

Art Holograms for sale

The art holograms described in the following are from my collection of different types of holograms I have collected since the 1970s. I have tried to obtain holograms by artists who, in my opinion, have created unique, interesting and beautiful art pieces. In addition I have particularly selected holograms which represent new ways of using the holographic technique in an artistic way.

I have been working with established artist as well as newcomers who needed my help with the technology to be able to create their art pieces. I can mention Carl-Fredrik Reuterswård and Hans Weil in Sweden, Anaït Stephens, Eduardo Kac and Melissa Crenshaw/Sydney Dinsmore in the USA. The holograms have been recorded at the *Royal Institute of Technology* and *Lasergruppen Holovision AB* in Sweden, at *Northwestern University*, *Lake Forest College* and *Holicon Corporation* in Illinois, USA. Of course, I have collected some art holograms by the artists I have been working with.

I have always been interested in the possibility of holography to become an ultra-realistic imaging technique which now (2016) has actually become a reality. I have not been that interested in monochrome holography even if I have recorded many such holograms since 1969 when I started in holography. Although holographers tried to convince museums that monochrome holography could be used to record artefacts, but that was an impossible task. Introducing a 3D imaging technique without colour is doomed to fail. That's why I liked the early pseudocolour art holograms even if the displayed colours had nothing to do with the recorded objects. However, such holograms demonstrated the potential of how powerful holography could become when a holographic image contained objects with more than one colour. That's why I started to collect the very first art holograms by Rudie Berkhout, Lon Moore and John Kaufman.

Prices in British Pounds

Art holograms



Iñaki Beguiristain (born 19XX)
Lives and works in United Kingdom

Iñaki Beguiristain is known for his beautiful pseudocolour art holograms. He is also involved in security applications of holography at OpSEC Security Ltd in UK.

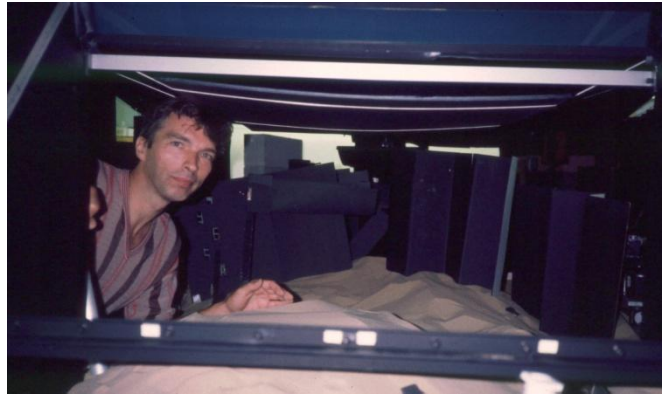


Spirit of Ecstasy (1997)
Pseudocolour hologram, signed by the artist
Silver halide emulsion on glass
Size 4" x 5" (10 x 12 cm) **£500.-**

This hologram is an example of how it is possible to get a **silver image** using the pseudocolour technique. Today **Iñaki** is the hologram artist who is an expert on this time-consuming processing technique to create beautiful holograms using only one laser wavelength for the recording.

Reference:

I. Beguiristain, "The evolution of pseudo colour reflection holography. And where we are today," Proc. 7th Int'l Symposium on Display Holography, ed. by H.I. Bjelkhagen, River Valley, pp.150-154 (2006).
(The embossed **Welsh Dragon** hologram on the Proceedings cover was made by Iñaki at Light Impressions.)



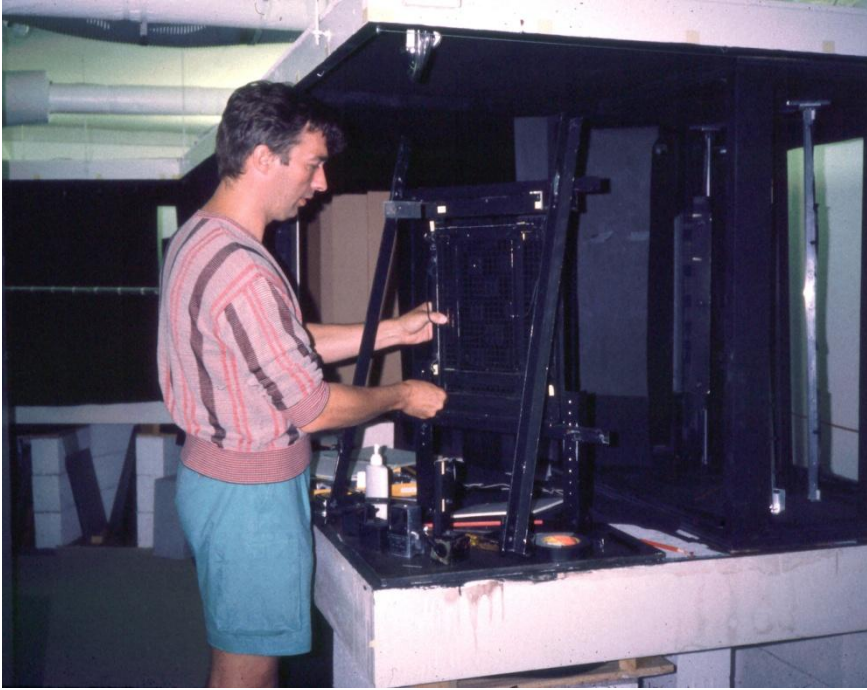
Rudie Berkhout (1946 – 2008)
Born in Amsterdam, The Netherlands
Lived and worked in the USA

Rudie Berkhout started working in holography 1975 and is known for his beautiful pseudocolour rainbow holograms with images stretching far out, both in front of and behind the plate. He has made many abstract landscapes which the hologram presented here is an excellent example of. He has explored different ways of using sand to create a feeling of expansiveness while suggesting brushstrokes floating in mid-air with no connections to the surface. Rudie wanted his work to oscillate between landscape and abstract painting, challenging the viewers and jolting their usual perception of the world. He really wanted to *Paint with Light*. Later he created pseudocolour reflection holograms as well. He has a few permanent installations, for example *Odyssey 2001* at Bank of America Technology Center, Charlotte, NC, USA.



