

The Third International Symposium on Display Holography

June, 1988

Art Exhibition



DURAND ART INSTITUTE

Third INTERNATIONAL
EXHIBITION *of*
HOLOGRAPHY

WEEKDAYS:

7-9 P.M.

SATURDAY & SUNDAY

2-5 P.M.

JULY 20 to
AUGUST 21, 1988

— LAKE FOREST COLLEGE —

Cover Design:

SYDNEY DINSMORE (Canada)

MELISSA CRENSHAW (USA)

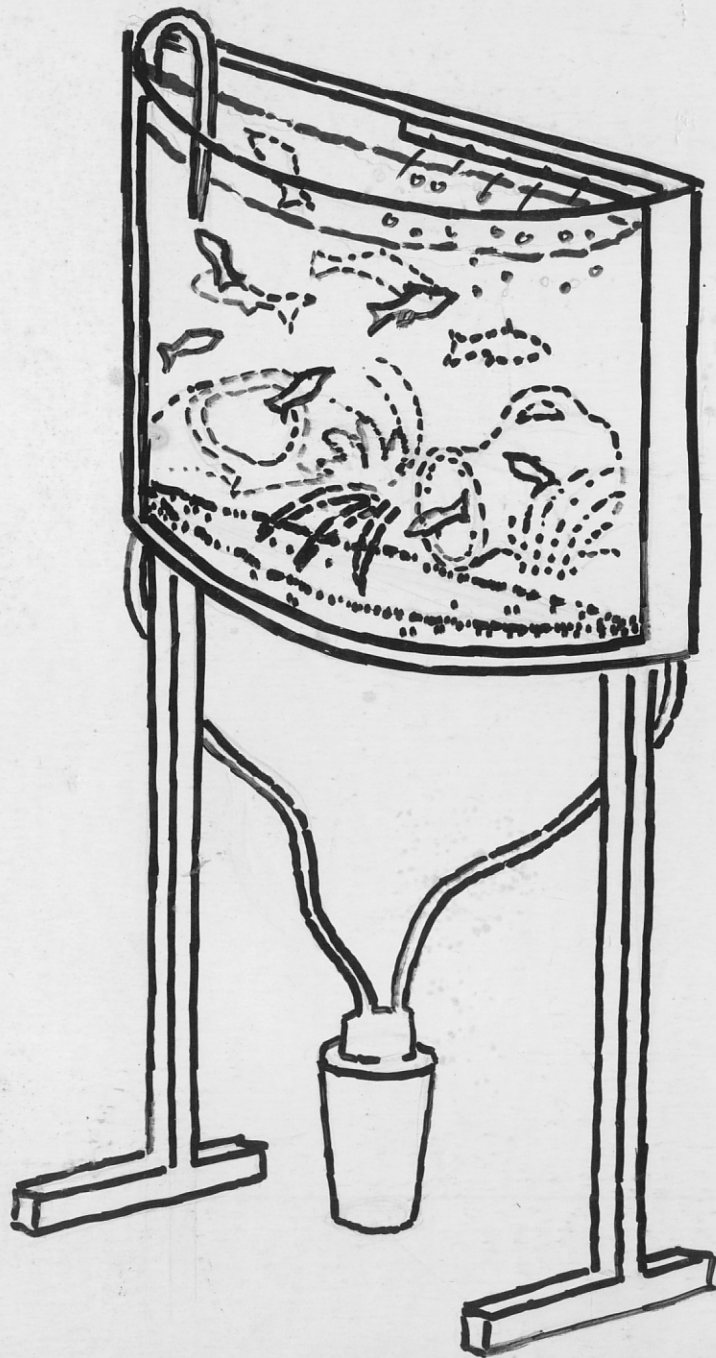


THIRD INTERNATIONAL

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"PERSONAL EFFECTS"
IS AN INSTALLATION OF
THREE INDIVIDUAL AQUARIA
MADE OF CURVED GLASS
AND STEEL, STANDING
SIX FEET TALL.

HOLOGRAPHIC IMAGERY
OF UNDERWATER SET-
TINGS PROJECT INTO EACH
AQUARIUM, SUPERIMPOS-
ING THE LIVING FISH
SWIMMING THROUGH.



1 **CLAUDETTE ABRAMS** (Canada)

PERSONAL EFFECTS, 1986

White light transmission hologram

74 x 115 cm



2 ALEXANDER (Australia)

THE DREAM, 1986-1987

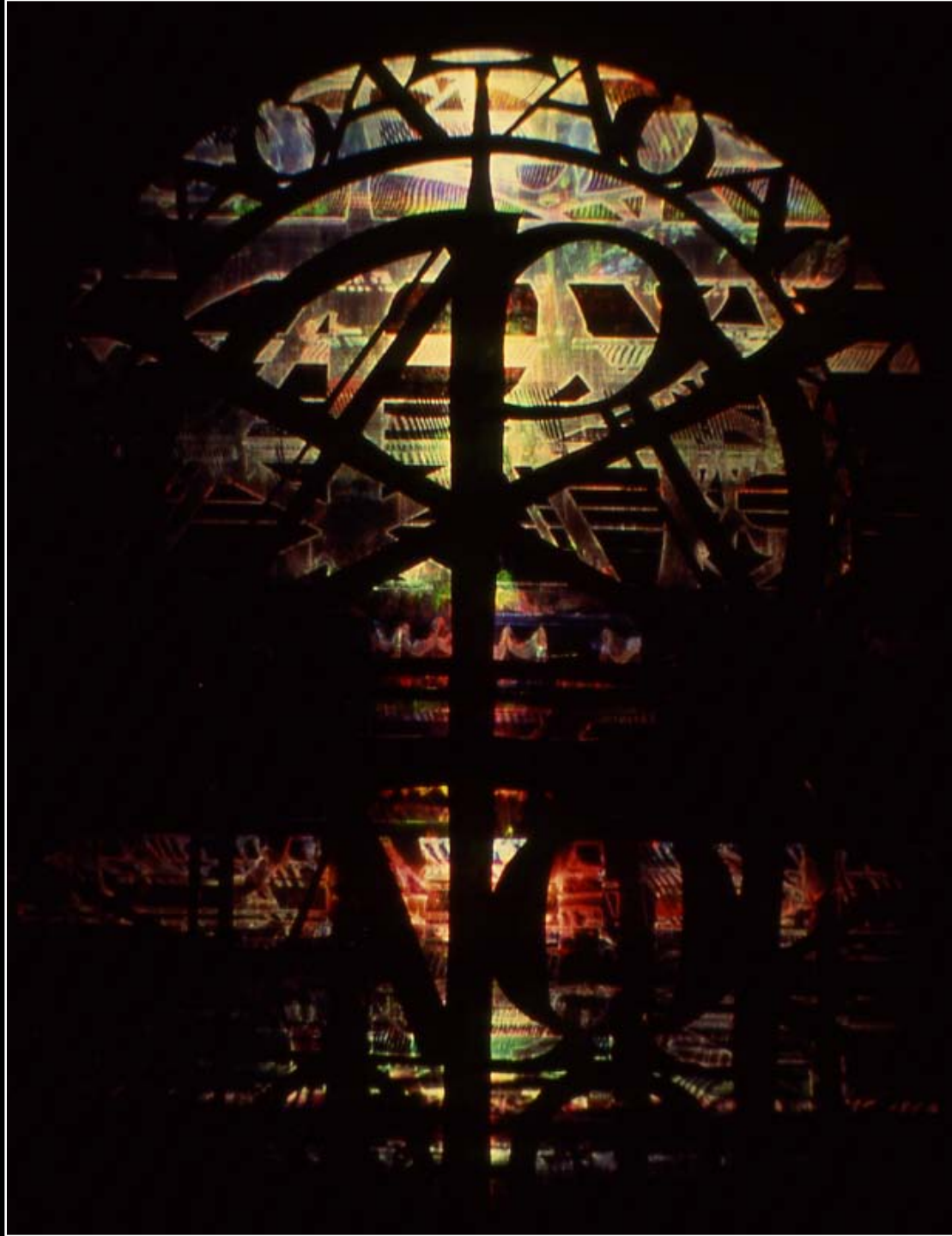
Two frames from an eight-minute "holographic movie" in self-contained display unit with soundtrack
110 x 80 x 60 cm

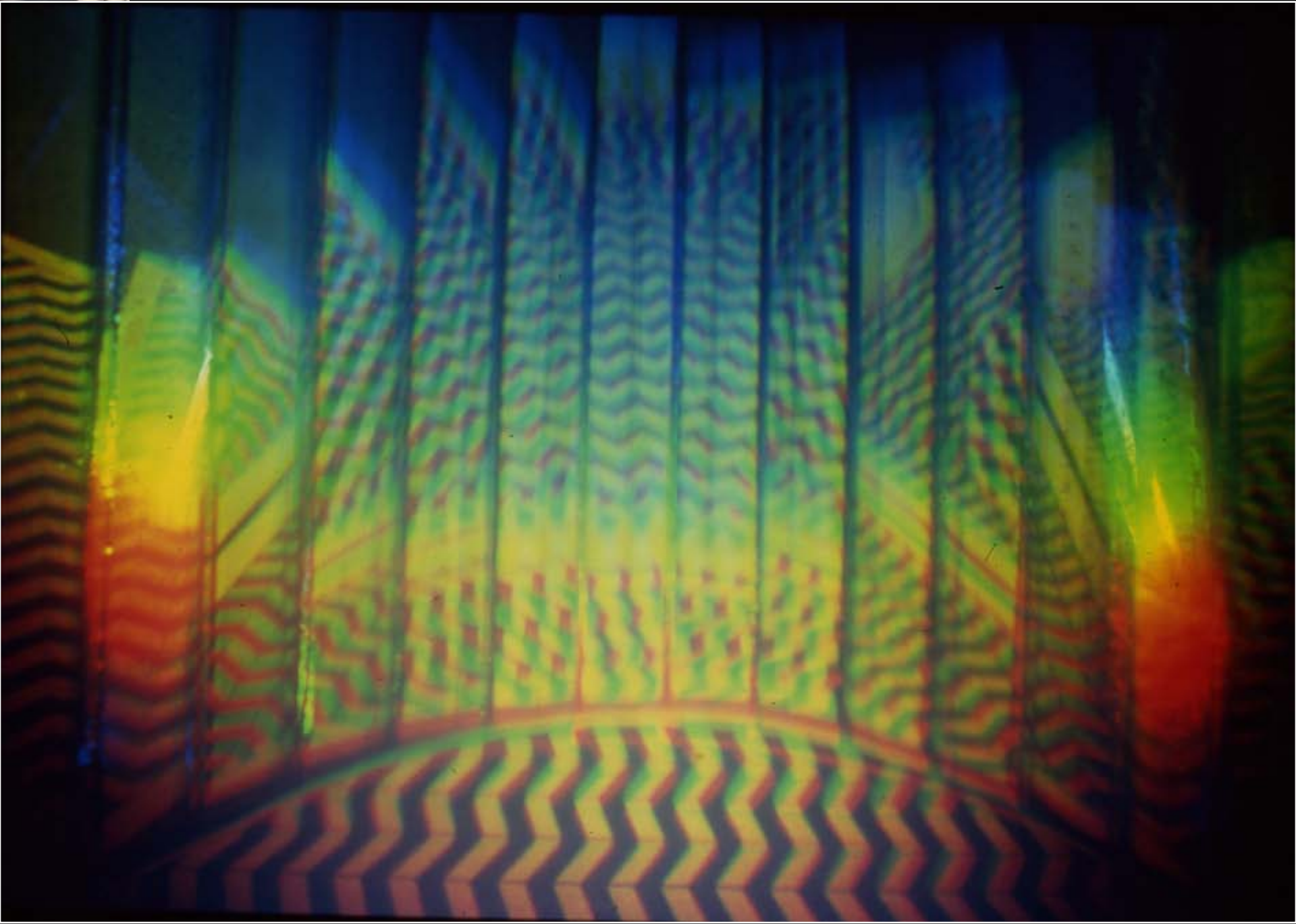


2 ALEXANDER (Australia)

THE DREAM, 1986-1987

Two frames from an eight-minute "holographic movie" in self-contained display unit with soundtrack
110 x 80 x 60 cm











7 **BRIGITTE BURGMER** (West Germany)

HOLOGRAPHIC ANAMORPHOSIS FOR L. d. V.

Reflection hologram based on an anamorphic sketch of a baby's face found in Leonardo da Vinci's Codex Atlanticus of 1485

30 x 40 cm

anamorphose für L. d. V.

