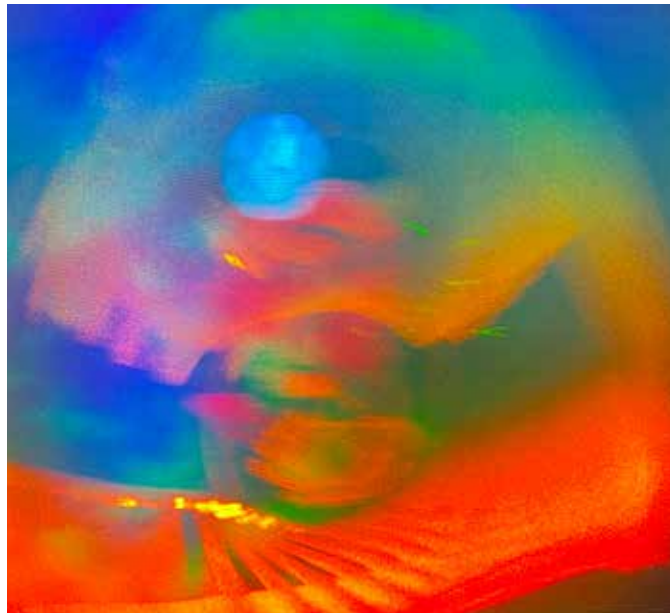
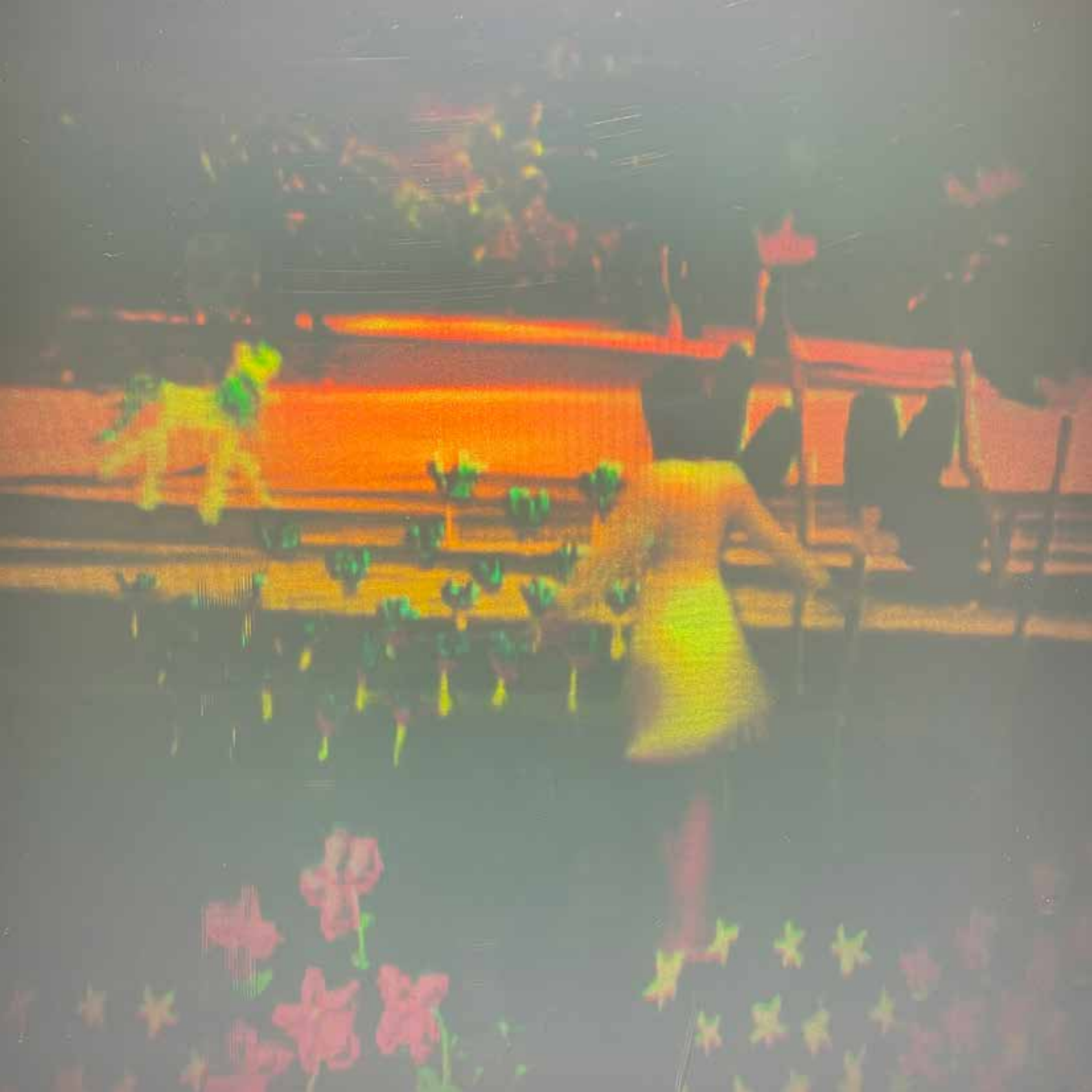


Real/Virtual

HOLOGRAMS FROM THE 1970s – 2000s





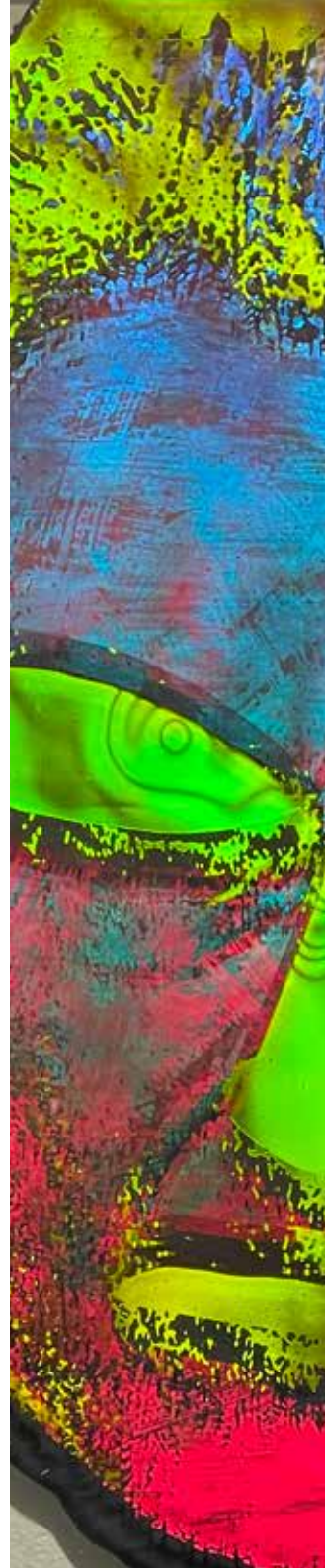
Real/Virtual

HOLOGRAMS FROM THE 1970s – 2000s

Selected from the
JONATHAN ROSS HOLOGRAM COLLECTION
by
Sydney Koke

An exhibition at Gallery 286
April - June 2023

286 EARL'S COURT ROAD LONDON SW5 9AS
www.gallery286.com



INTRODUCTION

When I first encountered holography, at the Royal Academy's Light Fantastic exhibition in 1976, it was definitely considered to be the medium of the future, but now, since the digital revolution, we look at its analogue origins as something historical. Its darkroom techniques have more in common with early photographic processes than the screen-based activities of contemporary imaging.

Digital holography certainly has the potential to make the medium more accessible to artists and designers working in the field of 3-dimensional design and animation. However analogue holography, created in studios which are essentially optical engineering laboratories for the manipulation of laser light, remains to me the most wonderful thing. That a volume of 3-dimensional space can be recorded on a 2-dimensional glass plate and reconstructed with a beam of white light from a spotlight is pure magic.

For many people today, the word 'hologram' may suggest something from a science fiction movie (Princess Leia has a lot to answer for) or a reanimated dead pop star (poor Tupac Shakur) and to involve some sort of projection system in a theatre or music venue, rather than something that belongs in an art gallery. It seems a long time since the 1980s and 90s, when hologram exhibitions and galleries proliferated and the Royal College of Art had a department teaching holography.

