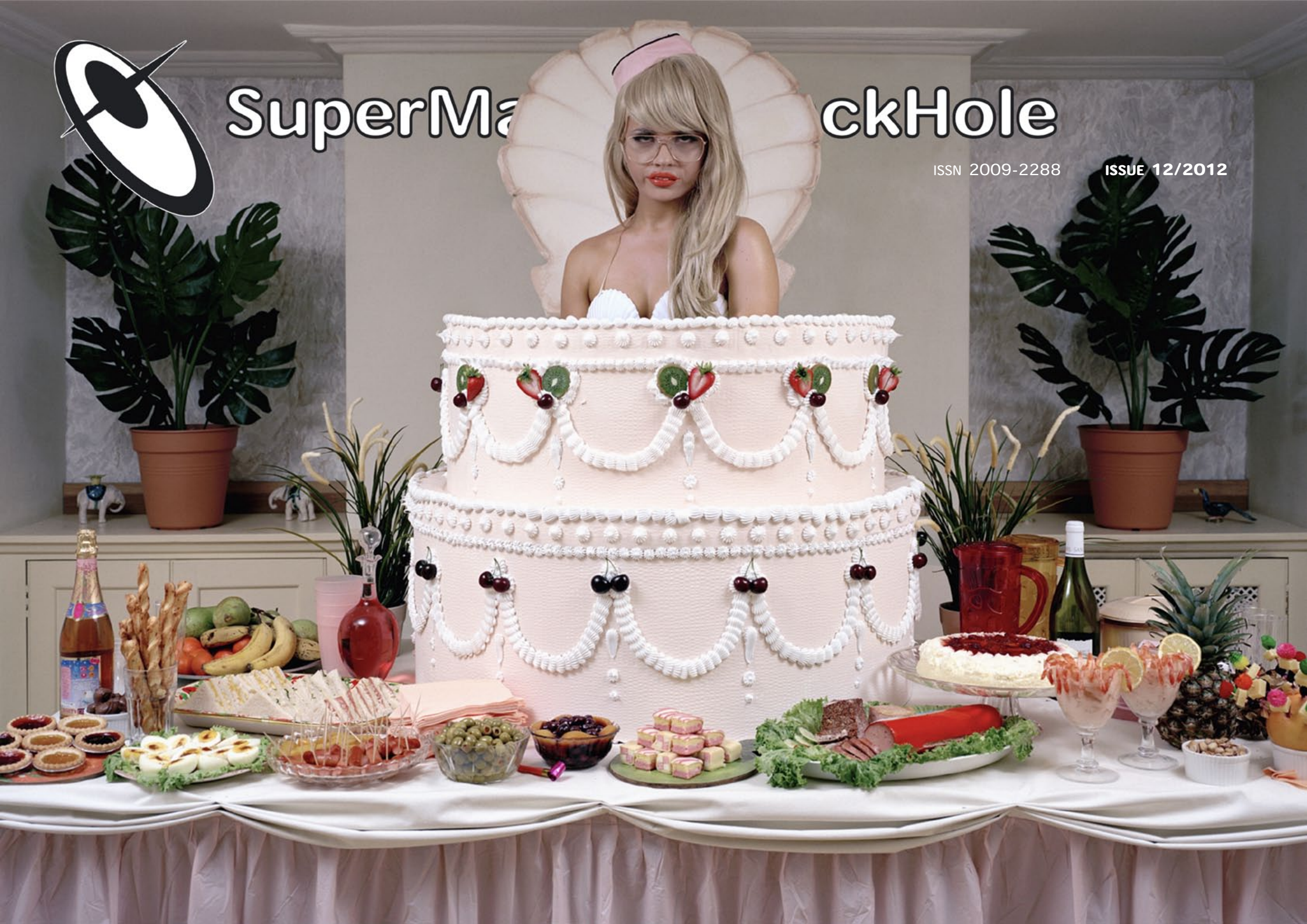




# SuperMa ckHole

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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: *Popcorn Venus*, by Juno Calypso

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# Theme

***Here I Am*** How does one take a self-portrait without coming across as self-indulgent? A good question which can in itself result in many different answers. It would appear the response to such a theme can be problematic for artists who wish to express themselves in a subjective manner but still retain a sense of formality and credibility. There is indeed a long-standing tradition of self-portraiture within the fine arts, and it has resulted in some of the best known images from the last three centuries; but what makes these self-portraits so universally accepted is the tight-rope they walk between an obvious narcissism and gratuitous egotism.

In some cases a little bit of humour goes a long way, to poke fun at the medium itself, essentially taking a satirical approach to an omnipresent form of self-expression. And of course there is a political or gender-specific point of view which seems to be just as relevant now as it did in the 1960's, as women are bombarded with images and slogans that constantly question their roles within society and their physical appearance. The sexism that existed so overtly in the past has not gone away, and as evident by the artwork produced, neither has the fight against it. Society has changed for the better over the last few decades, especially when it comes to race and sexuality, yet new cultures which at their core are accepting of negative stereotypes continue.

Then there is the more abstract angle, the use of external devices and narratives to offer a glimpse of the artist's personality by proxy. This is a way in which one can talk about oneself in the third person, in an attempt to gain distance from the emotional self. All of these avenues, explored within this issue, are just as viable and equally sensitive to their respective concerns ●

# Jocelyn Allen

(United Kingdom)

## *Your Mind & Body Is All That You've Got*

**These** images are from a series called *Your Mind & Body Is All That You've Got* which goes back to something I wrote during an 'existential crisis' in 2008. This ongoing project explores wanting to hide or change your identity as a means of escape, whilst trying to make peace with yourself and how you look. In some ways I see it as my most personal work yet.



# Sebastian Mintus

(Poland)

## *One Eye Portrait*

**Photography** is a medium that enables me to capture elusive moments and invisible or unseen things. On the other hand it is also a medium that provides the possibility of creating illusion, which at first can be unrecognizable to the viewers. I am very interested in looking for oddity in everyday life. My works are inviting the viewer to move into a space of speculation; I rely on our desire for strangeness, beauty and nonpareils.