Brigitte Burgmer 1987

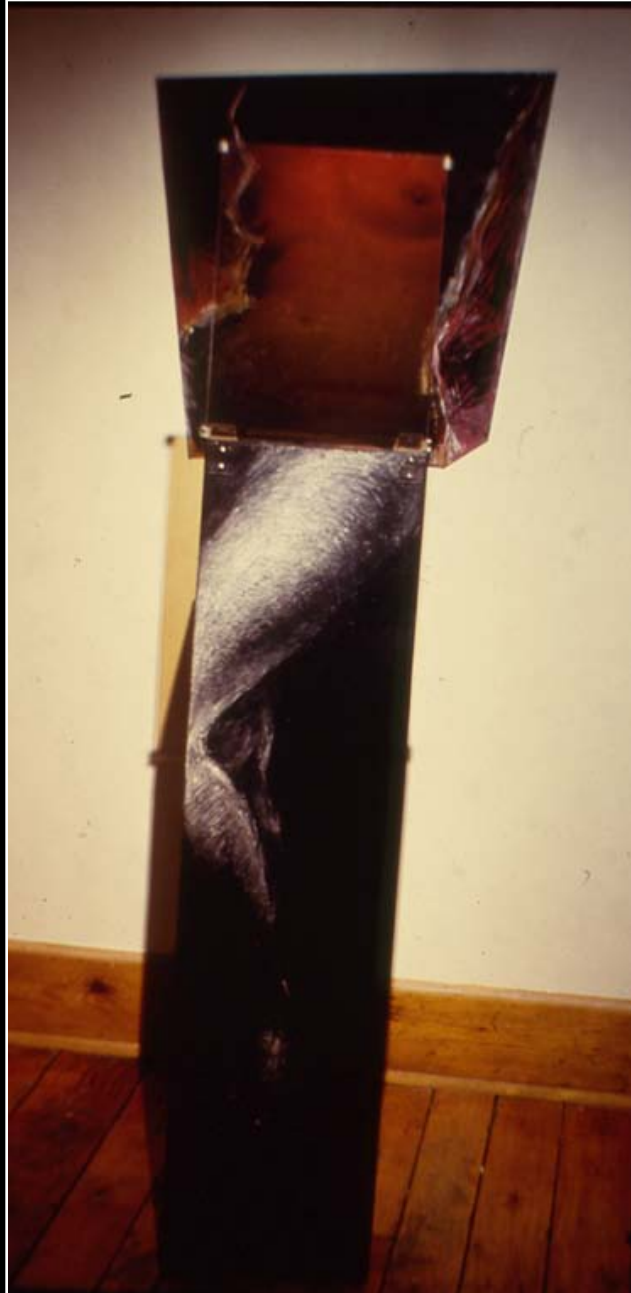


8 **RUDIE BERKHOUT** (Holland)

TRAILS, 1987

Multicolor white light transmission hologram

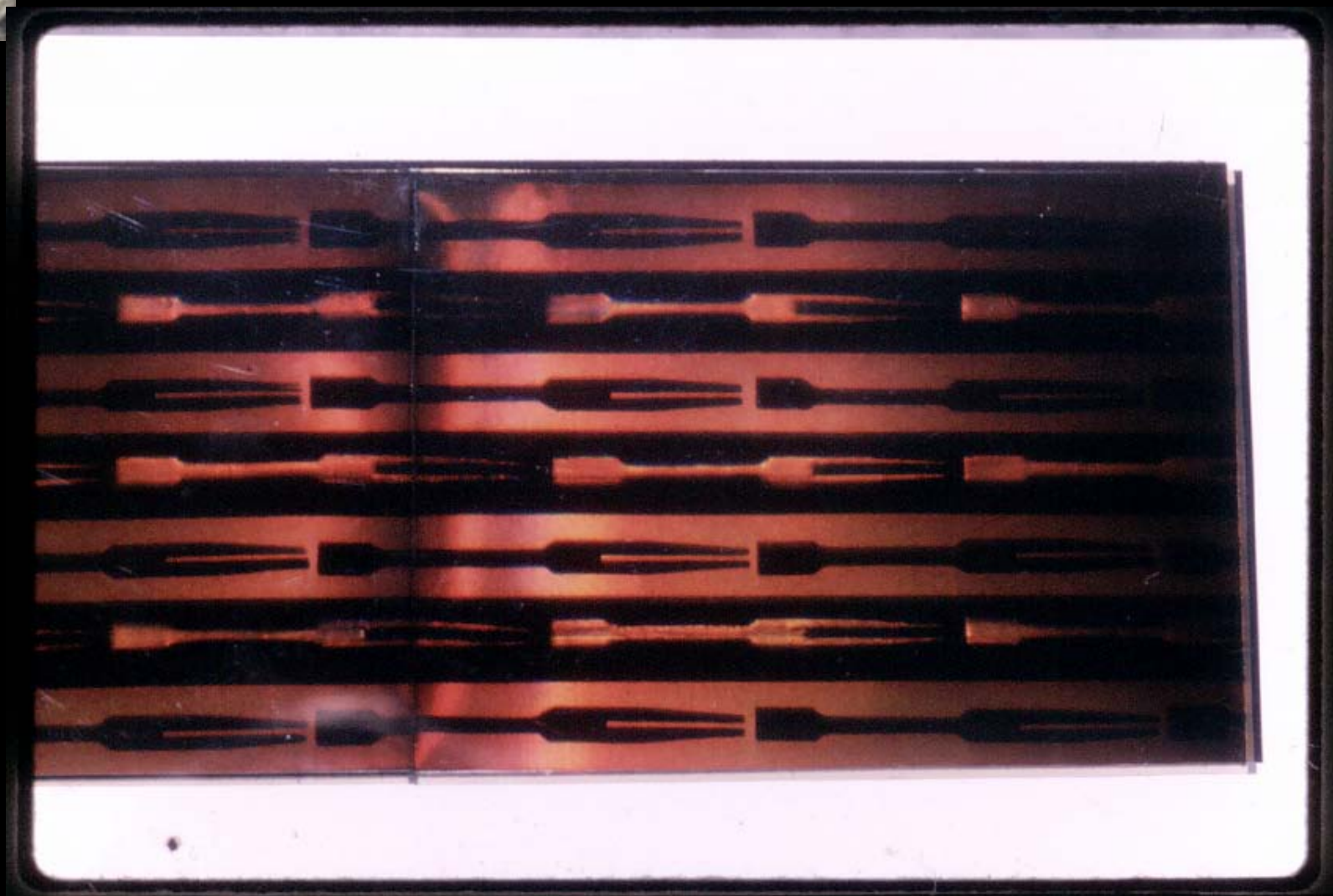
30 x 40 cm



10 PHILIPPE BOISONNET (Canada)

A L'OMBRE DES GRANDS MODELES, 1987

Reflection hologram with a 170 x 60 x 50 cm acrylic painted pedestal and back drop
40 x 30 cm



11 RICHARD BRUCK (USA)

GUARDIAN'S TRACE, 1988

Five reflection holograms
20 x 120 cm display structure with
13 x 18 cm holograms

