

BJP

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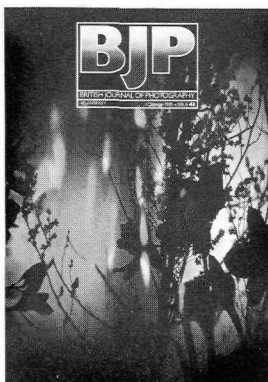
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EXPOSURE



Coal Seam, 1984 — 300 x 800mm double plate reflection hologram.

WENYON & GAMBLE have been working in partnership making holograms, since 1983.

Susan Gamble's career in holographics began with a Fine Art degree from Goldsmith's College, where she remained for two further years as manager and co-director of Goldsmith's Holography Workshop. In 1982 she organised 'The Holography Show' which toured eight

venues around the UK.

Michael Wenyon's route to Holography was via a degree in Physics from Bristol University, and an MSc in Applied Optics from Imperial College, London. In the same year (1978) he published *Understanding Holography*. While acting as European Editor of *Laser Focus*, Michael Wenyon also worked as designer, instructor and co-director of

Goldsmith's Holography Workshop, London.

Together, Wenyon & Gamble have taken part in various solo partnership and group shows in Europe and North America.

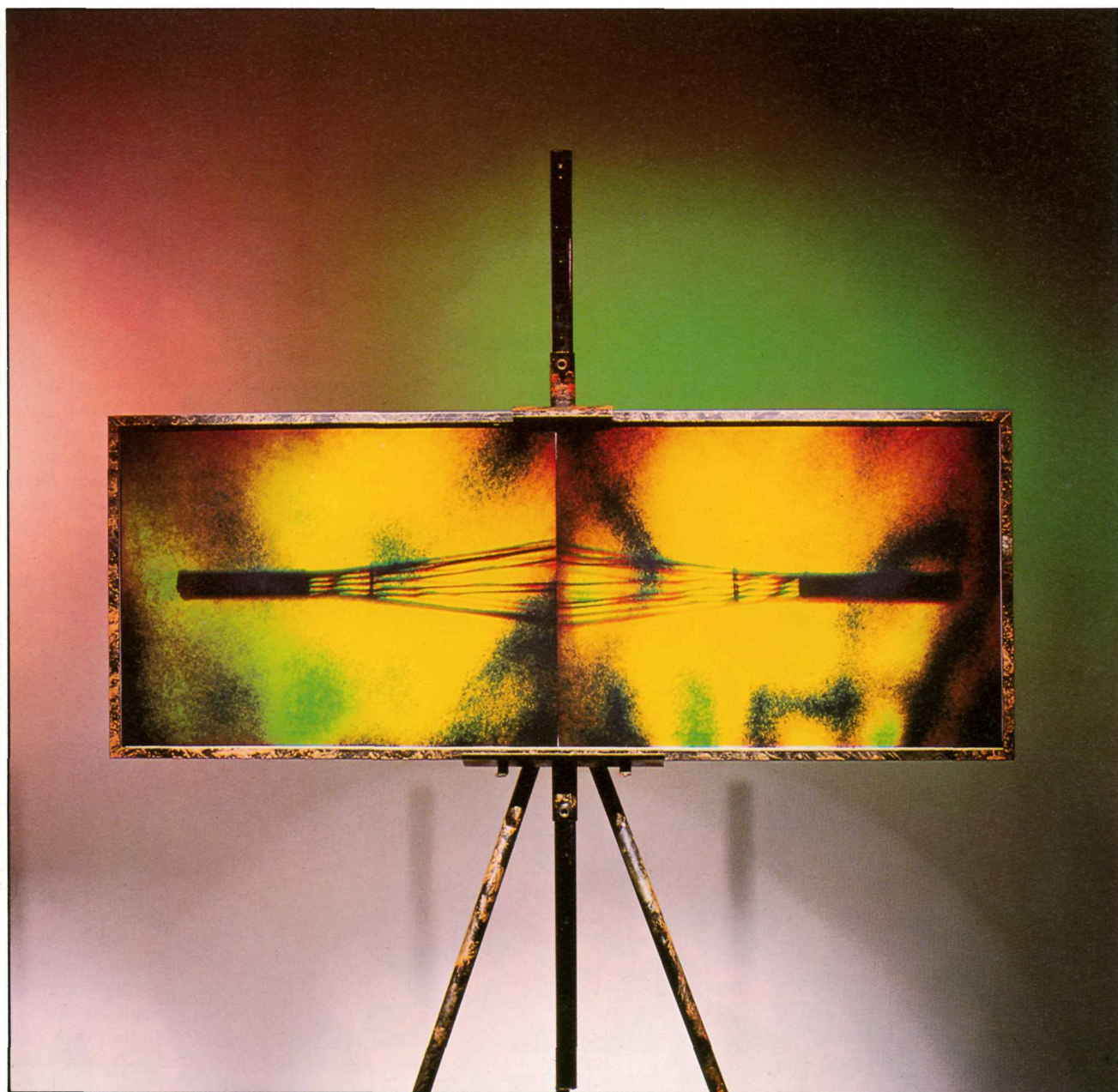
'Speckle Holograms' their latest exhibition is currently on show at Goldsmith's College Gallery, Lewisham Way, New Cross, London SE14, until 23 October, (12 noon to 5 pm).

Of their work Wenyon & Gamble say:

'The colours in our holograms are completely artificial, coming from chemicals that swell or shrink emulsion. All the holograms would otherwise be red, the colour of our laser.'

Our images are fictional, we place 'real' objects in imaginary worlds. We do not even record the colour that was actually on an object or in

EXPOSURE



Expander, 1984 — 300 x 800mm double plate hologram on easel.

a scene at the time. Because we are fabricating colour artificially, we actually select colours in much the same way as a painter.

Most of our holograms in this show use reticulated patterns of coloured light based on a peculiar side-effect of laser light called 'laser speckle'. This occurs more-or-less naturally whenever a laser beam lights up an object, but

we can change the size of the pattern. If very fine laser speckle can seem like granite rock, on a larger scale it looks more like the folds of an omelette.

We choose the speckle pattern we want from an infinitely-variable and unrepeating selection generated by the laser. The mathematics of speckle are the mathematics of 'white noise' — on its own,

speckle is a type of visual noise, like the 'snow' between TV channels. Speckle patterns resemble the patterns of many natural and biological processes.

The combination of speckle patterns and pure spectral colours give us a 'tool' for marking the image in a hologram. Together they are an invented, material-like property. We mimic natural patterns or

create new, synthetic patterns. In *Coal Seam*, stretched-out speckles pretend to be flames of fire; in *Water Stretch* they emulate water-flows.'

On the last day of their show at 6pm (Wednesday 23 October), Susan Gamble and Michael Wenyon will be holding a seminar entitled 'Holography as Art' at Goldsmith's College.

A.T.