[sebastianmintus.blogspot.com](http://sebastianmintus.blogspot.com)

# Alex Rose

(Ireland)

## *I Didn't Sign Up For This*

*I Didn't Sign Up For This* is a project about recovering from an illness. I developed blood clots on the left hand side of my body and many were close to my vital organs. I fell ill while I was on holiday in Berlin and the language barrier meant at times it was impossible to ask for help. Whenever I would hear footsteps approaching my room, I would always think that it was someone coming to tell me bad news. Being away from home, I grew fearful of my surroundings in the hospital and this project is a result of me returning home to Ireland with a fresh outlook on things and rediscovering my environs and also my personal relationships.





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

# Krystel Marois

(Canada/Germany)

## *Never Land*

**Portraiture** and a focus on the human presence in interiors and landscapes make up the vast majority of my portfolio. My photographs often act as a deconstructive narrative of temporal human experience, allowing the viewer to draw their own conclusions of the depicted visual imagery. I explore the boundaries between interior and exterior narratives while simultaneously blurring the lines between the two. With a slight nostalgic undertone, my works seek to create a subtle tension and represent a visceral moment of human emotion resulting in evocative yet sober imagery. In my interiors, where I skim over the notion of home, domesticity and the aesthetic of the everyday are quietly addressed.

Questions of interior and exterior narratives are present in my works where interior spaces or natural, geographical landscapes reflect emotional, private ones which bring to light the interconnectivity of all life systems. Affective and sober, my photographs provoke the innermost kind of personal reflection and capture moments of true emotion and the perils of human existential experience. The ancillary circumstances of my photographs are so fleeting and momentary that their temporality is almost physically inscribed into the image through movement and imagery that extends past the frame.

krystelmarois.com







(Before) *Hair Sculpture*; (Here) *Still*; *On International Women's Day*

# Mariela Sancari

(Argentina/Mexico)

## *The Two Headed Horse*

**After** my father's suicide when we were 14 years old, the lives of my twin sister and my mother, as well as my own, changed radically. Every aspect of our destiny as a middle class family was interrupted by his death.

We ran away on a trip, aimlessly, until arriving in Mexico.

The absence became presence among us and strengthened the bond between my sister and I that has led to a complex universe of meanings and roles, blurred memories and ideas that end up weaving an encrypted universe between fiction and reality.

This series of photographs are part of an ongoing project on this relationship with my sister. The trip (both real and metaphorical), the runaway, the clothing and the household objects we brought with us all create, frame and dress one being with two visions of reality, a being that imagines that they will find their dad around the corner.

I want to think about identity and memory and the many ways they are affected by time and space. Nature and the first home are a return to childhood and adolescence, when the loss of our father left us suspended in time.

Two views of one reality.





(Before) *Strength*; (Here) *Transformation; Reconciliation*

# David Favrod

(Japan/Switzerland)

## *Gaijin*

***Gaijin*** is a Japanese word meaning “the foreigner”

My name is David “Takashi” Favrod. I was born on the 2nd of July 1982 in Kobe, Japan, of a Japanese mother and a Swiss father. When I was 6 months old, my parents decided to come and live in Switzerland, more precisely in Vionnaz, a little village in lower Valais.

As my father had to travel for his work a lot, I was mainly brought up by my mother who taught me her principles and her culture. When I was 18, I asked for double nationality at the Japanese embassy, but they refused, because it is only given to Japanese women who wish to obtain their husband’s nationality.

It is from this feeling of rejection and also from a desire to prove that I am as Japanese as I am Swiss that this work was created.

*Gaijin* is a fictional narrative, a tool for my quest for identity, where self-portraits imply an intimate and solitary relationship that I have with myself. The mirror image is frozen in a figurative alter ego that serves as an anchor point. The aim of this work is to create “my own Japan”, in Switzerland, from memories of my journeys when I was small, my mother’s stories, popular and traditional culture and my grandparents’ war narratives.

davidfavrod.com





(Before) *Autoportrait en Poulpe*; (Here) *Autoportrait en Samurai*; *Autoportrait*

# Naruemon Puriso

(Thailand)

## *Flower*

I am a girl who does not pay any attention to flowers. I like only dry flowers, but actually not much. Being anonymous is what I like. So, what would happen when I found dry flowers and I held a camera in my hand? It's this picture you are seeing it now.



# Alexia Villard

(United Kingdom/France)

## *Little Papers*

I have always been very attracted to paper in general, the way it looks, how the texture feels and most of all, the fragility of its material. Since I moved in London, I have been collecting different kind of papers (wrapping paper, paper bags, paper receipts, paper napkins, etc.). I wanted them to remain, so I started photographing them, infusing them importance as “my personal little papers”. All together, *Little Papers* creates a portrait, my intimate self-portrait. Each of them represents a small page of my story. They are my every day life, a fling, a coffee in the afternoon, a broken heart, a night out ... Little papers sets gradually all my different passing sides, describing materially who I am.





Bedroom 1 C1368  
Front Door CZ246  
Drying Room 9876

(Before) *Bingo*; (Here) *Groceries*; *One Night Stand*



# Svetlana Galanova

(Russia)

## *Autre*

**This** is a series of indirect self-portraits. All these girls are my friends and I invited them to my place and dressed them in my clothes and accessories. I reconstructed some usual scenes from my life and sometimes made close-ups. It was important to explore the border when I finish and another begins. How can I indentify myself and how I can get a transcendent look at myself? All my things, home and even earrings, is this me or someone else? It seemed to be next stage of comprehension Lacan's mirror.





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

# Ryan Riddington

(Germany/UK)

