

Holograms at Orchard Gallery, Derry

By Liam Kelly

THE FIRST THING that strikes the spectator at this show of holograms is the curious way the individual exhibits play off each other to become, on one level, a single visual performance. The conductor of this performance is "Goddess of the Void", a large mirrored sculpture of mixed mythological heritage — a cross between a Barry Humphries creation and the Shell House, Bundoran. It contains two holograms that contribute little to the overall effect of this exercise in fashionable kitsch, by the organiser of "Alternative Miss World" competition, Andrew Logan.

Jeremy Diggle's holographic images are incorporated into still life reconstructions of personal experience. They demonstrate a technically simple variation of the holographic technique but seem to justify their inclusion as contribut-

ing elements in the composition.

Some of the exhibits recall the impact of Pop art in the 1960's in subject matter and flavour if not in technique. Such is Susan Gamble's "Waitress's Mirrors" — "Cake on a Plate" and "Tart on the Floor". The catalogue explains naively for the innocent among us that "the names refer to British colloquialisms for loose women."

"Holographic Spectacles" by Michael Wenyon (instructor at the Goldsmiths' Holography Workshop) demonstrates the impressive 3D characteristics of the medium: "The glass plate of the hologram literally becomes a window — but are you on the inside looking out, or outside looking in?" (S.G.)

Movement and light are essential factors in creating the holographic experience and some exhibits exploit these factors more than others. In John Wood's "Scissors and Teapot" the viewer enjoys more technical mastery of form in animation while Bill Molteni's work explores the use of colour in holograms.

The range of work of the ten artists on show here demonstrates clearly the difficulties and usefulness of the holographic image when incorporated as an image into a mixed media art object or presented 'straight' without frills as a self-sufficient pure technical exercise.

The Holographic Show produced at Goldsmith's Holographic Workshop starts its British tour in Derry and travels via Belfast to six other venues in Britain during 1983.

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