Sydney Koke, who is an artist/musician/neuroscientist, was developing an interest in holography and asked if she could visit my collection, which is one of the few places in

the world where 'vintage' holograms can be viewed. The hologram collection was established as a resource from which to make exhibitions and a reference source for those interested in researching the development of holography from the 1970s -2000s, so it is always gratifying to meet someone who shares my interest in the subject. I loved her response to the work and suggested that she might like to curate an exhibition for me.

It has been interesting to observe her choices, which include works by some of the most important pioneers of the medium, and it has been a great opportunity to exhibit pieces that have never been seen in the UK before and others that have not seen the light for years. I consider my collection to be a sort of Library of Light, so I am delighted to take some of these early works off the shelves and to share them with a new audience.

I dedicate this exhibition to Steve Benton, Rudie Berkhout, Harriet Casdin-Silver, Dan Schweitzer and all the other holography pioneers who deserve to be better known. *In the future it will become clear that Jonathan Ross bears the same relation to early holography as do the rare early collectors of photography. I hope that the Ross collection will remain together and be preserved, not only as a repository of fine holographic art from the early phase of the medium, but also as a case study in the taste of an important early collector and a document of how, in its infancy, the medium appealed to its public.*

Chris Titterington, Victoria & Albert Museum,
1994



Real/Virtual: holographic self-expression from the late 1970s to early 2000s

Like the many forms of contemporary art that we are now used to seeing—but not beholding—on screen, holograms require our embodied experience to be fully perceived. With a depth and dimensionality corresponding to that of digital virtual reality, when confronted with a holographic image, we must move our bodies to discover a world that is not immediately visible. Holography asks that we exist simultaneously: to experience the virtual world created by the artist, we must also be IRL, where our bodies search and swipe, manipulating the motion, time, and visual qualities of the hologram. This duality of experience offers critical insight in this moment, when we all must address the tangible and conflicting demands of diplomacy and crisis, which are affected and even created by the online virtual worlds that we increasingly inhabit.

This exhibition looks back through holography from the late 1970s to the early 2000s, and celebrates the spirit of generosity and mind-expanding adventure shared by the artists of the international holography community. As a guest curator in the Jonathan Ross collection, I have specifically chosen to present holograms that illustrate the range of possibilities for personal self-expression, world-building, and shape-shifting: Susan Cowles' *House of Moons (A Stage for the Chymical Theatre)* (1988), which contrasts the technical brilliance of a hologram with a lively ink on paper frame to depict human cognition as a psychedelic theatre; Amy Rush's vibrant digital hologram *I'm Spinning Around* (2005), with

its newly constructed Alice among the talking flowers-type world; works that connect historical artefacts to contemporary conversations, like Harriet Casdin-Silver's stunningly body-positive *Venus of Willendorf* (1991), originally featured on the cover of *Sculpture* magazine; and works by 12 other international artists, whose meanings are connected, materially and conceptually, to the specificity of holography as a medium.

As a technology with many early applications in politics, medicine, and business, holography holds incredible potential for artists, who have historically overcome the demands of equipment and expertise to create highly intentional work. Although artists working in other mediums have discovered holography's potential (such as Louise Bourgeois and James Turrell), contemporary holography has not been widely exhibited and, like performance art, holds unique challenges to documentation.

This exhibition offers a rare opportunity to experience transformative works from just one possible history of holography, in a moment when global centres for holography education, exhibition, and practice are in decline. Paradoxically, recent technological advances have made the process more accessible than ever: the materials required to make holograms, such as lasers and photopolymer film, are relatively affordably and increasingly available. By celebrating the unique expression of these important figures in the history of holography, it is my hope that this exhibition will encourage any one of us to attempt our own holographic works, so that we may invite others into our future as-yet-invisible worlds.

Sydney Koke, 2023



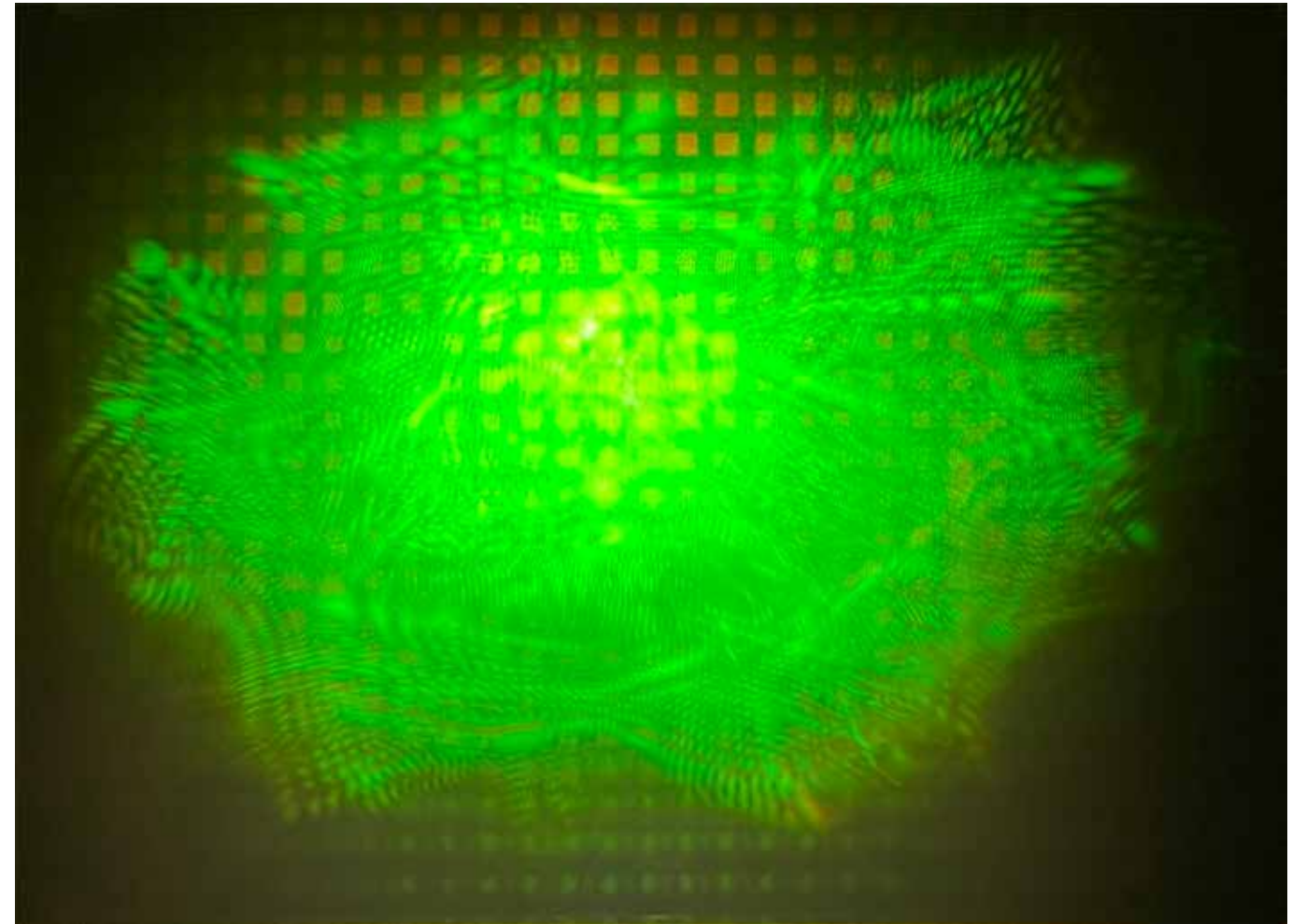


IÑAKI BEGUIRISTAIN
Born 1972

Inaki Beguiristain was introduced to holography as a teenager during a visit to an art exhibition in London. Within a few years he had set up a small facility for making reflection holograms and is now regarded as one of the finest practitioners in the country, working worldwide as a consultant.

His focus for the first two decades was predominantly representational work, the idea being not just to faithfully replicate features of an object but to enhance its characteristics, giving the object a new lease of life. Having thoroughly mastered that aspect of the medium, Beguiristain now works more in the abstract, seeing holography simply as a tool to control light. Some of his more recent work combines holography with other photonic sources to give an end result that, for him, is the essence of pure light and its interaction with space.

