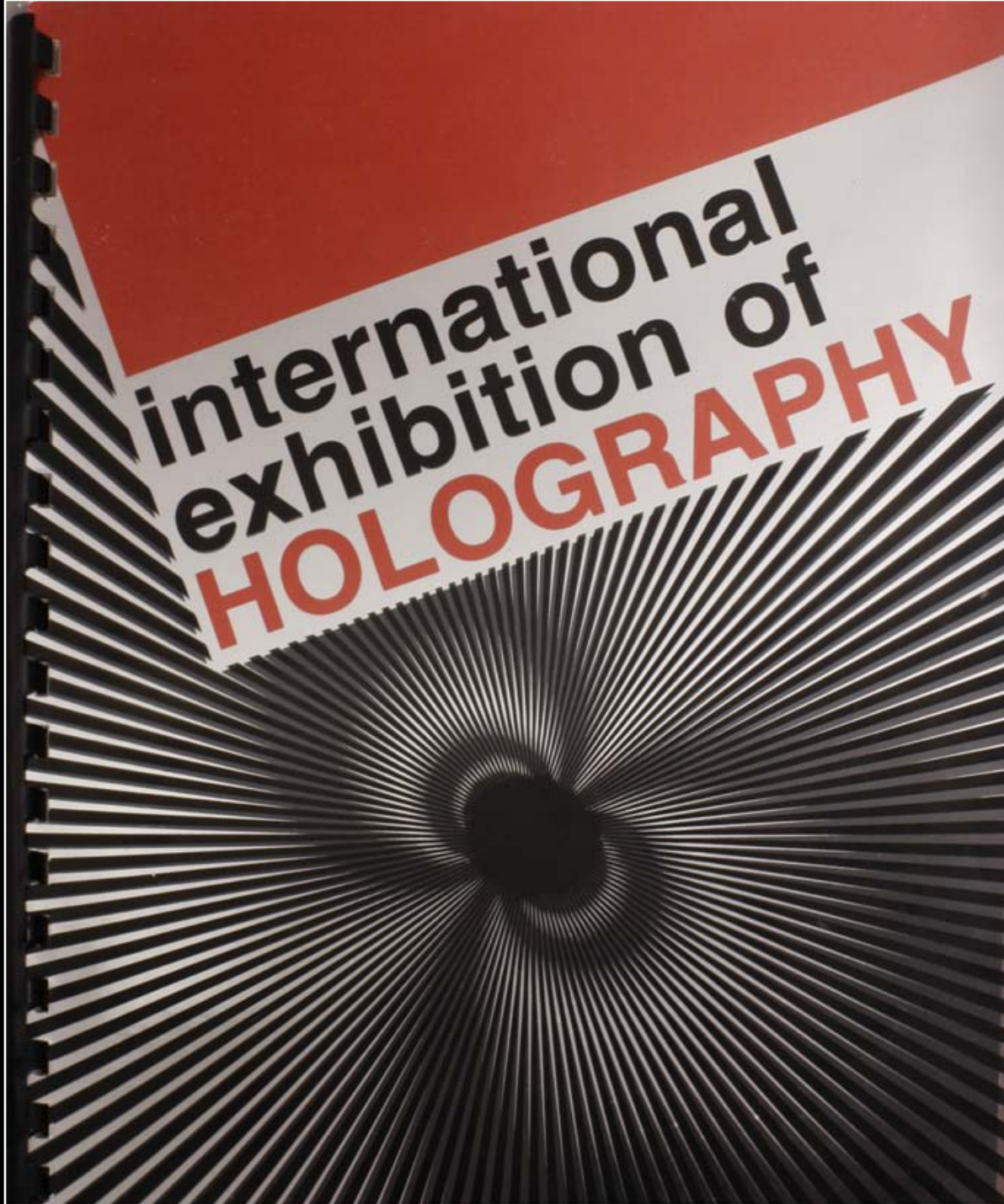


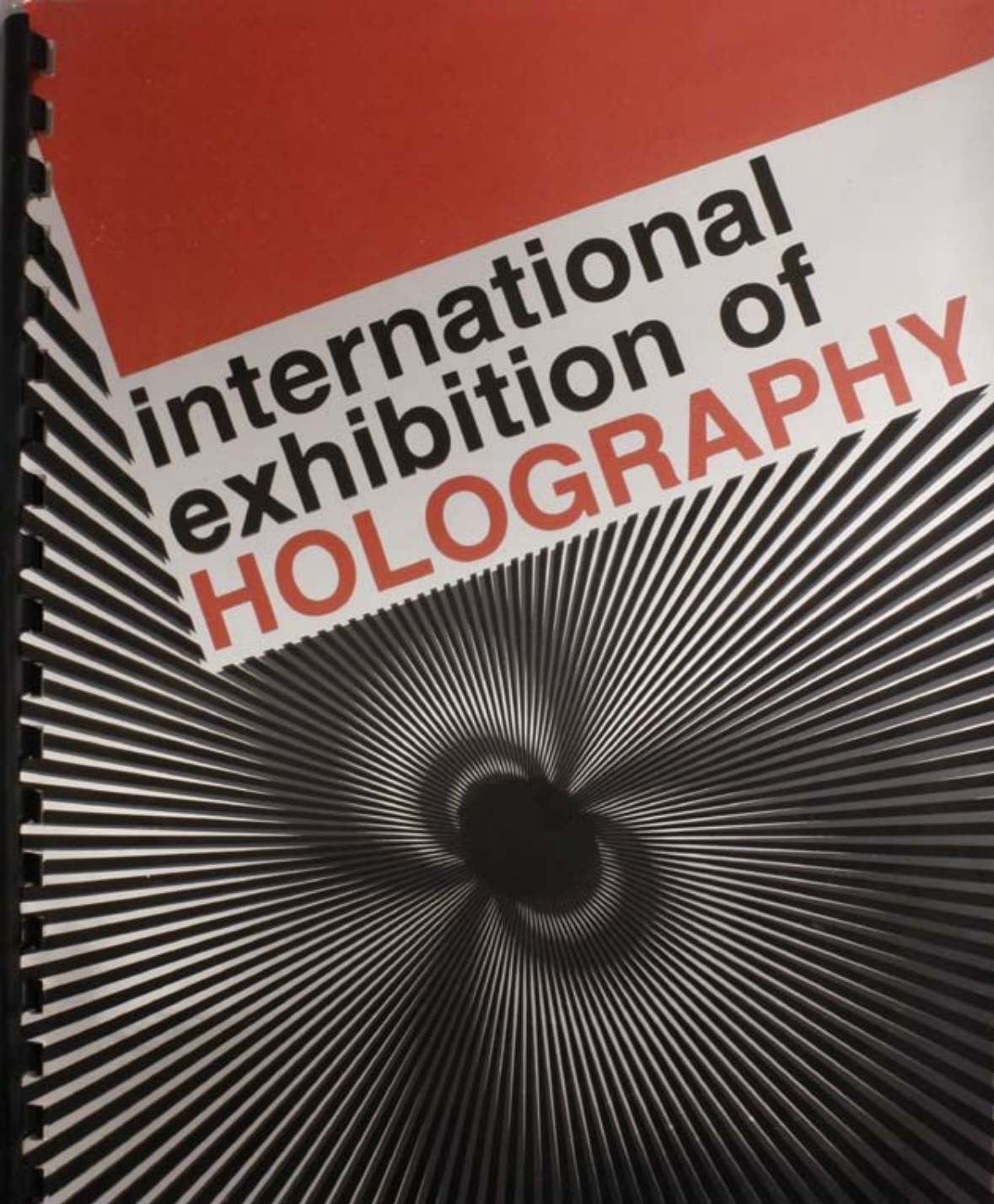
The First International Symposium on Display Holography

June 1982

Art Exhibition

**international
exhibition of
HOLOGRAPHY**

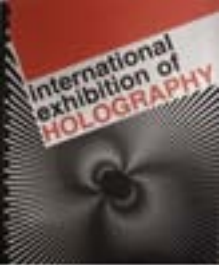




Brand new copies of this catalog
are available at [Amazon!](#)
Includes a detailed checklist of
the exhibition, plus an explanation
of holography by Dr. Jeong



