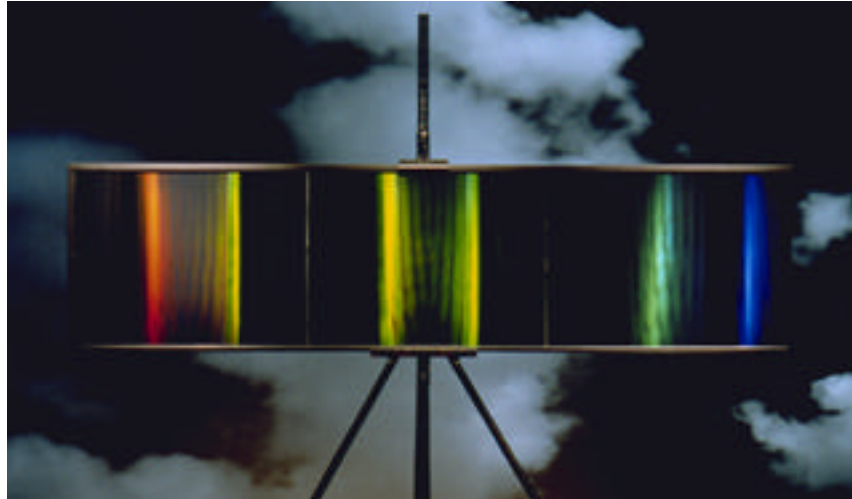


## ART: PREVIEW



ART

### Wenyon and Gamble

#### PHOTOGRAPHERS' GALLERY

It's pleasant to learn that Wenyon and Gamble's dramatic title, 'The Fringes of the Shadows of the Knives', refers to phenomena discussed by Newton in his book on optics. The piece itself is a holographic rainbow and a projection of clouds. It's okay; it's pretty.

The key work is 'Bibliography' which is big, simple and combines themes found elsewhere. Fifty-four holograms of books are in a row on the wall. The books look green and misty, as if immersed in glycerine. The piece is self-reflexive (the content is about the medium) in two ways. It is about information storage — hol-

ograms versus books — and the book titles refer to art and science ('The Application of Science in Examining Works of Art', for example). It's like a tableau from Dante's *Inferno*: '...and they reach out to touch an illusion...'. If the piece attacks *itself* — if it's negative about these weird 3D images — then it's good. Apparently this *is* the intention, but the effect on me was to induce pity for the books which are described as 'locked away', 'merely exotic'. And I'm dubious of the method; it's loveless. Aren't the artists just making a meal of a simple fascination with technology? They are said to take holography to new and intelligent heights. I'm sorry, I still think it's creepy. *David Lillington*