He has recently built a dedicated holographic facility in a quiet spot of the East Anglian countryside, where he intends to focus further on traditional analogue holography, and what it has to offer.



'Reflections' 2002
Multi-colour reflection hologram
30x40cm



STEVE BENTON (1942-2003)

A scientist with a long and distinguished career in optics, Benton invented the 'Rainbow' white light transmission hologram while working at the Polaroid Corporation. It is the basis of all the mass-produced holograms we are familiar with, from security devices on credit cards to toothpaste packaging. The technique was adopted by artists in the 1970s and 80s, and Benton became director of the Centre for Advanced Visual Studies at MIT and one of the founders of the MIT Media Lab.

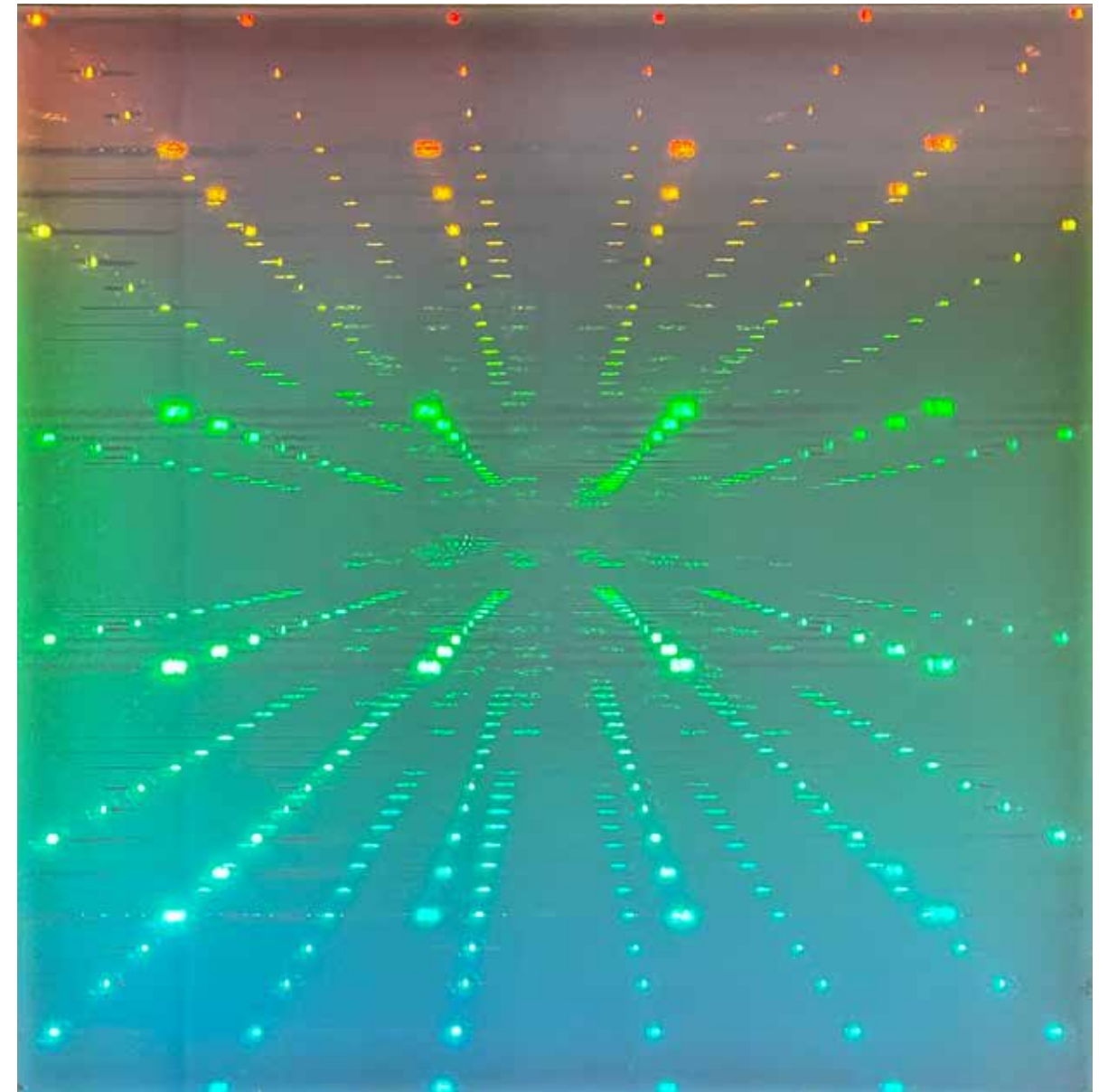
CRYSTAL BEGINNINGS is probably Benton's best known work. Created as a scientific experiment, it was recognised as a work of art by the holographic community and widely exhibited. This copy was first shown in England at the Light Dimensions exhibition at the Royal Photographic Society in Bath in 1983 and subsequently at the Science Museum in London.

The hologram was donated by Benton to the Light Dimensions curator Eve Ritscher and purchased for the Jonathan Ross collection in 1992.

Benton's collaborator Will Houde Walter wrote the following description of the work in 2010.

"Infinity windows are often used in commercial displays, store windows and art pieces in order to create the illusion of depth in a framed picture sized presentation. Crystal Beginnings was an optical experiment in creating a laser holographic enhanced infinity window. All infinity windows are constructions where light sources are mounted to a mirror and the light is reflected by an adjacent mirror, allowing the light to bounce back and forth creating the illusion of depth. The light lost per bounce between the mirrors limits the depth of the effect to just a few inches. Crystal Beginnings, alternatively, used an array of laser pumped fiber optic emitters spaced on one inch centers as the source of the object beam. Multiple step and repeat exposures were made by moving the laser illuminated fiber optic array in one inch steps away from the recording plate for each of the ten exposures.

"Salt Crystal" was the original working title of this hologram. This image created the orderly symmetry of a crystal of Sodium Chloride. One of the key achievements with Crystal Beginnings is that the virtual crystal array appears evenly illuminated and bright at every point in the object. This project took one month of holographic lab time at Polaroid Research in Cambridge, Massachusetts as well as the focused effort of Dr. Stephen Benton, Herb Mingace and myself. Over 100 test exposure plates were recorded in refining the image. We exposed the hologram master plate using a highly coherent 5 Watt Argon Ion laser. This bright green laser was theoretically capable of creating a holographic scene of up to 500 meters deep. The recording was made on a Newport vibration isolation table using Agfa 8E75HD Millimask holographic plates and developed in a proprietary Polaroid holographic film developer based on Vitamin C.



'Crystal Beginnings' 1977
White light transmission hologram
12"x12"



RUDIE BERKHOUT
(1946-2008)

Rudie Berkhout was born in Amsterdam and first encountered holography when he moved to New York in 1975.

He was immediately drawn to this new imaging process, finding in holography the “possibility of working with advanced technology outside a corporate structure and exploring it as an art medium”.