## *Selected Works*

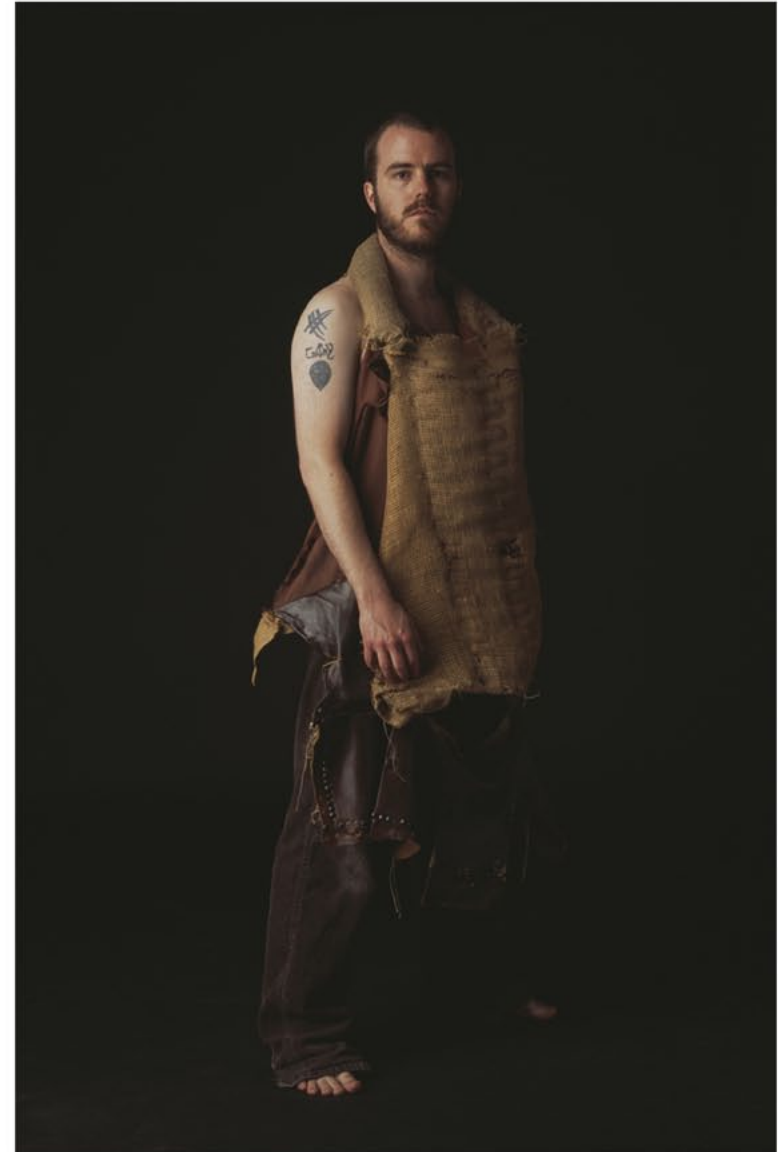
By engaging with the theme of this issue - *Here I Am* - I aim to highlight an approach of improvising with materials as a means of finding self-respect.

In *Foil* I embody the beauty of dismemberment by inhabiting a husk created by the dissection of a Chesterfield chair; an investigation of its personal and social currency from its presence in exclusive homosocial and homosexual environments to a symbolic working through of a severed friendship, and a consideration of the nature of being.

The figure in *Walk* retains a certain autonomy and self-possession, even after the subject has apparently vanished.

*Thumb* is a marker of lived experience that was close to hand.

[ryanriddington.org](http://ryanriddington.org)





(Before) *Foil*; (Here) *Walk*; *Thumb*

# Boba-group

Vasilisa Nezabarom, Juli Drozdek

(Ukraine)

## *Gadyach Suite*

**The** story began in the provincial town Gadyach Poltava province. I brought this furniture from his grandmother's home, in Dusi, in which she lived for over fifty years. And then left the Gadyach to the big city to his daughter. And the house was empty. As time went on, it settled tenants, they have had children, my grandmother and all the furniture was piled up in a bunch, and locked in the back room for years to come.

Meanwhile, I met a woman and loved her. She soon became pregnant and found that it is also, like me, sentimental memories involving my grandmother's childhood. But her grandmother lives far away, in Vladivostok. So we went to Gadyach, and took all the furniture.

And they live in it.





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

# Julie Scheurweghs

(Belgium)

## *Time Heals All Wounds*

**These** images are part of a series I started in 2010.

One morning I fell down the stairs and found the bruising I had as a result of the fall was photographically interesting.

Then and there I decided take a picture of myself each time I had a clearly visible wound to my body. The idea is to continue to make a photograph of each wound I get through the years. As a result you get an archive of everything the body has to endure during a lifetime, and a close up look on how the human body ages...





(Before) Afte; (Here) Paper Cut; Fell Down The Stairs This Morning



# David Nugent

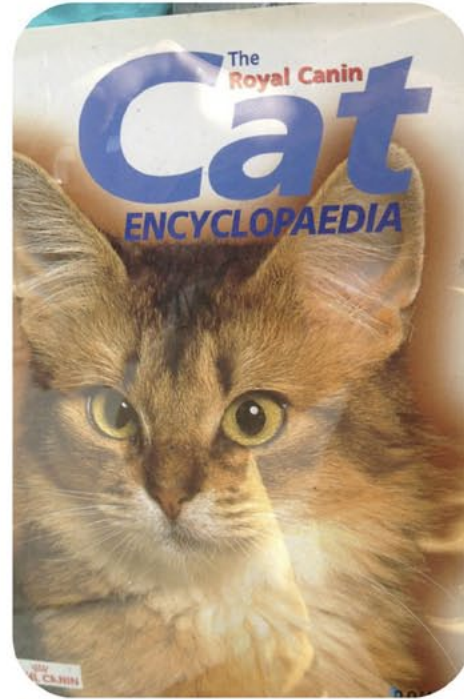
(Ireland)

## *I Need You To Know Me*

**My** lens based work focuses on various forms of identity (personal, cultural, commercial). Specifically I am interested in various modes of identity display in the everyday and mass media - through comparisons, alterations, and play I highlight the mutability of cultural identity and the constant tensions that underpin it.

For *I Need You To Know Me* I focused on pairing public displays that resonate aspects of my personality - through comparison/contrast I aimed to draw out an underlying significance in the everyday and its potential for identity formation. All images were created using my iPhone camera and apps - I wanted to test the capability of camera phone technology as a legitimate form of art making.