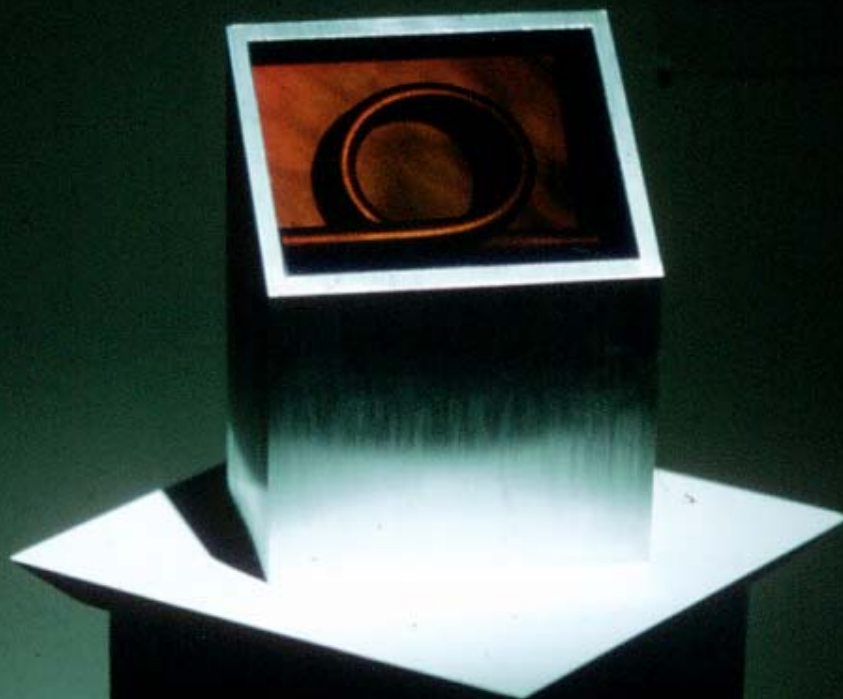


12 RICHARD BRUCK (USA)

MOTHER'S COMPLEMENT, 1988

Red reflection hologram

10 x 12.5 cm

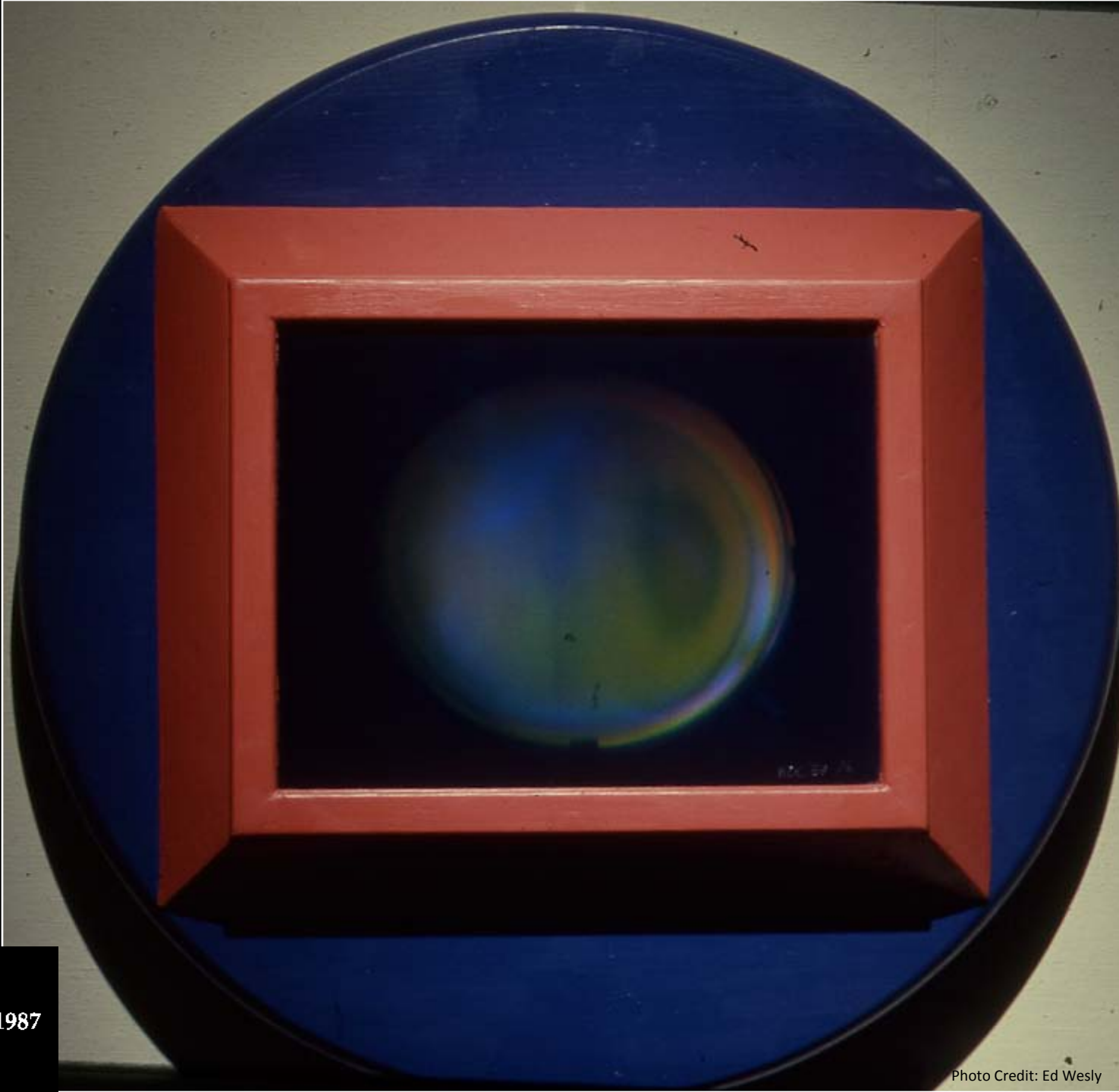


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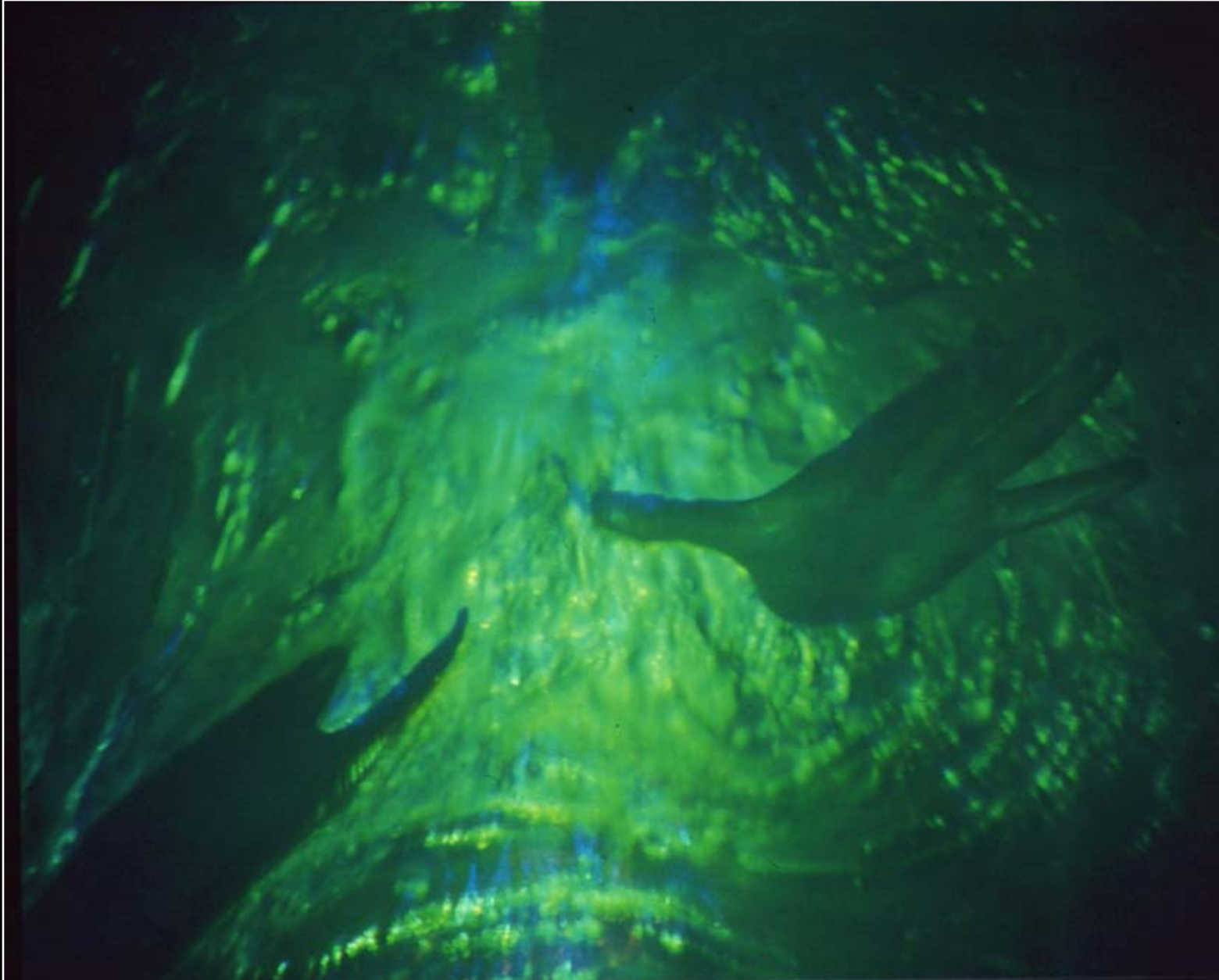


15 **BRAD CANTOS (USA)**

THROUGH THE LENS, 1987

Multicolor reflection hologram
20 x 25 cm

Photo Credit: Ed Wesly



16 GREGORY W. CHERRY (USA)

COME ON IN, THE WATER'S FINE, 1988

Multicolor reflection hologram

50 x 60 cm



18 **BETSY CONNORS** (USA)

SPACESHIP, 1988

Multicolor white light transmission hologram

30 x 40 cm



19 MICHAEL CROYDON (United Kingdom/USA)

END OF THE RAINBOW, 1988

(Maquette for Public Sculpture)

White light transmission holograms, mylar, cardboard and wood

30 x 40 x 40 cm



20 REBECCA DEEM (USA)

THREE MODES OF KNOWING: EYE OF FLESH, EYE OF REASON, EYE OF CONTEMPLATION, 1987

Pulsed reflection holograms in an 85 x 210 x 50 cm display with a bucket under the third hologram
20 x 25 cm each













EXHIBITION OF HUMANITY



EXHIBITION OF HUMANITY
A series of photographs and videos
showing the human body in various
states of being.





21 **SYDNEY DINSMORE** (Canada)
MELISSA CRENSHAW (USA)

FROM THE SERIES:
CHOICE/WHAT CHOICE? 1988
Pulsed pseudocolor reflection hologram
30 x 40 cm



22 SYDNEY DINSMORE (Canada)
MELISSA CRENSHAW (USA)

FROM THE SERIES:
IS THIS WHAT YOU WANT? 1988

Pulsed pseudocolor reflection hologram
30 x 40 cm



1. *Ammonia* (NH₃)
 2. *Hydrogen* (H₂)
 3. *Carbon dioxide* (CO₂)
 4. *Water* (H₂O)
 5. *Hydrogen chloride* (HCl)
 6. *Sulfur dioxide* (SO₂)
 7. *Nitrogen* (N₂)
 8. *Oxygen* (O₂)
 9. *Hydrogen sulfide* (H₂S)
 10. *Carbon monoxide* (CO)



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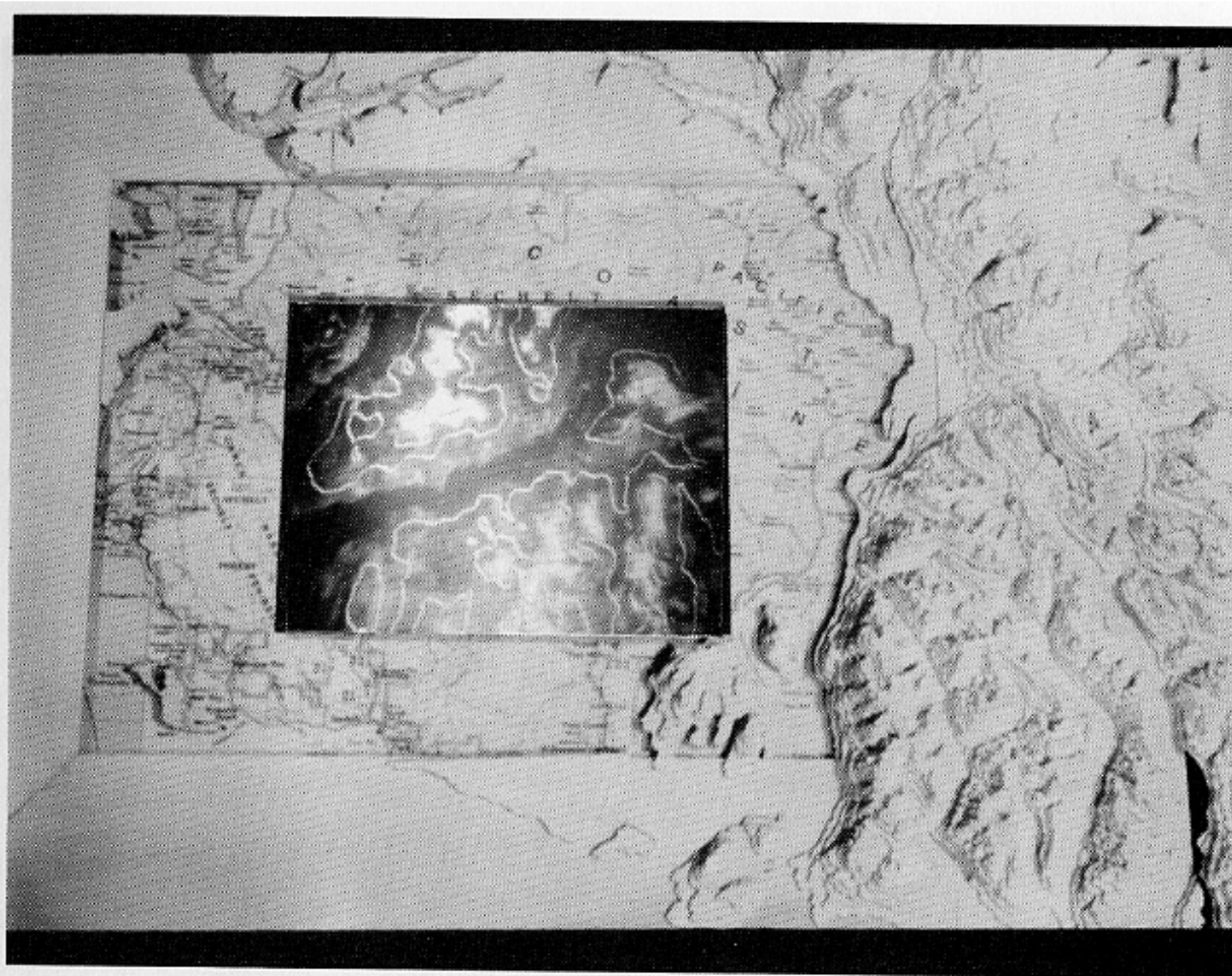
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23 DEBORAH DUSTON (Canada)

SECHELT, 1986-1988

Mirror-backed 20 x 25 cm holographic stereogram generated from satellite views of the Sechelt region of British Columbia, installed in a contour map frame made of basswood
70 x 80 x 7 cm



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SECHELT, 1986-1988

Mirror-backed 20 x 25 cm holographic stereogram generated from satellite views of the Sechelt region of British Columbia, installed in a contour map frame made of basswood
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Mirror-backed 20 x 25 cm holographic stereogram generated from satellite views of the Sechelt region of British Columbia, installed in a contour map frame made of basswood 70 x 80 x 7 cm



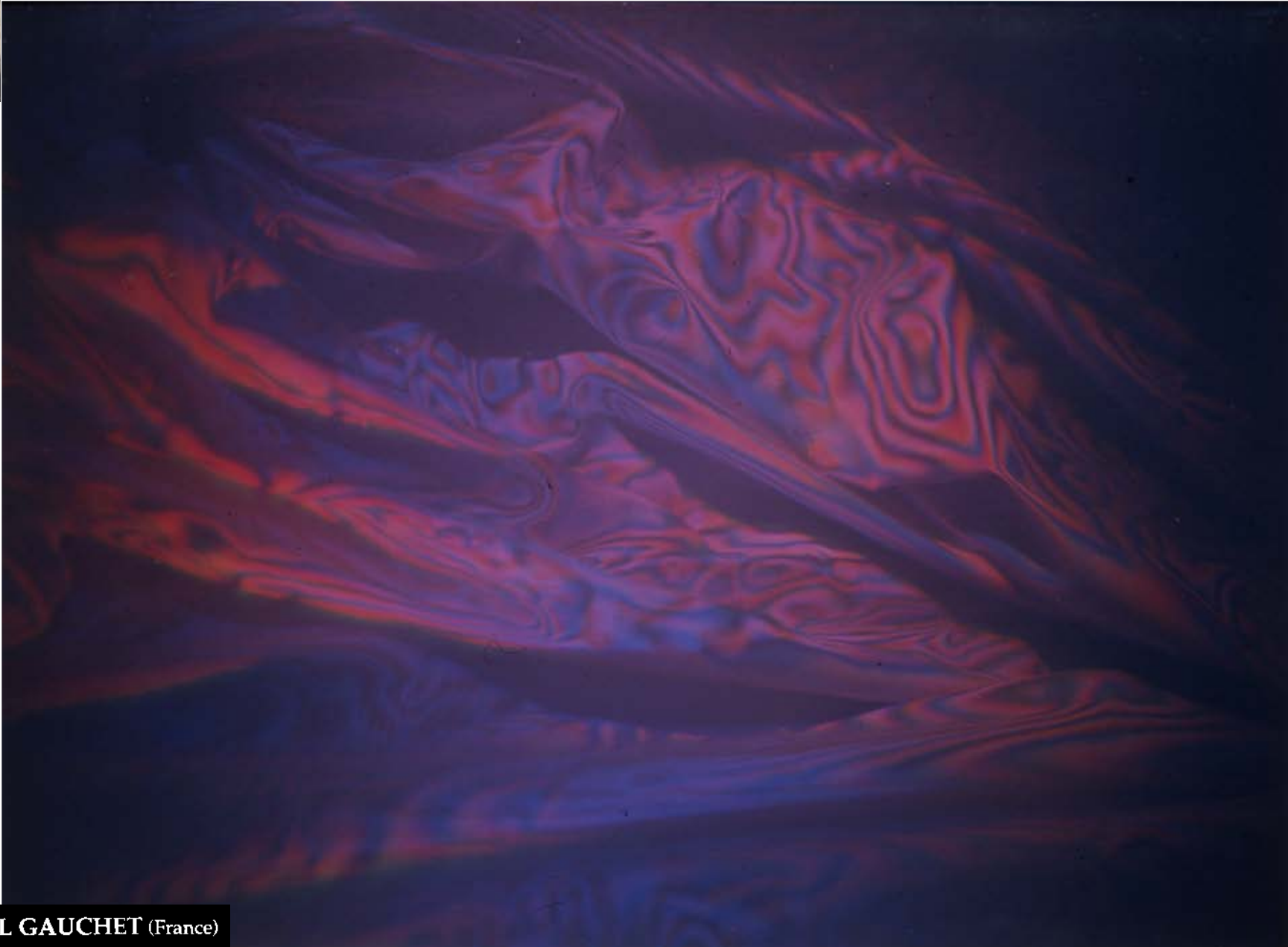


24 PASCAL GAUCHET (France)

BERMUDA

Multicolor reflection hologram

30 x 40 cm



25 **PASCAL GAUCHET** (France)