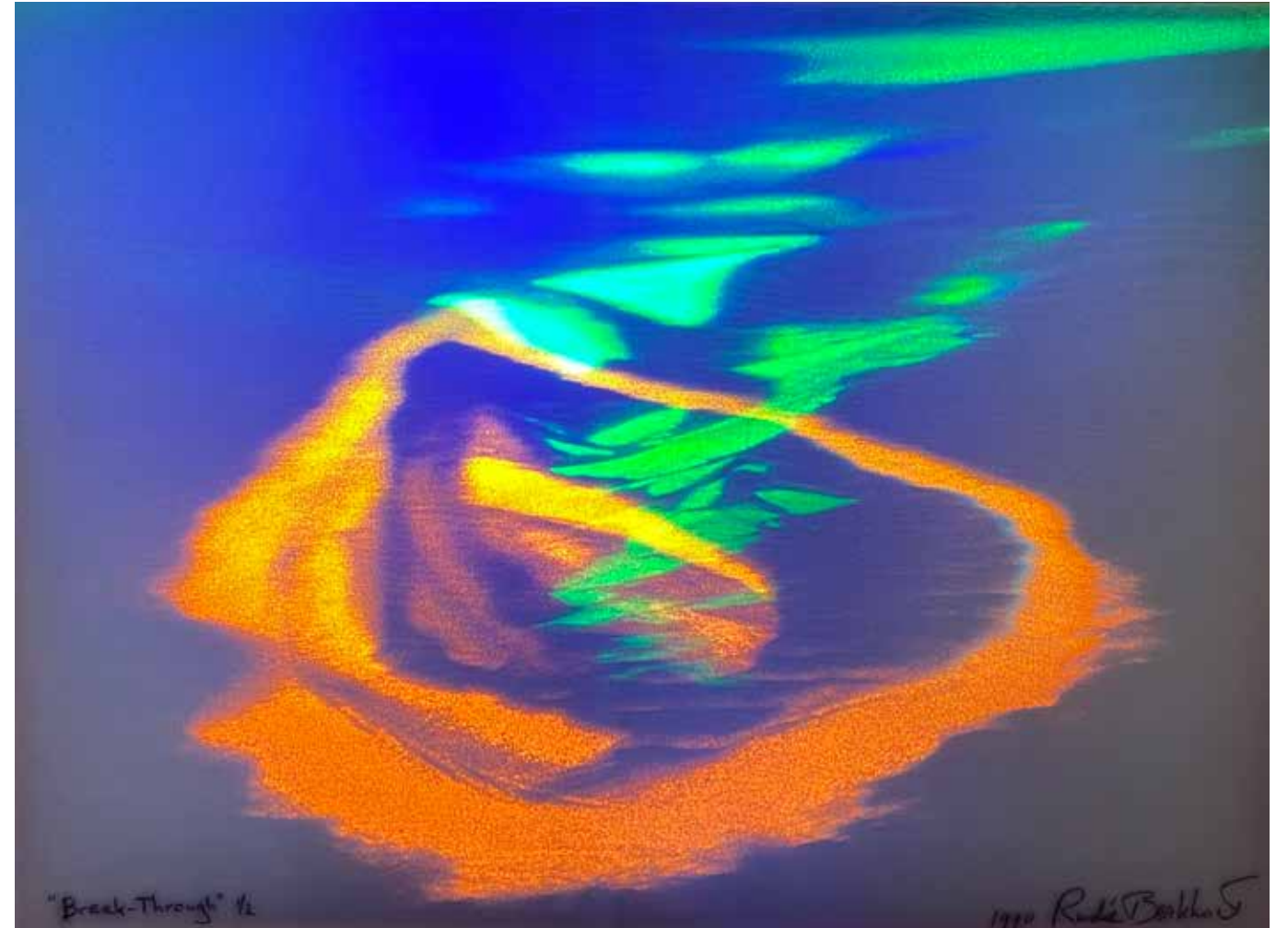
Berkhout took a few courses in holography and worked with some of the studios emerging in New York at the time but soon decided to establish his own laboratory and developed a recognisable style of abstract and geometric imagery, using the white light transmission technique and the DIY ‘sandbox’ isolation table developed by West Coast holographers, which combined to make holography accessible to independent artists.

White light transmission holograms are created by sacrificing the vertical parallax of a laser illuminated transmission master, and in the process acquiring a rainbow colouration which changes through the spectrum as the viewer shifts position vertically. By the use of multiple masters, a holographic artist can overlay these rainbow images and create a multi coloured three-dimensional composition.

In the 1980s Berkhout began to use the sand that is used to stabilise his optical components as an element in his compositions. He found that “the grains of sand complement the graininess of the laser speckle and the immediate hands-on modelling possibilities of the sand are wonderfully low-tech in contrast with the high-tech methods of the recording process.” He used sand “to create a feeling of expansiveness while suggesting brushstrokes floating in mid-air, with no connection to a surface. I like the work to oscillate between landscape and abstract painting, challenging viewers and jolting their usual perception of the world”.

‘Breakthrough’ was exhibited by Berkhout in the New Directions in Holography exhibition at the Whitney Museum of American Art in 1991, that prestigious gallery’s first showing of exclusively holographic work, alongside British holographers Wenyon and Gamble.

The hologram was purchased directly from the artist in 2002.



‘Breakthrough’ 1990
White light transmission hologram
30x40cm



PATRICK BOYD
Born 1960

In 1989-90 Patrick Boyd was awarded an Artist in Residence at the Museum of Holography in New York. He decided that he would attempt to use holography as a documentary medium, recording events and scenes that he found in everyday life.

In a 1994 statement he explains that “Holography and photography had been my chosen media for some years, and at this time I started to experiment with combining the two to make holographic stereograms (holograms generated using a series of photographic images). To me there is nothing as visually fascinating as a stereogram, with which one can incorporate the element of time into a work. My holograms use a chronological sequence of 36 exposures, shot in quick succession which in the finished stereogram give the effect of time passing as the viewer moves his eyes from left to right. The work is essentially an interactive experience for the viewer, but during which he remains in control, deciding for himself the speed with which the image is revealed and explored, frame by frame. Using only 36 exposures does mean that the image is slightly jumpy and loosely restricts me to landscape as opposed to portraiture, but the pixelation effect gives a ‘hand-made’ look to the work which I really like. Otherwise it could be too uniform and sterile.”

“When I first arrived in New York I stayed on Staten Island, where getting to the city every day involved a spectacular boat trip with one of the most impressive views in the world.

That trip is absolutely synonymous with most people’s idea of arriving in America, as it is very close to Ellis Island, once the main immigration port of the U.S. Of course, after about two weeks the magic had completely worn off...”

Patrick Boyd returned to making holograms a few years ago after a long hiatus and has exhibited new work in London, Paris and New York. His most recent bodies of work have utilised lenticular printing to realise compositions that extend his experiments with time and motion in space.

Purchased from the artist in 1991



*'Jackson Makes it to Manhattan' 1990
Achromate reflection hologram and photograph in box frame
8"x10"*



HARRIET CASDIN-SILVER
(1925-2008)

Casdin-Silver was an American sculptor and pioneering holographic artist who created work in some of the leading facilities worldwide from London to Leningrad and was a Senior Fellow at the Center for Advanced Visual Studies at MIT. Her still life works often exploit the pseudoscopic potential of holography to turn objects inside out and flip them beyond the picture plane, while her nude studies unflinchingly confront age and imperfection.

Venus of Willendorf 1991 was created as a cover image for Sculpture Magazine with the collaboration of Hologram Industries in France, using the stereogram process which records a film sequence of the subject with a camera moving along a track, subsequently converted to a holo-cine hybrid by projection through a laser/optical printer. The image was mass-produced on hotstamping foil and a limited edition created from the nickel shims used in the printing process. An achromate technique was employed to give the work a cooler sculptural feel than would have resulted from a typical embossed rainbow hologram.

The concept was to create a contemporary response to the prehistoric fertility figure discovered in 1908 and estimated to date from circa 25,000 BC.

Having been told that “There are no fat people in Paris”, Casdin-Silver unearthed “L’Association pour la Défense et l’Épanouissement des Personnes Fortifs”, (Association for the Defence and Acceptance of Fat People), whose mission was to promote a positive image of plus-size women and who provided Christiane Jung, a perfect model for the project.

The original Venus of Willendorf sculpture in the Naturhistorisches Museum in Vienna is approximately 4.5 inches high and the holographic version is similarly small and lacking in feet. Casdin-Silver remarked that she “liked the swell of the body across the holographic surface, and the confidence and strength of this woman as she emerges from the surface plane”.

The hologram was purchased directly from the artist in 1991.



'Venus of Willendorf 1991' 1991
Nickel shim stereogram
180mm x 98mm



SUSAN COWLES
Born 1962

Susan Cowles studied holography at the Royal College of Art between 1984-86. Her artwork combines drawing, painting and sculpture with the technology of holography. Her stated objective is to use archetypal themes and symbols which explore the self and its position within the structure of humanity.

Holograms from this period of her career are in the collection of the V&A Museum, London.

She moved to New York in the late 1980s and lives and works there to this day.

Back in 1994 she wrote of this work, “The House of Moons is a “stage”. The meaning of the word ‘stage’ in this instance is multifaceted. It is a “physical stage”, a place where a performance of a divine nature may occur, it is a “stage of artistic development”, it is a “stage of Life”. The hologram (poetically speaking) is intended to contain all the elements of a perfect dance, i.e. it represents the hidden information that human consciousness applies to move with grace and create a perfect coordinated work of art in space and real time. This piece is very personal, it is a map, a map of the interior mind which shows visual clues as to the past, present and future. All images stem from it and all images will go back to whence they came.

