



IRIDESCENCE

art holograms

MICHAEL BLEYENBERG

LANA BLUM

PHILIPPE BOISSONNET

PATRICK BOYD

BETSY CONNORS

PASCAL GAUCHET

SETSUKO ISHII

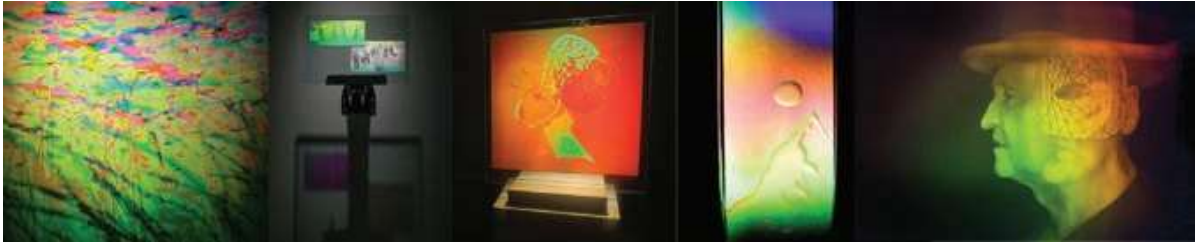
SAM MOREE

AUGUST MUTH

RAY PARK

FRED UNTERSEHER

presented by
Hologram Foundation
Center for the Holographic Arts



www.iridescence-expo.org

MAY 2 - 26, 2019

HoloCenter | ON CANAL

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IRIDESCENCE is a collaboration between the Hologram Foundation in Paris, funded by Hugues Souparis and Center for the Holographic Arts, the HoloCenter, in New York which supports artists to create new work and puts art holograms within the reach of buyers.

HoloCenter | ON CANAL is part of the district for new ideas operated by Wallplay and co-curated by Vibes Studios. #ONCANAL

Additional project sponsorship

AKS Holographie, Germany

G+B pronova, Germany

Zebra Imaging, USA

Wales Arts International, UK

Quebec University in Trois-Rivières, Canada

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IRIDESCENCE

The Hologram Foundation has enabled eleven artists from around the world to create major holographic works.

Given the beauty and visual dynamics of art holograms it is a pity that we rarely experience them. Artists have been drawn to holography since first demonstrated in the 1960s. However, only a few artists have had the persistence, skills and support to bring their vision through the technically precise process. Each major new artwork represents a significant investment of skills, technology and time to stake new ground in the relatively young medium of holographic art.

Very few art holograms are offered for sale. The artists who do pursue the medium often create most of their work for commissions and exhibited artworks are usually in museums. The art market is starting to understand the nuances of holograms that don't quite fit with photography or sculptures but are objects that also create a field of light.

The eleven artists who have received production grants from the Hologram Foundation work with a diverse range of techniques. Many of them have built studios of lasers and optics in order to achieve their particular style. They work inside these room-scale cameras to shape laser light and photo-etch the light waves into the microscopic physical structure of the hologram.

The art holograms created for IRIDESCENCE contemplate our relationships with nature, culture and memory. The perspective of a bystander in Patrick Boyd's animated holograms give a glimpse into an inherited culture. Betsy Connors harnesses the beauty of coral to bring awareness to catastrophic ecological change. The relationship of time and light inspire the sublime forms composed by August Muth. There are celebrations of the body, of dance, and of spirituality.

The artists have composed visual space with forms of pure color to create optically dynamic artworks. As we move through the light of these art holograms what emerges pulls on our sense of reality. We enter the superimposed dimensions of each holographic composition.

The artists have sculpted light for us to unfold into vivid holographic scenes.

Martina Mrongovius, HoloCenter, New York, 2019



MICHAEL BLEYENBERG GERMANY

'Architecture and light, the permanent and the ephemeral can be put into a state of creative tension.'

Describing his work as light architecture, Michael Bleyenberg is best known for his large scale installations using diffractive holographic elements and dot-matrix hologram prints. He considers these holograms as projectors, casting light through space. He calls them 'Agents of Light'. While such holograms have no image depth the shifting colors produce a different dimensional quality.

Bleyenberg trained and practiced as a painter before focusing on compositions with optics and light. He has exhibited extensively in Europe and was featured in MIT Museum's 'Luminous Windows: Holograms for the 21st Century'. Bleyenberg's public art commissions include EYEFIRE holographic wall for the DFG (German Research Foundation), Bonn, Germany and *New Burlington Flare* diffractive light installation for New Burlington Place, London, England among others.

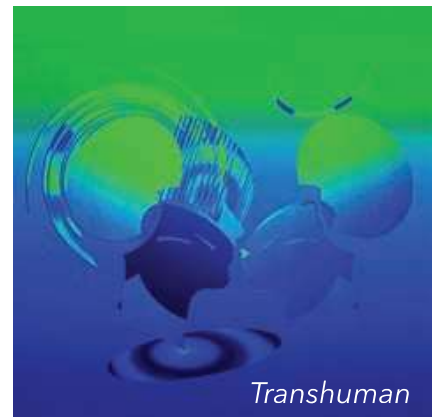
www.bleyenberg-light-art.com

Shaman, 2016

Reflection hologram from combined pulse laser recordings,
12" x 16". Edition of 2 + 1 artist copy

Self portrait of people who are absent. A homage to his art teacher Norbert Tadeusz and art teacher's teacher Joseph Beuys.

The technical realization of *Shaman* was made in collaboration with Detlev Abendroth at AKS Holographie in Germany



RENAISSANCE:RE is a series of holographic portraits which (re) establishes a connection to the Italian renaissance painters of the 15th century and the masters of early Dutch painting. Quite a number of these artists used optical aids. They employed mirrors, prisms and lenses to create their highly detailed and realistic paintings and drawings. Like today, attaching importance to the science and technique of their time lead these artists to new ways of artistic depiction.

Combining drawing and computer generated sketches Michael Bleyenbergs portraits link together concepts in art and philosophy. His research into the relationship of optics to painting styles informs these works which seek to push the application of light as a pictorial tool.

Dynamic drawings of light are composed with the undulation of spectral color.

RENAISSANCE:RE, 2016/17

Dot-matrix holographic prints, 19" x 20"

Editions of 3 + 1 artist copy

Krieger/Warrior

Audrey/Maya

LadyFlemish

Transhuman

Maya/blue

Printed with Tobias Wolter at G+B pronova in Germany



Birth



Vision

LANA BLUM USA

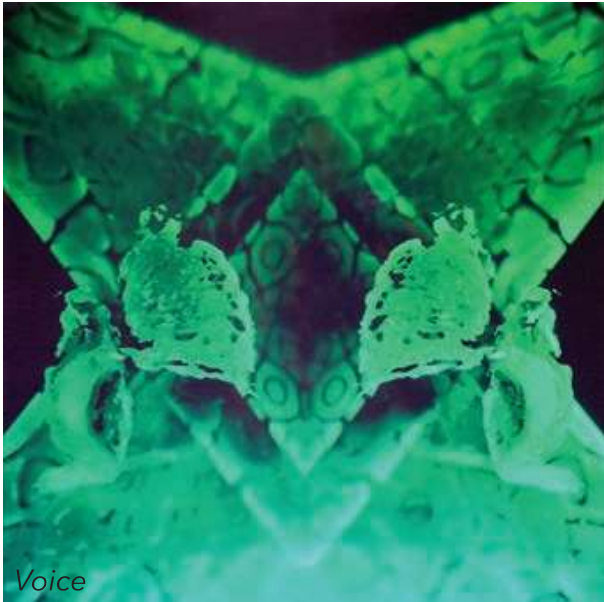
'Capturing the dance movements created 3D sculptures - your body becomes the brush. The beauty of a human body becomes visible. The hologram can be seen as a stage - they tell a story of the movement and the visual impact of Diana Vishneva's creations. It is a prototype of the future performances and art where reality merges with projections. Transcend time through movement. Transcend space through holograms - the reality is a projection.'