Mrs. Virginia Crist in front, Bulgarian Holograms in back



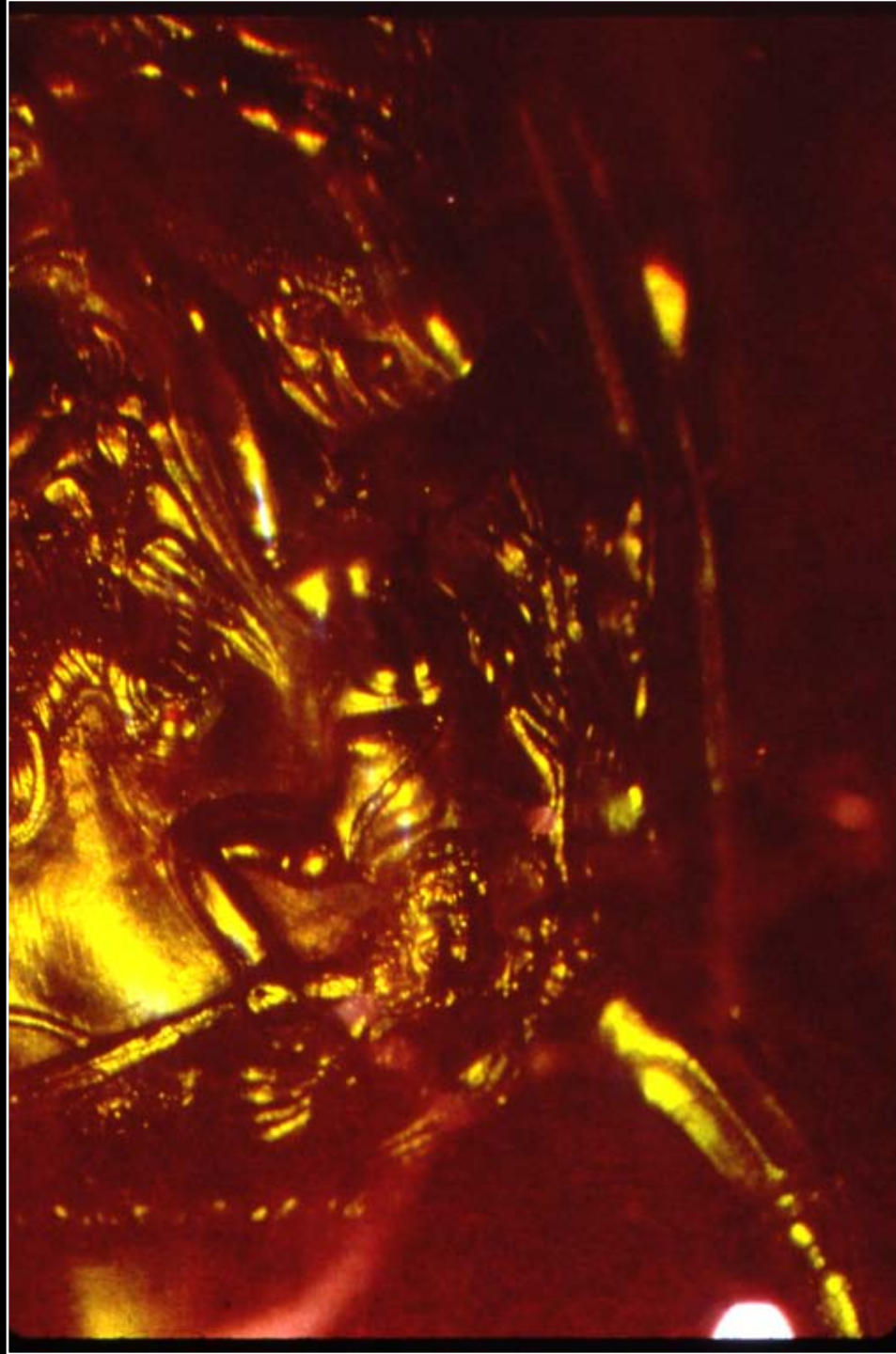
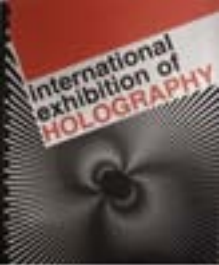
HANS BJELKHAGEN (SWEDEN)
GOSTA EKMAN, 1981
REFLECTION HOLOGRAM
15¾" x 8" (40x20 cm.)
COLLECTION OF: LASERGRUPPEN
HOLOVISION



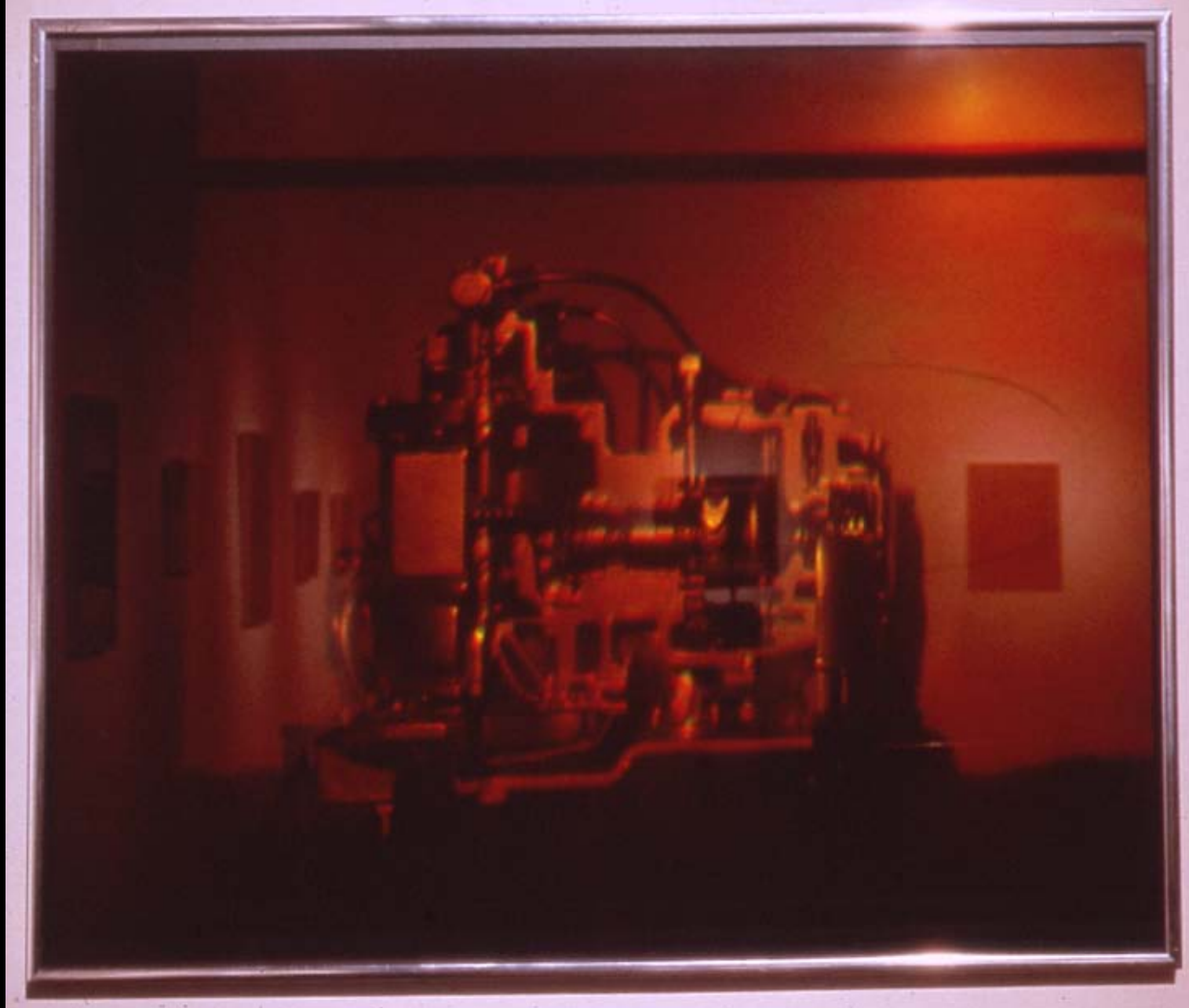
2. **LON MOORE (U.S.A.)**
STILL LIFE, 1981
REFLECTION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST

5. **BULGARIAN ACADEMY OF SCIENCE**
THRACIAN MASK, BRONZE, 4th - 3rd c. B.C.
1980
REFLECTION HOLOGRAM
15 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ " (40x30 cm.)
COLLECTION OF: BULGARIAN ACADEMY
OF SCIENCE





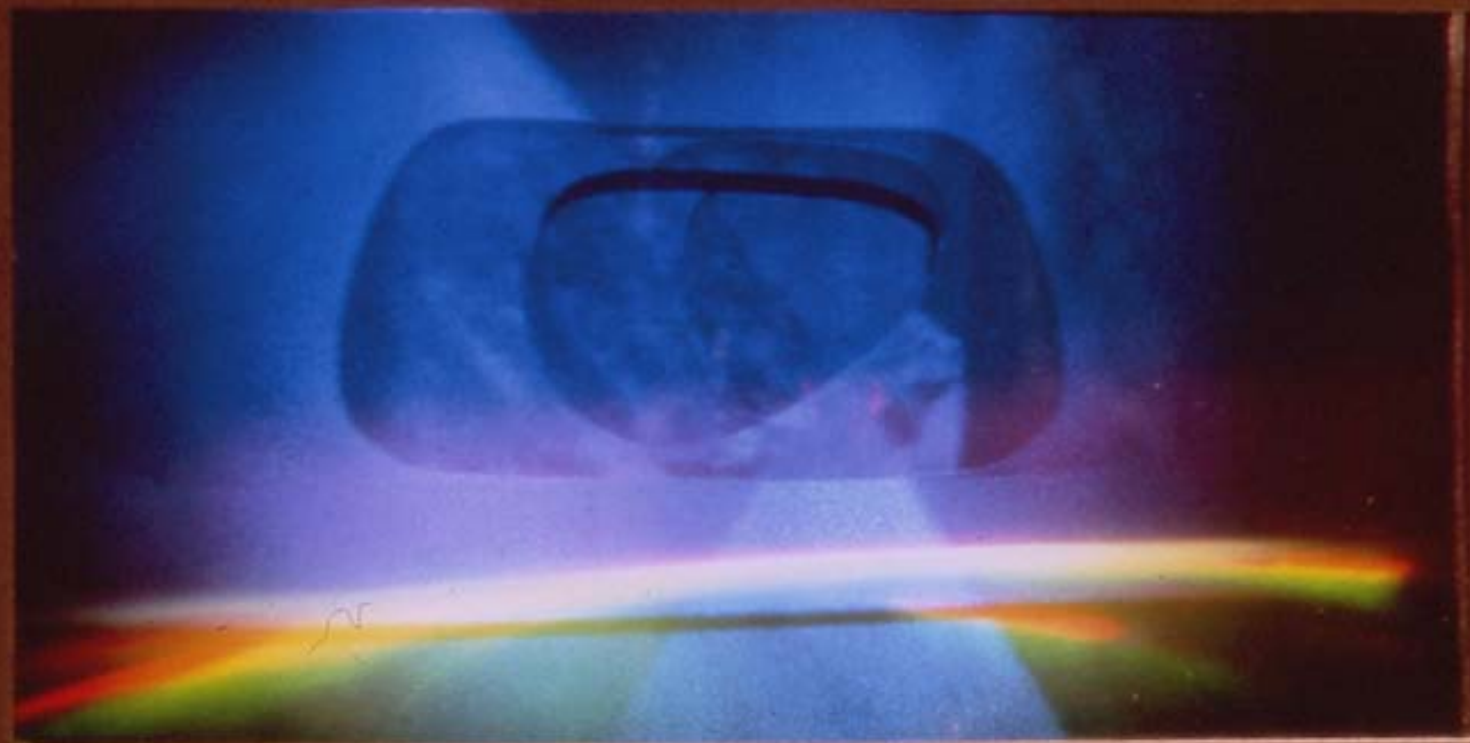
9. **BULGARIAN ACADEMY OF SCIENCE**
GOLDEN RHYTON, 4th - 3rd c. B.C., 1980
REFLECTION HOLOGRAM
11 $\frac{3}{4}$ " x 8" (30x20.32 cm.)
COLLECTION OF: BULGARIAN ACADEMY
OF SCIENCE