MIRAGES, MIRAGE

Multicolor reflection holographic
interferogram

30 x 40 cm



26 **NANCY GORGLIONE (USA)**

TO THE CITY:

PROMISE CITY², 1988

Multicolor reflection hologram composite

64 x 76 cm



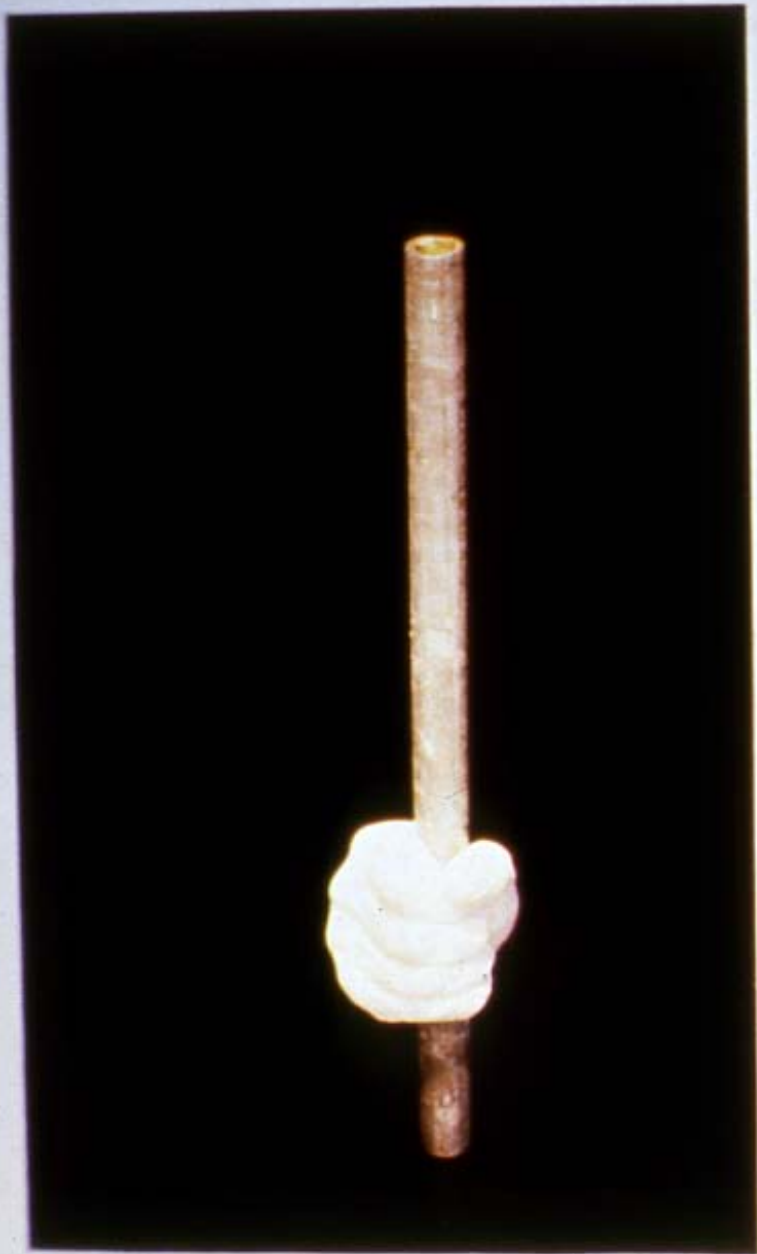
27 **MARY HARMAN** (Canada)

MAGRITTE: A RECONSTRUCTION, 1988

Copies of a 40 x 30 cm red reflection hologram of a bowler hat interact with a sculpted hand clutching an apple, a pair of hands holding a painting of an apple, while a third hand grasps a pipe

Mixed media installation approximately 200 x 250 x 60 cm







PLEASE
DO NOT TOUCH



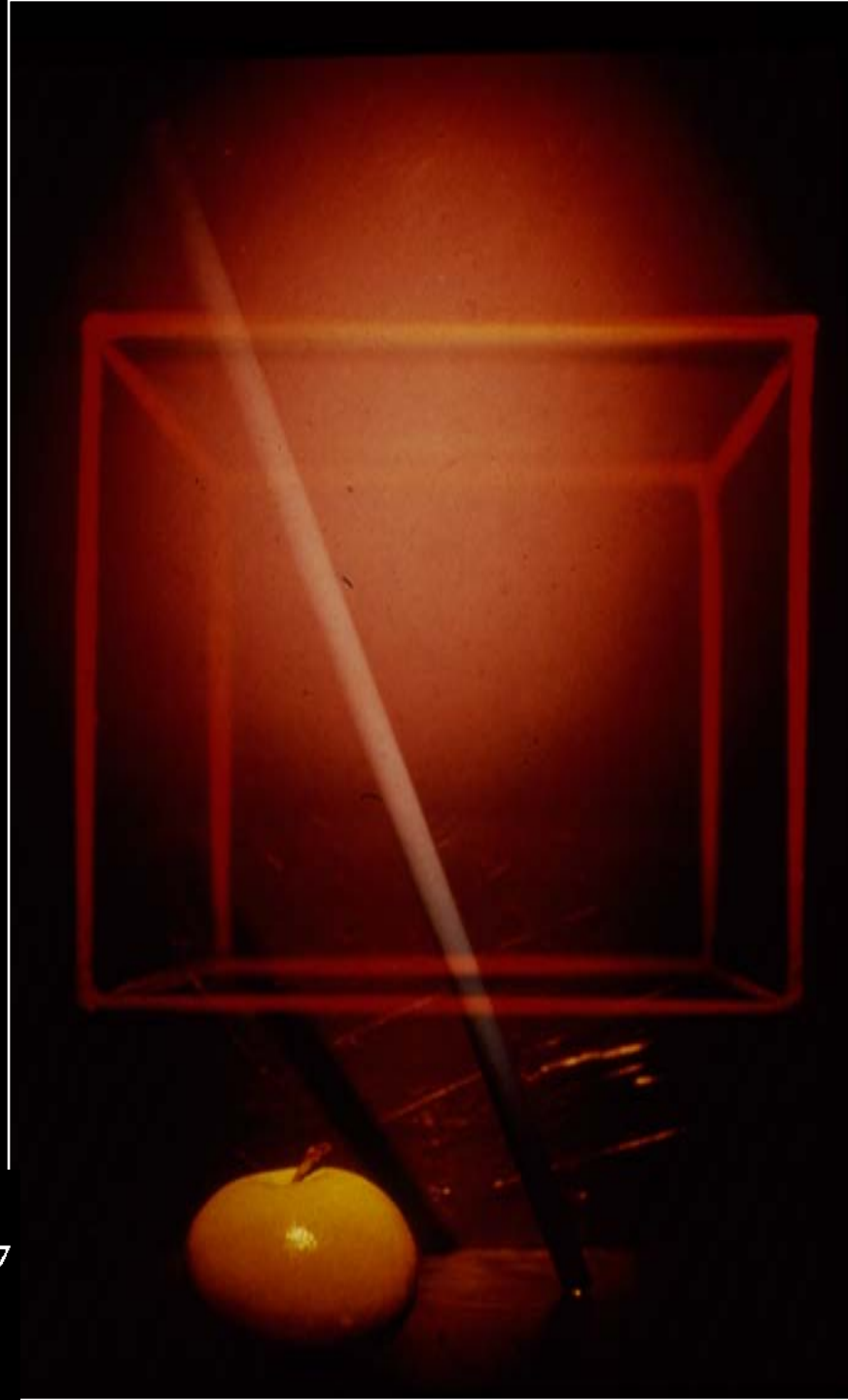
28 MARY HARMAN (Canada)

PRIMARY RECONSTRUCTION, 1987

Red reflection hologram of a cube along with a yellow apple and blue cylinder in a painted box lined with roofing asphalt

40 x 30 cm





28 MARY HARMAN (Canada)

PRIMARY RECONSTRUCTION, 1987

Red reflection hologram of a cube along with a
yellow apple and blue cylinder in a painted
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40 x 30 cm