Lana Blum's approach to art and technology is to make tangible worlds from the digital. Using 3D scanning technology, she recreates moments of time and motion. The perceived imperfections of technological glitches are juxtaposed with delicate patterns producing an aesthetic that highlights a digital interpretation of dynamic space.

Lana Blum combines design and art with a focus on complex systems and emerging technologies. Her inspiration comes from the cohabitation of nature, contemporary materials and technology with the spiritual journey of the human being. Her projects develop form and pattern through digital and physical manifestations.

Lana Blum co-founded Aminimal, an experimental design studio based in Brooklyn, New York. She was part of the Autodesk Artist Residency program in 2015 and the Space:Light program at the HoloCenter in 2016. Blum holds a Masters in Industrial Design from the University of Applied Arts, Vienna, Austria.

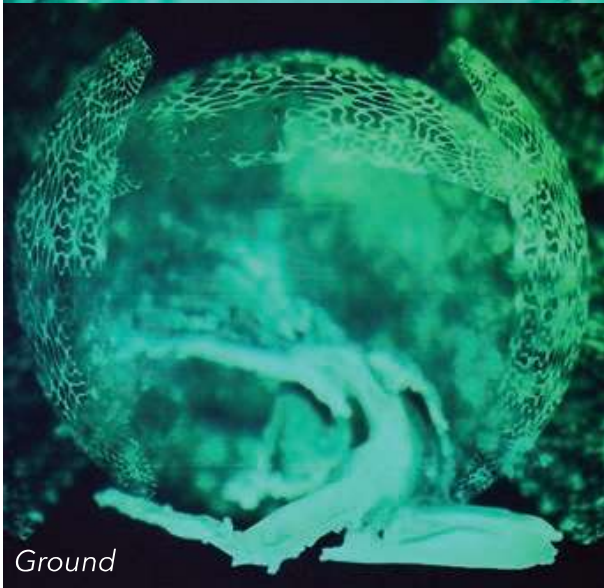
www.LanaBlum.com



Voice



Heart



Ground



CELESTIAL BALLERINA moves ballet off the stage and into a new digital realm by merging the worlds of technology, art and performance. Each work offers a captivating glimpse of the emerging art form of digital holography by harnessing the power of dance.

Lana Blum collaborated with dancers Diana Vishneva and Shoko Tamai to create sculptures of motion through 3D scanning. The figures are combined with environments inspired by the chakras and developed through generative computer art.

CELESTIAL BALLERINA, 2016

Series of five unique digital reflection holograms, 24" x 24"

Birth, Ground, Heart, Vision and Voice

Printed with Zebra Imaging, USA

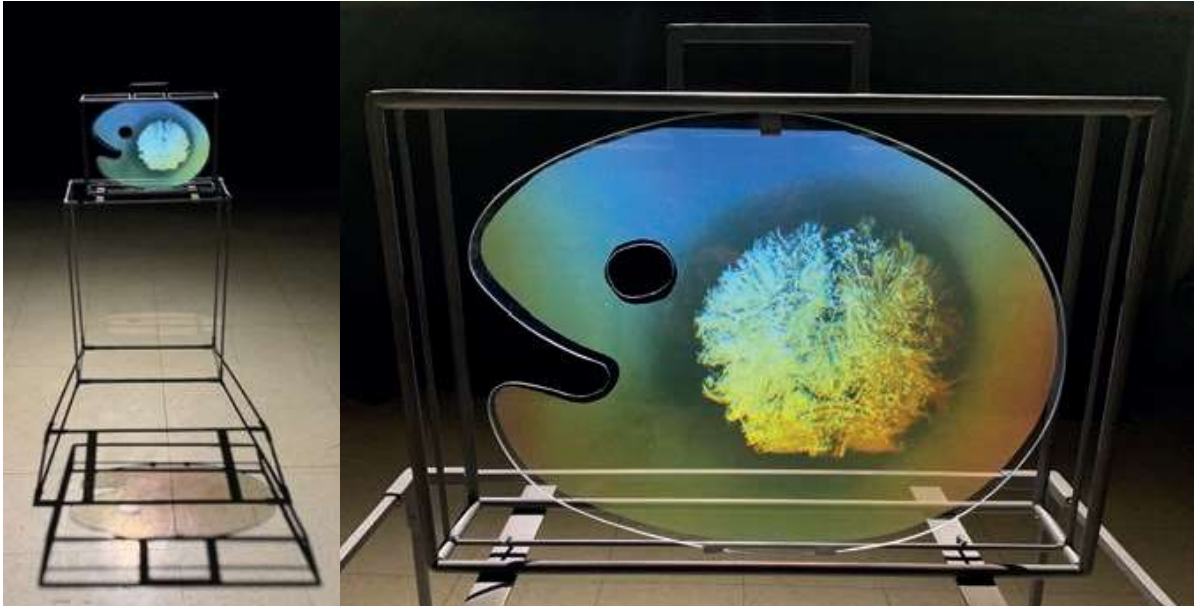


PHILIPPE BOISSONNET FRANCE/CANADA

Philippe Boissonnet creates installations of artworks that encompass several forms of artistic expression: drawing, photography, sculpture, holography, video and digital imagery. A selection of these installations with holograms were brought together for his exhibition 'Uncertain Worlds' (2014) at the HoloCenter - Long Island City Clock Tower Gallery, New York. In 2017 he participated in 'The Transparent Travel' a performance of artists with their artwork in plexiglass rolling suitcases in public spaces around Venice and Manhattan, curated by The Two Gullivers.

Boissonnet's artwork has been exhibited in a number of group and solo exhibitions in Canada, United States, Colombia, Mexico, Australia, Japan, and Europe. In 1983 he received the Elisabeth Greenshields Foundation award for his works combining drawing and photocopier images and received a Shearwater Foundation award for his holographic art in 1998.

Philippe Boissonnet was born in France where he studied visual arts in Angers (Fine Arts School) and Paris (University La Sorbonne). He migrated to Montreal in 1985 where he completed his PhD in arts at UQAM (2013). Since 1993, he has been a professor of visual and media arts at the Université du Québec à Trois-Rivières. Boissonnet has been part of several artist-in-residency programs such as The Fringe Research Holographics Lab (Toronto, 1984-1985), the Dirección Nacional del Antártico (Argentina, 2007) and the HoloCenter Pulse Laser Holography Program at Ohio State University (USA, 2012).