Visually the hologram has multi-layered images of phases of the moon, which are set on a circular spatial arrangement within the holographic space. On the bottom of both panels, a small mirror was placed, and if the viewer looks carefully, the holographic space extends downwards and forms a vertical axis dimension inside the hologram. As the viewer moves around the piece a band of rainbow colour (diffraction grating) lights up the surface. This prompts the viewer to study the surface closer and notice the mark making within the hologram. I intended to create a cathedral-like effect within the space so the viewer would experience a sense of reverence, of being transported to another place and space which extends all boundaries of common logic. It is an image which must be imprinted in the mind, like a memory image, then its talismanic properties will take effect and forever transmute in the thoughts of all who lay their eyes on it.”

This hologram was purchased directly from the artist in 1993.



'The House of Moons' (A stage for the Chymical Theatre') 1988
Reflection hologram
2 plates 40 x 30cm



PAULA DAWSON
Born 1954

By the time Paula Dawson made the hologram in this exhibition, which typically used cutting edge technology, she had already been involved with holography for 30 years. One of the first Australians to use holography as an art medium, she lost no time in making some of the largest holograms possible at that time and created immersive environments which incorporated them. A flamboyant personality with a dress style to match, Paula is rarely seen without a flower in her hair; she nevertheless acquired an explosives licence and some of her earlier works involved blowing things up.

Increasingly interested in visual effects from traditional Old Master art, for example the use of darkness or chiaroscuro, she wrote in 2004 that “The lack of a large group of practising holographic artists denies the possibility of holographic art work being located within the context of holographic art practice, and it has to seek another context outside its own domain. I have solved this issue in my own work by re-investigating techniques of image making in historical artworks”

Regarding this particular body of work, ‘Luminous Presence’, she stated that “For many years I have been working toward enabling dialogue between real and holographic (virtual) people. In this work, I’m interested in bringing together elements of the way science fiction films have represented holographic characters and some ancient artistic means of depicting legends and stories of people made from, or surrounded by light, such as ghosts or angels who talk to and influence real people. Consequently, the figures in my holograms are not intended to look like real people. They are designed to look like real holograms! It seems to me that thanks to imaginative directors, script writers, and talented special-effects and CG artists in the film industry, the visual language of luminous transparency of holographic characters is now synonymous with the “real” holographic, autonomous presence of another person.”



‘Water Ray’ (Study for Luminous Presence) 2007
25 x 25cm
Computer graphic holographic stereogram



JACQUES DESBIENS

In cinema, content is spread over time. Everybody sees the same things at the same time. Movements and speed are determined by the filmmaker and his camera. The viewers are captive. When content is spread over space, as in synthetic holography, and the observer can freely perceive one or more subjects in a different chronology by moving at his own rhythm, time can be represented only in a symbolic form. There is no "real" time in a synthetic hologram; there is only the viewer's time of observation. There is no speed in an animated synthetic hologram; there is only the observer's speed of movement.

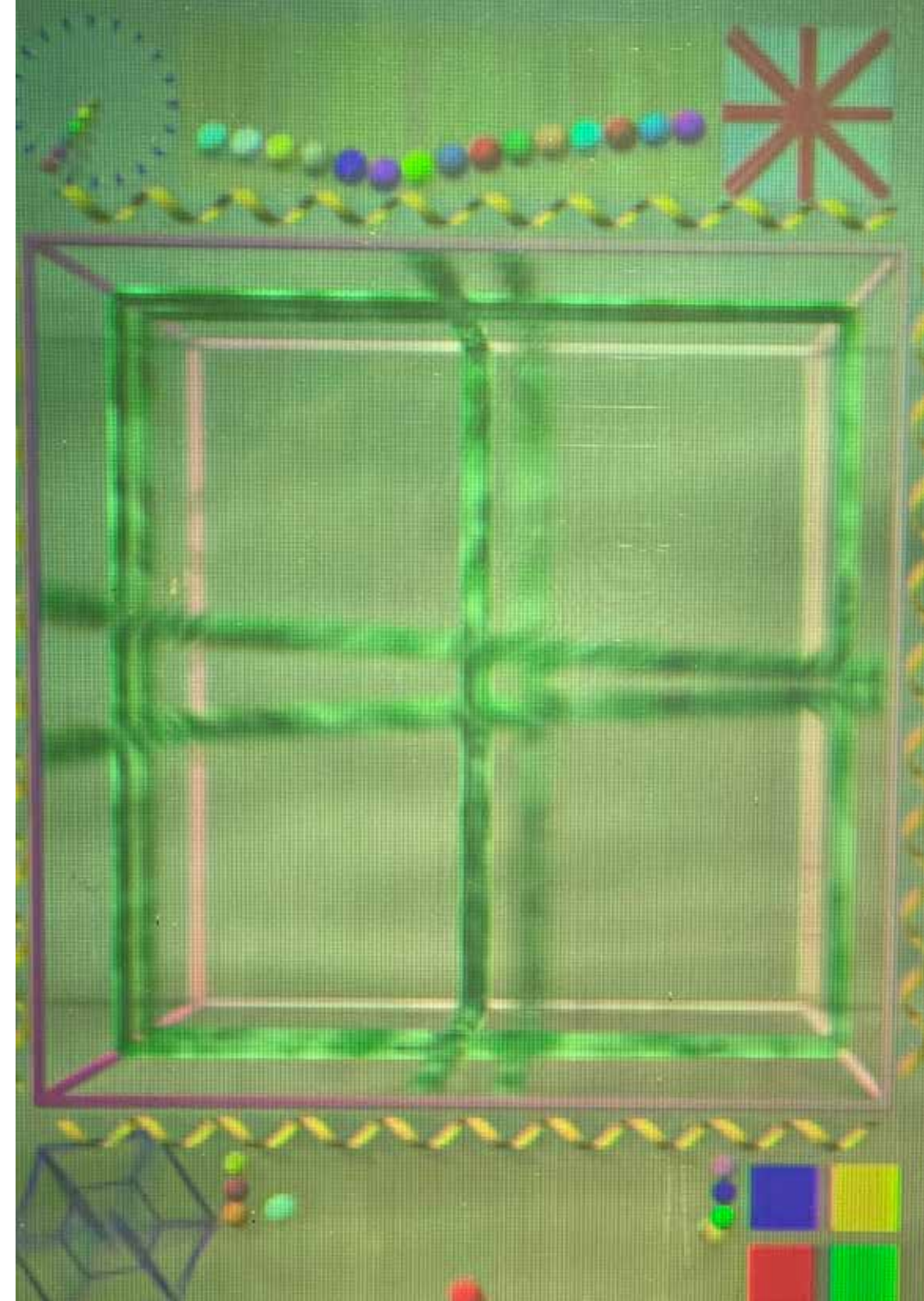
(For example) A succession of elements appearing when the observer moves from left to right will reverse itself when the observer moves from right to left. Something opening will close. Something appearing will disappear. Something going down will go up. A waterfall will flow upward. A bird flying will appear to go backwards. An assemblage will be deconstructed.

To visualize some of these visual effects I designed an experimental hologram in which objects are moved in different directions.

Adapted from the artist's paper "Experiments in image composition for synthetic holography".

Purchased from the artist following the 2009 International Symposium for Display Holography in Shenzhen, China.

'Distortions' 2009
Full colour digital holographic
stereogram
25 x 18cm





IKUO NAKAMURA
Born 1945

Ikuo Nakamura is a holographic artist and filmmaker based in New York City. He studied Physics at Tokyo University of Science and Holography at New York Holographic Laboratories in 1984. Initially, Nakamura focused on mastering the wealth of colours in white light transmission holograms, but his interest soon crossed over with other electronic and interactive technologies. This led him to create new holographic hybrids such as Rainbow Dance I (1990) and Neuro Hologram (1993-96), which serve as interfaces between the viewer's brainwaves and the hologram, and illustrate the Brain as Hologram theory.

Nakamura's interest then shifted back to seminal/master laser transmission holograms for in situ installations. Some of his notable works include the life-sized "Fossils" site-specific laser installation and "Thera", a hologram with video projection. His work has been exhibited and awarded worldwide, and he has served as co-director of the Center for Holographic Arts in New York.