4-D Landscape (1986)
Limited edition, signed by the artist (3/9)
Rainbow transmission hologram, silver halide emulsion
on glass plate, size: 11½" x 15¾" (30 x 40 cm) **£3500.-**

His holograms are difficult to photograph and it is only by viewing the hologram, one can appreciate Rudie's excellent skills in creating beautiful holographic images.



Rudie Berkhout in the lab.

Reference:

R. Berkhout, "Exploring a new art realm," *Leonardo*, Vol. **22** (No.3/4) pp. 313-317 (1989).



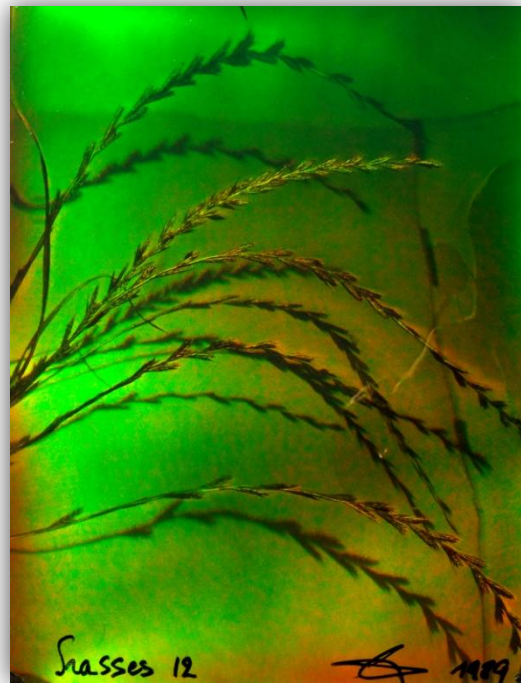
Pierre Boone (1946 - 2010)
Lived and worked in Gent, Belgium

Pierre Boone may not be regarded an artist but the holograms in the *Herbarium Holographicum* series are unusual and interesting. He has been working on pulsed holography and these are pulsed Denisyuk reflection holograms. He was a founder member of the Center for Applied Research in Art and Technology (CARAT), an organisation to bring scientists and artists together. Boone has been working with Harriet Casdin-Silver to record very large pulsed reflection holograms of human bodies. These holograms were exhibited at Harriet Casdin-Silver's exhibition "EVE, RENEE AND OTHER QUEERS" in 1996.



Acer Pseudoplatanus* (1989)

silver halide on film, not framed
limited edition (11/2), signed by the artist
size: 11½" x 15½" (29.5 x 39.5 cm) **£300.-**
*[Sycamore maple leaf]



Grasses (1989)

silver halide on film, not framed
limited edition (12), signed by the artist
size: 11½" x 15½" (29.5 x 39.5 cm) **£300.-**

The *Herbarium Holographicum* project was initiated in 1984 to try to make holograms which are easy to display without the need for special lighting (A Denisyuk hologram with the object in contact with the film during the recording is such an example, which also offers a large viewing angle). Boone made holograms of plants in contact with the film during the exposure from a pulsed ruby

laser. Each hologram is unique, they are signed and marked with information how many were made (normally between 10 and 20) and the Latin name of the plant. "There is at least one more authenticity clue encoded in the holograms; details of that will only be given free after my death," Boone mentioned in the *Leonardo* paper.

References:

P.M. Boone: "Some recent Belgian holographic achievements," Proc. *Int'l Symposium on Display Holography*, ed. by T.H. Jeong, Vol. **III**, pp.267-278 (1988).

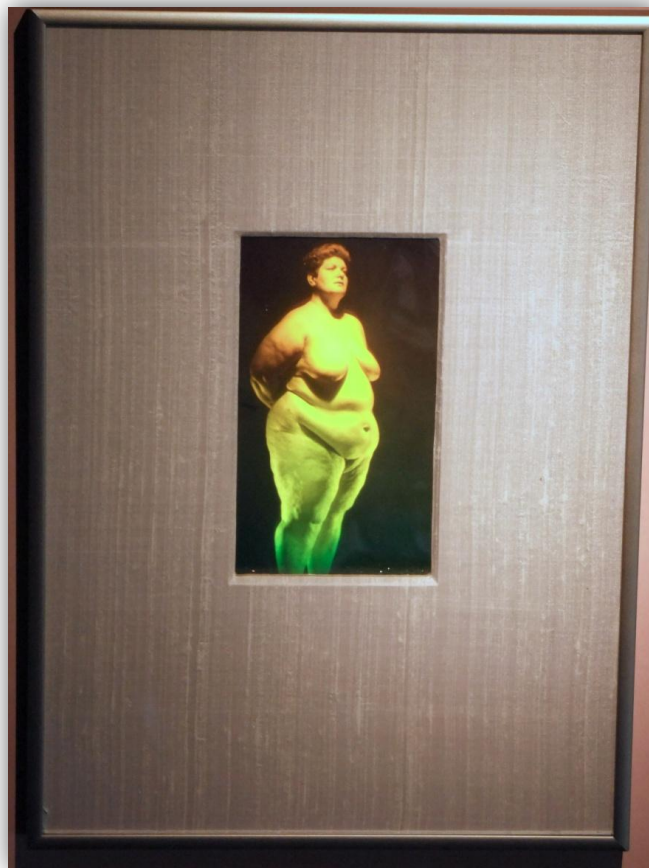
P. Boone, "Holographic portraiture of humans, plants and ghosts in Belgium," *Leonardo*, Vol. **22** (No.3/4) pp. 365-368 (1989).