ARTIST HOLO MEMORIES

'I composed this sculptural and light piece by associations of a neuronal network, transparent colors and painter's accessories, as to suggest a cartographic paradigm of my practice where the brain is the territory and the viewer's eye the map'

Within the steel outline of a briefcase a holographic image of a digital neuronal structure is overlaid on a painter's palette of pure color to suggest a relational structure between creation, perception and commodification. Contemporary neurosciences provide detailed imagery of how our brain and memory function. Yet from these images it is difficult to map and represent what is cognition or how we create meaning.

Philippe Boissonnet often combines the entrenched meaning of maps and globes with symbolic imagery of tools and actions to create systems of meaning in his installations. The painter's palette is a recurring accessory that he uses to suggest the artistic practice of image creation. This is his first artwork using imagery of the brain. The digital tensor imagery is a recording of neuronal connections which the artist relates to Marcel Duchamp and the idea that the brain of the viewer at the end establishes the meaning and the work as "art".

Artist Holo Memories, 2018

Holographic sculpture with glass hologram palette, 12" x 15"
and steel structure 39" tall, 21.6" wide and 12" deep. Edition of 4

Holographic technical support: Atelier Holographique de Paris
with special thanks to Pascal Gauchet

Digital imagery support: Lausanne EPF & University of Geneva
with special thanks to Vanessa Siffredi and Silvia Obertino



Hobby Horse



Morris Dancers I

PATRICK BOYD UK

'My works of meticulously created installations & captured sequences blur the boundaries between two & three dimensions. I try to present a colourful world where real life, narrative, light & shadow connect & collide.'

Patrick Boyd's work brings attention to the element of time in holographic images. He creates holograms from sequences of photographic footage that capture action within the hologram. Boyd photographs every-day events with a 'hand-held' vernacular style placing the viewer as bystander within the scene. His fascination with patterns of everyday movement is an ongoing theme of his animation with holography.

Patrick Boyd also works with pulse laser hologram recording and takes a different approach. In meticulously constructed fictitious scenes the narrative is told through objects, often worn by the subject. His pulse laser holograms present a frozen holographic scene for the viewer to look around.

Boyd has an MA in Photography and Holography from the Royal College of Art, London and was a Fellow at the Academy of Media Arts, Cologne. He was awarded a year-long artist residency at the Museum of Holography in New York (1989/90) and has created multiple projects through the HoloCenter Pulse Laser Holography Program. His solo exhibitions include Butler Museum of American Art, Youngstown, Ohio, USA; Royal College of Art - Link Gallery, London, UK and Art House, Takasaki and Neuse Gallery, Maiebashi, Gunma-ken, Japan.

www.peekaybee.com



MORRIS DANCERS

Combining motion, emotion and humor Patrick Boyd captures the strange English tradition of the Morris dancers. These traditional dances with uncertain origins can be traced back as far as the 15th Century. Drawing on the aesthetics of vernacular photography Boyd captures the view of a casual bystander. These views are then layered like photographs. The sequences are combined into rhythmic compositions that create a holographic impression of a photographer watching.

MORRIS DANCERS 2016/17 series of five animated reflection holograms
Dichromate gelatin embedded in glass with mounting bracket

<i>Morris Dancers I</i>	Unique + 1 artist copy, 7" x 8.5"
<i>Morris Dancers III</i>	Unique + 1 artist copy, 7" x 10.5"
<i>Four Musicians</i>	Unique + 1 artist copy, 7.5" x 10.5"
<i>Morris Tree</i>	Edition of 2 + 1 artist copy, 8.5" x 11"
<i>Hobby Horse</i>	Edition of 2 + 1 artist copy, 8.5" x 11.5"

Master recordings created at the artist's studio in Wales
Hologram prints created at the Light Foundry, USA with August Muth



BETSY CONNORS USA

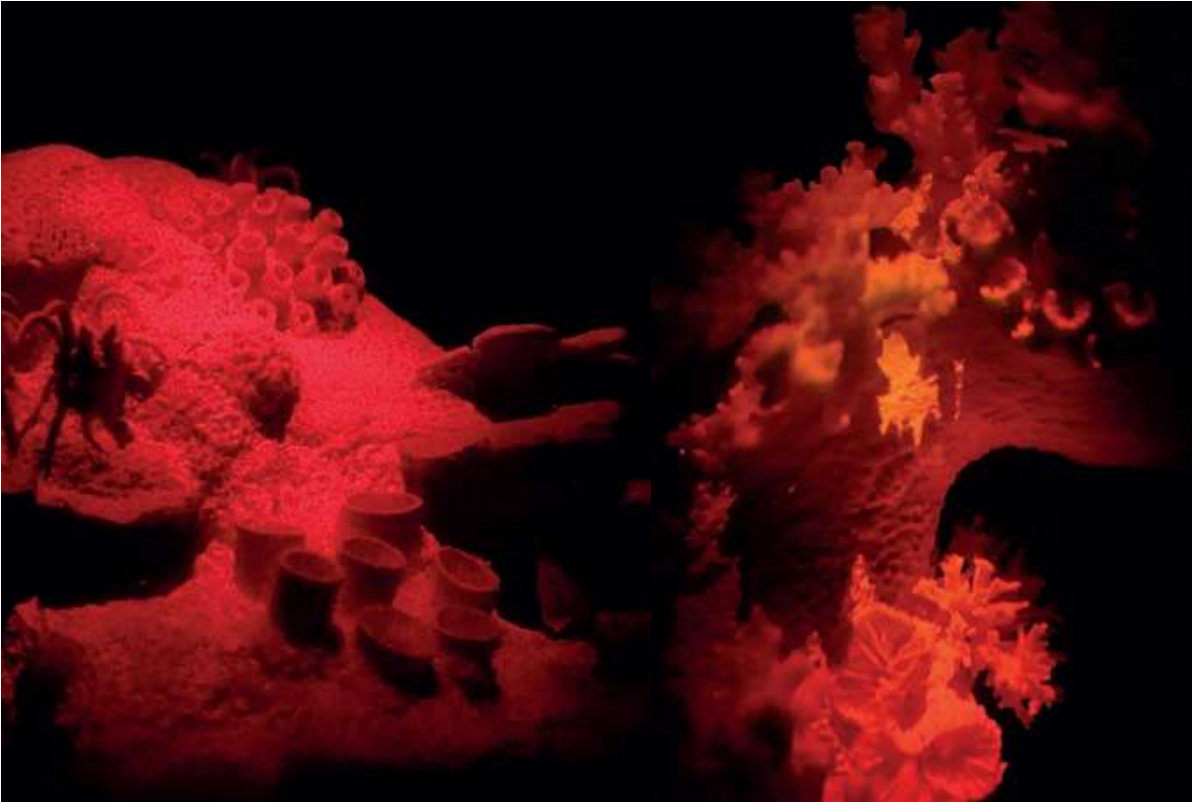
'Working with laser light as a medium heightens my connection, through the work of art and light, to an appreciation, awareness, and concern for the natural world.'

