

Holograms by Wenyon and Gamble

Ramsgate Library Gallery

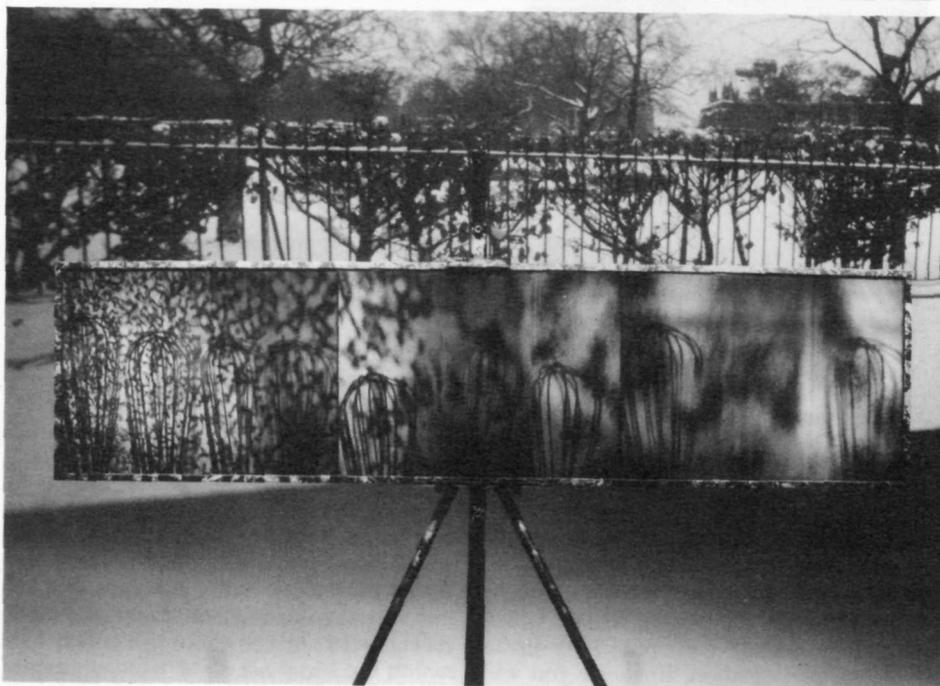
Back in 1979 Michael Wenyon boldly declared in *Design* magazine that 'holography is an art form not a gimmick'. Sadly, the developments of the intervening years tend to place Wenyon's works in the category of pious but forlorn hope. The public perception of holography is largely as a sort of hi-tech conjuring trick, most frequently used in this country as a useful device for separating tourists from their money.

However, Wenyon and his partner Susan Gamble, the founders of the first creative studio for holography in Europe, at Goldsmiths' College in 1980, continue to explore the aesthetic possibilities of the medium. Their deliberate use of the most mundane imagery — the V&A's first ever purchase of a hologram was a pair of knickers by Susan Gamble — neatly focuses the viewer's attention on the unique qualities of holography in terms of space and colour.

The textured laser speckle effect, a Wenyon and Gamble trademark, is still in evidence and the egg whisks, forks and fish slices of *The Habitat* from 1984, still amuse, but there are also some interesting new developments. Indeed, Wenyon and Gamble appear to relish the opportunity to experiment free from the restraints of a narrow artistic tradition. The most recent piece, with its ghostly layers of curled and crumpled leaves, has much of the enigmatic beauty of the earlier *Coal Seam* and I particularly liked the vast slide-projected image of a picket fence behind Wenyon and Gamble's holographic fence of egg whisks.

A visit to this exhibition makes one feel a good deal happier about the state of holography in the U.K. and on the basis of this show, Wenyon and Gamble's major involvement in the forthcoming South East Arts project at the Royal Observatory in Herstmonceux should be really exciting.
(to Apr 18)

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Wenyon & Gamble's hologram and slide projection
Picket at Ramsgate Library Gallery

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