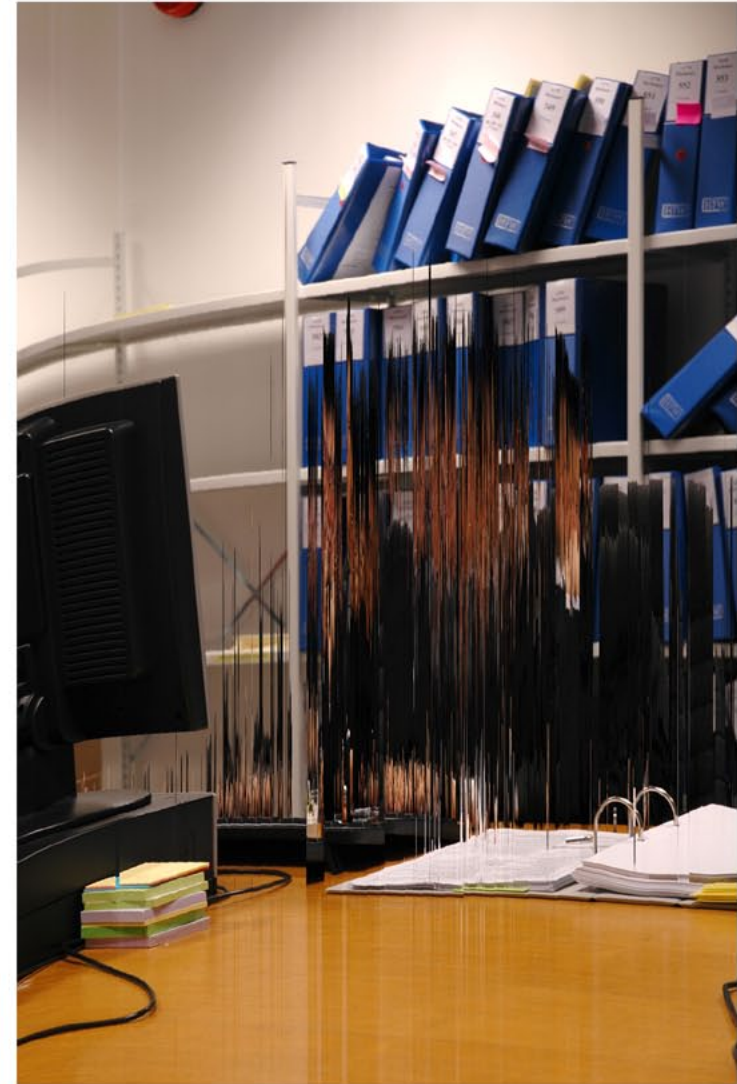
(Before) *Untitled*; (Here) *Untitled*; *Untitled*

# Hyo Myoung Kim

(South Korea/UK)

## *Office Worker (8 Hours)*

**The** living state is composed of the continuous flow of time in space, when we consider it in terms of the photographic image. As opposed to a snapshot, I sliced and combined thousands of photographs taken in a chronological order in the principle of slit-scan photography, as a method portraying myself in the environments I inhabit for a relatively long period of time.



# Ingrid Berthon-Moine

(France/UK)

## *Fuck Me Shoes*

*Fuck Me Shoes* is a single colour photograph of myself wearing a pair of high heel shoes splattered with sperm, staring blankly at the viewer/'wanker'.

*Fuck Me Shoes* questions the female identity through self portrait photography, where ideology, aesthetic and passion collide.



# Andi Schreiber

(United States)

## *Pretty, Please*

**These** photographs, from the ongoing series *Pretty, Please*, are begging you to look. When I was in my thirties I heard the expression “Invisible Forties.” I couldn’t imagine how deeply I would feel inconsequential throughout this decade. I want to remain vibrant and sexually useful as my body evolves. Disappearing is not an option.





(Before) *Self Indulgent*; (Here) *Pretty, Please; As If*

# Juno Calypso

(United Kingdom)

## *Joyce*

**This** collection of self-portraits are part of an ongoing project in which I perform critical studies into modern rituals of seduction and beauty, through an imagined character named Joyce. Within these pastel-coloured photographs we discover Joyce trapped inside cliché encounters with not only the male gaze - but her own.

As a teenage girl during the dawn of the digital age, I found myself caught up in a new form of image making. The ubiquity of the camera phone led to a bedroom culture of repetitive self-portraiture; a ceaseless desire to create the perfect self-image. Photographing Joyce has become an exact manifestation of this process. The clench of her fist around the shutter release, and the loose ties of her dressing gown suggest that this is not the final production, but one of many tests.

During the development of this character, the gap between 'her' and myself has lessened; it is autobiography over pure fiction. Her facial demeanour is only a slight exaggeration of my own – through her I embrace my lazy eyes and drooping stupor, and employ them to mirror the exhaustion felt whilst bearing the dead weight of constructed femininity.

[junocalypso.com](http://junocalypso.com)





(Before) *Popcorn Venus*; (Here) *A Modern Hallucination*; *Artificial Sweetener*



# Hester Scheurwater

(Netherlands)

## *Shooting Back*

**The** mirrored self-images encompass my private fantasies. They are my way of reacting on the imitated and fake media images, which are constantly calling upon our imagination, without intending to be taken too seriously. I try to deconstruct this call's effect with my reactions by switching the 'subject-object' relationship, without being victimised by it. My self-images show I am not a victim of an imposed sexually charged visual culture, instead I give a self-aware answer, in which I try to show my feelings and/or views on the unreal and fake imagery, which is forced upon us daily. This series of photos emerged from a collection of daily uploads on Facebook and my personal blog. In the digital public space, I try to reinforce the exhibitionist nature by presenting them in the context of a living room or a living room setting. In this context exhibitionism and voyeurism come together. Using my own body as a sex object in corresponding poses and an auto-erotic gaze I study voyeurism and exhibitionism.

*SHOOTING BACK, edited by Walter Keller, is out now. It is a limited edition of 250 copies, each with an original print, signed and numbered.*

hesterscheurwater.com





(Before) *SHOOTING BACK #31*; (Here) *SHOOTING BACK #86*; *SHOOTING BACK #87*

# Focus

**Bill Sullivan** is an artist who lives and works in New York City. His work has been exhibited and published internationally. He graduated from Georgetown University in Washington DC in 1988 with a degree in English Literature and Painting. He worked for more than a decade on a conceptual body of artwork entitled *Das Blaue Auto*, which used a variety of media and text to chronicle the evolution of a fictional lost European Art movement. He took up photography with a focus on street photography in 2002 and began to fuse his conceptual concerns with his experience as a portrait painter, culminating in the project *3Situations*, completed in 2007.

Many of his works begun since 2007 employ various types of re-photography to create new kinds of optical texture. These works are made up of prints, photographs, paintings and works on paper. And they form such series as *Self Portraits with Mirrors*, *Landscapes*, *Courts*, *The Shape of Things Like the Sun*, and *Touch Screen*. He is represented in the US and Europe by Sasha Wolf Gallery, Flanders Gallery and Brancolini Grimaldi.