Harriet Casdin-Silver (1925 – 2008)

Lived and worked in Boston, MA, USA

Harriet Casdin-Silver has been interested in recording holograms of the human body. She has been working both with the holographic stereogram recording technique as well as with pulsed lasers to record large-format reflection holograms, for example, in Belgium with Pierre Boone. She has also worked with Vladimir Markov in Kiev, Ukraine. Perhaps her most well-known art hologram is the one shown here.



Venus of Willendorf⁹¹(1991)

Plate 10/100 signed by the artist. Nickel shim stereogram hologram plate
Size: 5¾ x 3½, (14.5 x 8 cm) matted in off white silk in hand-crafted ½” frame
£1500.- (including a copy of Sculpture Magazine)



Postscript

Cover Story

For the cover of this special Art and Technology issue, *Sculpture* arranged a fortuitous collaboration with holographic artist Harner Casdin-Silver of the United States and Hologram Industries, of Paris, France. Casdin-Silver, a pioneer in the field of holography, recently finished a project at the USSR Holography Laboratory in Kiev. For her cover image she sought out Hologram Industries for their state-of-the-art studio and their ability to produce both the master hologram and reproductions for publication.

The master hologram is a holographic stereogram and was produced with Hologram Industries' patented HOLOSCOPE system. The stereographic process is especially adapted for recording living subject matter. The HOLOSCOPE process, designed by Hugues Souparis of Hologram Industries, employs a camera that travels along a track from one side of the subject to another on an automated course. Each of the frames is then recorded

Model Christiane Jung and technician preparing for the holographic shoot at the studio of Hologram Industries, France, 1991.



holographically to make the master. When placed in laser light, the image reconstructs itself in space. Upon completion of several technical processes, the embossed holograms were shipped to Letterhead Press in Wauwatosa, Wisconsin, where they were transferred onto the cover.

Casdin-Silver took as her starting point the *Venus of Willendorf*, a prehistoric sculpture (approximately 4.5 in. high, circa 10,000-15,000 B.C.). The artist updated this Paleolithic fertility figure using a live model and the latest technology, producing a space-age interpretation of a stone-age figure. The remarkably fitting model, Christiane Jung, was located through the French organization L'Association pour la Defense et

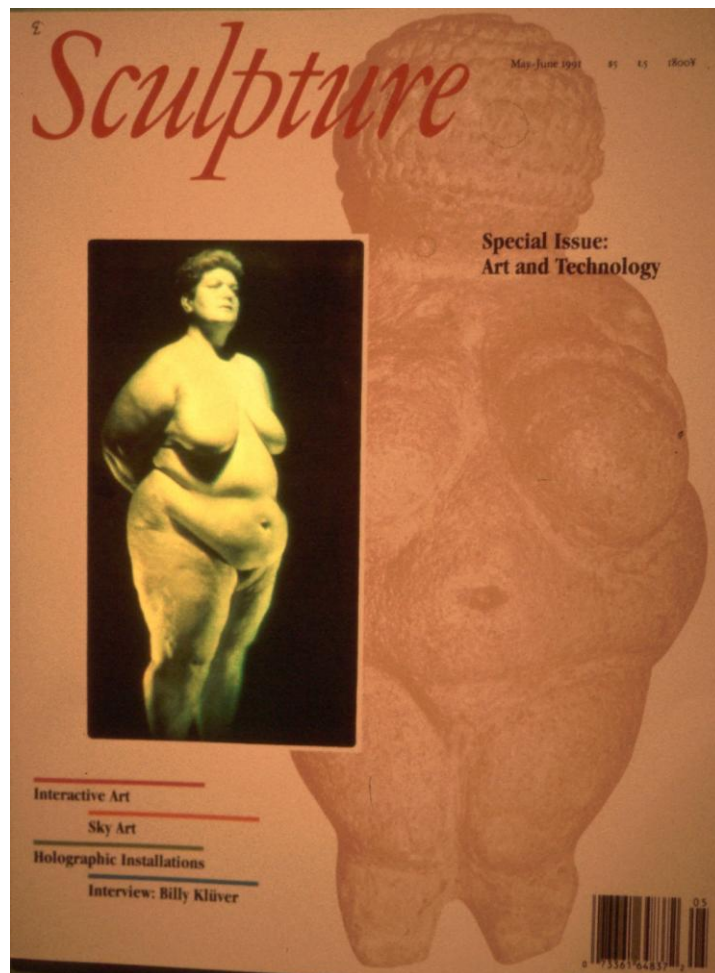
L'Épanouissement des Personnes Fortif (Association for the Defense and Acceptance of Fat People).

This international collaboration brought together individuals from the artistic, technological and activist fields, all united by their belief in the poeony and artistic potential of the holographic medium.

Errata
In the January/February issue, sculptor Richard Erdman was incorrectly identified on page 82 as Paul Erdman. His sculpture *Passage* is carved from Roman travertine, not white marble. Also, Emanuel Fremiet's name was reversed in the March/April issue (page 12). *Sculpture* regrets the errors.