Betsy Connors creates artworks that bridge the form of technology with nature as content. Inspired by a concern for the environment, she often depicts images from nature as holographic installations. Her installations sometimes include computer controlled mechanisms or robotics to alter the lighting or motion in a subtle way.

Connors has exhibited throughout the world and has won numerous major awards and fellowships during her career. She created the permanent hologram installation *Light Pond and the secret garden* (2015) for the Dana-Farber Cancer Institute in Boston. Her solo exhibitions include *Light Forest: The Holographic Rainforest*, at MIT Museum (1996) and *Virtual Landscapes* (2005) at the HoloCenter on Court Square, Long Island City. Her work is in collections in Japan, Washington D.C., New York City, and Boston.

Betsy Connors is an artist and educator associated with the cutting-edge research and experimentation in light and holography that grew out of MIT's Spatial Imaging Group. At MIT she lectured at the Media Lab (1990-2006) after graduating with a Master of Science degree in 1986. Connors was also MIT Museum's first Curator of Holography. She founded her own lab and studio, ACME Holography, in the Boston area where she currently works.

www.betsyconnors.com



LIGHT REEF takes inspiration from the natural breathtaking forms of living corals to bring attention to the threat of a future without these fragile landscapes. Over many months Betsy Connors created models of living coral animals and combined these with specimens of dead corals found by specialists. She assembled miniature reefs that were recorded as holograms in her lab.

Light Reef is a holographic mosaic with around two hundred hologram tiles, ranging in size from one inch to four inches. As with some of her previous environmentally inspired works each hologram is a window to a whole image, and a fragment of a puzzle within a structure to create a holographic mosaic

There is a strong similarity between the refractive underwater light of shallow reefs and that of single-color reflection holograms as well as a connection with the patterned, textured, corals to the *Light Reef* mosaic. The familiarity of the mosaic form in art invites viewers to connect ancient forms to the evolving relationships of art to technology.

It is difficult to capture the stunning beauty and uniqueness of real coral reefs and to look beyond their beauty to the important role they play in the ecosystem of our planet. This work is an homage to the living landscapes of the underwater animals and to the hope of their survival.

Light Reef, 2019

Mosaic of reflection holograms, 19.5" x 23.5"

Edition of 2



PASCAL GAUCHET FRANCE

'I manipulate photons with a particular interest in the creative possibilities of holography.'

Pascal Gauchet's first artworks with light were black and white photographs. Through holography he first explored light with a process focused on physical colors and its iridescent hue. In these works the volumetric aspect of holography is often of secondary importance.

His recent construction of a system for synthesizing multiple photographic points of view into one single holographic image enables him to go back to photography. A succession of discrete windows is distributed in space giving a multitude of points of view. Combined they create a single window of extended geometrical perspectives.

Pascal Gauchet studied creative photography at Nottingham Polytechnic, UK, and founded Atelier Holographique in Paris. He produced numerous commissions for Cartier, Christian de Portzamparc, Van Cleef & Harpels, Peugeot and other clients. Exhibitions of his artwork include 'Arts and new technologies' in Quebec, at Arco in Madrid, at the National Centre for Arts and Technologies in France and recently at the Arts Museum in Toulon, at the Lanterna Magica in Switzerland and a solo exhibition I.LUMEN (2017) in Paris.

Gauchet has received awards from the Shearwater Foundation (New York) and the Anthony Foundation (Houston). His artwork is in the collections of MIT Museum, French Photography Museum, ZKM | Center for Art and Media Karlsruhe and private collectors.

@pascalgauchet



Caillac



This is not a Napoleon III style clock



Random Memories

RANDOM MEMORIES brings together Gauchet's methods of generating geometric structures of light and his recording of holograms from multiple photographs. In each panel both the abstract and photographic is found. The images suggest fragments of memory. Vivid glimpses of transient places. Shapes and colors recombine and cross each other following the movements of the viewer. The hologram becomes a window, through which the image "floats", aerial and transparent, leaving the viewer to decide their own points of view. A new universe opens up, a new relationship with imagery.

Random Memories, 2016

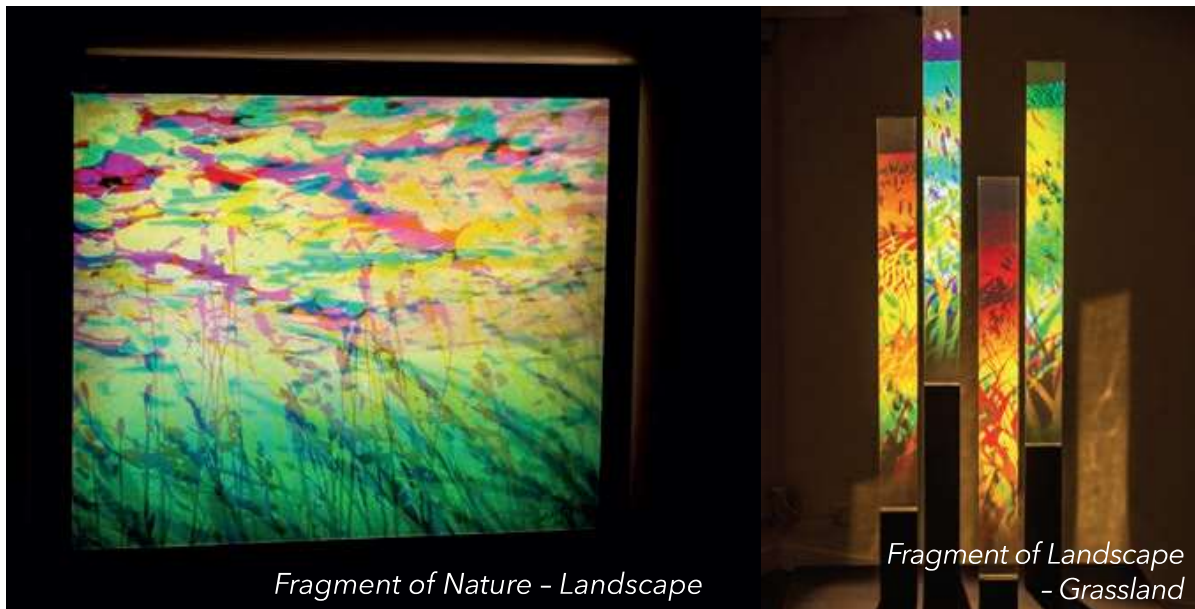
Sculpture with eight hologram panels, 70" tall and 8.25" wide
Edition of 2