10. **NICKLAUS PHILLIPS (ENGLAND)**
TURBO-CHARGER, 1980
REFLECTION HOLOGRAM
20" x 24" (50x60 cm.)
COLLECTION OF: ADVANCED HOLOGRAPHICS



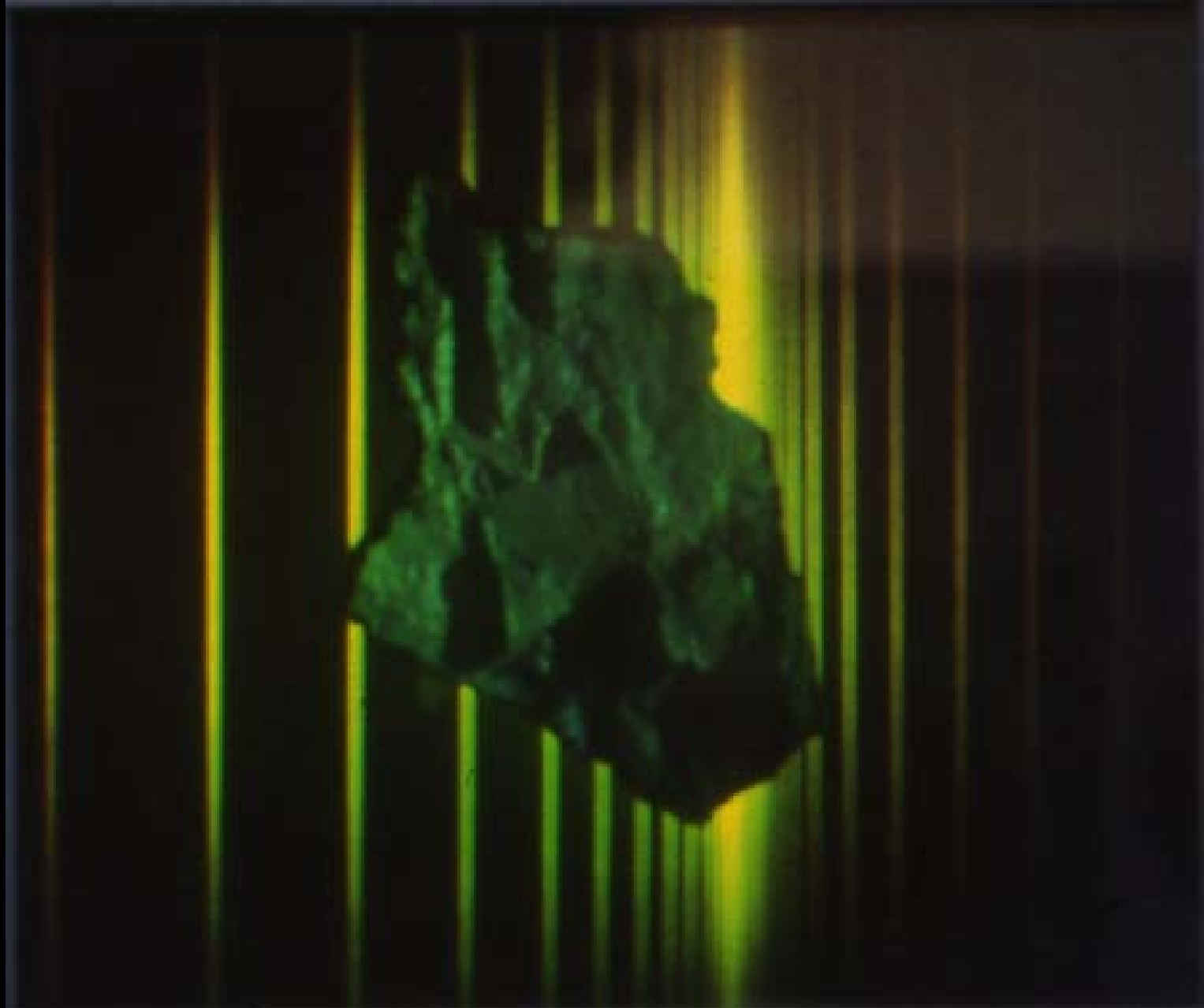
11. **ED DIETRICH (U.S.A.)**
UNTITLED, 1980
REFLECTION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST



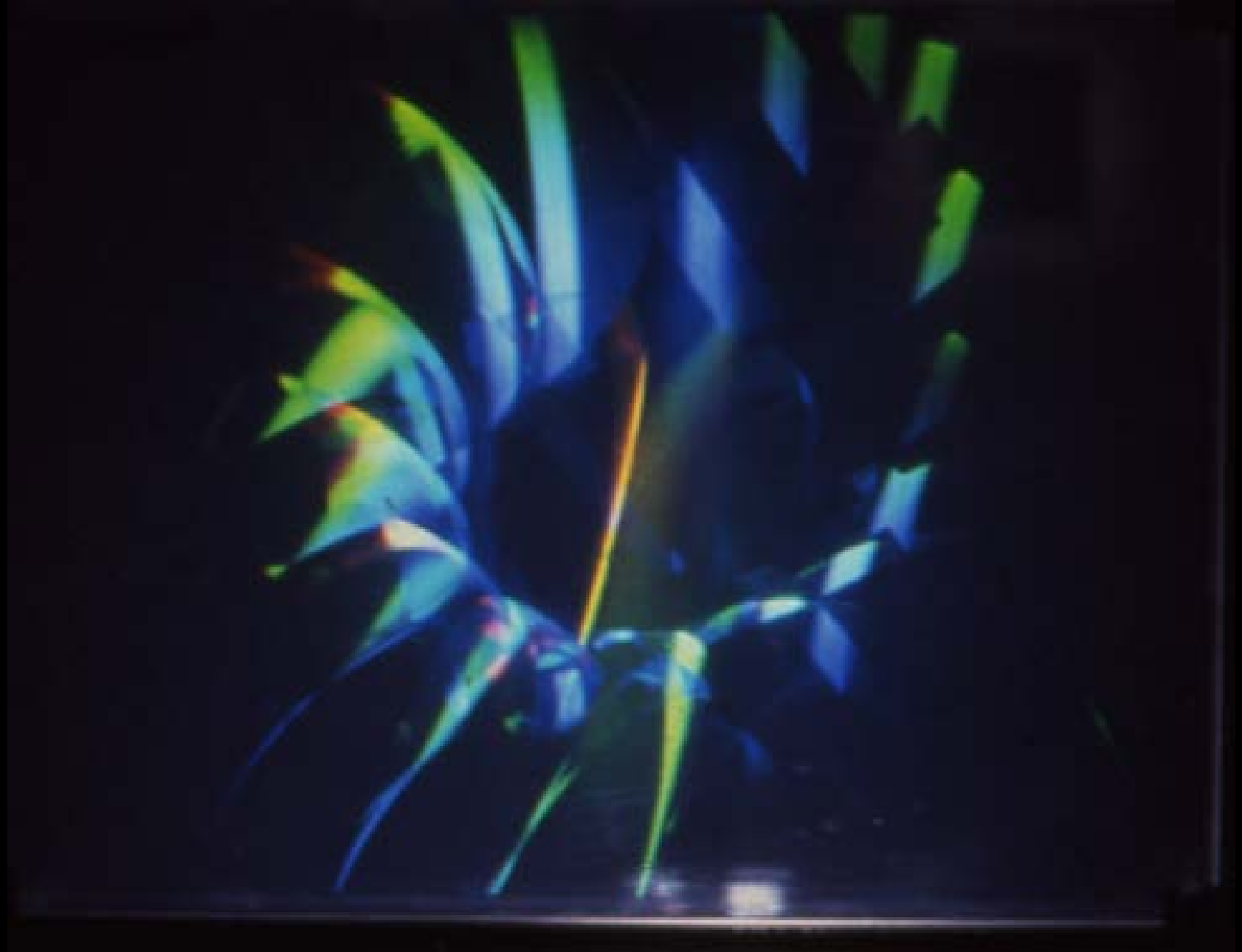
12. **SAM MOREE (U.S.A.)**
THE VOYEUR, DETAIL OF SCULPTURAL
WORK, 1980
TRANSMISSION HOLOGRAM
4" x 8" (10.2x20.32 cm.)
LOAN, COURTESY OF THE MUSEUM OF
HOLOGRAPHY, NEW YORK
©THE ARTIST