Hugh Souparis with the **HOLOSCOPE** system used to record the stereogram master. Produced by **Hologram Industries**, France.

Model: **Christiane Jung**, from the French Association for the Defence and Acceptance of Fat People in France. Commissioned by **Sculpture Magazine**.



The hologram was reproduced in hotstamping foil on the cover of **Sculpture Magazine**, May-June 1991. (A copy of **Sculpture Magazine** is included with the signed hologram plate)

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Model Christiane Jung and technician preparing for the holographic shoot at the studio of Hologram Industries, France, 1991.



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References:

H. Casdin-Silver, "My First 10 Years as Artist/Holographer (1968-1977)," *Leonardo*, Vol. 22 (No.3/4) pp. 317-326 (1989).
 H. Casdin-Silver, "From Kiev to Miami Beach to Paris in Holography," in *Int'l Symposium on Display Holography*, Proc. SPIE 1600 , pp. 200-207 (1991).



Melissa Crenshaw (Born 1950 in USA)
Lives and works in Vancouver, Canada



Sydney Dinsmore (Born in Switzerland)
Lives and works in Hong Kong



From the series: Is This What You Want? (1988)
Pseudocolor reflection hologram copy from pulsed master,
Silver halide emulsion on glass, signed by the artists
Size 12" x 16" (30 x 40 cm) £1200.-

Melissa Crenshaw and *Sydney Dinsmore* created their collaborative reflection hologram art work with the pulsed masters recorded by Fred Untherseher at *Holocom GmbH* in Kakensdorf, Germany, and by Hans Bjelkhagen at *Holicon Corp.* in Evanston, IL, USA. The master plates were transferred in the lab in Vancouver, Canada. The hologram copy above was processed with the pseudocolour technique to get a flesh tone to it.



Melissa and Sydney
at the Holicon Studio



Melissa with the recorded
master hologram plates



The installation of the holograms set against a backdrop of large-format indigo b/w photographs printed on nylon

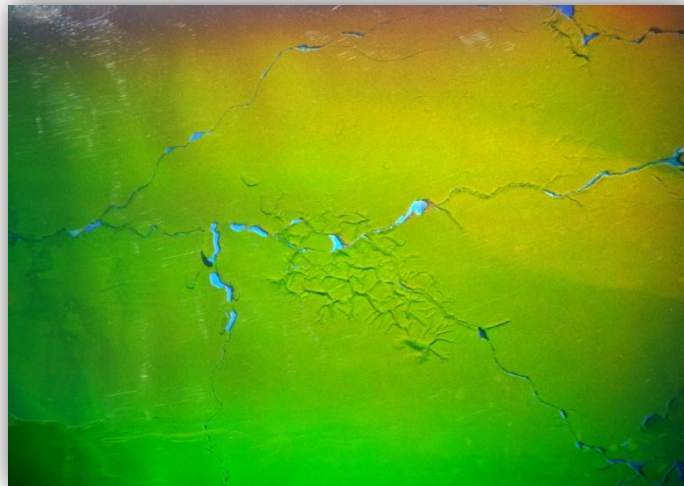
Reference:

S. Dinsmore and M. Crenshaw, "*Choice and Circumstance* A collaborative art project," *Leonardo*, Vol. **22** (No.3/4) pp. 353-356 (1989).

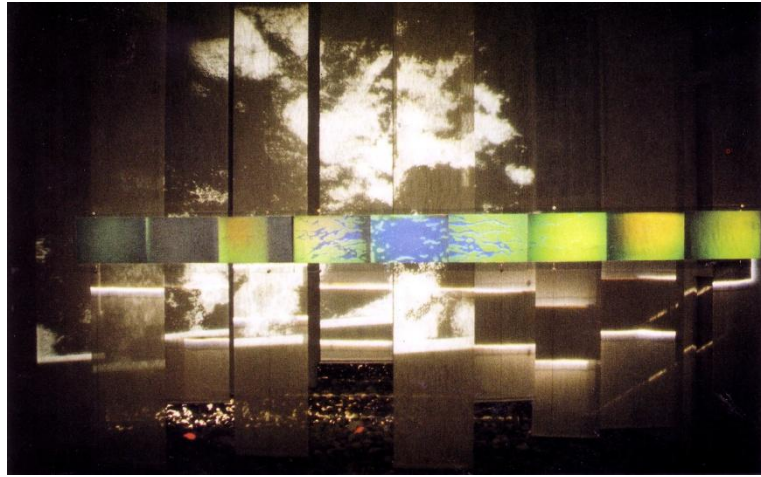


Pascal Gauchet (born 1956)
Lives and works in Paris, France

Pascal Gauchet has been working in holography in France for a long time. He is known for his interesting art holograms including large installations, for example, *Les Couleurs du Temps*. The title of this art installation is a play on words as temps in French means both time and weather: time goes by with the peeling paint, the sound track, the fusion of matter, and the weather with the blue sky and the clouds. A line of nine reflection holograms cuts across the installation and suggests the horizon line. As one moves towards the centre of the line, the paint cracks, flakes and peels off the wall. Behind each crack, one can see a strong blue light which seems to push the paint away from its support. When moving along the holograms the blue light takes over and in the centre the paint has been completely removed and behind the holograms one can see a blue sky and light clouds. The art piece here is the third one of the nine pseudocolour holograms in the installation. This art work was commissioned for *Les Artistes et la Lumière Exhibition by CNAT* in Reims by *the National Art et Technologie* with support from the *Anthony Foundation*.