with reference to *Caillac*, 2017

Hologram synthesized from 50 photographs, 12" x 16"
Edition of 7 + 1 artist copy

and *This is not a Napoleon III style clock*, 2015

Montage of four holograms in aluminium structure
Edition of 3 + 1 artist copy



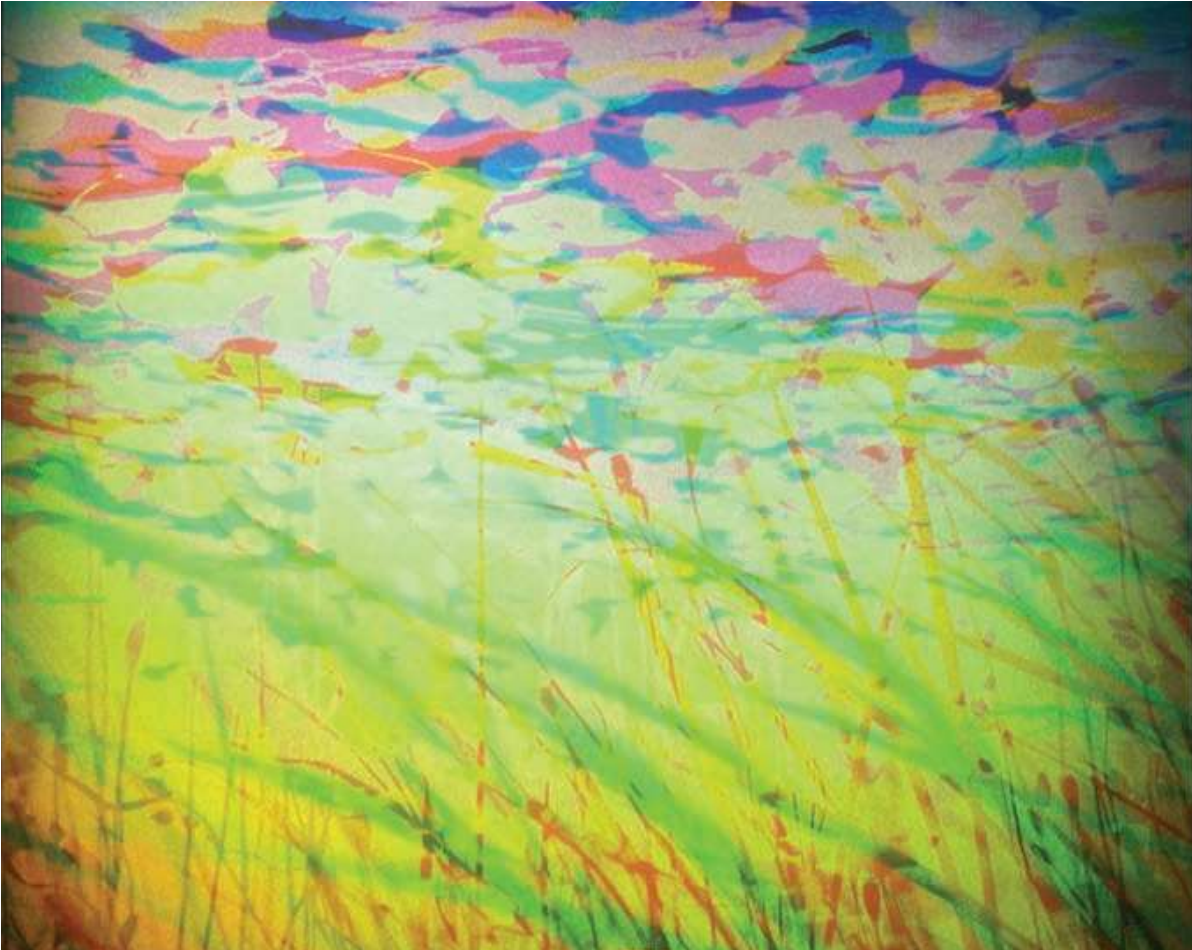
SETSUKO ISHII JAPAN

'Spinning colors of light are threads that become a malleable form like clay.'

Setsuko Ishii is a prolific holographic artist. Her works create a symbiosis of light, nature and perception. Holograms are Ishii's medium of choice for visual explorations of nature and natural phenomena. Sculptural elements are combined with holographic images in her numerous exhibitions and public installations. Built into installations her holograms charge architectural space with dynamic color and natural forms. Ishii's outdoor installations play on atmospheric conditions - viewing changing throughout the day and contingent on sunlight. The limitation, or control, of viewing is a property of the hologram Ishii utilizes to construct compositions from multiple recordings which can be seen from different positions. Viewing her work is a negotiation between physical and abstract space. A synergy erupts through the dynamics of intense color, entrancing the viewer into an environment of light.

Ishii studied Fine Arts at L'École National Supérieur Des Beaux-Arts and was a fellow of MIT Center for Advanced Visual Studies. Her exhibitions and public installations have received critical acclaim. They include solo exhibitions at Palazzo Fortuny, Venice, Italy; Tsuruoka Art Forum, Yamagata, Japan; California Institute of Art, Los Angeles, USA and Walker Hill Art Center, Seoul, Korea. Significant installations include *Encounter II* (1979) at Henry Moore Grand Prize Exhibition at the Hakone Open Air Museum and *Murmur of Aqueous* (1995) Centennial Hall, Tokyo Institute of Technology.

www.holocenter.org/setsuko-ishii



FRAGMENT OF NATURE - LANDSCAPE

Layers of color and space create an atmospheric landscape inspired by water and grasses in this dynamic holographic image. As the viewer moves around the colors shift, and layers are revealed unifying a sense of being with the holographic scene.

Fragment of Nature- Landscape, 2016

Multiple channel transmission hologram on mirror, 18" x 23"

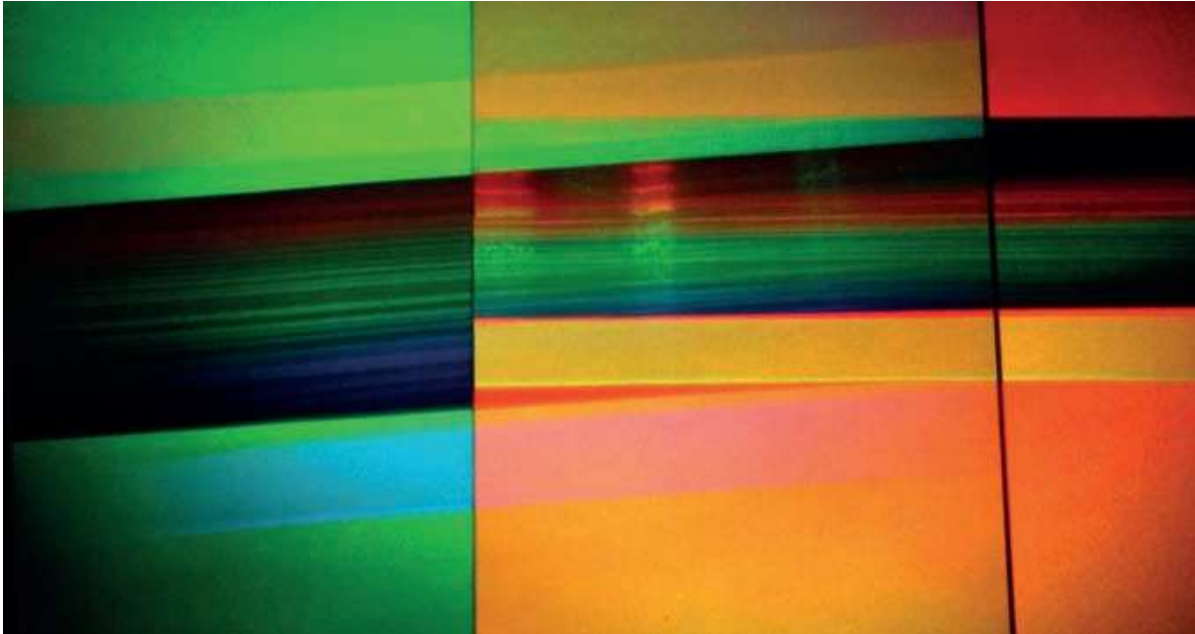
Edition of 4

Inspired by *Fragment of Landscape - Grassland, 1992/1998*

Installation of four 43" x 4" transmission holograms in acrylic panels. Each slender hologram is unique, with slight variations to create a natural aesthetic. The holographic recording was made in 1992. The hologram was then cut and rebuilt into an installation of narrow windows in 1998.