In 2013, Nakamura's 3D film 'Atmosphere', a documentation of the northern lights, won numerous awards including the Paul Wing Award and The Best 3D Film of the Show at the National Stereoscopic Association Convention, and a Special Audience Award for 3D at BEFILM Festival in New York.

Of his work, Memory II (1999), Nakamura states:

"We are constantly surrounded by a multitude of images on TV screens, in printed media, and on the Internet. Unfortunately, many of these images are violent and not only impact personal memory, but also public memory. I have compiled a selection of shocking TV footage from different regions and historical periods, centered around a young French girl named Nicole. This piece aims to illustrate the state of humanity and the exponential increase of shared memory through the accumulation of such images."



'Memory II' 1999
White light transmission holographic stereogram
Digital image output
19x23cm



ANA MARIA NICHOLSON
Born 1939

Ana Maria Nicholson and Rudie Berkhout are both prolific holographic artists who each shaped different genres of the art form.

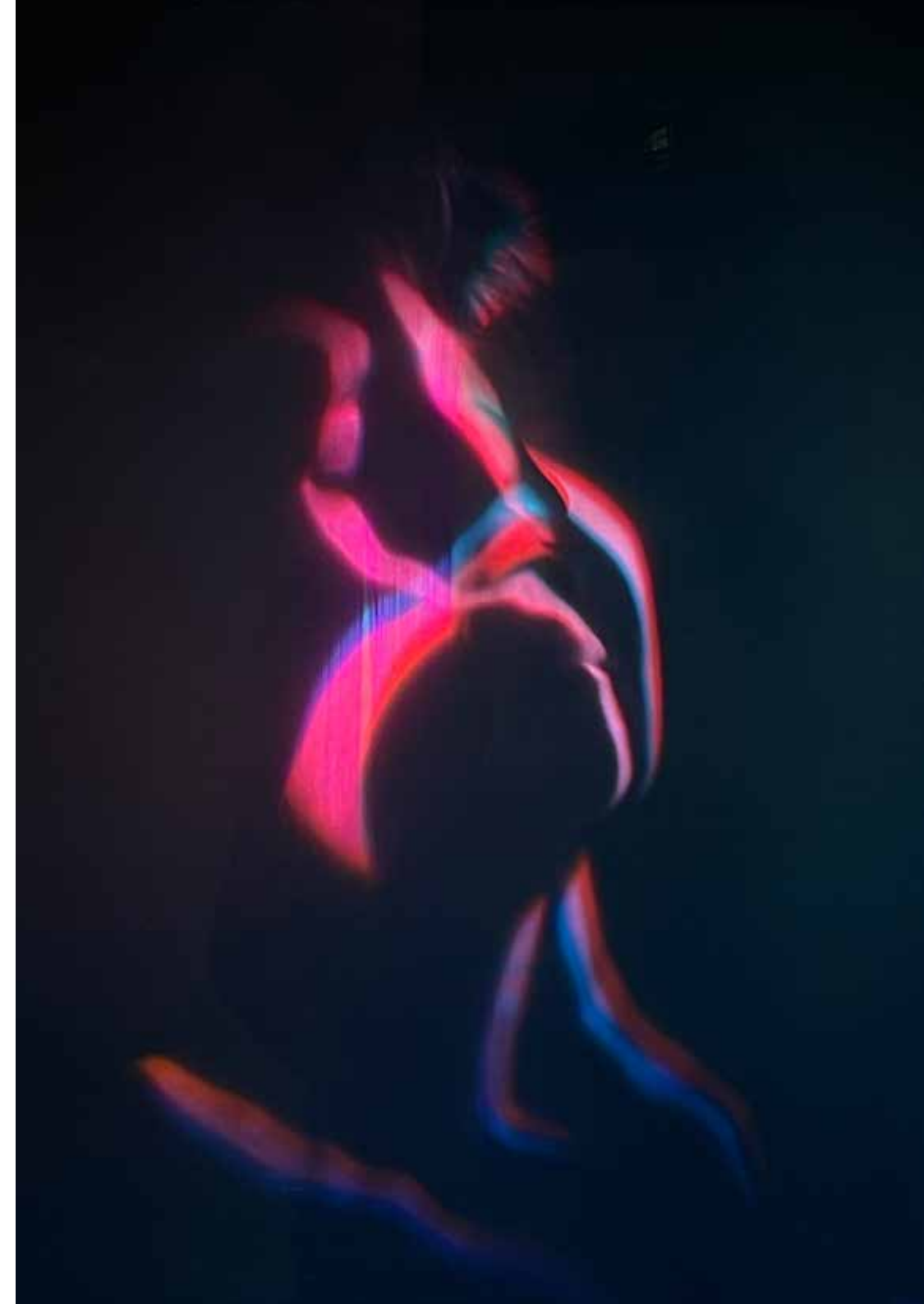
Nicholson primarily works with portraiture, having created holograms of a diverse group of people, including celebrities and spiritual leaders.. Her series 'Into the Night' captures the plight and power of women. Created in single and multiple pulse laser exposures, the women hold a space. Berkhout crafted holograms with laser light, creating spatially animated landscapes from simple objects and optics. His work stood out in the field of holography, exploring the concept of holo-kinetics through optical spatial dynamics.

Nicholson and Berkhout first met at the Museum of Holography where Nicholson was the director of the Portrait Studio. She writes that:

"At that time I had begun to feel a dissatisfaction with the constraints of a holographic portrait. They were, on the whole monochromatic, their depth limited, the space ungenerous. I speak here of reflection holograms. I had gone to see an exhibition of Francis Bacon's portraits and I was overwhelmed by them. Those liquefying faces, tormented by the weight of the flesh haunted me. Rudie and I began our conversations on how best to break the mold. How to have portraits be more abstract, more pliable, perhaps more universal. To break up the face, we cut out different shapes out of pieces of cardboard and removed the diffusing screen from the object beam. This created a small, tight light source so that only the parts of the face that were uncovered were illuminated. That is why, for safety, our eyes are closed in all the holograms. Those were the masters, each with a different shape, different size, some recognizable as features some just abstract shapes. I took the masters to our lab in Long Island City and sometimes combined two or more masters, doing a lot of color combinations with triethanolamine."

Following the rediscovery of the work in the archives of the New York Center for Holographic Art in 2007, and Berkhout's tragically early death in 2008, Nicholson generously donated the series of twelve holograms to the Ross Collection and they were exhibited at Gallery 286 in 2014.

*'Collaborative Work 3' 1989
43 x 32cm
made in collaboration with
RUDIE BERKHOUT*