Les Couleurs du Temps (Tile 3) (1991)
Pseudocolour hologram, silver halide emulsion
on film, signed by the artist on the back
not framed, size 11" x 18¼" (27.5 x 46.4 cm) **£1200.-**



Les Couleurs du Temps (1991)
The installation



Leidy Marcela from Colombia and Pascal Gauchet in his studio in Paris.



Setsuko Ishii (born 1946)
Lives and works in Tokyo, Japan

Setsuko Ishii is the most established art holographer in Japan. She has been responsible for large installations of art holograms in different museums and establishments around the world including outdoor sculptures with holograms. She is an expert on DCG holograms and has recorded large DCG art holograms.

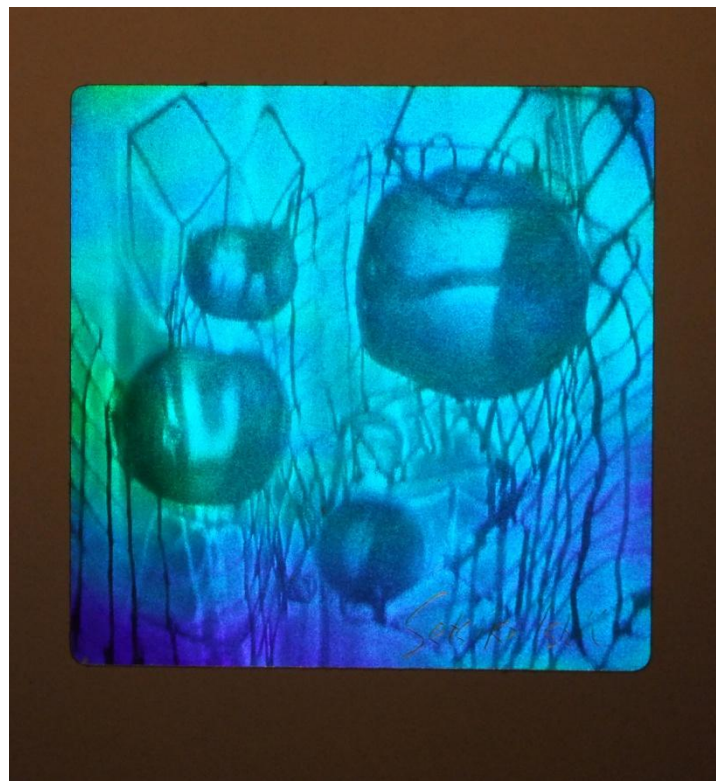


Setsuko Ishii (1994)
Hologram portrait, silver halide emulsion
on glass, size: 12" x 16" (30 x 40 cm) £2500.-

This pulsed portrait of *Setsuko Ishii* was recorded in July 1994 at the Holicon Studio, Illinois, USA. Setsuko arranged the composition of her portrait with the flowers and *Hans Bjelkhagen* was responsible for the master hologram recording. The transfer was done at The Holography Institute in California by *Jeff Murray*.



Recording of the master hologram at Holicon in July 1994.



Setsuko Hologram

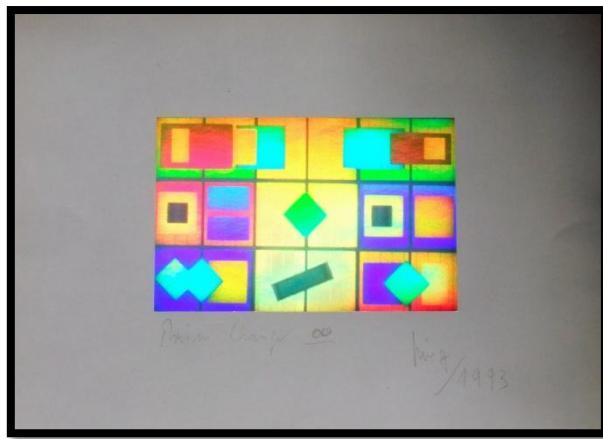
Silver-backed embossed hologram

Signed by the artist

Size: 4" x 4" (6 x 6 cm) **£150.-**



Dieter Jung (born 1941)
Lives and works in Berlin and Cologne, Germany



Hologram Prism Changer (Sequence 3) (1993)
Limited-edition embossed hologram, signed by the artist
Framed, size 3¾ x 6 (9.5 x 15 cm) hot-stamped into an A4 card **£550.-**

Dieter Jung is a well established artist who has, in addition to other art work, devoted a lot of time to holography. He has specialised on large-format rainbow holograms exhibited in many places around the world. The multi-exposed computer generated holographic stereogram above is a study piece for Dieter Jung's large-scale commission which is housed in the European Patent Office Building in Munich. The installation consists of an aluminium casing with 35, three sided, metal prisms which rotate around their vertical axis. The entire installation is wall mounted and measures 212 x 327 x 20 cm and incorporates about 18 square meters of hologram surface.

References:

D. Jung, "Holographic Space: A historical view and some personal experiences," *Leonardo*, Vol. 22 (No.3/4) pp. 331-336 (1989).

Dieter Jung: *Bilder Zeichnungen Hologramme* (Wienand Verlag Cologne 1991), with an embossed "Into the Rainbow" hologram on the cover.



Eduardo Kac (born 1962)
Lives and works in Chicago, USA

Eduardo Kac was born in Brazil and is a well known contemporary American artist and professor of Art and Technology Studies at the School of the Art Institute of Chicago. Eduardo has worked in numerous and diverse artistic media. His work encompasses many genres, and he is often a pioneer and a protagonist in many fields: holography applied to the arts, the creation of works to be transmitted by fax, photocopied art, experimental photography, video, fractals, teletransportation, biotechnology, etc. Kac has coined many names for his work, such as: bioart, biopoetics, *holopoem*, *holopoetry*, telepathy, telepresence, transgenic art, weblography, and webot.