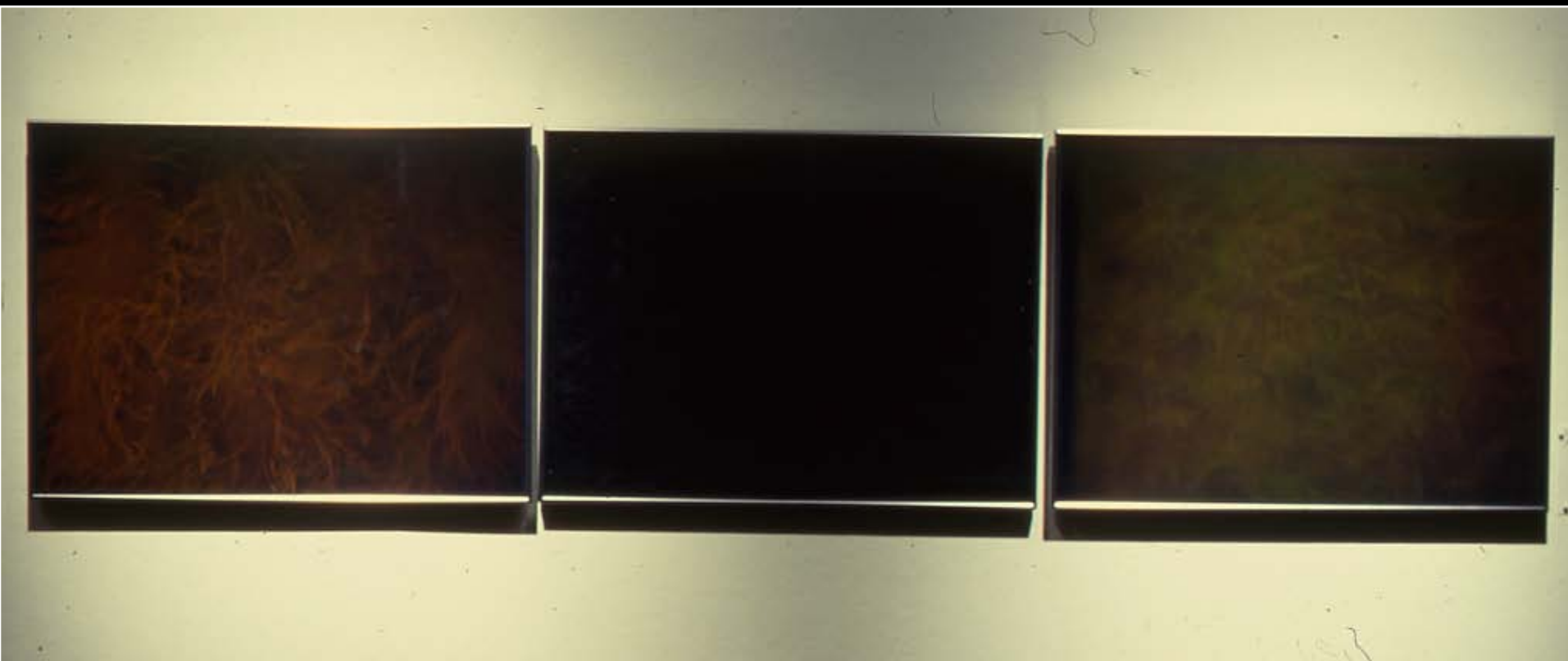


29 KAZUO HATANO (Japan)

RAINFOREST

Green reflection hologram of lines with a photographic image

18 x 26 cm



30 SETSUKO ISHII (Japan)

NO TITLE, 1987

Two pulsed reflection holograms of feathers flank a panel of the
real material

30 x 40 cm each

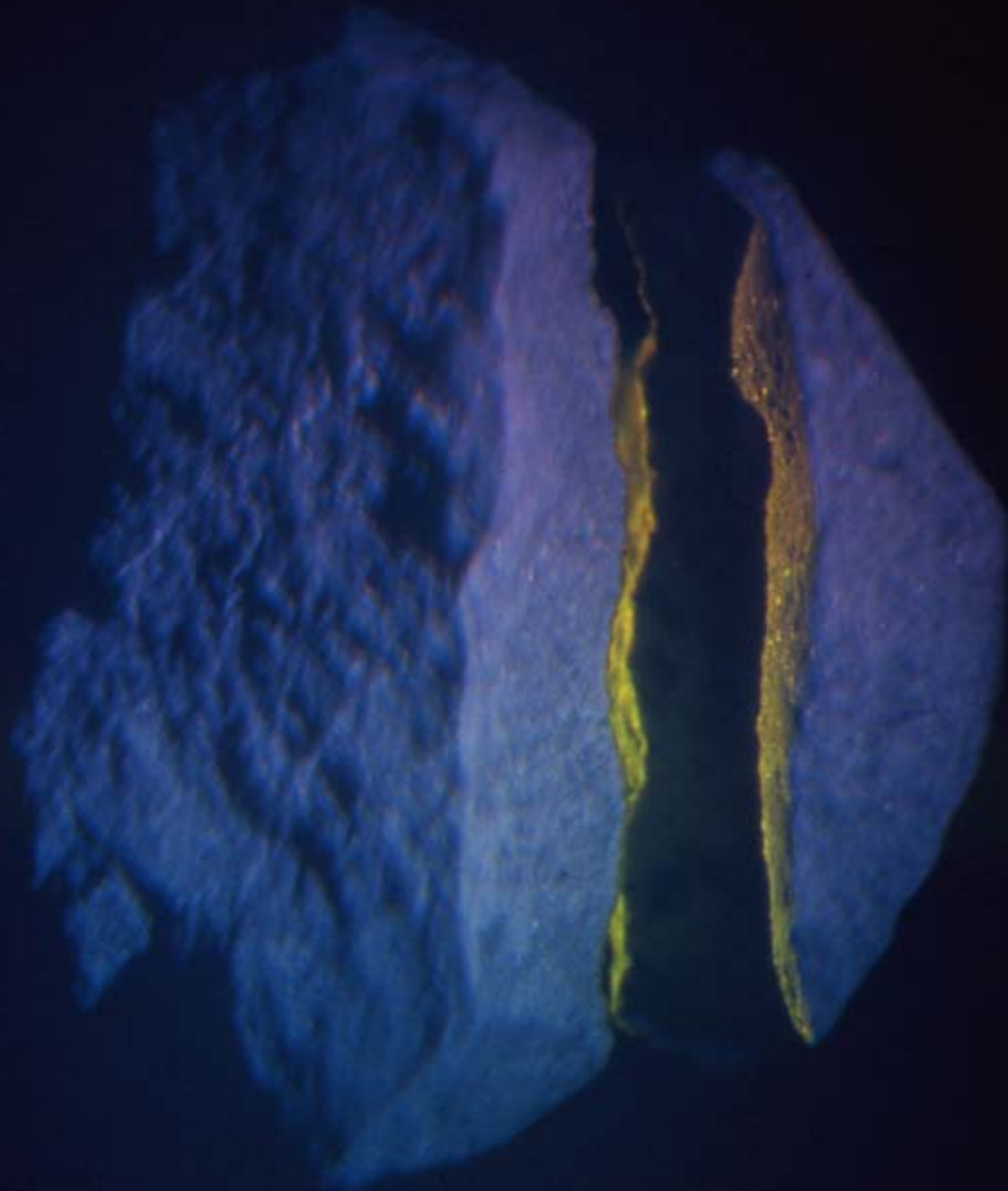


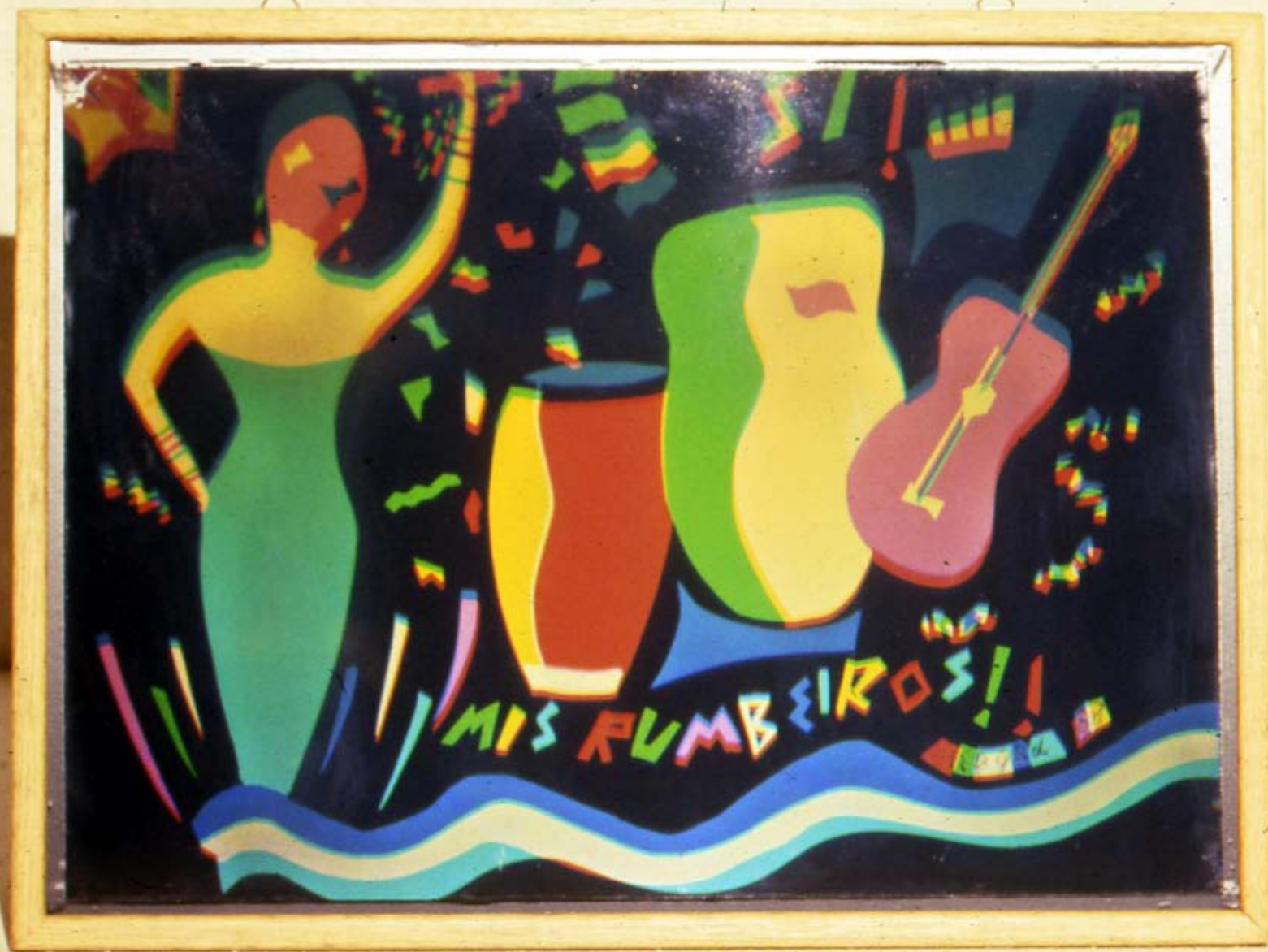
31 SETSUKO ISHII (Japan)

WORK '88

Gold and green reflection holograms,
displayed on a glass table
30 x 30 cm each







37 MICHAEL MEDORA (United Kingdom)

¡ESO SI! MIS RUMBEIROS, 1988

Multicolor reflection hologram

32 x 43 cm



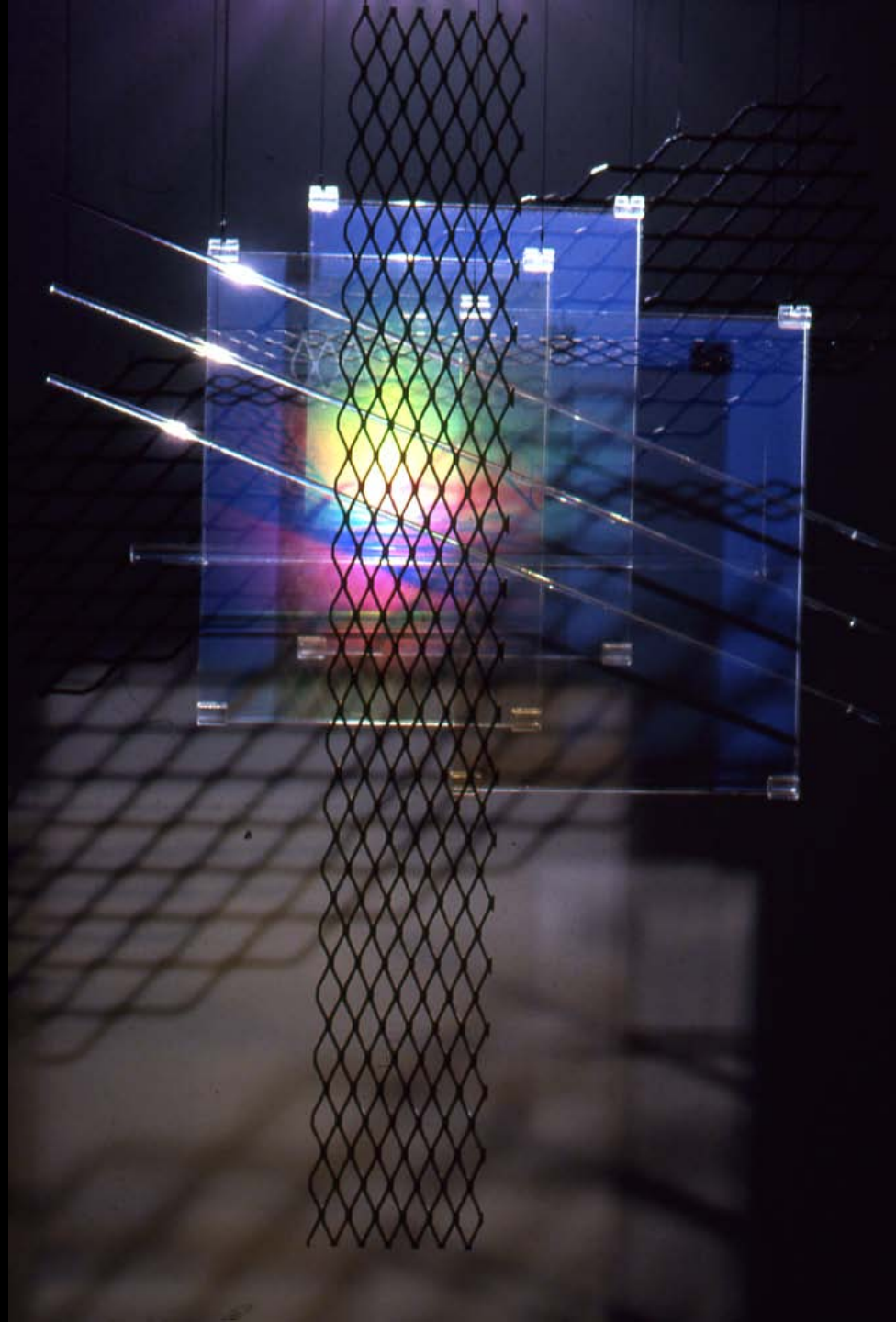
38 **MICHAEL MEDORA** (United Kingdom)

SALSA ES, 1987

Multicolor reflection hologram

10 x 12.5 cm





45 WILLIAM PADNOS (USA)

**LIGHT MODULATOR
(FOR MOHOLY-NAGY), 1988**

Three white light transmission holograms,
expanded metal mesh and acrylic rods
100 x 100 x 140 cm