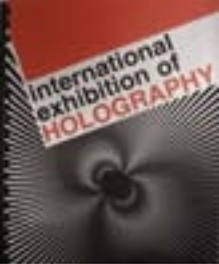
The Voyeur Sam Moree



13. **RANDY JAMES (U.S.A.)**
HOPSCOTCH, 1981
TRANSMISSION HOLOGRAM
19½" x 23½" (49.55x59.67 cm.)
LOAN, COURTESY OF THE MUSEUM OF
HOLOGRAPHY, NEW YORK
©THE ARTIST



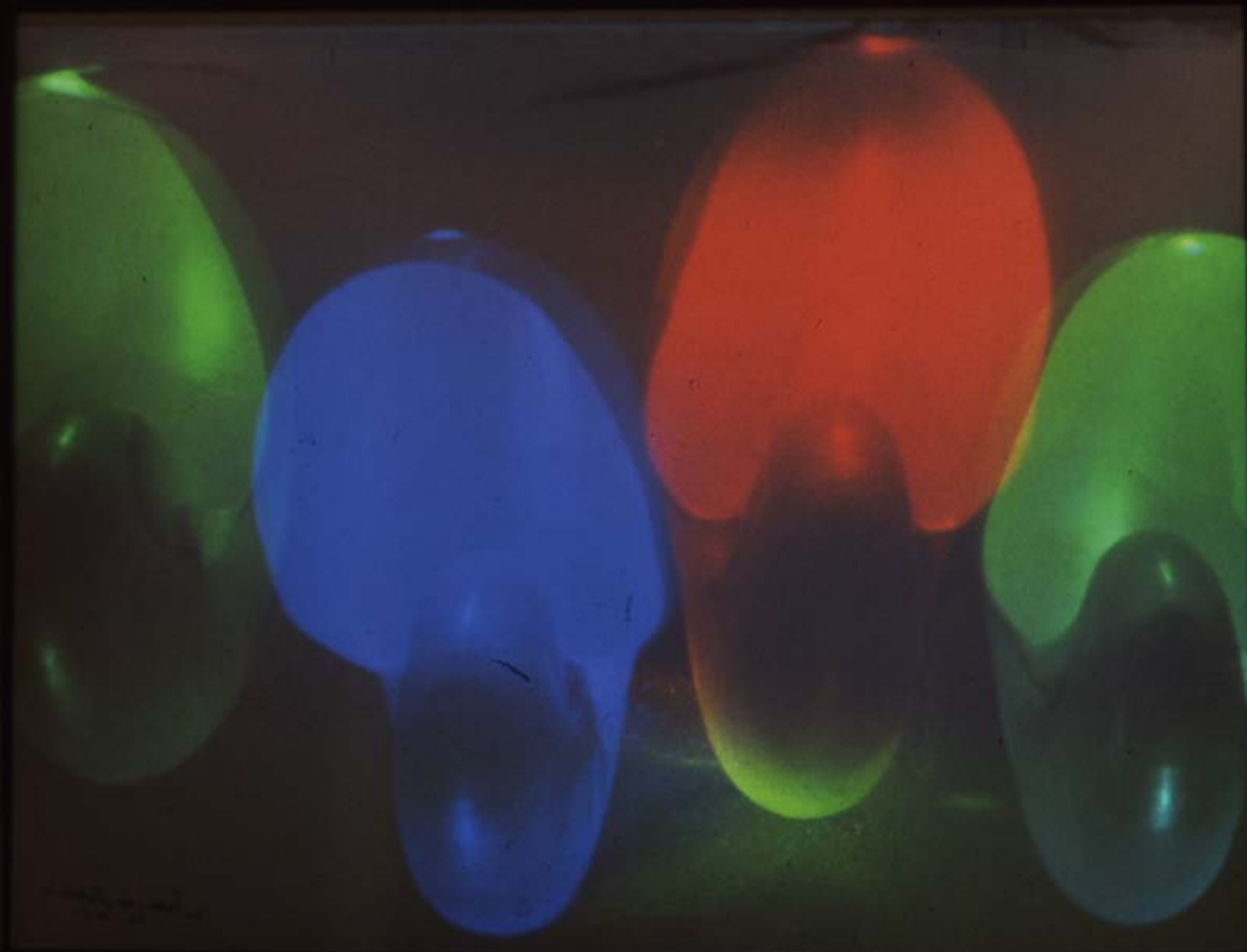
14. **FRED UNTERSEHER (U.S.A.)**
KINETIC MANDALA #13, 1982
TRANSMISSION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST



16. **TUNG H. JEONG (U.S.A.)**
WHAT YOU ARE, I ONCE WAS...., 1971
TRANSMISSION HOLOGRAM
28 1/8" x 17 1/4" (59x43.5 cm.)
COLLECTION OF: THE ARTIST



16. **TUNG H. JEONG (U.S.A.)**
WHAT YOU ARE, I ONCE WAS..., 1971



19. **SETSUKO ISHII (JAPAN)**
UNTITLED, 1 PLATE FROM A SERIES OF
16, 1982
TRANSMISSION HOLOGRAM
11¾" x 15¾" (30x40 cm.)
LOAN, COURTESY OF THE MUSEUM OF

20. **JOHN KAUFMAN (U.S.A.)**
SILVERADO, 1981
REFLECTION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST