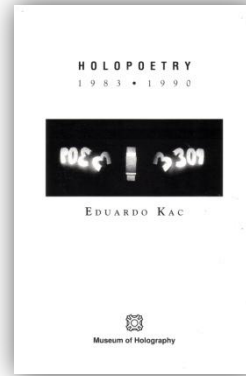


Omen (1990)
Transmission hologram, silver halide on film mounted between
Plexiglas plates, signed by the artist, size: 7" x 10" (16 x 24 cm) **£1500.-**

Omen is a pulsed white-light transmission, achromatic and computer-generated animated hologram. According to Eduardo, *Omen* is a four-dimensional metaphor that expresses tersely. Through the spinning words that emerge from and are dissolved into smoke frozen in time, which gives a hazy version of a future occurrence.



The pulsed master hologram was recorded at the *HOLICON* Studio in Evanston, IL, in cooperation with Hans Bjelkhagen.

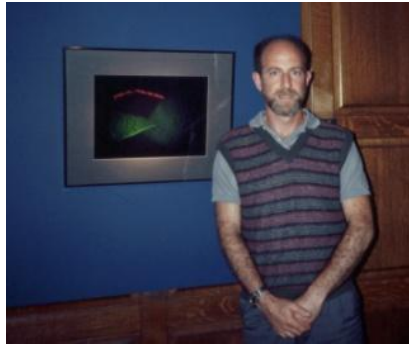


HoloPoetry catalog for the hologram exhibition at the Museum of Holography in New York, April 19 - June 22, 1990.

References:

E. Kac, "Recent experiments in holoPoetry and computer holoPoetry," in *Int'l Symposium on Display Holography*, Proc. SPIE **1600**, pp. 229-236 (1991).

E. Kac and O. Botelho, "HoloPoetry and Fractal HoloPoetry: Digital holography as an art medium," *Leonardo*, Vol. **22** (No.3/4) pp. 397-402 (1989).



John Kaufman (born 1946)
Lives and works in Point Reyes, California, USA.

John Kaufman has mastered the pseudocolour technique where different image colours are obtained by changing the emulsion thickness between recording and processing, when the emulsion is dry. By using only a single wavelength laser for the recording (e.g. a red HeNe-laser), the finished hologram can display other colours than red. Pre-swelling the emulsion before the recording will result in a shrinkage after processing, which will create colours of a shorter wavelength in the hologram than the wavelength of the laser light used. The pre-swelling of the emulsion before recording is performed by immersing the plates in various concentrations of triethanolamine (TEA) solutions. For his holograms John often used objects, like rocks, found on the beach at Drake's Bay on the Point Reyes Peninsula. He was attracted to the massiveness of the stone and its varied, curved surfaces, including round surfaces. What is interesting is the possibility to have transparent and overlapping parts of the rocks in the hologram. In the same way colour serves both formal and expressive roles. It accentuates the spatial values of the hologram and also creates a colour chord (like a musical chord) that sets the emotional tone of the image.



Controlled Burn (1982)
Limited-edition pseudocolour reflection hologram
Silver halide emulsion on glass plate, size: 8" x 10" (20 x 25 cm) **£1500.-**

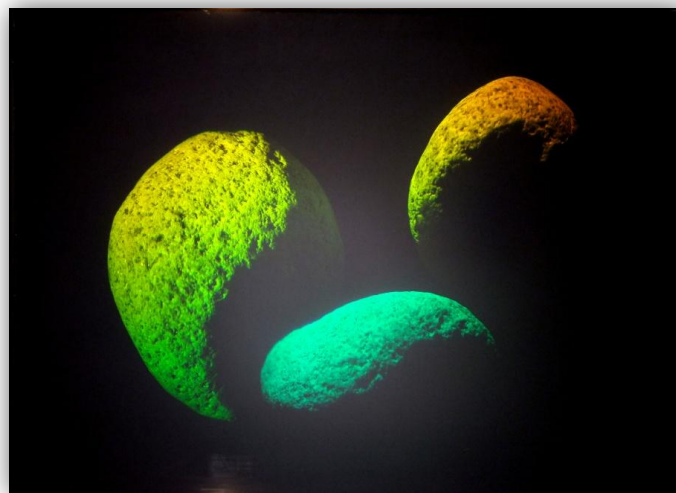
Controlled Burn was the first pseudocolour reflection hologram created by Kaufman and exhibited at the first *International Symposium on Display Holography* at Lake Forest in July 1982.



4-Color Rock Rotation (1983)

Pseudocolour reflection hologram, silver halide emulsion on glass plate, size: 11½” x 15¾” (30 x 40 cm) **£3500.-**

4-Color Rock Rotation was the first large (12” x 16”) pseudocolour reflection hologram created by Kaufman. After this first one, he has produced many hundreds of such 12” x 16” glass holograms over a period of many years. In the beginning John used mainly rocks but later other objects or he created abstract images in the holograms. His first holograms of rocks are probably the most attractive ones.



Round Rocks (1985)

Limited edition (031/150) reflection pseudocolour hologram, silver halide emulsion on glass plate, size: 11½” x 15¾” (30 x 40 cm) **£2500.-**

References:

J. A. Kaufman: “Previsualization and pseudo-color image plane reflection holograms,” *Proc. Int'l Symp. on Display Holography*, ed. by T.H. Jeong, Vol. **I**, pp.195-207 (1982).