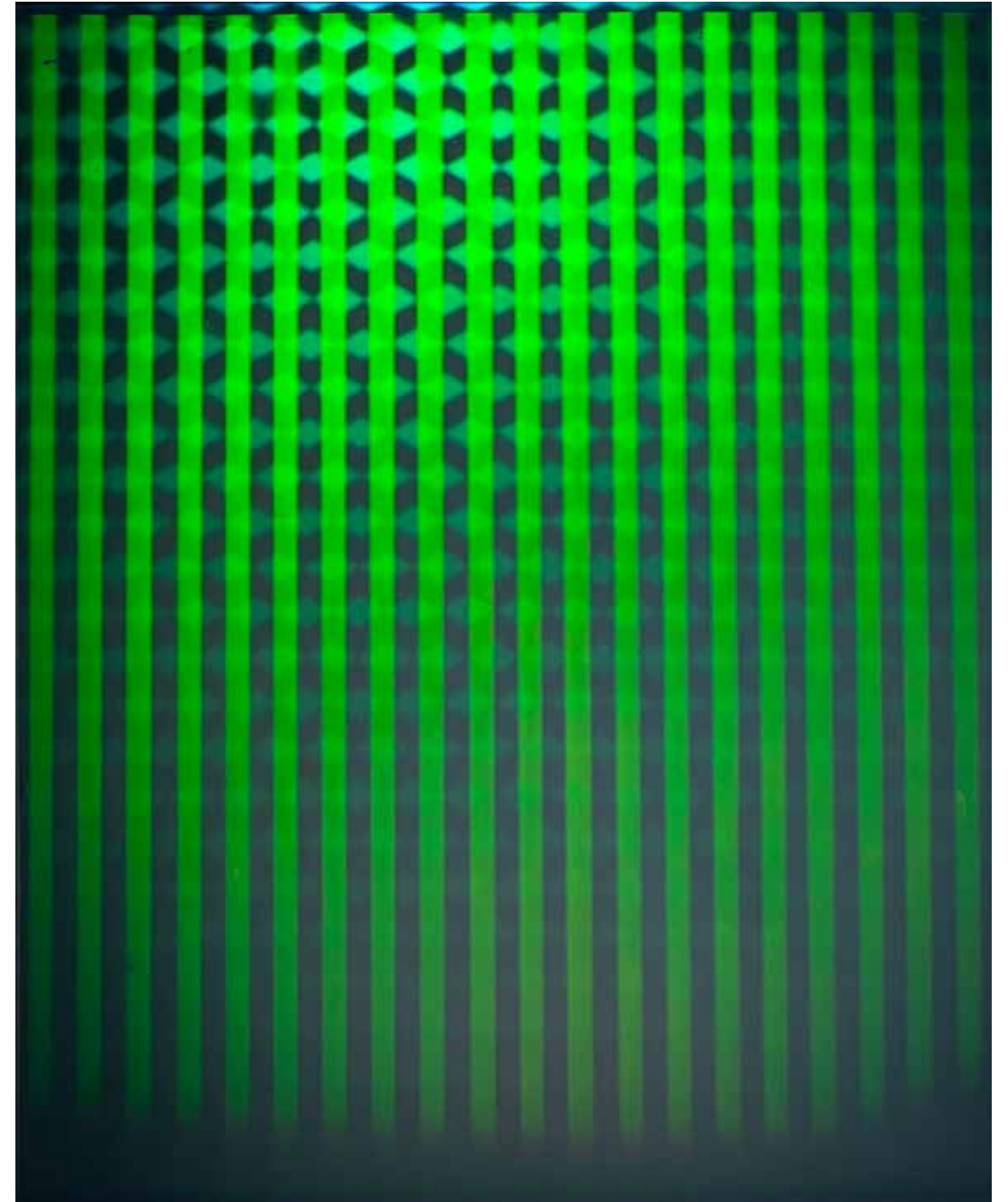
CAROLINE PALMER
Born 1957

"I first became involved with holography in 1984 and was interested particularly in the application of holography in museums. I set up a holographic studio trading as 3DI and produced an 'Ancient Art Series' .

From 1987-1989 I was a student at the Royal College of Art, during this time my direction changed and I became more interested in the kinetic and optical qualities of holograms than their 3-dimensionality. My work was concerned with geometric pattern and the holograms were experiments in spectral colour mixing in space (i.e. off the picture plane).

Through my practical experience of working with light I became more interested in its metaphysical aspect and went on to research a Ph.D thesis on 'Light in Sacred Art' at the Prince of Wales's Institute of Architecture."

'Diamonds and Stripes' 1989
Multi-colour reflection hologram
10" x 8"





AMY RUSH aka Holographic Love
Born 1980. Sydney, Australia.

Amy Rush studied at Sydney's College of Fine Arts, and after becoming interested in holography, she went to the Center for Holographic Arts in NYC to undertake a one year internship. In 2005 she was offered a fellowship at the Academy of Media Arts, Köln, Germany to work further in the medium of digital holography. Her thesis "Rainbows – The Superhighway of Travel between Material and Virtual Worlds", focussed on rainbow holography.

Her work plays with the popular misconception of holograms being copies of their subjects and uses this misconception to create a new authored rainbow reality. The images share the characteristics of a rainbow as well as depicting rainbow imagery, which combined allows you to enter into this world via the reoccurring figure in the work. A kitsch aesthetic with a narrative sharing stories of eternal moments, captured in moving rainbow holography.

In her thesis, Rush compares this work with Caspar David Friedrich's 'Mountain Landscape with Rainbow', in which Friedrich uses the phenomenon of the rainbow as a backdrop to a vast emotional landscape with a tiny figure portrayed as a solitary wanderer questioning the sublime in nature, as if for the first time. The viewer of the work is able to take the place of the figure via the method of becoming a witness. "In my work 'I'm Spinning Around', I too use a small figure in a sometimes sublime but disturbing landscape, with the hope that people can enter this dimension via my imagery. In doing so they are able to enter into my psychological reality to experience my ideas as real things".



'I'm Spinning Around' 2005
Full colour digital stereogram
27.5 x 36.5cm

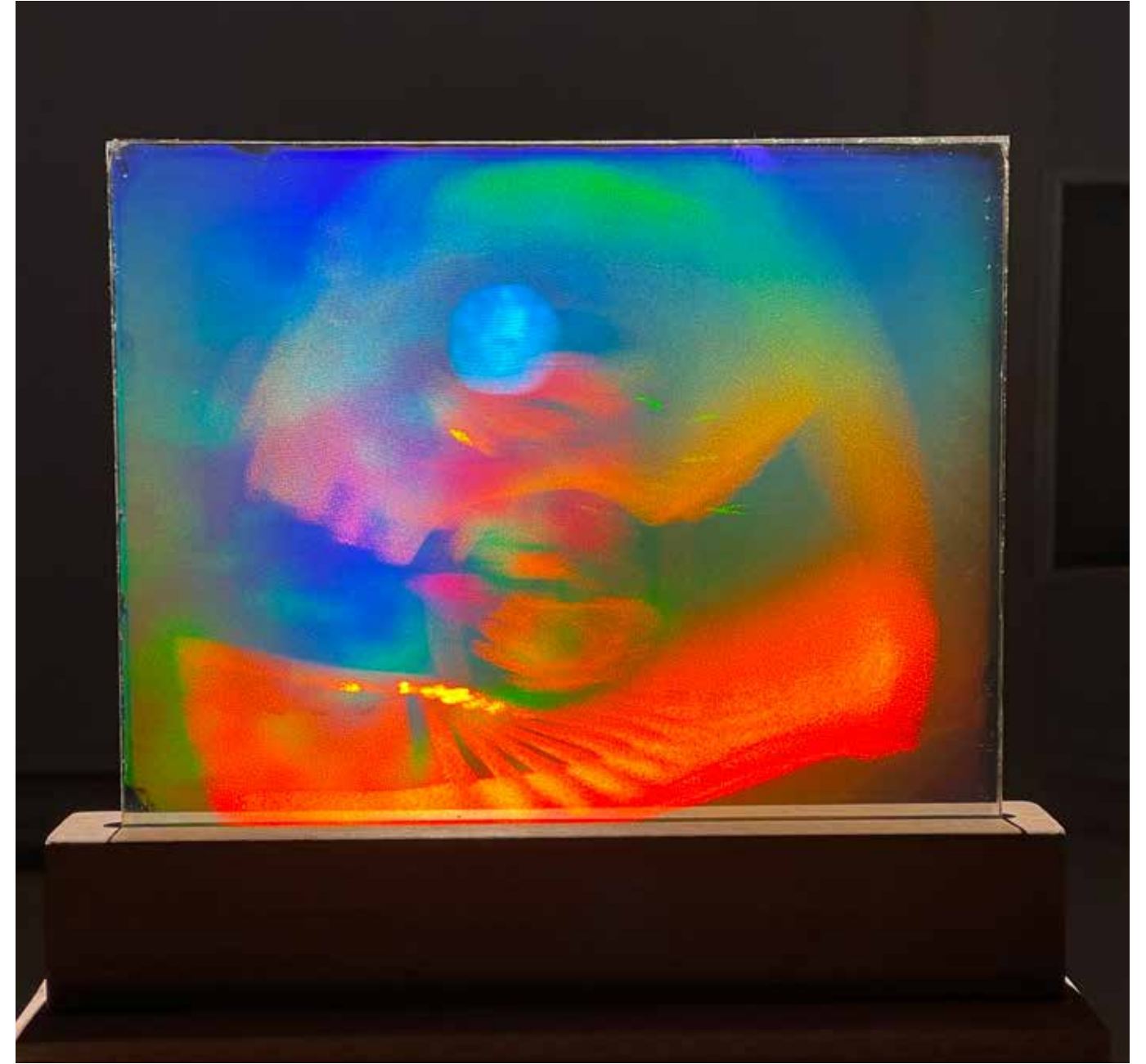


DAN SCHWEITZER
(1946-2001)

