being the site of the Sellafield Nuclear Reprocessing Plant.

My aim was to produce a personal journey to help me better understand my feelings for this stretch of coastline within the county I had made my home.

www.johndarwell.com

www.cumbria.ning.com



John Darwell
Worm Diggers, Maryport Beach



John Darwell
Worm Diggers, Maryport Beach 2



John Darwell

Harrington Harbour



John Darwell

Dog Walker, Workington



John Darwell
Parton Estate, Whitehaven



John Darwell
Parton Estate, Whitehaven 2



John Darwell
Rottweiler, Walney Beach



John Darwell

Walney Beach





Talk

Interview

Brad Feuerhelm

Reviews

Hans Wilschut - Transposing the Common

I Heart Photograph

Brad Feuerhelm www.ordinary-light.com



London-based Feuerhelm established *Ordinary-Light* in 2006 as a predominantly internet-based platform for the sale of vintage photography. For the past two years the focus has been on nineteenth and early twentieth century photography. They are interested in everything from photographic curiosities and vernacular images to renowned works by masters of the medium. Since the beginning of 2008 they have also showcased contemporary work by both new and established photographers.

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

About every other day due to the nature of our business and that we are both photographers in our own right.

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

I go between a low market digital for travel and a Pentax 6x7 for bigger projects backed up with a k-1000 which is the student camera i started with, it never fails.

Can film photography survive in the 21st Century?

Yes, of course, but it will only really register in the domain of 'fine art photography' as I see less point in making 'work images' with anything but digital.

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

Yes, I obtained a degree in Fine Art Photography and also Art History from the University of Minnesota in the early part of this decade.

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

It was a show by Joel-Peter Witkin at the Art Institute of Chicago. The images engraved themselves into my mind.

What photographers or film makers have influenced you?

Too many to count both historically and in the contemporary vein as well. Generally, I am looking at things that cannot be replaced by simple formulas such as pseudo objective large format colour photography by people with a German education....yawn.

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

Replication of format and apart from Gursky, the price points are much smaller than shifting sculptures or paintings, et cetera.

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

Most photographers seem to be somehow grumpy or unable to communicate outside of their own ego, but...I would like to have worked with Doctor Duchenne du Bologne. Zapping people with electrodes to produce a saintly vision of God through the sitter's pain is an interesting idea. I also think a day in the life of Enrique Metinides would be interesting ●

Hans Wilschut - *Transposing the Common*

Eastlink Gallery, Shanghai, P. R. China
4 - 25 April 2009

S. Marks

Transposing the Common was an apt title for the duo-show by Hans Wilschut and Shao Wenhuan at Shanghai's Eastlink Gallery in April of this year. It was my first time touring the tourists' favourite cultural walk through Moganshan. It's a small area, with a refuge off the main road in which you are faced with a maze of WWII type industrial buildings surrounding a small courtyard. Each of these buildings house many privately run galleries mostly selling work by the artist who also uses each space as a personal studio. On the whole it is Painting, Ceramics and Sculpture but there are one or two Photography galleries which are nice but not very exciting. This can be said for the majority of the art on display: very Asian, very colourful and very quaint even when attempting but ultimately failing to be edgy.

That is not to say that the talent or creativity is missing, I suspect that it is just in exile, and as a result we are faced with among other things an impotency in the conceptual and visual impact of the works that can only occur in a state of paranoia and censorship. I had been informed on a previous excursion to China that Moganshan was 'brilliant' and that I 'should definitely go'. Well, now I have been I feel I should warn that it is no different to any other commercial gallery hub in the West: *mostly mediocrity*.

So there we have all ready established a connection between China and Europe, albeit a disconcerting one. This common thread leads to a show I visited quite by chance - I lie, I had intended to see the Eastlink but had no idea who was showing - and once I successfully navigated the bizarre elevator and its surly attendant I was spat out on fifth floor Eastlink Gallery. What I was immediately faced with was a long, light filled space with large white walls that were brought to life by some impressive prints.

Facing me at the far end of the space was what looked like a very large (235x180cm) print of an electrified horse shoe; it was in fact *Ramp* (2009) by Hans Wilschut, a Dutch photographer who focuses on urban landscapes from peculiar angles at peculiar times in the day and night.

To my delight there were more of these stunning photographs and I was surrounded by them: each filled with saturated colour and detail. Some of the works were obviously Shanghai itself, but Wilschut has shot Capetown, Lagos, Cairo, Berlin, Rotterdam, Montreal, Las Vegas, New York, Bilbao...you get the idea.