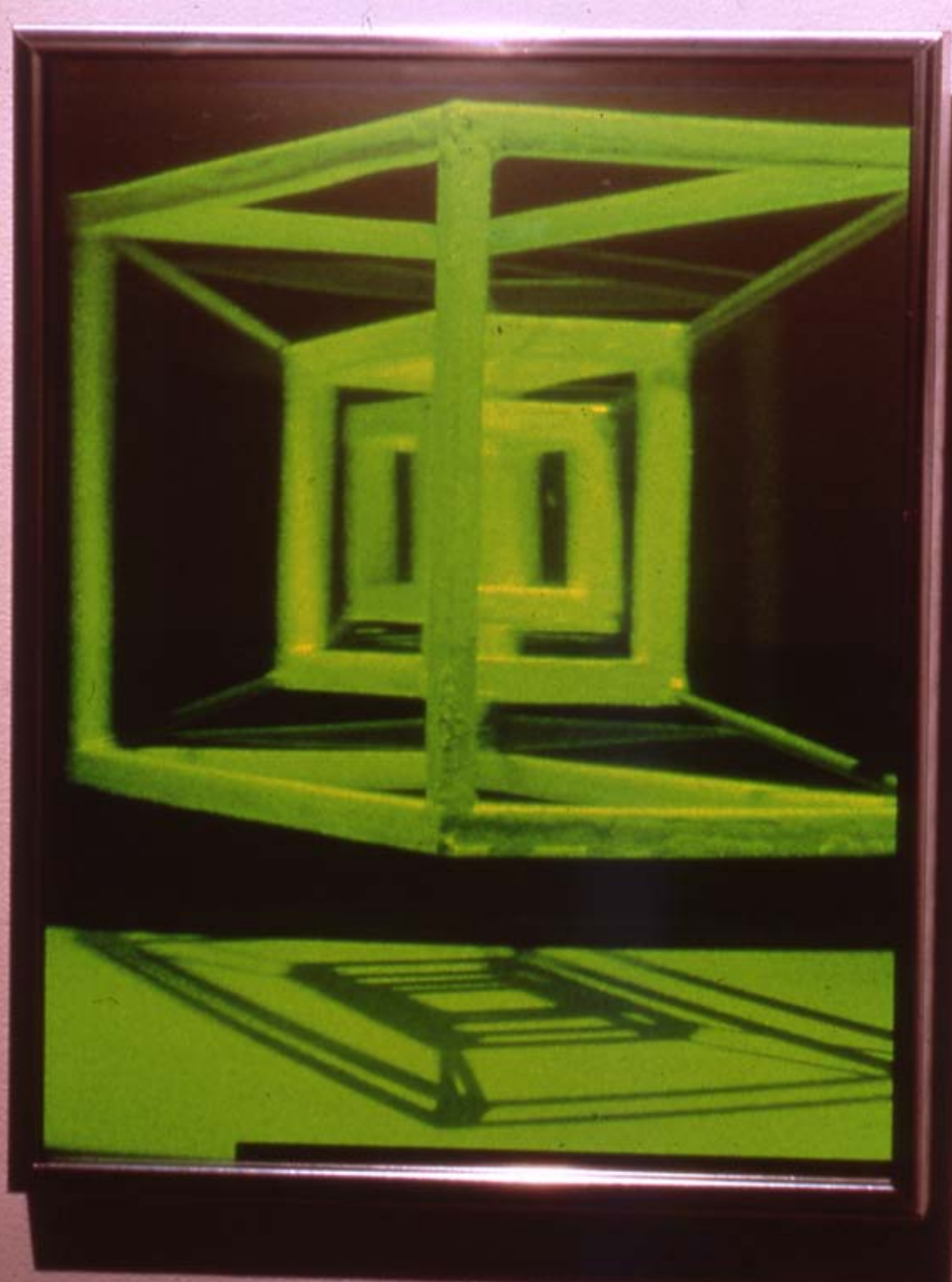
20

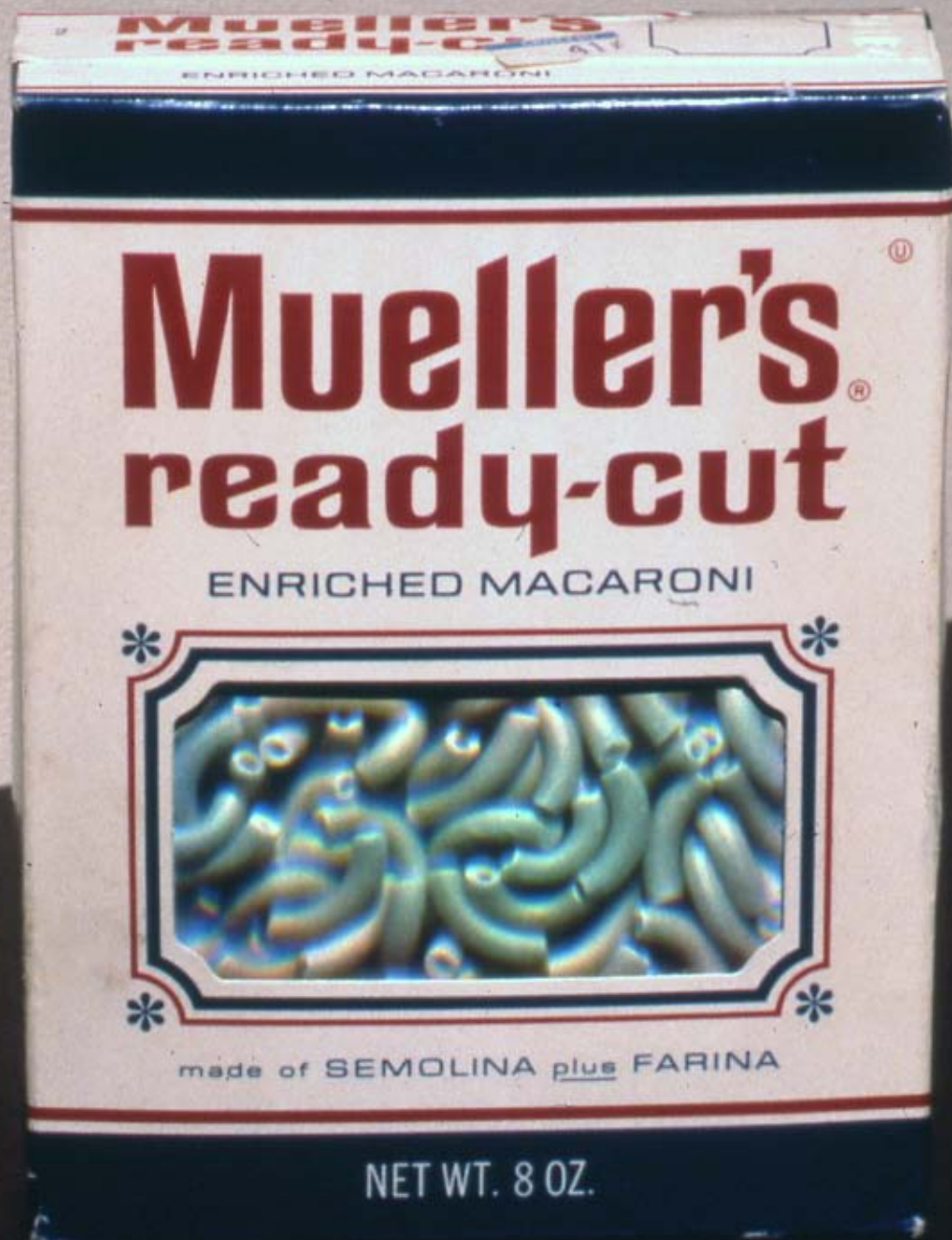
21. **JOHN KAUFMAN (U.S.A.)**
CONTROLLED BURN, 1982
REFLECTION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST



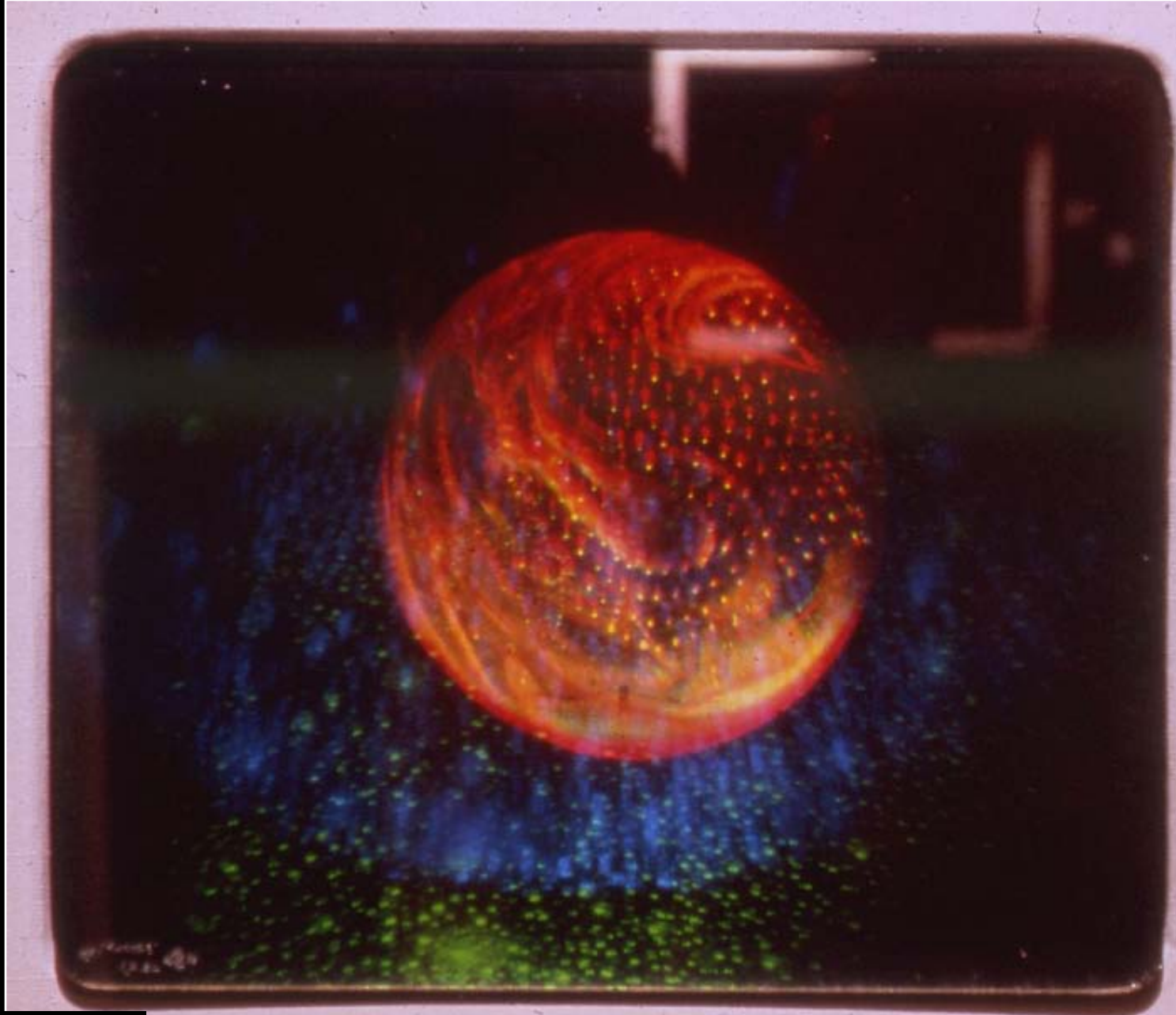
21

23. **JOSEPH BURNS and SERGE HONINOW**
(U.S.A.)
NESTED ARRAYS, 1981
REFLECTION HOLOGRAM
10" x 8" (25.4x20.32 cm.)
COLLECTION OF: LAKE FOREST COLLEGE





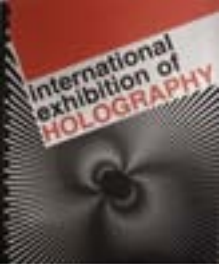
24. **MARK DIAMOND** in collaboration with
BOB SCHLESINGER (U.S.A.)
THIS IS NOT MACARONI!, 1982
REFLECTION HOLOGRAM
3½" x 5" (8.9x12.7 cm.)
COLLECTION OF: THE ARTIST



25. **RUBEN NUNEZ (VENEQUELA)**
CASTOR, 1979
REFLECTION HOLOGRAM
4" x 4" (10.16x10.16 cm.)
LOAN, COURTESY OF THE MUSEUM OF
HOLOGRAPHY, NEW YORK

26. **TOM CVETKOVICH (U.S.A.)**
ONLY A VERY SMALL CROSS,
REFLECTION HOLOGRAM
10" x 10" (25.4x25.4 cm.)
COLLECTION OF: THE ARTIST





27. **RUBEN NUNEZ (VENEZUELA)**
ERIDAN, 1981
 REFLECTION HOLOGRAM
 7" x 8½" (17.82x21.57 cm.)
 COLLECTION OF: THE ARTIST



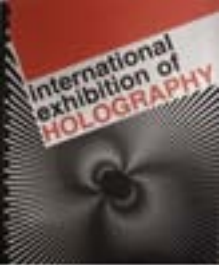
Left:
Lightman,
Ken Harris

Center:
Mona Lisa
Ken Harris

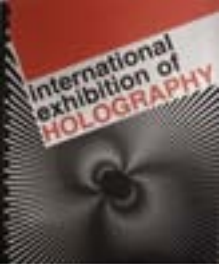
Right:
Untitled #1
Smith/Cvetkovich



28. **KENNETH HARRIS (ENGLAND)**
LIGHTMAN, 1981
REFLECTION HOLOGRAM
8" x 10" (20.32x25.4 cm.)
COLLECTION OF: THE ARTIST



29. **KENNETH HARRIS (ENGLAND)**
MONA LISA, 1982
REFLECTION HOLOGRAM
15 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ " (40x30 cm.)
COLLECTION OF: THE ARTIST