'I am interested in compositions of nature and to bring these scenes indoors and into urban life. Through the slender holograms, we see a wider image, a glimpse of a vast grassland. The experience is reminiscent of when we open the window a little and can see the landscape outside through a narrow space.'

Produced with Dr. John Perry at Holographics North, USA



SAM MOREE USA

'I look at holography as a dance of balance - a Rosetta Stone - between art and science. The primitive and the sophisticated. The past and the future. A balancing beam of light and dark.'

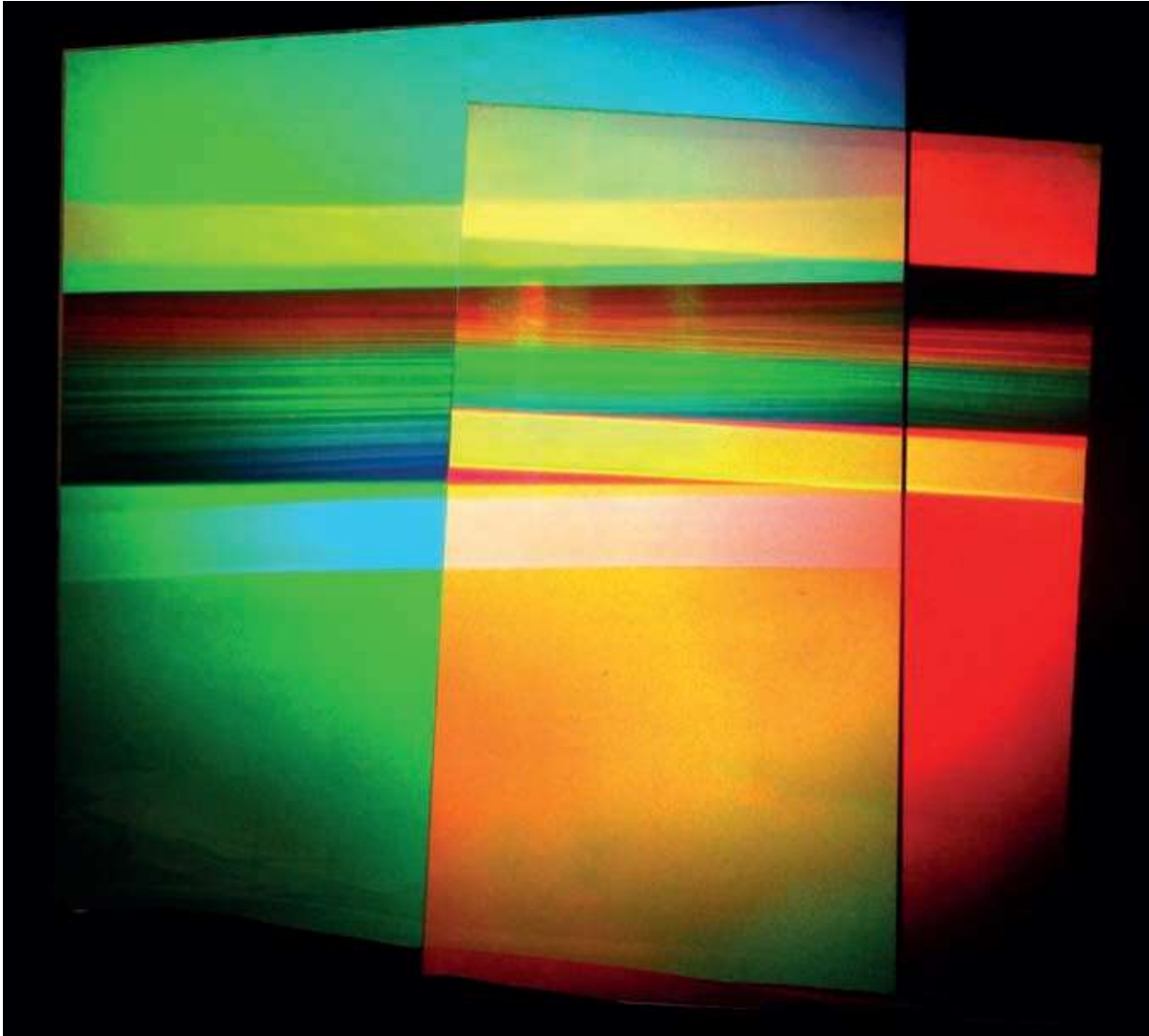
Sam Moree is an artist who has worked with holography, video and sculpture for over 40 years. His holographic artworks create sweeping fields of light with dynamics achieved through layering. He draws viewers into a choreographed dance with the visual, revealing details and ever changing relationships of color and space.

Sam Moree is renowned for his sculptural pieces that incorporate holograms and his work with rainbow holography. Notable exhibitions of his artwork include at Center Pompidou, Paris in 1985; in 'Mehr Licht' (1987), Kuntshalle Hamburg, Germany and at the Dali Museum in St Petersburg, Florida in 1999. He was awarded a 1996 fellowship by the Academy of Media Arts, Cologne, Germany.

Moree was closely associated with the New York Museum of Holography in Soho where he presented his solo exhibition 'Flux' in 1982. He participated in the traveling exhibition 'Generations' (1999/2000) organized by the Center for the Holographic Arts.

Sam Moree co-founded the New York Holographic Laboratories with the late Dan Schweitzer in 1977. They offered some of the first holography classes and inspired many of the artists who have defined the medium. Moree teaches the holography class at the School of Visual Arts and the HoloCenter Pulse Laser Holography Workshops at Ohio State University.

www.holocenter.org/sam-moree



OCEAN SKY

Sam Moree grew up in Florida where the sky and the light across the ocean were his ever changing canvas of art and imagination.

The two panels of *Ocean Sky* create spectrums of color that mix and entwine. As the viewer moves this becomes a dynamic play of light.

The fields of holographic light can also be shifted with various lighting arrangements.

Ocean Sky, 2018

Sculpture with two hologram panels on plexiglass, 20" x 18"

Edition of 2

Produced with Dr. John Perry at Holographics North, USA



AUGUST MUTH USA

'Light, as we perceive it, gives us only a brief glimpse of the momentary realities in which we exist.'