The man travels for his work and judging from this show alone it pays off with not only some powerful images but also pieces of each city's soul. Wilschut's images are lyrical but controlled much like the subjects. He appears to shoot all through the dusk, night and dawn when the city's lights cascade and flicker and blind. The city's roads and highways become neon rivers and its inhabitants become only traces of light. Light in Wilschut's photography is a liquid which fills every crevice of the solid city walls, between each skyscraper and beneath every yard of elevated highway. He lets the lyricism of the light flood the darkened deadness of the sleeping city and shoots it from above with a slow shutter. We can see movement but we cannot see the actions.

Wilschut is clever though; he knows this city-at-night style is a visual *cul de sac* so he finds locations that have some purpose to explore. When we see the final image we wonder how the hell he found them at all thanks to his choice of position and timing. Take *Landmark* (2008) for instance, a more brightly lit piece featuring a very high elevation above the Lagos cityscape. Looking down on the myriad styles of high-rise buildings there is one at dead centre that leaps out from the crowd. It is a tall white building of old design and it is in the process of crumbling to the ground. It is not falling, as it appears to actually be quite sturdy on its lower half. The top left hand corner has crumbled and collapsed through eight floors following a heavy downpour, like a soggy biscuit in tea.

Years of neglect and probably poor materials in the first place have led to this absurd metaphor of a dilapidated socio-policial system never mind structure. *Landmark* becomes a metaphor as both something to learn from and something to fear.

Although *Landmark* is situated in Nigeria, the work was chosen to be exhibited in China and I cannot but help considering the implications: China is erupting lately with newer, more sophisticated and expensive architecture and developments. Shanghai' s skyline is expanding upwards and outwards while its streets are repaved and its old-town dwellings are razed. New money and equally the new middle-class are eager to show the West just how a modern China can look (suspiciously like the West for the most part), and the City planners are eager to prove their worth. In Shanghai, with the impending World Expo looming, there is a frantic reconstruction underway. If the light in Wilschut' s images represents China' s rise to wealth and power as it speeds along the concrete overpasses and turns those horse-shoe ramps to fill the fading, hazy metropolis of *Lupu* (2007), then it is something to wonder and behold.

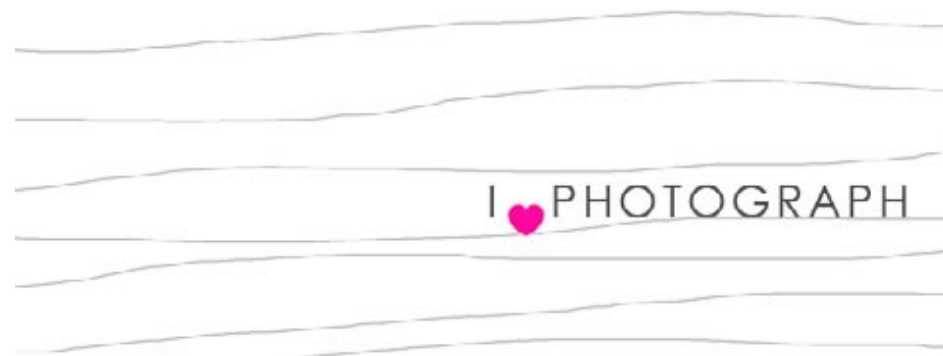
Wilschut' s images do not criticise '...instead, more than anything they show what only the photographic eye can see' the shows catalogue states, yet if this were true then where is the transposition? The photographic eye is viewed through and controlled by the Photographer. The truth is, Wilschut may not be critical but his choice of subject and how he defines it is critical. His images point out human folly and error as well as human genius and beauty in all its complicated detail, but he does this over and over in different cities throughout the world; using his personal approach he reminds us though we appear different and sometimes behave very differently we are all ultimately after the same things, and this is where he really transposes the common ●

To see Hans Wilschut' s photography visit www.hanswilschut.com
See also www.eastlinkgallery.cn

I Heart Photograph

www.iheartphotograph.com

S.M.