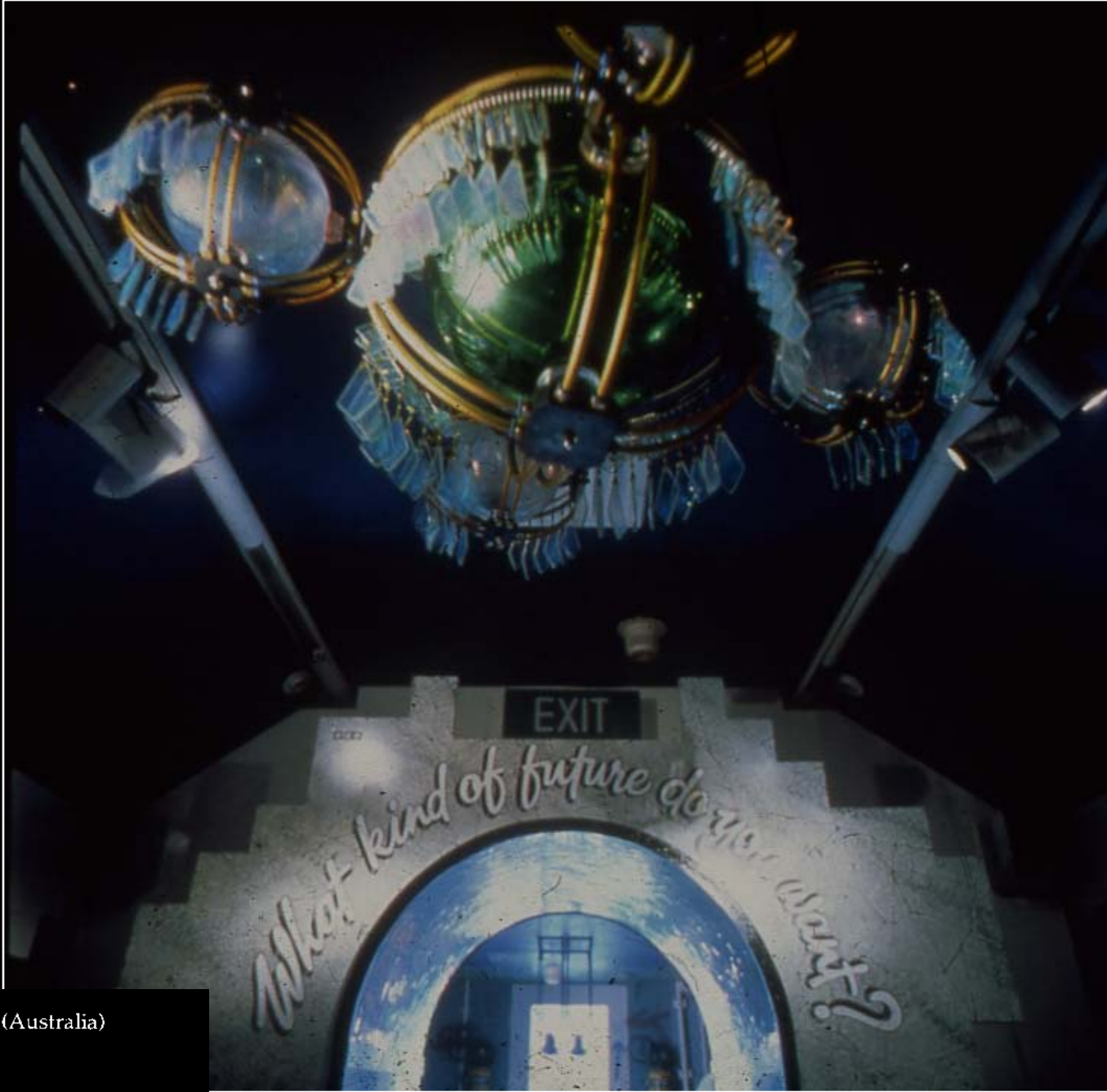


47 WENDY PLESNIAK and MICHAEL KLUG (USA)

STILL LIFE

White light transmission three-color computer-generated
holographic stereogram

20 x 25 cm



48 **TIM PYE** with **PAULA DAWSON** (Australia)

HOLOGRAPHIC CHANDELIER

Hanging chandelier with four reflection holographic spheres
and 180 holographic "crystals", 8 x 4 cm each
20 x 45 x 85 cm



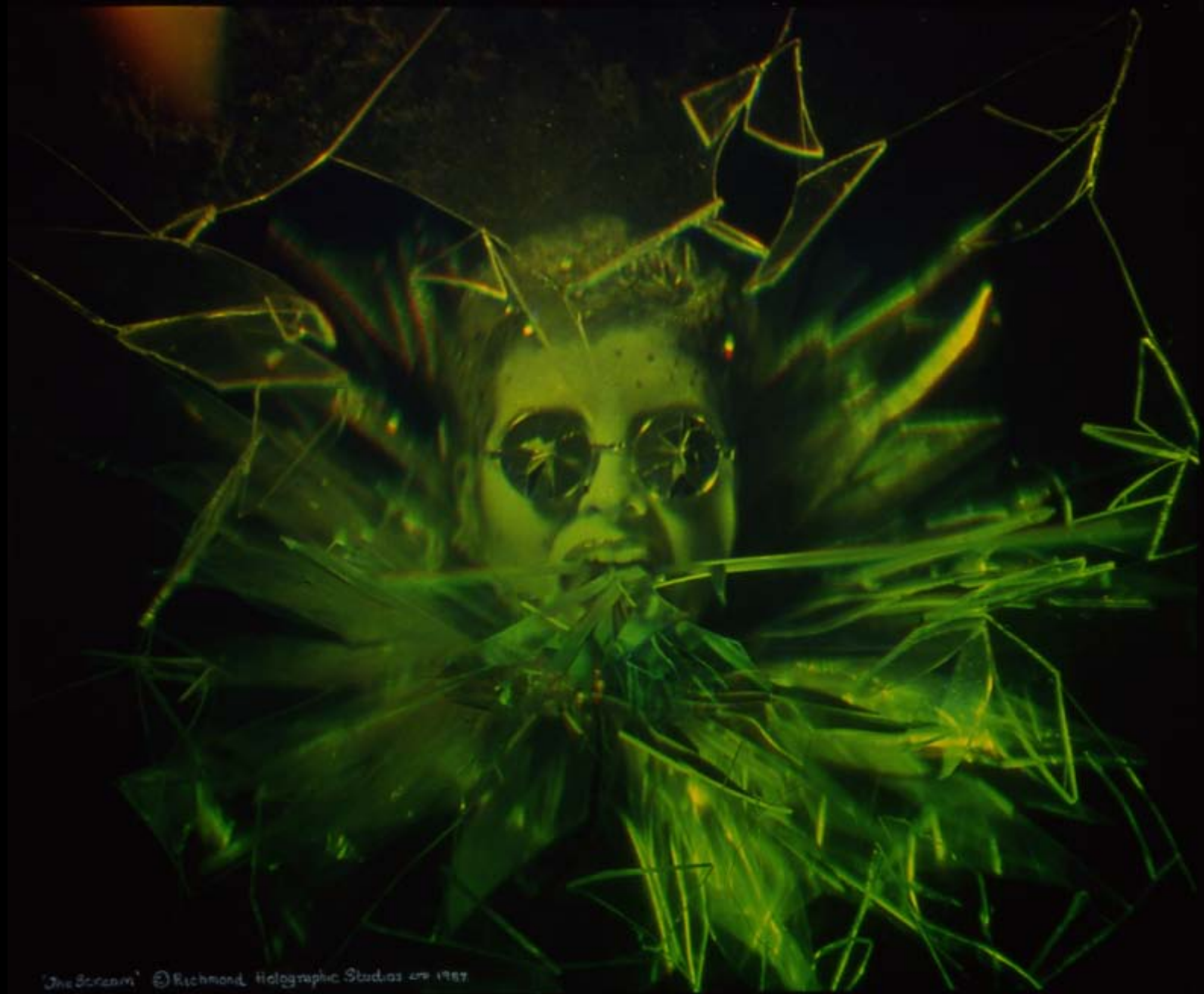
49 **RICHMOND HOLOGRAPHIC STUDIOS LTD.** (United Kingdom)

THE SCREAM

Pulsed reflection hologram exhibiting animation in both the X and Y coordinates (two views)

50 x 60 cm

Photo credit: Tim Hawkins



'The Scream' © Richmond Holographic Studios 1987



50 **RICHMOND HOLOGRAPHIC
STUDIO LTD.** (United Kingdom)

