## THE STATE OF THE S

## A · W F E K L Y · G U I D

## MUSEUMS

## Tiger, horse images live in holograms

By Jay Pridmore

olography has potential applications in science, engineering, medicine and many other fields. But the area where these often astonishing three-dimensional images have developed most quickly is in art.

That has been the focus of the Museum of Holography, 1134 W. Washington Blvd., since it opened 13 years ago. Its collection features, for example, portraits with body parts extending in space and still lifes of microscopes into which a viewer can actually appear. It not necessary to have an inkling of how the images are made to be transfixed by them.

Recently, the art of holography has been taken some steps further with an exhibition that opened last week at the museum. Entitled "Equus/Underwater," the works were inspired by the artists' emotions on the subject of technology. "It is loosely based on the myth of Atlantis," says Nancy Gorglione, one of the holographers. Atlantis was a lost civilization that was technologically advanced, but it was destroyed without a trace by a tidal wave

In two dozen panels, the artists

nave chosen the horse to symbolize technology and water to symbolize destruction. While such associations are somewhat obscure, artist (and Gorglione's husband) Doug Cherry suggests that holograms themselves provide some insight into the technological dilemma. That is because lasers, while producing such ethereal images, can also be used in dangerous applications. On another level, the artists suggest that holograms symbolize the "ephemerality" of technology, since these images appear and disappear depending upon the angle of the eye viewing them.

One hologram in the exhibition, entitled "The River," shows a river bed that has, along other things, the faces of the artists resting on the bottom. This, they say, alludes to the fact that holography is consuming, and that people can "drown" in it.

Another picture, called "Journey," depicts "the soul's search for enlightenment," says Gorglione. It is a collage-like image that includes a Tibetan mask, with a stalking tiger visible from the proper angle through the mask's open mouth. Another piece in the exhibition is of a pitchfork which seemingly juts several feet out into space.

Taken together, these holograms were originally designed as a stage set for a piece of performance art. Among them are images of clouds, forests and other pictures that utilize several different new techniques, including new approaches to realistic color.

The Museum of Holography, 1134 W. Washington Blvd., is open noon to 5 p.m. Wednesdays through Sundays. "Equus/Underwater" runs through May, 1990. Museum admission is \$2.50.