The work of August Muth exemplifies the experience that light is the faithful archivist of time. In his collaborations with light he is able to archive patterns of photons and electromagnetic waves that manifest into enduring forms of material light. His holograms depict simple geometric forms that exist within unconfined free space. The polychromatic character these forms possess blend. Shifting colors interact spatially with the viewer. He regards his work as an exploration into the analogue realm of the photon, where we have the opportunity to discover the mystery of light itself.

August Muth exhibits internationally and is a pioneer in the exploration of light through the art of holography. His interest in light began at the age of 16 when he began making large water-filled glass prisms to refract light and explore prismatic color. In his late teens, as a jewelry maker in Aspen, Colorado, he became captivated by the alluring light of opals and diamonds. These interests laid the foundation for the beginning of his formal studies in art and physics at the University of New Mexico in 1975, and later at the University of Houston, and the University of Texas, Austin. He continued his formal studies specifically in holography at the Museum of Holography in New York City (1981-4). His studio, The Light Foundry, which was established in 1987 and is currently in Santa Fe, New Mexico, produces artworks exploring the light-space-time continuum.



'Through my work, I strive to record with precision the perceptible light-space-time phenomena. As these three elements intertwine, a three-dimensional topography of pure light is formed, revealing a window into the elusive realms of the light-space-time paradox. Luminous veils of light invite the viewer into a multi-dimensional journey. The physicality of earthly materials becomes nonessential as one becomes enthralled by the tactile quality of this light.

My intent is to reveal a cognitive holographic dimension within our ordinary experiences of light, and to stimulate a dialogue between the ordinary and the extraordinary planes of understanding. This in turn may expand our perceptions, increase our acceptance of the unknown, and facilitate the evolution of our culture toward systems that are more holistically integrated.'

The **GEOMETRIC** suite of artworks consists of unique, wall hung reflection holograms recorded on dichromate gelatin hand-coated glass.

Bathing in Ether, 2019 22.25" x 18.5", optical depth 16"
with photo-luminescent pigment and sand etched glass

Betwixt, 2019 18.25" x 9.6", optical depth 11"

These artworks are composed of simple geometric forms which overlap in space to create a multi-dimensional expanse of material light, time, and space. Thin wedge shapes of the holographic emulsion have been removed from some layers within the artworks resulting in windows that invite exploration. These shapes of removed emulsion also create a two-dimensional solidity that contrasts the holographic interstitial space. Each finished artwork is constructed by laminating multiple layers of individual holographic plates and one layer of black backing glass to create an archival artwork.



RAY PARK SOUTH KOREA

'People don't see the world of the soul well. We don't know much about it because that world is like the invisible world of the wave. Since our souls live there, the imagery of that world and the forms are eternal. Nothing disappears or dies. It is like looking at the hologram. I want to show the imagery and forms of these worlds through a window of holographic film. I want to show that there is a dark hell, a world of purgatory and a world of beautiful and eternal heaven that are invisible to our eyes.'

Ray Park explores light and spirituality using various media, especially holography. He is working on making the world of the soul visible through hologram windows.

Ray Park has exhibited widely in South Korea including solo exhibitions at 175 Gallery and Seoul City Hall. He was invited to the MIT Museum exhibition 'The Jeweled Net: Views of Contemporary Holography' in 2012 and has participated in four group exhibitions with the HoloCenter in New York.

Ray Park majored in Visual Arts at Korea National University of Arts and then joined the Graduate School of Technology, Kwangwoon University, Seoul. Learning holography with both an artistic and engineering perspective he is an innovator of unique art holograms. Ray Park developed his own style of cylindrical holography and is now creating functional vases with holographic light fields.

www.rayhologramart.com



IN THE BEGINNING

When was the beginning of the world? Astrophysicists say the universe is about 11 billion years old. Although the age is not very certain, the world was created from "nothing" by invisible waves, and then the visible world that we see through our eyes was created by the visible waves. Light is a wave. Because of the light, we can see the world. Holography is made of light. One of the elements of light is the wave, and when the two waves interfere with each other, the hologram is made. The space and time from the moment of two waves interfering are recorded together and left on holographic films. If so, the images of the beginning of the world that interference patterns left may be still hovering.

The spectrum of visible light in the clear glass vase contains the image of the beginning of the world. Light is invisible and is reflected in creation. That is why our eyes can see all shapes and colors. The sky and the sun, the sky and the forest, the sea and land, the wind and rain, everything about nature is shown in the colors of light. If you move up and down in front of the glass vase, you can see a variety of colors of light mixed into different colors.

Ray Park, 2019

IN THE BEGINNING, 2019

A series of three functional glass vases
embedded with transmission holograms
4" x 4" base, 16" tall. Editions of 2

The Universe and The Sun

Moon and Mountain

Water Drop and Rainbow



FRED UNTERSEHER USA

Pioneer of holographic art Unterseher expertly engages viewers with his passion for visual perception, light, kinetics, consciousness and community.

Unterseher graduated with honors from San Francisco Art Institute. While in San Francisco he participated in collective artist projects including ANT FARM and the formation of Project Artaud. Unterseher was a pioneering member of the San Francisco School of Holography with Lloyd Cross and Gerry Pethick. Later they formed the Multiplex Company that produced stereographic holograms, including artworks for Salvador Dali. Unterseher has exhibited extensively in galleries, museums and educational institutions in Europe, Asia and throughout North and South America.

www.holocenter.org/fred-unterseher

KINETIC FIGURES, 2017 is a series of four unique holograms. The composite images from pulse masters are further multiplied with illumination from two lights. Dichromate gelatin embedded in glass.

Inclined to Recline, 20.5" x 24.5"

Roll with It, 21.5" x 24.5"

Just a Moment, 28" x 22"

Produced at the Light Foundry, USA with C Alex Clark and August Muth
The pulse laser masters were recorded at the studio of the artist
with Dr. John Webster from 1985 to 1989



KINETIC FIGURES are the continued explorations involving kinetics (movements) of the human figure. The work combines holographic images to create artworks that enhance the perception of the figure in motion. The holograms pay tribute to the tradition of some of the first visual, both scientific/artistic, studies of humans in motion conducted by Etienne-Jules Marey and others throughout the late 1800s. Marey considered that the artist 'while taking nature as a model, makes an independent choice' of the attitude of the body in motion. Kinetic Figures invites the viewer/participant to explore varied images that are distinctive to each individual by the choice of their movements during the act of experiencing the artworks.

Inclined to Recline and Roll with It portray a kaleidoscope of figures generated from the movements of a single female figure. The figure's movements can be viewed forwards, backwards or in any combination in and out of sequence. The contact with the work can be somewhat unparalleled for each viewer/participant since they experience intertwined, overlapping and mingled figures in space/time.

Technically the holograms are best described as triple slit rainbow holograms that allow for a mixed secondary order of colors that includes more "pastel like hues". The brain fuses the views from both eyes into a coherent image of blended colors. Together they contribute to an experience that is unique.