# Bill Sullivan

(United States)

## *Self-Portraits with Mirrors*

**Peter Hall:** *What is the process? The Self images, at first, have the appearance of being found images, which the viewer quickly realizes is not possible.*

**Bill Sullivan:** They are found, in a certain way. At first, they are in color. And then I work on them for a while, reframing and sometimes changing elements. Then I go through a process of re-photographing, which is almost like painting. It is just like building surface, like you do when you paint. What I find interesting about this series is the mirror – this taking a picture of someone taking a picture of themselves.

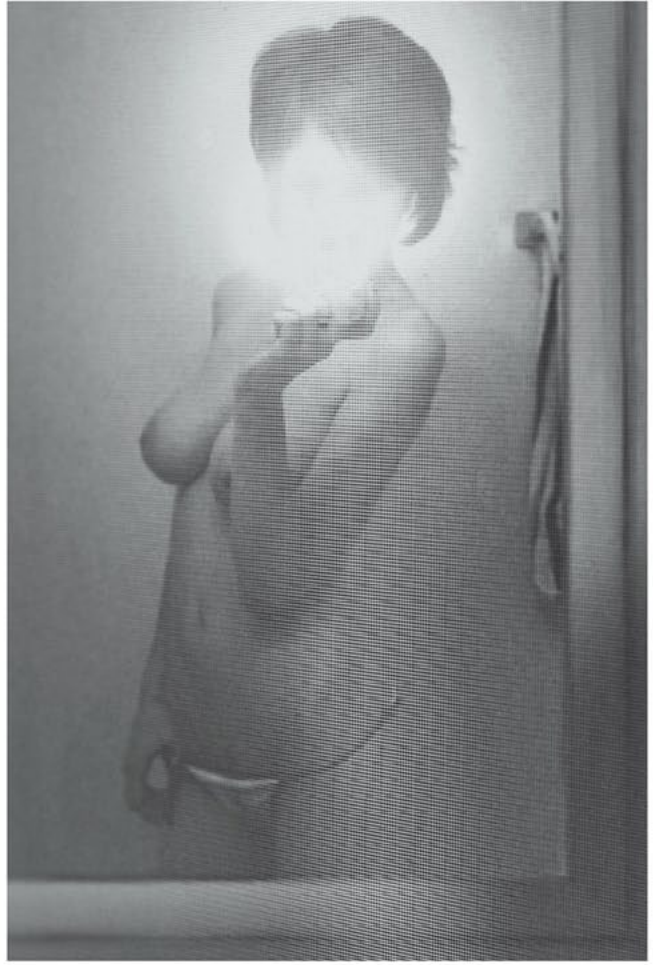
**PH:** *Yes, I think that's why I started to speculate that you had actually set up these in the studio as photo shoots.*

**BS:** I have thought about it – setting them up – but I guess I don't mind the reality, that each begins as this document of something like a performance of a self-portrait and then changes its form through re-photography.

Text taken from the book *MATTER*, by Bill Sullivan, Matthew Gamber and Jessica Eaton. Edited by Peter hall. Designed by Mary Voorhees Meehan. Self published, part funded by Humble Arts Foundation, 2010/2011

[billsullivanworks.com](http://billsullivanworks.com)