J. A. Kaufman: “Update of pseudo-color reflection techniques,” *Proc. Int'l Symp. on Display Holography*, ed. by T.H. Jeong, Vol. **III**, pp.367-378 (1988).

J. Kaufman, “Life in the lab – A working visit to a holography studio,” *Leonardo*, Vol. **25** (No.5) pp. 497-502 (1992).



Larry Lieberman (born 1947)
Lives and works in Florida, USA

Larry Lieberman is known for his pseudocolour holograms he started to work on 1984. He was able to increase the production rate of such holograms by introducing a special automated copying technique which resulted in lower prices of the pseudocolour copies. Holographic Galleries around the world marketed successfully his pseudocolour film holograms. The hologram here was recorded at *Holographic Images, Inc.* in Florida. Larry has also been involved in *The C-project* in which established artists were able to produce holograms. He has described his work in holography in his book. He “ended up going into the *dark* to bring out the *light*.”

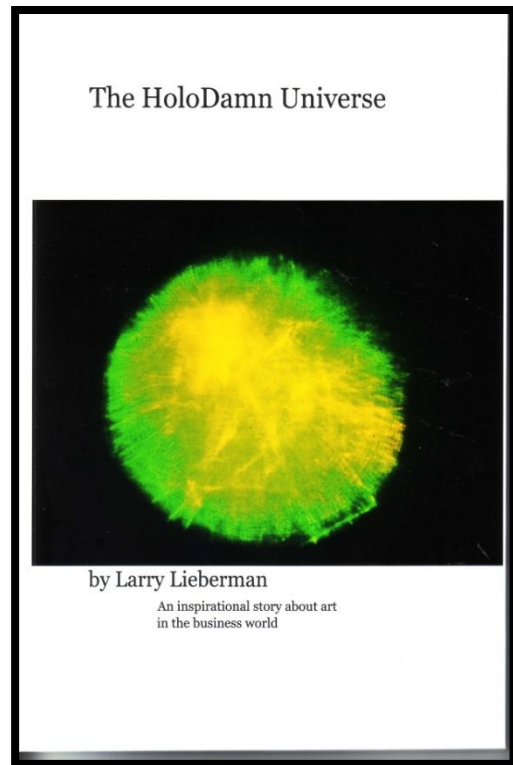
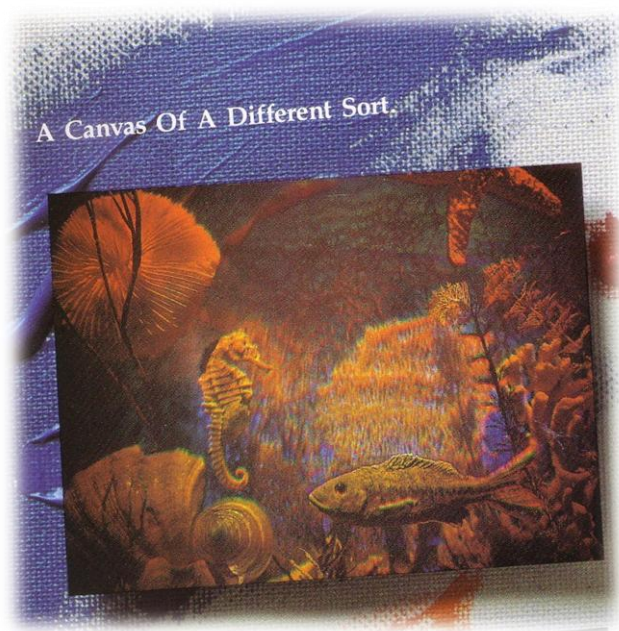


Fish (1988)

Pseudocolour reflection hologram, framed
Silver halide emulsion on film
Size: 10” x 13½ (26 x 34 cm) **£400.-**

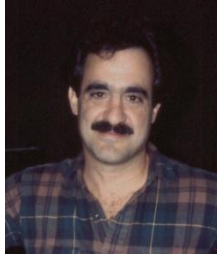
“An image with haunting depth. Life on the ocean floor with breathtaking serenity and soundlessness. Engulfed in blues, golds and greens, the meticulously-sculptured fish, seahorse and undersea vegetation spring to life and project a feeling of calm.”

A Canvas of a Different Sort. This pseudocolour hologram is an example of the film holograms which were sold at hologram galleries, including our *Light Wave Galleries* in the USA. Since the typical retail price was around \$400 for his holograms, they sold rather well.



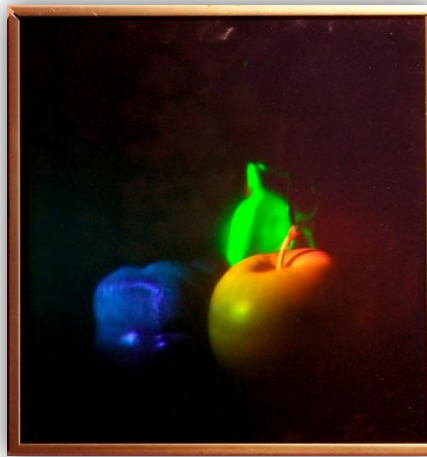
Reference:

- L. Lieberman, "Paint with light – artistic manipulation of color in multicolour reflection hologram," in *Int'l Symposium on Display Holography*, Proc. SPIE **1600** , pp. 224-228 (1991).
- L. Lieberman, *The HoloDamn Universe*, Blurb (2012).
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Lon Moore (born 1950)
Lives and works in California, USA.