With the artwork, there is a continued reference to the key model of renowned physicist David Bohm and his concept holomovement. It brings together the principle of undivided wholeness or what he referred to as the universal flux and includes the idea that everything is becoming or in a course of action. His view was that wholeness is not a constant oneness but a vibrant wholeness in motion, in which everything moves together in an interconnected process of becoming.

Fred Unterseher, 2017



THE HOLOGRAPHIC ART GRANT

IRIDESCENCE brings together the artworks by the artists who were awarded production funding from the Hologram Foundation.

The Holographic Art Grant is a competitive award that funds artists to create high quality art holograms. The selected projects are chosen for artistic merit, design and originality. Half of the artworks created are for sale with proceeds going back into the funding pool.

The hologram is a record of light. Recorded with the pure waves of laser light the hologram is a window where the light traveling through it has been etched into a microscopic physical structure. This structure captures the paths of light. A three dimensional image can be recorded or the viewing field can be stenciled with multiple exposures to animate a scene. Sculptures and fields of light are crafted. Visual space is choreographed with pure color and dynamic forms.

Holograms are omnipresent in the imagination of our society and yet art holograms are rare. Holographic concepts question our modernity, our identity and our relationship to the image. Engaging with holographic artworks is an experience of vivid beauty and mysterious unfolding.

Holography offers artists new dimensions of compositional space and presents to the viewer an artwork that can be explored. The Holographic Art Grant aims to enable more people to enjoy art holograms by supporting artists to create new work.

The **Hologram Foundation** was created by Hugues Souparis, President and Founder of Surys, with the objective of helping visual artists work with holography. A foundation under French law the mission of the Hologram Foundation is to support artists to create high quality art holograms that are designed for easy display and to contribute to establishing holography in contemporary art.

Hugues Souparis is a leader in the field of high security holography. He received an award for creative audacity from the French President in 2012. His company Surys, formerly Hologram Industries - established in 1984, provides holograms on security documents and currency for more than 120 nations. Souparis wants to support and promote art, creativity and innovation.

'After 35 years in holography business, I want to help visual artists who choose holography as their primary medium. I believe that holography remains one of the most "magic" mediums. Every time the public is exposed to holograms they are fascinated. I want to help artists to bring this fascination to art appreciators.'

Hugues Souparis
Founder, Hologram Foundation, Paris
www.hologramfoundation.org

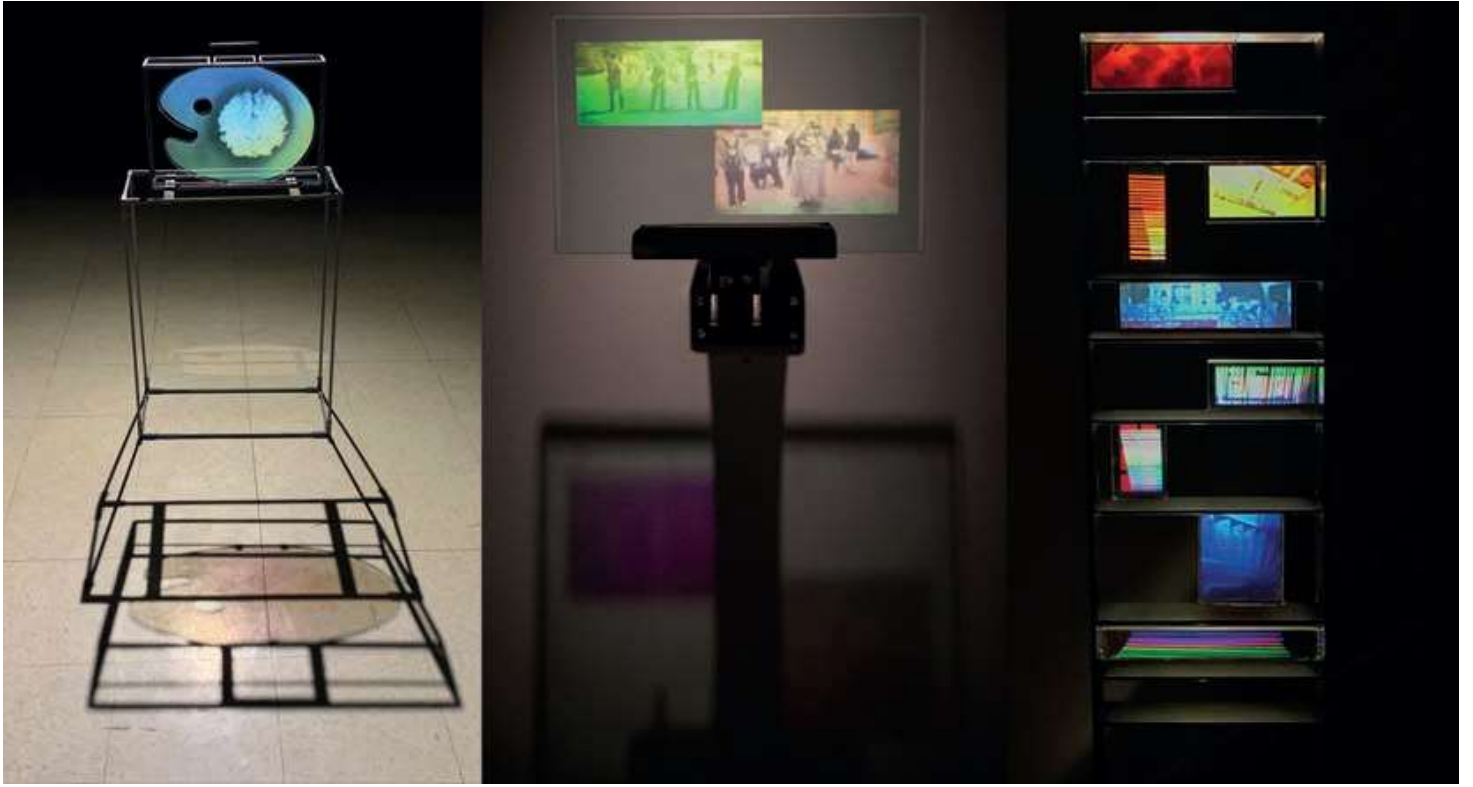
The **Center for the Holographic Arts** (HoloCenter) is a New York based non-profit dedicated to the promotion and development of holographic art.

The HoloCenter Exhibition Program includes exhibitions at the seasonal HoloCenter on Governors Island and other pop-up venues. Staff curator Martina Mrongovius works with artists to develop exhibitions that explore holographic concepts, cultures of communication and embodied perception.

The HoloCenter Pulse Laser Holography Program in conjunction with Ohio State University offers artists learning and production opportunities. The HoloCenter also supports artistic experimentation with spatial and optical media through the Space:Light program. Workshops by the HoloCenter combine art, science and technology to inspire and educate.

'Holography is a challenging medium to master taking years of dedication. The Holographic Art Grant enables artists to focus on creating high quality work. It is wonderful to exhibit so many spectacular new artworks together.'

Martina Mrongovius, PhD
Creative Director, HoloCenter, New York
www.holocenter.org @HoloCenterNYC



IRIDESCENCE

www.iridescence-expo.org

created and funded by
the **Hologram Foundation**, Paris
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