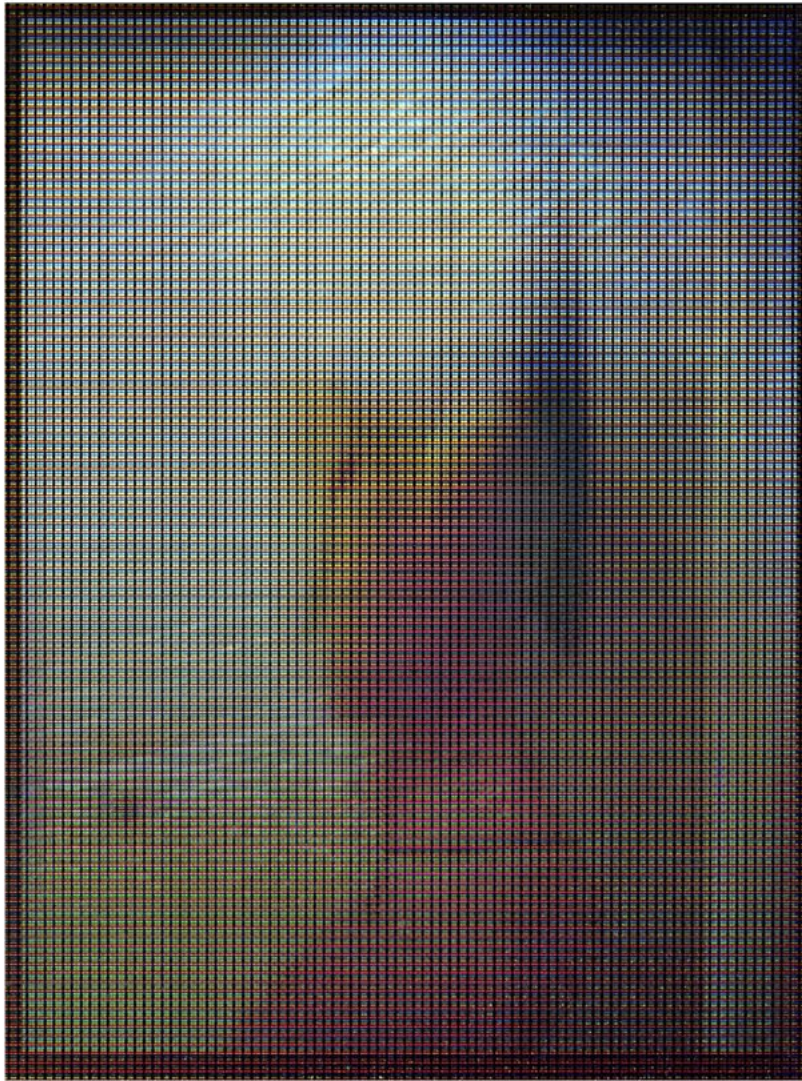




Bill Sullivan



Bill Sullivan



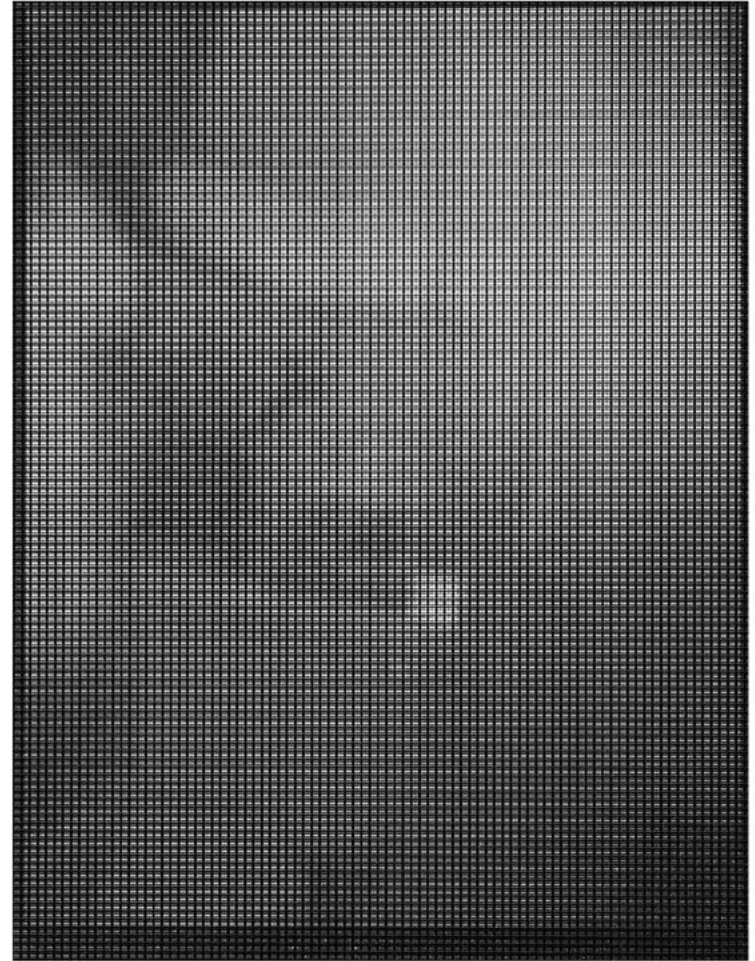


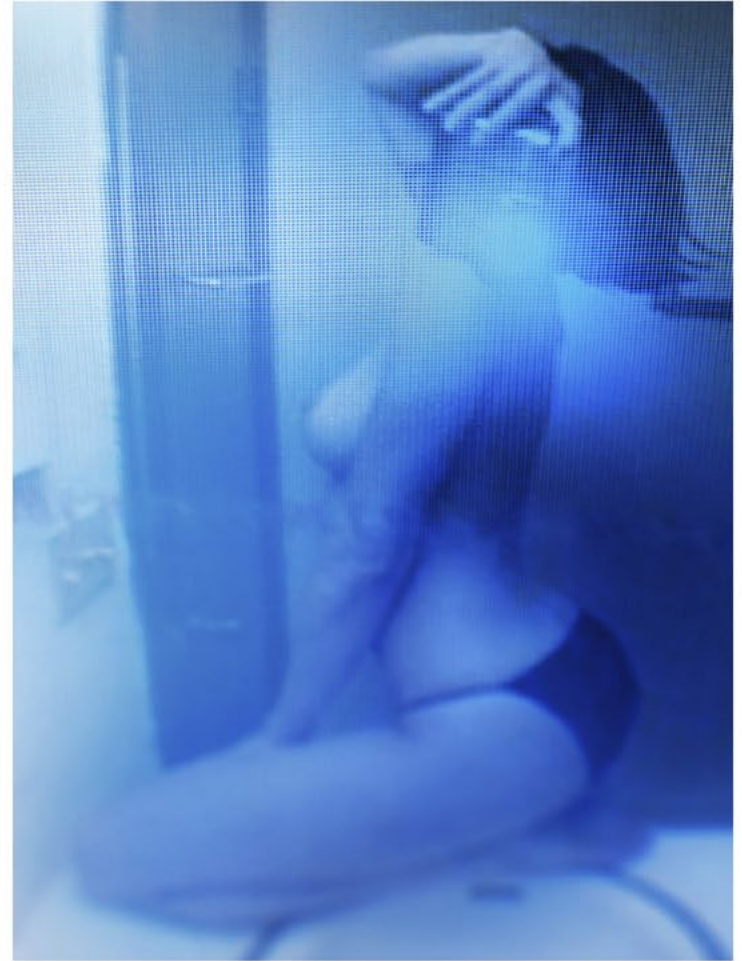
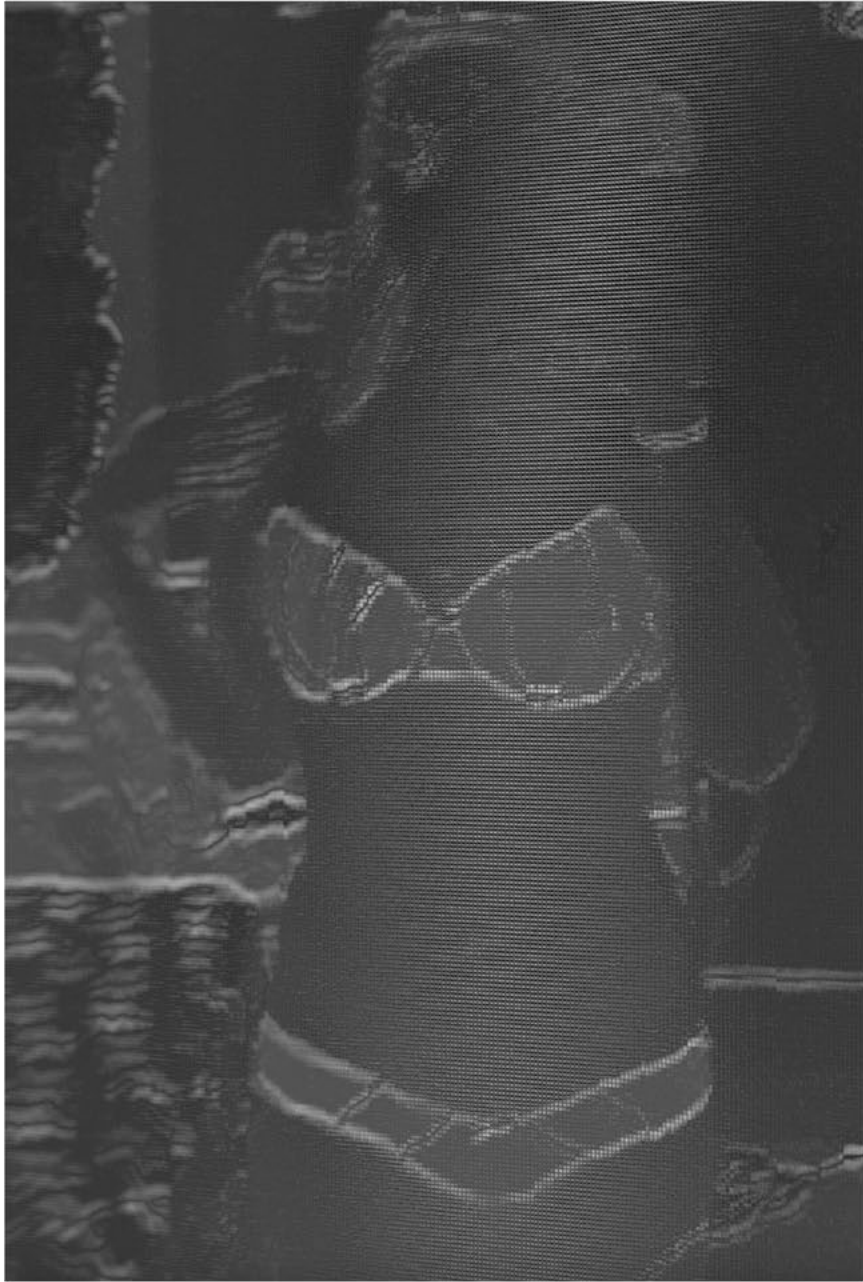
Bill Sullivan