I don' t remember how I found it but *IHeartPhotograph* was something of a revelation when I discovered it hiding on the Internet. I was to discover later that *IHeartPhotograph* is not so secret and attracts thousands of visitors a week. It is in fact a valuable resource not just for other photographers in seeing what' s going on out there in the (virtual) world but for educational purposes also. Being that it is updated regularly it is constantly aware of the latest innovations and undertakings. It represents current theories and trends, though not to the point of boredom as so many blog/website' s do. There is no theoretical waffle attempting to justify every image with quotes from Sontag or Barthes. In short *IHeartPhotograph* seems to have a genuine interest in bringing new, fresh and emerging talent to your PC screen without boring the pants off you or dragging you into a darkened world of overbearing Master Degree doctrines.

Based in the US, *IHeartPhotograph* is owned and curated by Laurel Ptak; this site is first and foremost about photography - not photographers. It is the work that is of interest, and because of this simple truth it is why people like myself keep coming back to see what' s new.

Ptak has a keen eye for the unusual and the overlooked. Most of the images she posts are interesting for their idiosyncratic treatments of the subject matter, or for their approach to presentation. Indeed there is more than one way to present a photograph (despite what the galleries tell you) and I am confident you will see it on *IHeartPhotograph*.

After looking through the hundreds of images and checking the links to the various external websites of those that have caught your eye, both the pleasure and the value of *IHeartPhotograph* become more obvious. It is crucial to have a site such as this on the Internet where everyone from tutor to student, amateur to professional can gain access, immediately entering a world of like-minded individuals who are just as preoccupied with the medium. Dare I say it, you even feel safe when you glide through *IHeartPhotograph* as for once you can see work that resists dogmatic restrictions; you find people from all over the planet cutting, crumpling, concealing and manipulating photographs into all manner of shape, size and subject. Artists from America, Europe, Australia, Asia or Russia are there finding new and inventive ways to photograph and display their work. Some images may seem familiar, either due to their previous publication or because you tried something similar last week. Some images will not be to your taste and some others will annoy you. This is part and parcel of the Democratic Medium. However it's not all adventure and idiosyncrasy; you will also come across some amazing straight-forward photographs of not so out-there subjects that look, well, just pretty damn good. And sometimes you come across works that inspire and excite you, works that are unlikely to be shown in established magazines.

Part of Photography's problem is that while it has its detractors in the Fine Art world it tends to do itself harm by breaking down into compartments that seem to exist solely as a means of categorisation for confused publishers, marketers and curators. When a young medium already under fire breaks down in such a manner it effectively weakens it's standing in the wider environment. This has always been the case with photography from the Black&White versus Colour argument, to various other subdivisions each squabbling in their own right for their own right (not that this is entirely a bad thing).

IHeartPhotograph is a safe-house in this regard because the works are taken at face value and there is no distinction placed between Tomoko Sawada and Amy Wainwright or Boru O' Brien O' Connell and Silvio Wolf. Ptak seems to have one criterion when considering what images to place on the blog - does it say anything new to me now?

This approach basically lends Ptak full control without her becoming regimental in her own decision making. An interesting addition here is the inclusion of the 'Archive' on the blog; a weekly instalment by practicing artist Asha Schechter, who locates previously published documents relating for the most part to Photography's context in the broader scheme of things.

These visual articles can come from anywhere - sometimes social, sometimes scientific, sometimes paranormal or sometimes anthropological. They add a nice element of historical research and playfulness at the same time as they help define a structure to *IHeartPhotograph*. By including old photos of say, awkward family portraits, nineteenth century albinos or Texas healthcare postcards there is a clever contextualisation of the contemporary works found on the blog, a nod and a wink to Photography as an established medium both valued for its aesthetic appeal and its practical use as a means of documenting the here and now - even back then.

With so many search engines and the might of *Google Images* on the Internet it is very easy to get bogged down in never-ending searches of photographers and their images. The inclusion of those horrid commercial photo-agencies and directed advertising makes searching all the more infuriating, so having a resource such as *IHeartPhotograph* at hand, cuts through all the bullshit to give you examples of the most creative practitioners out there now. It may take you months to get through just half of the work represented on *IHeartPhotograph*, but take it from me it is always worth it. And, even after all that goofing off in front of a vast international array of portfolios and projects you feel you should be included, you can always introduce your work to Laurel herself. It is all part of the beauty of the Internet with active sites like *IHeartPhotograph* - there is a real, competent person at the other end of the line open to new suggestions ●



Project

Aideen Barry

*Objects Made Post Kennedy Space Centre
Residency*

Helle Kvamme

Steamstudio

Aideen Barry

(Ireland)

