



SUPERMASSIVEBLACKHOLE

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## SMBHMAG | SUPERMASSIVEBLACKHOLE ONLINE PHOTOGRAPHY MAGAZINE

Established in 2009, SuperMassiveBlackHole is dedicated to contemporary photography and the photographic imagery resulting from the time-based processes found in many interdisciplinary art practices today. It is freely available to download as a PDF.

*Time, Space, Light & Gravity are what drive SuperMassiveBlackHole*

Edited and published by Barry W Hughes

## GRAVITATE

Cover image: Patrick Hough

## THEME

### Studio

The artist's studio is a place that is rarely seen by those who eventually see the final artwork. It can be a place of mystery to the layperson, sometimes perceived in a romantic manner as though nothing has changed since the painters of past centuries. It is undoubtedly a private space, the physical manifestation of an artist's mind where they are free to experiment, build and destroy in peace and comfortable isolation from the outside world. Without such a space many artists simply find themselves too distracted or hampered by external pressures that can drain their creativity or worse still, cause utter stagnation.

From a sculptor's studio, which can be a noisy place full of hands-on craft and seemingly cluttered with throw-away objects to a photographer's studio, which can appear clinical with expensive technology and streamlined equipment, there is little difference to the artist; all require a specific working environment that allows them the space, time and freedom to do what they do with complete control. In many situations this space itself can be the difference between creating something of long lasting value or something of short-lived frivolity.

There are those who intentionally include the studio, and the working process within their private space, as part of the work they produce. Many contemporary artists and practitioners view this underlying commentary on the machinations of the medium as an integral part of the final artwork. Indeed it is not uncommon for many artists to produce work about the process of producing work. And while it may sound absurd to those who walk into a gallery or exhibition and read such things, it has always been the case that artists will communicate with one another, and the public, in such ways. It has always been so, and even today with the compressed digital studio being little more than a laptop computer, artists still communicate in such ways.

Along with these examples presented in this issue, there is also attention paid to those who work in the studio, either as an artist, performer, visitor or assistant. Showing both the creative and laborious aspects of the behind-the-scenes production narrative, the studio is never completely isolated from the external world. Others must enter for various reasons, and so it must also be a place of compromise and discussion during the working process. From the painter's garret of the 20<sup>TH</sup> century to the cold-lit photographer's studio of the 21<sup>ST</sup> century, it is just as important to consider the working environment of each artist while understanding their oeuvre. After all, the place in which time is spent with an artwork during its creation, is vital to how the artist will judge each amendment and progression towards the final outcome ●

# MEMY MOM



## The Backstage

*Memymom* is a collaboration between two artists, a mother Marilène Coolens (1953) and her daughter Lisa De Boeck (1985). Two self-taught photographers who work and live in Brussels, Belgium.

*The Backstage*, is where we started gathering all of our backstage images taken during the shoots of our series (in this case: *The Patient* - 2012, *The Escape* - 2012, *Lip Reading* - 2011, *Landescape* - 2014, and *Untitled* - 2012). Choosing images for this body of work nearly gives them the feel of a staged backstage. The intensity and sub-layered real and unreal, we keep seeking spontaneity in our work.

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







Before: *Lip Reading*, 2011. Clockwise: *Landescape*, 2014; *Untitled*, 2012; *The Patient*, 2012; *The Escape*, 2012





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