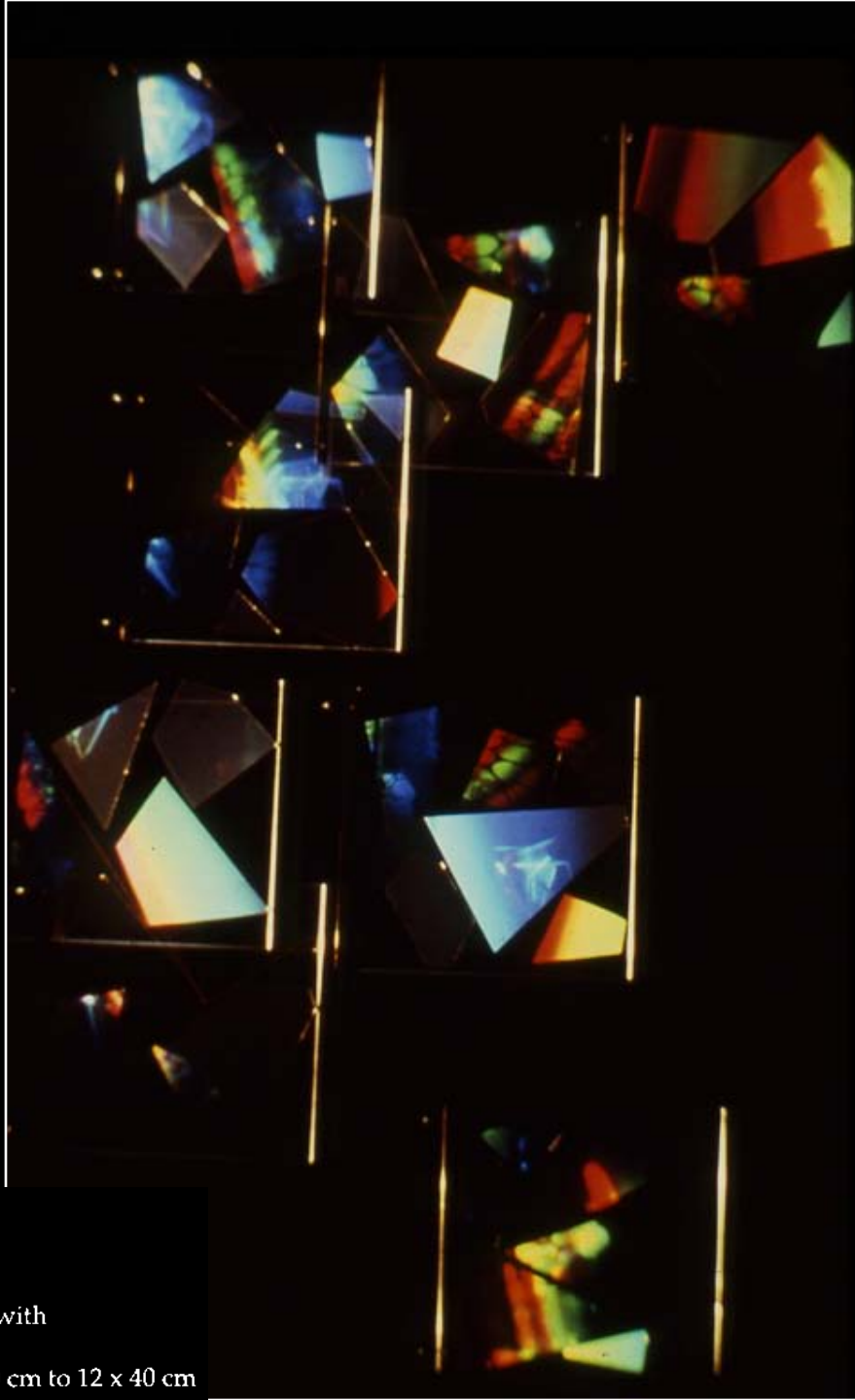
PORTRAIT OF KATE

Pulsed black-and-white reflection hologram

60 x 50 cm

Photo credit: Tim Hawkins

© Richmond Holographic Studios 1983 LIMITED EDITION NO. 5/50



51 CATHERINE SMITH (USA)

UNTITLED 1987

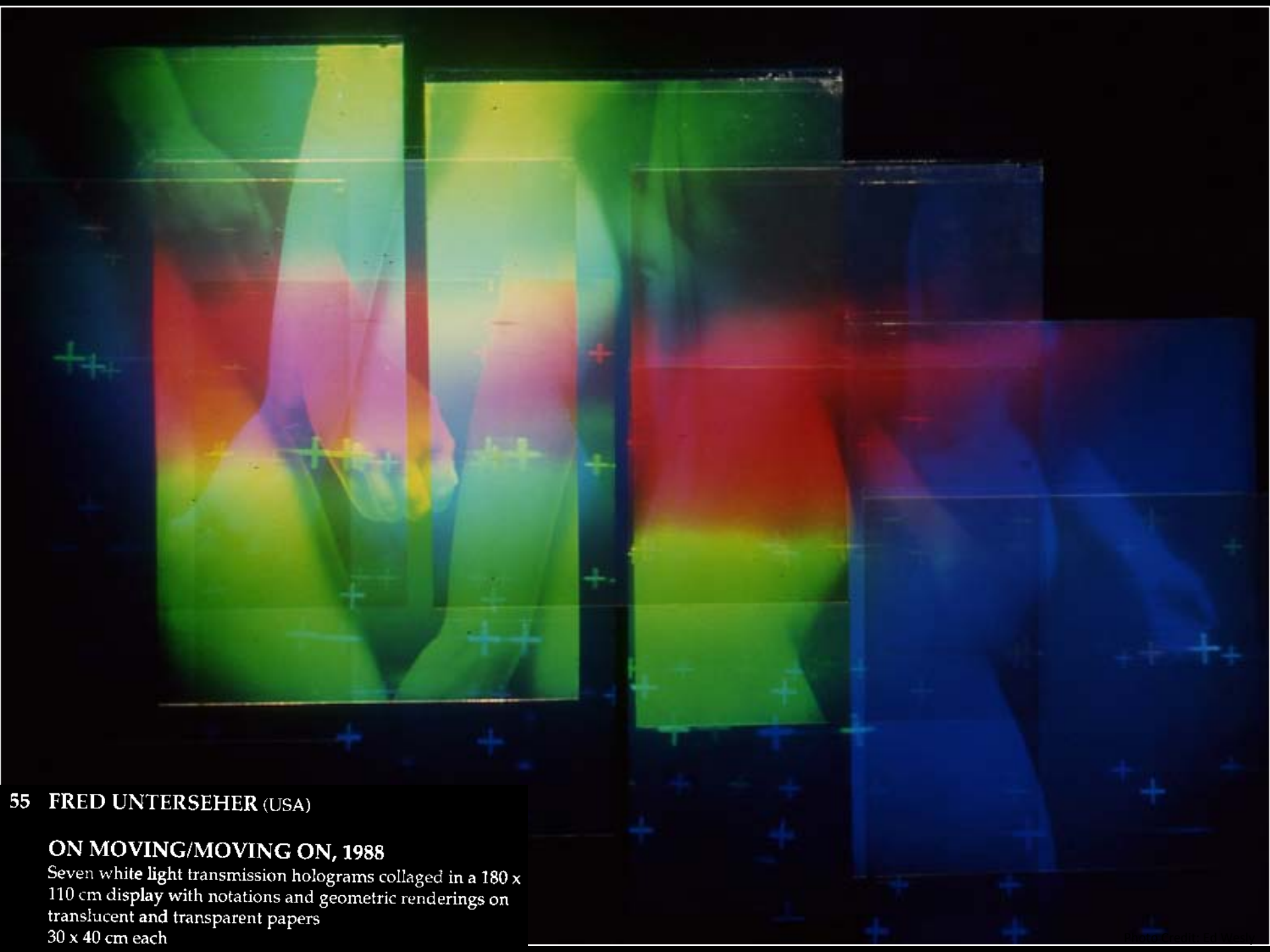
Mobile of twenty-one plexiglass panels with
white light transmission holograms
Sizes varying from approximately 10 x 20 cm to 12 x 40 cm



53 MICHAEL TEITEL (USA)

**MURRAY'S FOURTH BIRTHDAY,
1988**

Mirror-backed achromatic white light
transmission holographic stereogram, printed
from footage shot by the artist's grandfather,
mounted in a daguerreotype case and
installed with incidental memorabilia
12.5 x 10 cm



55 FRED UNTERSEHER (USA)

ON MOVING/MOVING ON, 1988

Seven white light transmission holograms collaged in a 180 x 110 cm display with notations and geometric renderings on translucent and transparent papers
30 x 40 cm each



55 FRED UNTERSEHER (USA)

ON MOVING/MOVING ON, 1988



56 DORIS VILA (USA)

FROM "the explication series," 1988

Two white light transmission holograms
45 x 110 cm each



57 **HEIDI VON der GATHEN** (USA)

THE REVEALING, 1988

Red reflection holograms garnished with foil inside a box
painted by artist
25 x 25 x 20 cm



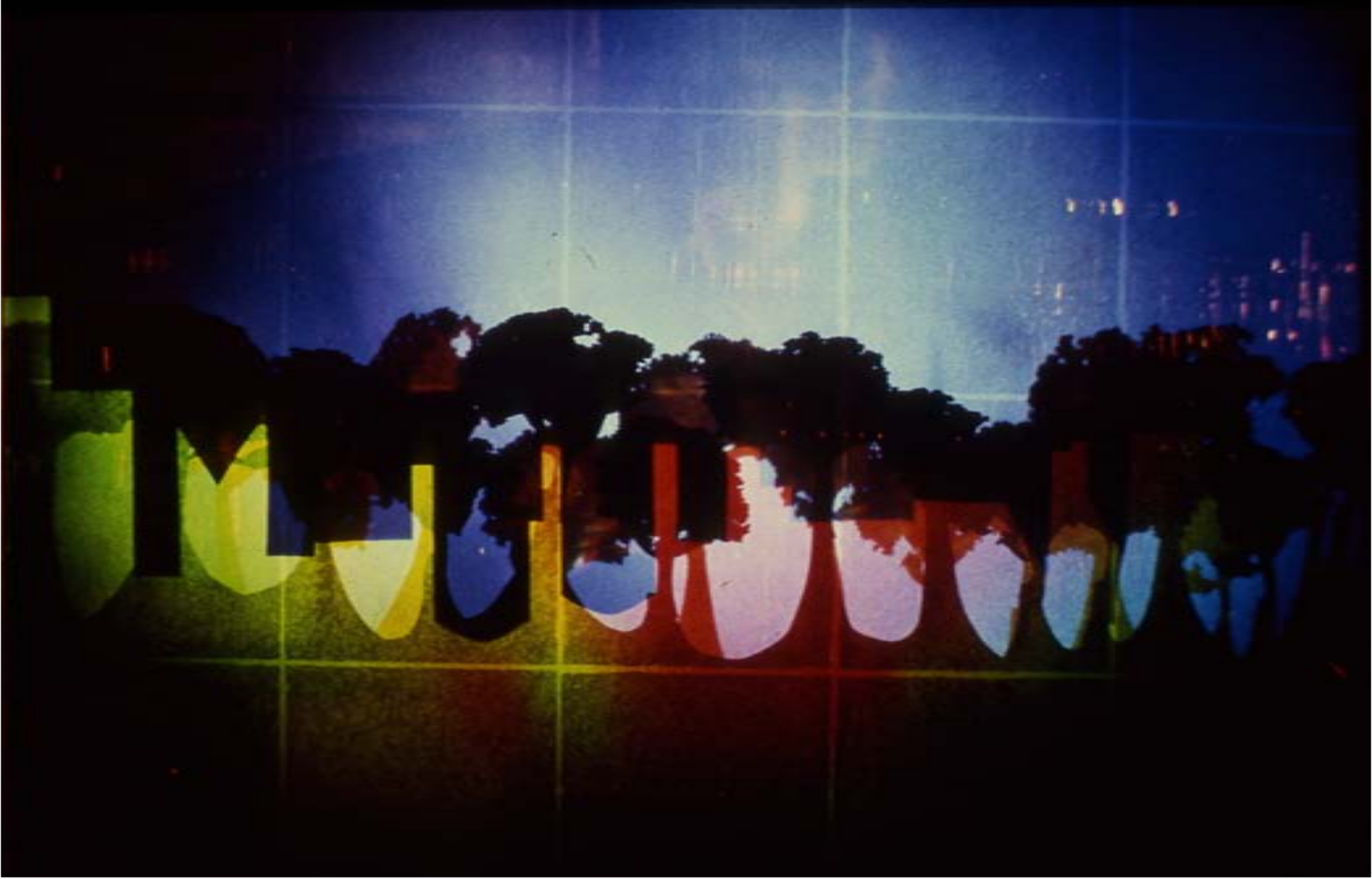
57 HEIDI VON der GATHEN (USA)

THE REVEALING, 1988

Red reflection holograms garnished with foil inside a box

painted by artist

25 x 25 x 20 cm



58 JULIE WALKER (USA)

CITY/COUNTRY

White light transmission hologram
100 x 60 cm

59 **SALLY WEBER and
CRAIG NEWSWANGER (USA)**

MENAGERIE, 1988

Ten site-specific holographic sculptures made
of PVC piping
300 to 400 cm tall

OUTDOOR INSTALLATION (not illustrated)



59 **SALLY WEBER and
CRAIG NEWSWANGER (USA)**

MENAGERIE, 1988





59 SALLY WEBER and
CRAIG NEWSWANGER (USA)

MENAGERIE, 1988



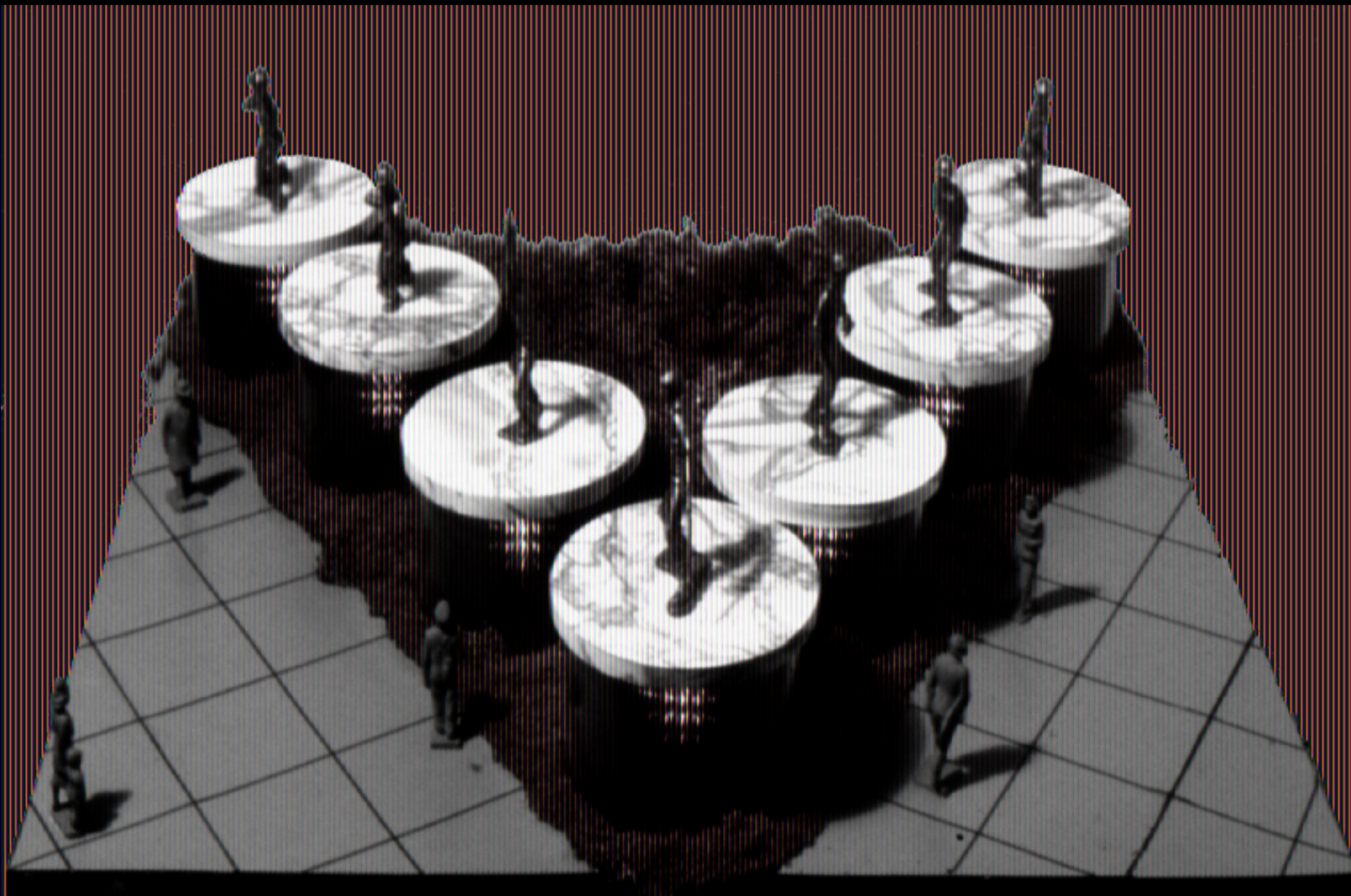
59 **SALLY WEBER** and
CRAIG NEWSWANGER (USA)