33. **MICHAEL WALLER-BRIDGE (ENGLAND)**
6328, 1981
 REFLECTION HOLOGRAM
 15¾" x 11¾" (40x30 cm.)
 COLLECTION OF: THE ARTIST

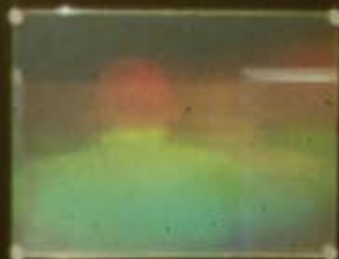


MELISSA CRENSHAW (U.S.A.)
Floating Mask, 1982
Reflection Hologram
8 1/2" x 10" (21.5x25.4 cm.)
Collection of: artist

34. **MELISSA CRENSHAW (U.S.A.)**
FLOATING MASK, 1982
REFLECTION HOLOGRAM
8½" x 10" (21.5x25.4 cm.)
COLLECTION OF: THE ARTIST



Mirage
Lon Moore



Tiresias
Margaret Benyon



Aphrodite
Steve and Jeanne Benton



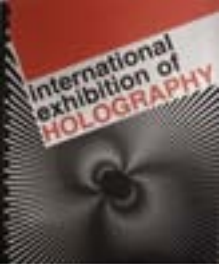
36. **MARGARET BENYON (ENGLAND)**

TIRESIAS, 1981

TRANSMISSION HOLOGRAM

11 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ " (30x40 cm.)

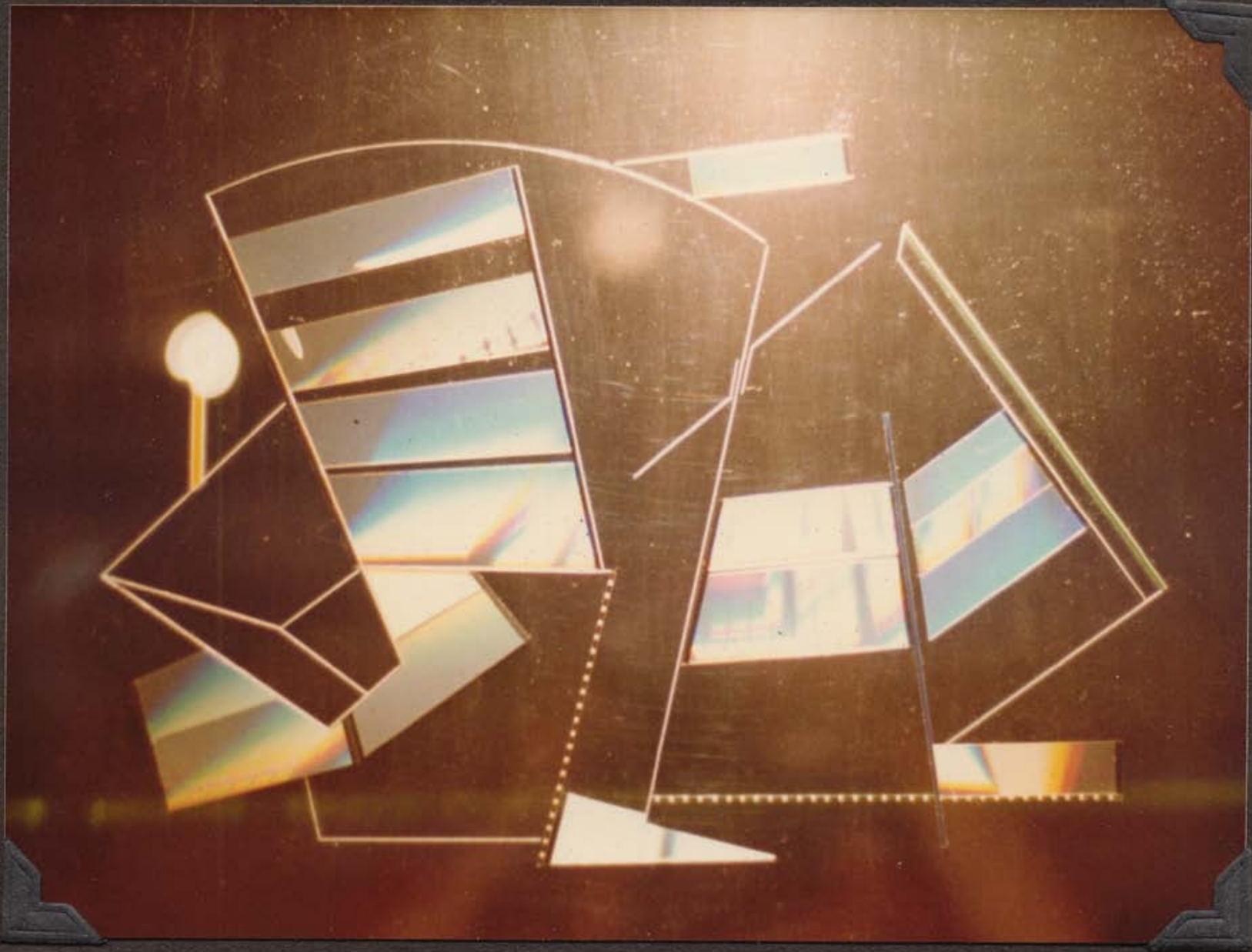
COLLECTION OF: THE ARTIST



37. **STEPHEN A. BENTON and JEANNE BENTON (U.S.A.)**
APHRODITE, 1977
TRANSMISSION HOLOGRAM
12 $\frac{5}{8}$ " x 13 $\frac{1}{2}$ " (27x32 cm.)
COLLECTION OF: POLAROID CO.



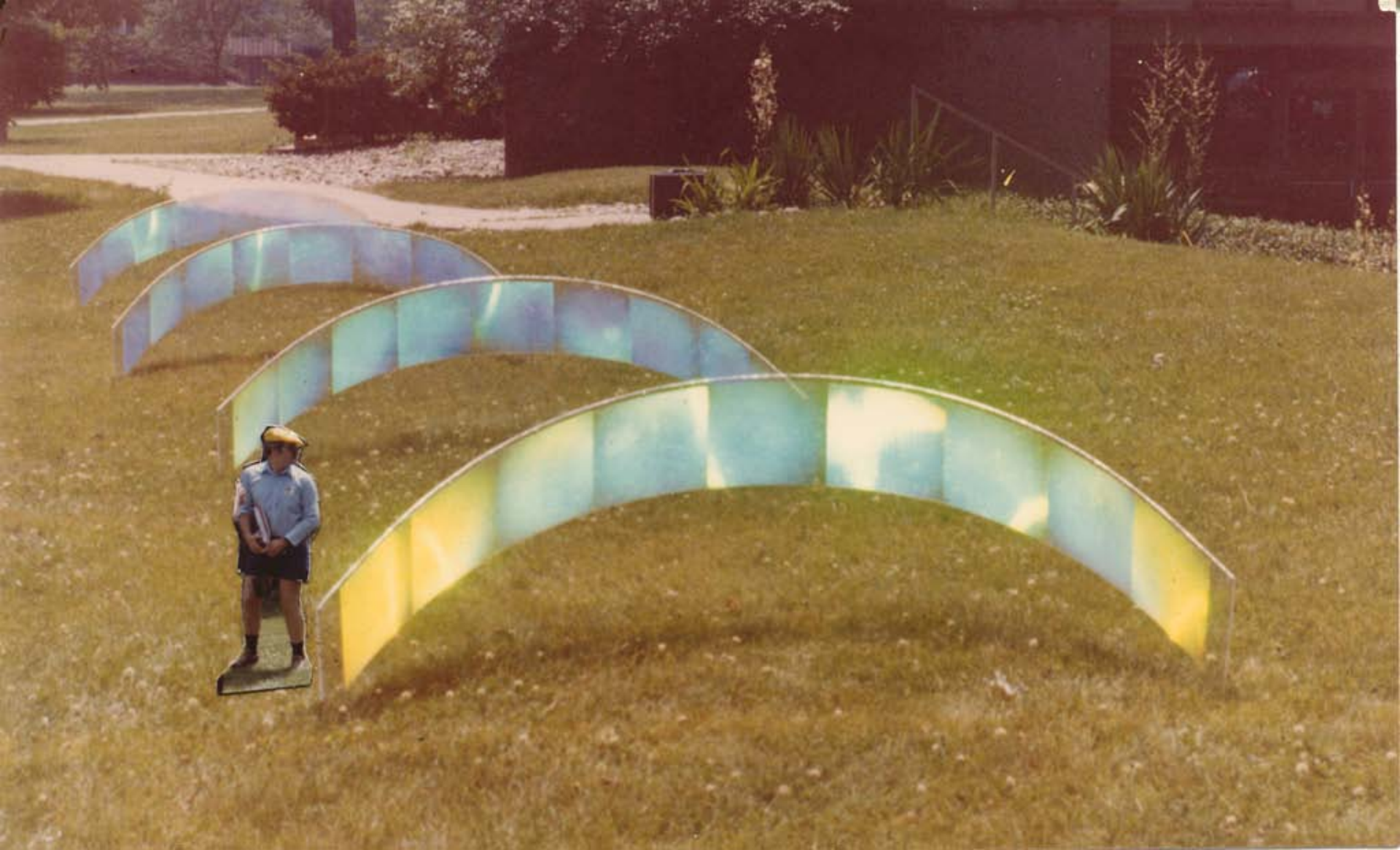
39. **JOHN PERRY (U.S.A.)**
UNTITLED, 1982
TRANSMISSION HOLOGRAM
5" x 4" (12.7x10.2 cm.)
COLLECTION OF: THE ARTIST