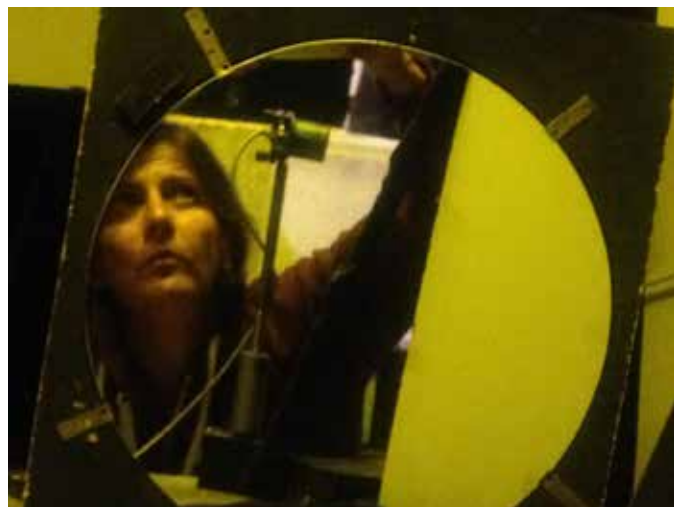
I first saw 'The Seed' on a visit to New York Holographic Laboratory in 1982 and had never had a visual experience like it before. I eventually bought his personal Artist's Proof from Dan's widow after his untimely death in 2001. This is the first time it has been exhibited in the UK. His earlier work "Movie Theatre", in which an integral hologram shows a self-portrait of Dan reaching out from a movie screen to grab a figure from the sculpted audience, was the deciding factor for my involvement with holography, when I first saw it in 1978. It literally grabbed my attention and convinced me that this was a medium that I wanted to engage with. J.R.

Following an early career in theatre, Dan Schweitzer learned holography at the New York School of Holography and worked as an instructor there before establishing New York Holographic Laboratories in the late 1970s with his colleague Sam Moree. He was one of the founders of the Holo Center in New York with Ana Maria Nicholson.

In a presentation at the Art in Holography -2 conference in Nottingham, Schweitzer stated that "My fascination for holography stems from my attraction to the light and the ability to 'sculpt' this energy. Light, it seems to me, is the most effective medium to use when attempting to visualize an idea. Ideas themselves seem to be composed of light....As time is often a theme (in my work), many of the images involve the use of special effects devices to create some kinetic event." He explained that these devices could be as simple as a circular hole cut in cardboard, which employs the concept of 'hyper parallax' to create the illusion of a rotating globe. Another device, which he called his "Time Machine", was a curved mirror with a dent in it. "With careful selection and recording, mundane objects are elevated to the sublime", for example, in 'The Seed', "...a kitchen dish drainer becomes music or perhaps an ominous mushroom cloud." Schweitzer's work frequently incorporated elements sculpted by him, representing protagonists in a dramatic narrative. For example in 'Thendara', another work in the collection, a solitary figure (Dan's alter ego) sits at a table bathed in the rainbow of light pouring through a window, perhaps waiting for inspiration. In 'The Seed' you have to look closely to see that "Einstein's convoluted face is revealed studying the flying photons before him as the earth rolls slowly by. It involved six master holograms transferred to the final white light work."



'The Seed' 1980
White light transmission hologram
8"x10"



DORA TASS

Active in holography since 2012

Perturbing Objects is from the 'Archaeology of the Future' series of light sculptures made by Dora Tass in collaboration with August Muth's Light Foundry studio in Santa Fe, New Mexico, currently a world centre of excellence in the production of large format dichromate gelatin holograms on archivally stable laminated glass plates.

Surrealism and Dada inspire these artworks, suspended between past and future, familiar and unfamiliar, tangible yet intangible.

In this series, elements such as typewriters, cameras, lenses, newspapers, ancient stones and words are the subject matter which serve to preserve culture as a medium of communication, history and identity. These vintage objects are removed from the oblivion of time, dematerialised in surreal light sculptures, in transition from the age of 'Enlightenment' to the contemporary age of 'Photon'.

Text adapted from one on doratass.com

*'Perturbing Objects' 2015
Dichromate gelatin reflection hologram
41 x 34cm*





STEVE WEINSTOCK
Born 1965

Active in holography c.1986-1992
Prior to establishing the glass artists
studio Alchemy Glass & Light.

Weinstock primarily worked with the 'shadowgram' technique, the holographic equivalent to Man Ray's 'Rayogram' technique, where the subject is illuminated with laser light from behind, through a diffusion screen, thereby creating a three-dimensional shadow.

"As for where Lucian came from. It was made while I was living in Prague (though shot in my studio in L.A.) I was preparing for a show called Faces+Places. Places came from all the photography I was doing of the places I'd see every day in Prague. Faces came from the fact that I'd always been doodling and painting faces throughout my life. I was a big fan of Lucian Freud's work at the time and I think I discovered the picture that I used in a newspaper or magazine article. As far as I can recall it was a current photo of him and I was just struck by how intense the gaze was – more so than in his self-portraits.

I guess I was sort of hoping to do a holographic color mixing as an interpretation of his painterly color mixing in his portraits. The thing that made the hologram really special though was the spiral interference patterns that occurred right where his eyes should be (there's one on the nose also but I conveniently disregard that one). It gave the face a life and makes it feel as if he's looking right at you viewing the hologram. The hologram itself was probably a 4-exposure rainbow shadow gram - 2 exposures in each masked area."

From an email in 2015 at the time the work was acquired for the collection.

'Big Lucian' 1992
Mirror backed white light transmission hologram
12.5" x 10"





SYDNEY KOKE

Sydney Koke is a Canadian musician, scientist, and interdisciplinary artist based in Paris, France. After working and studying as a neuroscientist at the University of Calgary and Duke University, Koke shifted her focus to visual art and music, receiving her MFA in interdisciplinary contemporary art from Simon Fraser University, Vancouver, in 2013. Since then she has created visual art including sculptures and holograms, as well as music with multiple projects, including her experimental electronic solo project Slaylor Moon and her all-female rock group The Courtneys. She has toured extensively worldwide and has exhibited in Vancouver, Montreal, and New York.





Jonathan Ross spent the 1980s developing and promoting commercial applications of holography before moving on to producing exhibitions in the early 1990s.

Since 1992 he has contributed to, or curated, over 20 exhibitions of holography in museums and galleries around the world and, since establishing Gallery 286 in 1998, has curated over 30 in-house exhibitions of holography, either by visiting artists or drawn from the collection, in addition to staging more than 100 other contemporary art exhibitions.

The Jonathan Ross Hologram Collection contains examples of work by some of the most important artists to use the medium in addition to comprehensive holdings of Display and Commercial holography, all documented on the website www.jrholocollection.com, one of the most significant archives of holography in the world.

For further information, the following links may also be of interest

IÑAKI BEGUIRISTAIN/DISPLAY HOLOGRAPHY
www.displayhologram.co.uk

ARTIST PAULA DAWSON
www.scanlines.net/person/paula-dawson

ARTIST AUGUST MUTH
www.augustmuth.com

ARTIST IKUO NAKAMURA
www.hololab.com

ARTIST ANA MARIA NICHOLSON
www.anamarianicholson.com

ARTIST DORA TASS
www.doratass.com

ARTIST JACQUES DESBIENS
www.i-jacques.com//

HOLOPHILE'S WEBSITE WITH HISTORY OF HOLOGRAPHY
www.holophile.com/history.htm

THE CENTER FOR THE HOLOGRAPHIC ARTS
www.holocenter.org



PHOTO CREDITS

Benton and Crystal Beginnings . . . M.Lutch WGBH

Patrick Boyd Meredith Allen

Susan Cowles Meredith Allen

Dan Schweitzer Nancy Safford

Steve Weinstock Jil Weinstock

Caroline Palmer Sabina Rüber

Thanks to Andrew Pepper for designing the
Jonathan Ross Hologram Collection website

and for permission to reproduce material from
The Creative Holography Index

Photographs of Rudie Berkhout, Harriet Casdin-
Silver and Paula Dawson, by JR

Photograph of Jonathan Ross by Gaynor Perry

Photograph of Sydney Koke by Mathilde Brisset

Catalogue design by IDprojects.org

Real/Virtual

HOLOGRAMS FROM THE 1970s – 2000s