MENAGERIE, 1988



59 **SALLY WEBER and
CRAIG NEWSWANGER (USA)**

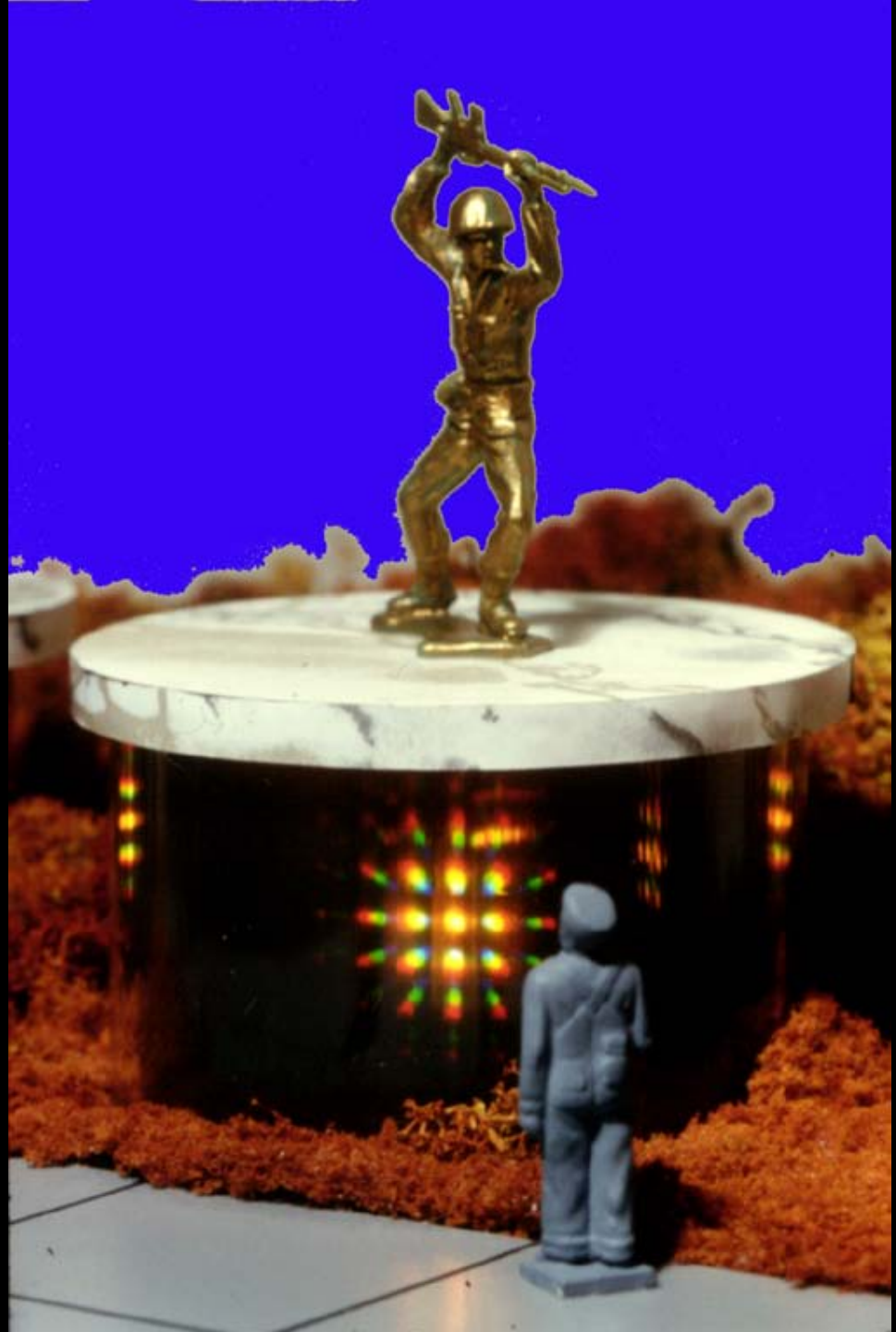
MENAGERIE, 1988



60 ED WESLY (USA)

GENERIC MONUMENT I, 1987

1:48 scale architectural model of memorial
statue bases with transmission holographic
optical embellishments surrounding the
Christmas-tree-light eternal flames
40 x 40 x 10 cm



60 ED WESLY (USA)

GENERIC MONUMENT I, 1987

1:48 scale architectural model of memorial
statue bases with transmission holographic
optical embellishments surrounding the
Christmas-tree-light eternal flames
40 x 40 x 10 cm

61 ED WESLY (USA)

THE TEST FOR DYSLEXIA, 1987

Blue plaster hand holding red pulsed single
beam reflection hologram of the artist's hand
10 x 12.5 cm hologram on 100 cm tall display



Lake Forest holography show challenges old ideas about art

ART / By Mary Sherman

Linear perspective was once thought to be a gimmick, as were the first silent films. Now, one might say the same of holography, that light medium that convincingly creates three-dimensional appearances.

Its appeal is the same as spook house phantoms—the ability to disappear, stretch out into space and extend beyond solid planes—as is evident in many of the holograms on view through Sunday at the Durand Art Institute's "Third International Exhibition of Holography," Lake Forest College, East Deerpath Road and Sheridan Road in the northern suburb (234-3100).

The exhibit rooms constantly surprise. At a certain angle, panes of glass reveal figures lurking behind them like the eyes of tampered paintings; a simple square starts spinning, and a pyramid appears on top; a group of stunning silver-red forks shifts from side to side at head level and then jumps into another space; a woman's chest displays a man's head bursting through her shirt; a person walks across a screen.

Not all the work, however, emphasizes the medium's ghostlike qualities. Some of the works use light beams to create the illusion of a solid form. Richard Bruck forms the appearance of a loop of metal within a box

in "Mother's Complement," Penn Stallard adds holographic crystals to a bronze rock in "Artifact IV" and Ed Wesly presents a mirror image of a hand within the grasp of a mannequin's hand in "The Test for Dyslexia."

Some of the more mind-boggling works, however, are those that occupy variable spaces—an aspect unique to holography. Like the forks' magical leap into the air (Harriet Casin-Silver's "Equivocal Forks III"), Rudie Berkhout's "Trails" and "Overland" consist of abstract images, suggestive of landscapes, that stretch out to the viewer and become more elongated the farther back the viewer steps. Unbelievably, the works occupy a space, a color and a form, but cannot be grasped or held.

One box construction in the show, Michael Tertel's "Murray's Fourth Birthday," uses holography to add poignancy to a piece that otherwise might be overly sentimental. Within its Plexiglas confines and resting on a piece of lace are a comb and three gold frames displaying old photos of a dog and different individuals, including a sullen child. To this preciousness a hologram is added. A small boy dressed in a sailor suit appears, running around the little child, playing ring-around-the-rosy. The game lends the piece a bit of charm, but also a touch of sadness because within this time capsule is a boy playing a game that originated during the Black Plague.

THIRD DIMENSION

Combining science and art in Lake Forest College holographic show

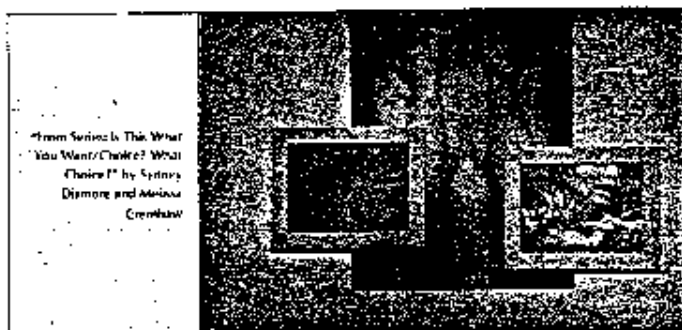
APPEARING OUT of nowhere, a measuring hand, or "Universal Force," holds "choice" before the viewer, as if it were a window into a shimmering, shimmering space. Everywhere, an optical illusion of a shimmering, shimmering space. Everywhere, an optical illusion of a shimmering, shimmering space.

Sound like the surreal effects stories from a smoking mirror? Actually, they are but three examples of the more than 100 holograms on display through Aug. 21 for the "Third Dimension" exhibition of holography at Lake Forest College's Forum Art Building. Featuring the work of 45 artists from seven countries, the show is an exhibition of the most dramatic and colorful of its kind in the world. And the show is the most ambitious to date.

Holography, like many of the world's great discoveries, was something of an accidental find. Sometimes referred to as "laserless photography," its principles were first outlined in 1947 during attempts to improve the resolution of electron microscopy. Actual recording, however, was not made until the 1960s with the development of laser technology. Since then, its development has been rapid.

A HOLOGRAM, which in Greek means "whole message" or "complete picture," is, simply stated, a three-dimensional image in space that has no front, back, or perspective. Although holograms are often framed and hung on the wall like conventional photographs, their images may recede deep into the space behind the frame, fill a room, or they may project far beyond the frame's edge into the space occupied by the viewer.

Moving from side to side — and, in some cases, even from front to back — a viewer can see a hologram from several angles and even repeatedly, giving a "questioning" form. Holograms, however, are not just a collection of scattered viewing procedures. One portrait of a woman in the show even



"From Science Is This, What You Want? Choice?" by Sydney Lawrence and Melissa Crenshaw

—New York Photo by Joe Capompoli

follows the viewer around with his eyes, almost always, a "choice" being an interface and a "choice" being a choice.

But the hologram, since it is a record of the molecular structure and optical properties of its subject, has, virtually, applications as well in areas such as architecture, aviation, engineering and medicine. One of the most interesting applications of a hologram is the fact that if one were cut up, each separate piece would still hold a complete picture, or, in other words, only from varying perspectives. It is not surprising then that artists have adopted holography with a particular enthusiasm, utilizing its potential to change the way we look at our world.

One of the most striking similarities between science and art has been Lake Forest College physics professor J. R. Jones. A true visionary in his field and an innovative holographer in his own right, Jones has brought his technical expertise and creative vision to campus across the nation. It was his initiative that brought together some of the most important talents in holography for the first International Exhibition of

Holography in 1982 and it is his continued dedication that has brought it, and its accompanying symposium, with this year's exhibition. Participants from 20 countries have every three years.

On the occasion of the first exhibition being reviewed, "If someone saw an exhibit of holography 20 years ago, he might not believe what we're doing today," 20 years later, he stated, "it's not that far off."

THIS YEAR'S offerings include such contemporary sculptural pieces such as William Paulson's "Tiger" and "Moose," a collection of engraved steel mesh, acrylic, rock and hologram, and Catherine Smith's "Felix," a plastic, wood, and hologram. Other notable works include "Choice" by Sydney Lawrence and Melissa Crenshaw, a hologram of a choice, and "Choice" by Sydney Lawrence and Melissa Crenshaw, a hologram of a choice.

Access to the jewel-like laser has resulted in more frequent and better use of the human figure in holograms. The team of Sydney Lawrence and Melissa Crenshaw, for example, particularly striking examples in their series "Choice/What Choice?" and "Is This What You Want?" are "Does It Feel Like This?" and "On Hologram/Hologram." A staggered series of seven holograms of a female torso in motion that recall Edward Munch's pioneering photographic studies of movement, or even Alfred Duchamp's "Nude Descending a Staircase."

The holographic portrait, with its eerie and exacting detail, provides an unsettling experience — something like peering into Alice's looking glass. One of the moodiest in this show is Mark Nishikawa's portrait of "Ethan." The almost spooky, realistic features of this portrait are softened by its many surfaces.

From some studies of rock that sparkle with nature to an elaborate visual pun on the work of the Belgian surrealist, painter Hieronymus Bosch, to complexed replicas incorporating musical mediums, this is a truly fascinating show. While some still debate the recognition of holography as an art form, others, like those showing at Lake Forest College, have boldly moved into the future, demonstrating that holographic no longer is just a scientific tool, but an art form in its own right.



"To the City: Proclamation/Allegiance" by Nancy Gargione

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