DOUGLAS E. TYLER (U.S.A.)
DREAM FRONT SERIES, 1981
TRANSMISSION HOLOGRAM
16" x 20" (40.64x50.8 cm.)
COLLECTION OF: ST. MARY'S COLLEGE



44. **TUNG H. JEONG (U.S.A.)**
SEE NO EVIL..., 1976
360° INTEGRAL HOLOGRAM
9½" x 16" (24.13x40.64 cm.)
COLLECTION OF: THE ARTIST



A solar holographic sculpture was exhibited on the Northwest lawn of the Art Institute for the opening of the show by:

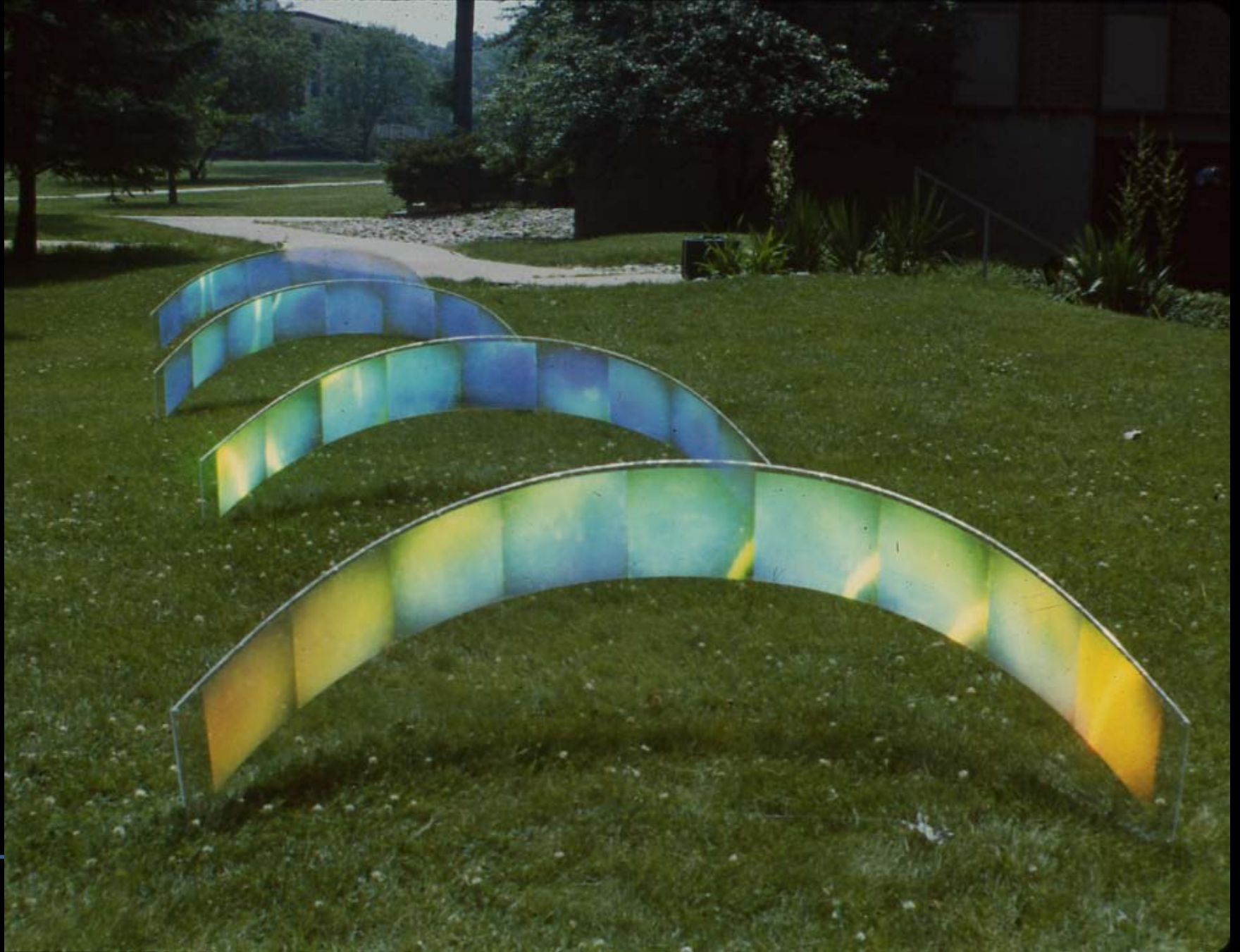
SALLY WEBER (U.S.A.)
LIGHTSCAPE, 1982
DIFFRACTION GRATING
4 UNITS, 22" x 8' (55.88 x 243.84 cm)
COLLECTION OF: THE ARTIST



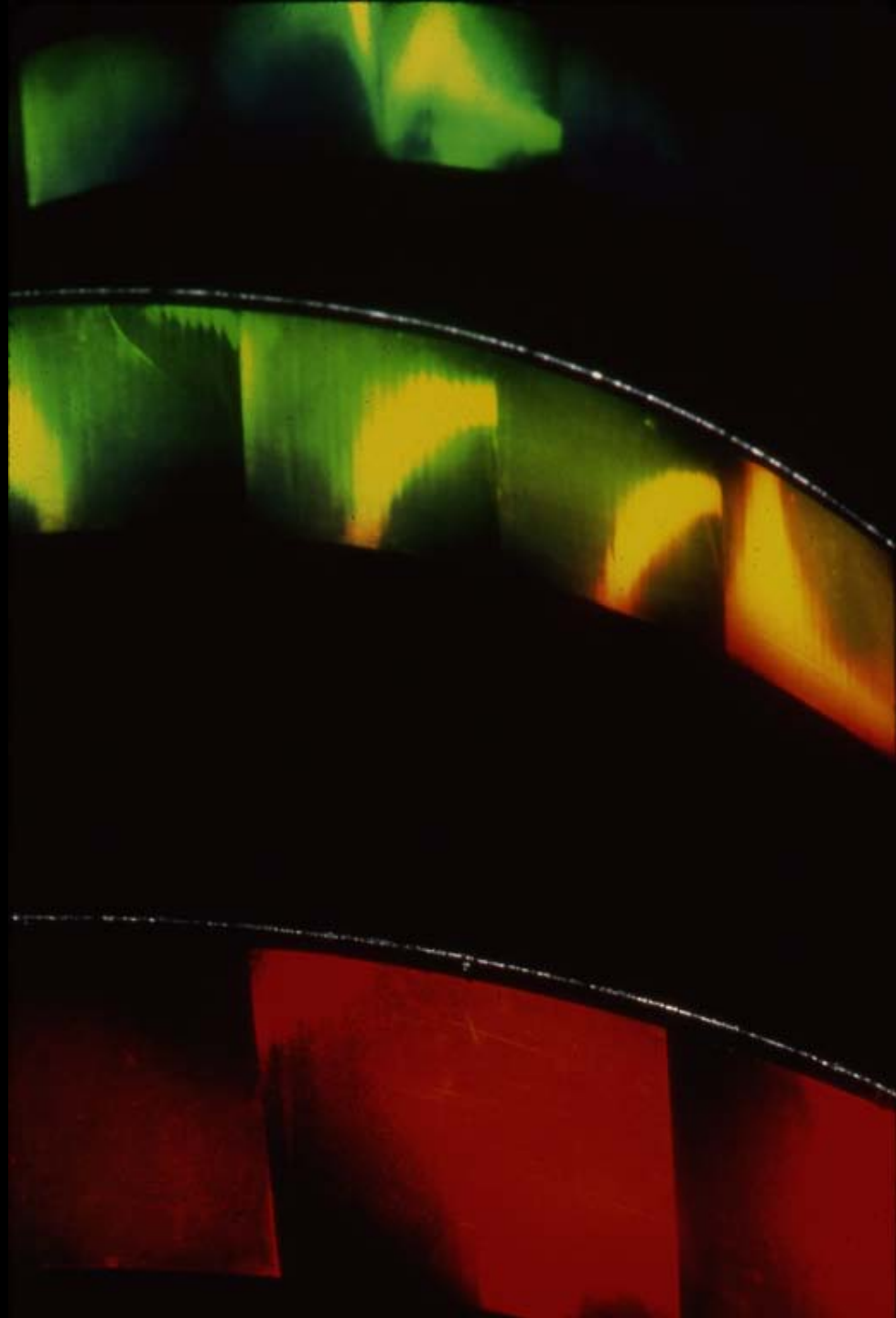
SALLY WEBER (U.S.A.)
LIGHTSCAPE, 1982
DIFFRACTION GRATING
4 UNITS, 22" x 8' (55.88 x 243.84 cm)
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SALLY WEBER (U.S.A.)
LIGHTSCAPE, 1982
DIFFRACTION GRATING
4 UNITS, 22" x 8' (55.88 x 243.84 cm)
COLLECTION OF: THE ARTIST



Holoroid by
Mark Diamond

Sally Weber



HARD TRACY, DAVID A. MOORE, and DOUG WATSON, "Devil's Dare," 1982.

FLIP! FLASH! PINBALL ART!

Chicago Public Library Cultural Center
73 E. Washington St., 312/744-8949
Through October 9

Kill a monster; kiss a devil! Spook a ghost or smash a planet! You can get it on electronically for only a quarter! Flip! Flash! Pinball Art!, curated by Ed Paschke, is an exhibition of pinball machine graphics that documents the evolution of this mass culture art form from its beginnings in the 1920's.

The genre typically employs graphics whose garish, clashing colors lunge out from melodramatically rendered, exploding compositions—a strange art that feeds on the preconceived fantasies of its intended audience. The work is designed to create sensory titillation and visual oversaturation so that the viewer is completely overwhelmed and drawn into its bizarre fantasy world. And what a world!