Bill Sullivan







Bill Sullivan

# Talk

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## ***Stag & Deer***

THERE THERE: an interview following the photographic event

# **THERE THERE:**

## **an interview following the photographic event**

*SuperMassiveBlackHole interviewed Stag & Deer (Padraig Spillane and Pamela Condell), an artist/exhibition-maker duo based in Cork, Ireland.*

*In October/November 2012, they presented THERE THERE, a photographic event anchored by Viviane Sassen at the Crawford Art Gallery, and including 5 more solo and group exhibitions by over 30 emerging and established artists from all over the world.*

*More about this event and other information can be found on their website [staganddeer.com](http://staganddeer.com)*

**SMBH:** *THERE THERE was a pretty ambitious project, for Stag & Deer it must feel like an important milestone...*

**S&D:** Yes and then no. Really when it comes down to it, it's no more important than our previous shows; THERE THERE is just on a larger scale. We took what we've learned over the past two years and applied it to our understanding of what needed to be done to create a multi-platform event. It's harder to define something as a milestone when it always felt inevitable. THERE THERE has been in the planning for a long time, maybe longer than we ourselves had realised.

**SMBH:** *You've brought together some of the elements which usually constitute a Photo Festival – Open submission, invited, solo and group exhibitions with international and local names – so why didn't you go the whole way and put on a Festival?*

**S&D:** We don't feel it was a festival, not in the way we imagine one to be. It isn't big enough and we'd prefer to save that label for when or if we do decide to run one. A festival as such has differing, sprawling elements. What we wanted was something concise, bringing different elements to elucidate an overall theme.

THERE THERE is not going to become an annual or biannual event. We have intentionally stayed away from being tied to specific sites or spaces for long-term gallery use and in this same way we also don't wish to be tied to running large events.

That's not to say we won't do it again, it's just that THERE THERE is what we did in 2012.

**SMBH:** *How important was it for you to keep the balance between local and international, new and established names in the event?*

**S&D:** Incredibly. It is part of the basic program of what Stag & Deer is about. Simply put, it would be a gross negligence on our part not to recognise and help bring out what is happening with lens-based practitioners in Ireland. It is also quite pertinent to keep an eye and draw interesting works in from abroad. All levels of practitioners influence what we do; it's important that this is reflected in the projects and artists we work with.

**SMBH:** *Photography being accepted within the broader fine art establishment in Ireland has been a slow process often falling flat due to poor handling and misguided attempts to “contextualize” specific work; so how was the process of working with the larger galleries and spaces, and did you find yourself having to argue not just for your project but for the medium itself?*

**S&D:** In a word no, not at all. Really it comes down to the people in any given institution. We are incredibly lucky to have the Crawford Gallery here in Cork, which is run by an accessible, creative, and innovative team.

We're not the first external group to have worked with the Crawford and we're aware that they have interventions planned in their future programming.

The freedom we were granted to explore our own ideas around art presentation were nurtured and encouraged by the team. To have the support of a large national institution without having to make compromises on our own vision was quite frankly a blessing. We hope that other national galleries follow suit and take example from the Crawford as it will open up more potential around the country – making life a lot more interesting.

**SMBH:** *Did you feel at any point like you had over-reached, or was it plain sailing for the most part?*

**S&D:** Obviously it was a big undertaking but generally speaking it was plain sailing for the most part. People got behind the idea. What were just two people for ten



Viviane Sassen at Crawford Sculpture Gallery ©Jed Niezgoda



ASPECT group exhibition at TACTIC gallery ©Stag & Deer

months became a team of volunteers by September/October. We gave it over and it was very well supported by people in Cork, nationally, and internationally.

**SMBH:** *You received quite a lot of grass-roots support, especially noticeable through the Fund:It project, which raised a substantial amount of cash for the event. How did you find the feedback leading up to and during the event?*

**S&D:** Since we started to explain what we were planning, feedback has been encouraging and positive. The Fund:It campaign was confirmation that we were doing something that was needed on both a local and national level; that there was a hunger for more exposure regarding photographers and more people to come and witness the work.

**SMBH:** *How do you feel about the photographic community within Ireland? Have you noticed any change since you began Stag & Deer?*

**S&D:** Things were already changing before we began; the community had started growing. A lot of things began to shift around the late 00's.

We started planning our first event in the early part of 2010, the year PhotoIreland launched, in 2009 SMBHmag had started up. These are just examples but there was a shift.

Photographers began to take ownership of communicating their work on different platforms whether web-based or in a guerrilla style. Both individuals and organisations looked at what was needed and important to feed into this energy and started making plans around and towards building a community. It's a very exciting time for Irish photographers as this is a young movement, unrestricted by the politics of traditional institutions and eager to explore photographic presentation/education in new and innovative ways.