Objects Made Post Kennedy Space Centre Residency

Barry's practice is informed by her recent diagnosis of Obsessive Compulsive Disorder which manifested in her obsession with cleanliness and dust free environments.

www.aideenbarry.com

This current work deals with the notion of *das unheimlich* ('the uncanny'). Based on the artist's observations of living in 'Celtic Tiger Suburbia' Barry concludes that the contemporary house wife is with obsessed perfection and sanitisation. The fear of 'the other' is the unseen germ, odour or dust particle, threatening the health and well-being of the family unit, with out any thought given to the detrimental affects of chemicals incorporated into cleaning sprays. The artist proposes that this sterilizing of the environment will alter our selves both psychologically and physically in future generations, Barry's interest in the contemporary hysteria's of cleanliness has informed her creation of a dystopian view of the future domestic. Creating *Shellyesque*[1] creatures of a Gothic Horror monster; half-vacuum cleaner, half-housewife sucking and consuming particles of dust, in an uncanny gravity defying levitation. Whilst taking the war on germs to a more militant level with her *Weapons of Mass Consumption* series.



The work created for this show was informed by Barry's recent residency at Kennedy Space Centre, NASA, Florida. While preparing to undergo Astronaut Training, Barry shot films in Parabolic Flights. These Parabolic Flights enabled the artist to create work in a hyper-reality of Anti-Gravity. The objects that are created in this new body of work are also informed by the materials used by NASA to create their own functional devices. In particular functional objects that 'Hoover' or suck dust, skin and excreted particles are used by NASA in their shuttles and in the International Space Centre to prevent contaminants interfering with their instrumentation. Barry observed that the future domestic is very much of the now in NASA and she incorporated into her own objects the very materials that the space exploration organisation use. Aluminium and brass, plastic and rubber are the main metals and raw materials used by NASA and the artist reflected these materials in her objects and sculptures ●

[1] *Shellyesque* is a word coined from the surname of the author Mary Shelly who created the nightmare creature *Frankenstein*.

Objects Made Post Kennedy Space Centre Residency:

Weapons of Mass Consumption: Spray Grenades; Vacuuming in a Vacuum funded by the Arts Council of Ireland's *New Work Award 2008/2009*

(Before) Images from the documentary *Og*
A documentary of my attempts to be the first Irish woman in space, while creating my film project *Vacuuming in a Vacuum*.

(Right Top) *SG09/3#01: Sculptural Object*
Aluminum and Brass. Dimensions: top to bottom: 7.5 inches / 19 cm. Diameter: 3.25 inches / 8 cm

(Right Bottom) *SG08/3#02: Sculptural Object (Long Necked Spray Grenade)*
Aluminum and Brass. Dimensions: top to bottom: 8.25 inches / 21cm. Diameter: 3.25 inches / 8 cm



Helle Kvamme

(b. 1973, Denmark. Lives Ireland & Sweden)

Steamstudio

Documented public installation
2007 - 2009

The interaction with unique environments and places have provided me with an evolving language.

Bio

Helle Kvamme has been based in Sättra on Öland, Sweden, since 2006.

Having initially studied art in Sweden, Helle completed her education and graduated from Crawford College of Art and Design in Cork 2004.

She is currently working on setting up an exchange program, *Yellowbox*, between Ireland and Sweden to encourage collaborations and site specific events.

The *Island to Island* project on Öland (Island off the east coast of Sweden) and the *See Saw* project in Cork are recent projects she initiated. Two projects resulted in a number of installations and performances on the Island and in Cork. The project *Escape* situated in one of Sweden's reconstructed forts. Dating from 300 AD this fort was a place for shelter for the local farmers.

In 2007-2008 Helle Kvamme exhibited with the project *Steamstudio* in Sweden and Australia and Cork.

www.hellekvamme.se





The *Steamstudio* was built in Sättra, on the island of Öland, Sweden.

Steamstudio consists of a glass box 160cm x 150cm x 165cm and 2.5 metres off the ground, between two trees.

A large kettle of water is boiled on a wood-burner beneath the box. The box is heated with steam that is brought up through a pipe in the floor of the studio space.

I wanted to change my closest environment

Every day for a month the box is used and photographed with changing temperatures and humidity in the space.

Sometimes when I had used *Steamstudio* in very cold degrees in February the water froze on the inside of the space.

With *Steamstudio* I wanted to change my closest environment and see what effect it had on my individual creative process as I tried to define the word Energy ●







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