These games that once imitated baseball or had movie star themes now offer mechanical-erotic fantasies of every variety. For example, the backglass (the panel perpendicular to the gametable) of *Silverball Mania* features a naked, metallic muscled man, loins thrust against a pinball machine and head back in orgasmic ecstasy, while an equally naked balloon-bosomed female with no nipples (after all one mustn't seem indecent), looks on admiringly. For those with a more metaphysical turn of mind, there is *Devil's Dare*, which depicts a horned, scaled, cat-eyed satanic figure beckoning with a clawed hand from an inferno of yellow and red flames. And for the military fan there is *Firepower, Blackout, Mars, or Lesser Ball*. Surrounded by all that macho mayhem, the *Superman* game graphics look meek and insipid by comparison.

This hard-edged, silk-screened, neon pandemonium reveals a frightening fetish for destruction, death, and sexual violence on the part of both the game manufacturers and the game-playing public. One sees a necrophilic world view that, unchecked, could induce someone to gleefully press the nuclear button and end it all in an internecine gang-rape of the human race. Yet these unspeakable horrors are presented to the viewer (and the game players) as nothing more than a group of illustrations for innocent games of skill—games played every day by tens of mil-

lions of children and adolescents all over the Western world.

This exhibition is presented in a semi-scholarly way that tries to be journalistic and totally detached from its chilling content. But there is no art without content. Is Paschke trying to tell us, then, that low art can be infiltrated with politically motivated psychological conditioning designed to turn a generation into willing mercenary zombies? Or is he telling us in the isolated art world that, while we debate about the sincerity of Bosman's aggressive images, an entire generation is accepting the inevitability of Armageddon and is finding ways to get a final psychotic thrill when it comes?

There is a painting by Paschke in the show that is called *Blackout*, as is one of the games displayed next to it. But is Paschke's painting derived from the game illustration or are the game graphics, which are much more realistic, derived from Paschke's painting? Perhaps, by not addressing the relationship between content and the curator's response to it, Paschke is trying to tell us that these images are not art after all.

MICHEL SEGARD

JON COCKRELL

Hokin Gallery
233 E. Ontario St., 312/266-1211

It seems unfair to approach Jon Cockrell's chairs and tables with all the burdensome issues that are, willy-nilly, appropriate to them. Are they furniture or small sculpture of both? Are they post-modern? If so, what do they say (compared, to, for example, Breuer's chairs and tables) about post-modernism? The same sorts of questions arise in the work of ceramists like Shaw and Nagle, whose work functions both as small sculpture and as functional tableware. Somehow, the functionality adds to the value of the work at the same time that the value limits the functionality. Unless, of course, you aren't intimidated by a thousand dollar chair or a thirty-five hundred dollar coffee-table.

Art-furniture has, in general, two models or points-of-origin. It begins either with architecture, i.e., reflecting the room in which it is placed; or the human figure, i.e., providing comfort and use to the people who live with it. Much

INTERNATIONAL EXHIBITION OF HOLOGRAPHY

Sonnenschein Gallery, Durand Art Institute
Lake Forest College, Deerpath & Sheridan Rds.,
Lake Forest, 312/234-3100

At times there appears a cautious, almost suspicious distance between science and art, yet the collaborative efforts of these seemingly disparate disciplines have seldom failed to effect art history. In the past the analytical and the expressive have combined in the camera obscura and the Renaissance obsession for proper perspective, the theories of chemist M.E. Chevreul, the color work of the impressionists, and the photographic experiments of Bayard, Niepce, Talbot and Daguerre. Each time it has redefined approaches, responses, and understandings of optical realities.

Initially a technological curiosity, the development and continual refinement of the display holograph as a fine art medium may be the most potentially awesome advancement to challenge accepted visual truths, within the past quarter century. The holograph invites us to peer into it as if it were a window. The image may emphasize depth and solidity as in the powerful, gleaming metallic machine image of Nicklaus Philip's *Turbo-charger*, or extend beyond the perimeter of its frame, intruding into the spectator's space as does Rudi Berkhout's minimally stylized *Toba*. It may float and hover like Michael Waller-Bridge's whimsical, mobile inspired 6328, or follow the observer as he moves around the image as in *Gosta Ekman*, Hans Bjelkhagen's portrait of a man caught within an equivalent shutter speed of one five-billionths of a second.

Recording precious artifacts otherwise restricted from exhibition loans will be an invaluable contribution of the holograph in the future. On display and documented in exacting, intricate detail were several art treasures from the Bulgarian Academy of Science, including a sixteenth-century B.C. inlaid silver vessel and a bronze Thracian mask from the fourth- to the third-century B.C. However, the holograph has already begun to mature beyond a purely replicative function.

Seeking to establish its own artistic identity, like photography in its infancy, holography has reached into the past to borrow and expand upon the traditions and images of painting. In such works, the enchanted, atmospheric dreamscapes of Marie Andre Cossette evoke the heavily laden reveries of Odilon Redon. Kenneth Morris' luminous reincarnation of Mona Lisa is suspended in mid-air and a typical still life arrangement glows with an untypical jewel-like brilliance.

Other works ranged from the eerie, embryonic amorphism of Tom Cvetkovich's and Steve Smith's *Untitled No. 1* to Harris' futuristic *Light Man*, which bursts with intense yellow-golds, to the serene, radiant solitude of Ruben Nunez's *Eridan*. Presiding over all was the persistent spectator of man's mortality in Tung Jeong's skeletal apparition, *What You Are, I Once Was . . .*

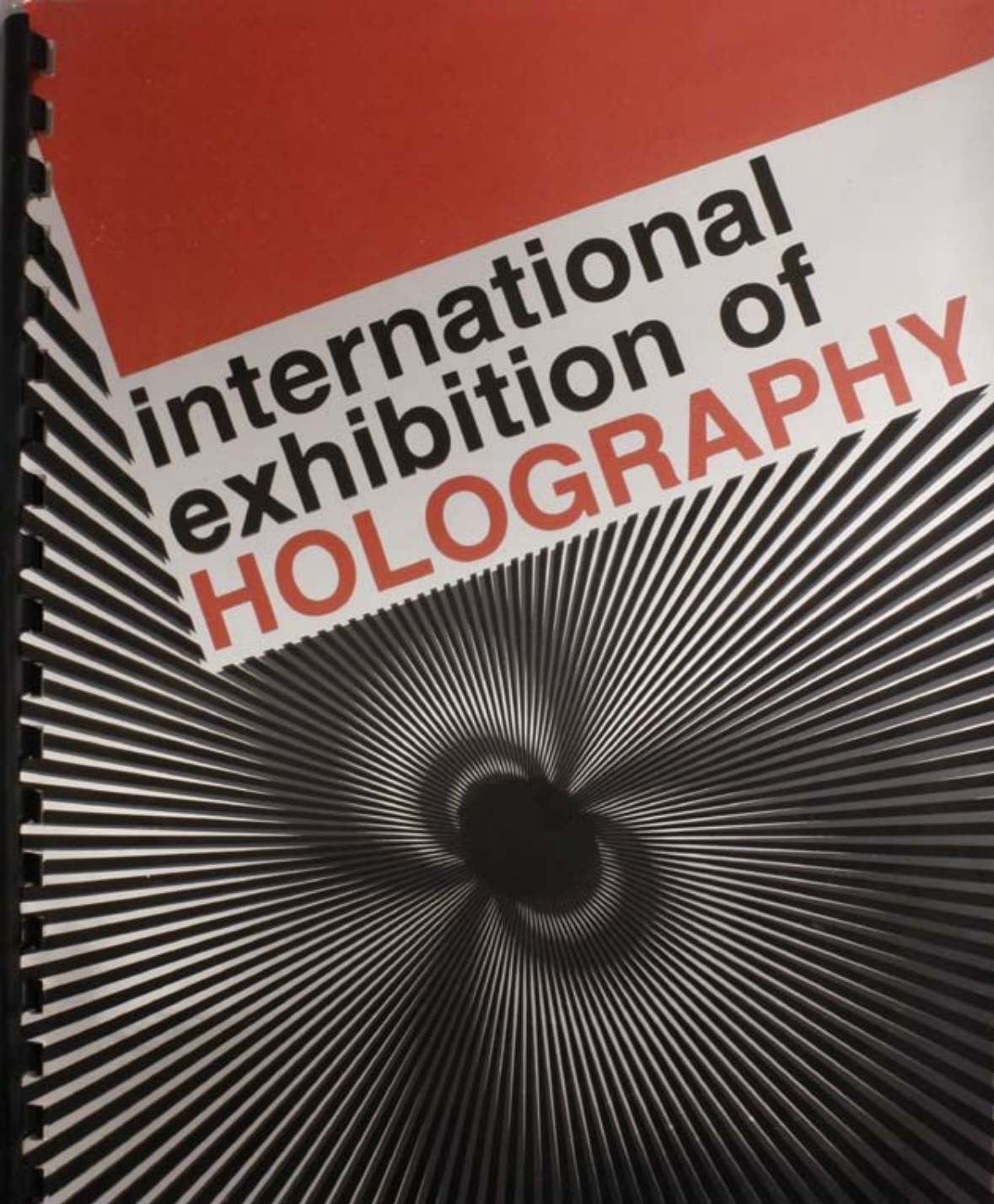
Leading scientists and artists from twelve countries participated in this exhibition and exchange. In ten years, given the characteristically rapid technological advancement of this medium, their present work will appear primitive, perhaps even crude, yet some of these pioneering artists may well become the venerated masters of this new expression whose possibilities are so immense.

GARRETT HOLG

New Art Examiner
August 1982

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GARRETT HOLG



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