**SMBH:** *Being artists yourselves, do you think this has been of benefit to the creation of an event like THERE THERE, or have you felt sometimes that you were being pulled in different directions?*



Zhang Kechun at Cork Centre for Architectural Education ©Stag & Deer

**S&D:** We think it probably helps being artists, we understand the other side and hopefully that lends itself when we are supporting a show.

Sometimes there is a sense of being pulled but it's all part of seeing and making. Through taking a creative approach towards making events, we still feel that our own vision and understanding rings throughout the sites and selected works.

**SMBH:** *The big question is always what to do next: there must be a little trepidation about what follows, or do you already have something in mind?*

**S&D:** We don't have any trepidation. Since early 2012 we have known where we would be up to March 2013 and a few weeks ago we made decisions around what we are going to do for the rest of that year.

We're going to keep it tight to our chests for a while until we figure out the logistics. What we can say is that it's not going to be another large-scale event but it is of course going to be lens-based related ●



# Project

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## ***SuperMassiveBlackHole***

You Are Here

# You Are Here

(Ongoing Open Submission Postal Project)

*We decided to use this issue as an opportunity to show the submitted works from people around the world who responded to our postcard project, which began in July 2012. The project is ongoing and details of where to post your postcards can be found on the website.*

## About

**The** theme for the 2012 edition of the PhotoIreland festival was 'Migrations' so we decided to launch a project which not only dealt with the theme, but could continue afterwards as a solo project. Obviously using postcards are a long way from the usual online platform SMBHmag inhabits, and this was one of the reasons we chose it as a medium for *You Are Here*; the postcards represent the physical world in which the artist exists, traveling from one point to another. As physical objects too, they are subject to change or damage via transit, which could not happen during a digital exchange, meaning the journey would not be 'recorded'.

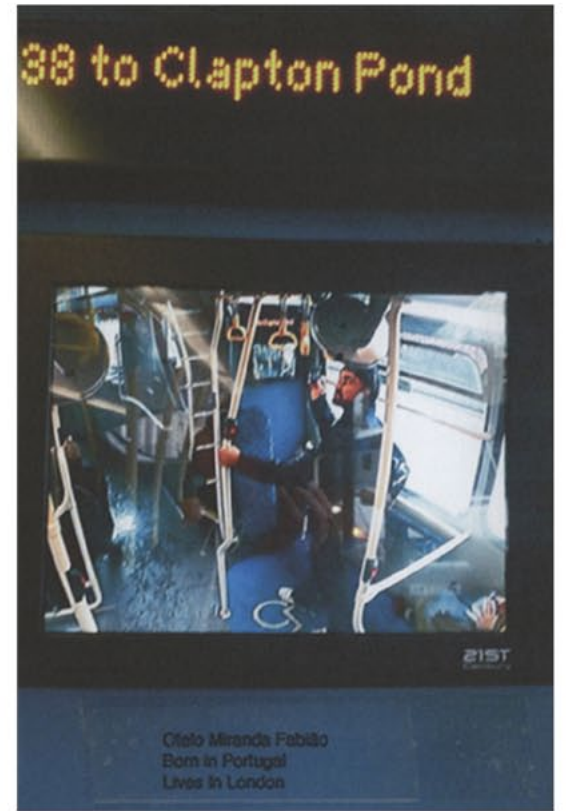
Photographers who live in countries different from their places of birth are asked to make self-portrait postcards, and post them to SMBHmag. We will then collect them and exhibit the entire collection as it grows throughout the life of the project. You can be as imaginative as you like, and push the idea of what a 'self-portrait' means to you. Please be sure the images will not easily fall apart during transit. All submissions are accepted and exhibited, but works are limited to 3 postcards per person. You must include your name, place of birth and country of residence anywhere on the card (front or back). There is no deadline for this project.

[smbhmag.com/exhibitions](http://smbhmag.com/exhibitions)





Alex Golshani  
born in Iran  
lives in USA



Cristo Miranda Fabião  
Born in Portugal  
Lives in London



EVANGELIOPoulos Nikolaos country of birth: GREECE country of residence: FRANCE





*Phlox divaricata*



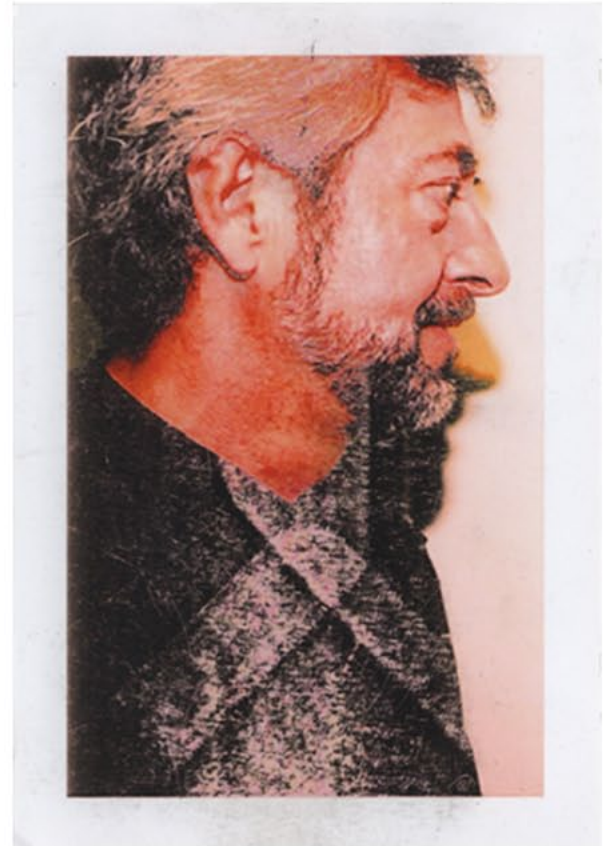
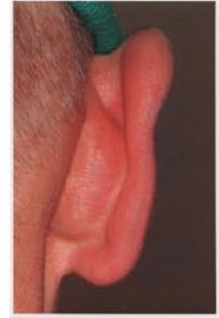
Avril Mc Govern  
Born: Dublin, Ireland  
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Hampshire, UK



*Arvensis fistulosa*



*Daucus carota*





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