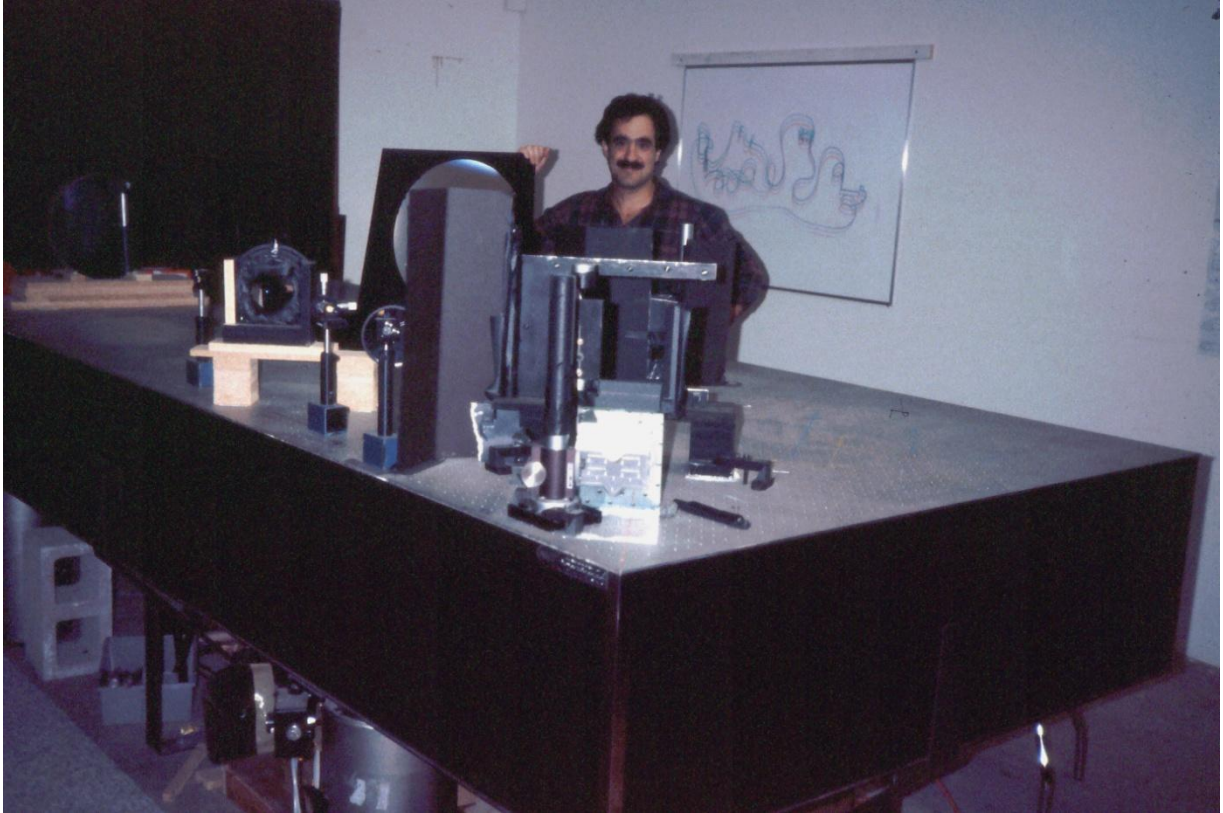
Lon Moore (was one of the first holographers to mass-produce reflection holograms of popularized imagery when the *DuPont photopolymer* material was introduced. Moore marketed his holograms as *Red Beam* holograms. Before that, during the 1980s, Moore used the same pseudocolour technique as Kaufman used for his art holograms. Moore was a director and instructor of the San Francisco School of Holography and has exhibited his work at numerous venues in the US and Canada. His early pseudocolour holograms on glass plates are very beautiful. He also recorded pseudocolour transmission holograms on film.



Still Life (3/84 - 1984)
Reflection hologram, silver halide emulsion
on glass plate, size: 8" x 8" (20 x 20 cm). **£1000.-**



Dessert Mirage (1984)
Rainbow transmission hologram, silver halide emulsion on film
mounted between Plexi glass plates, size: 4½" x 8" (12 x 20 cm) **£600.-**



Lon Moore in his lab.

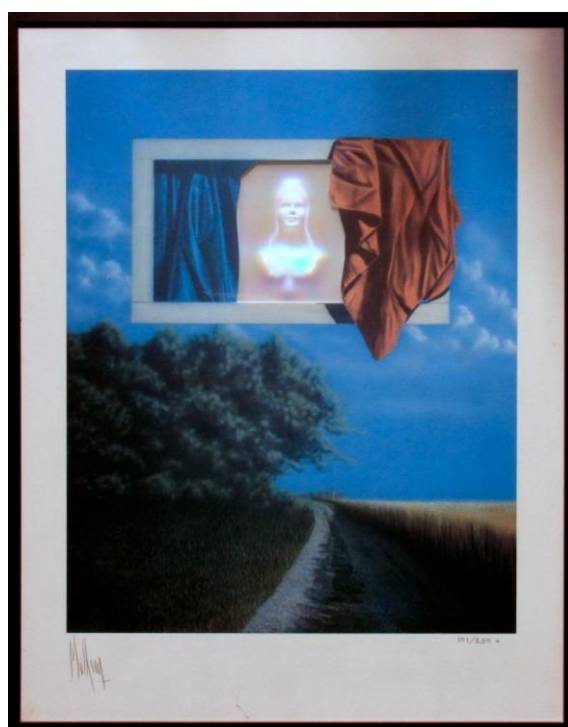
Reference:

L. Moore: "Pseudo-color reflection holography." Proc. *Int'l Symp. on Display Holography*, ed. by T.H. Jeong, Vol. **I**, pp.163-169 (1982).



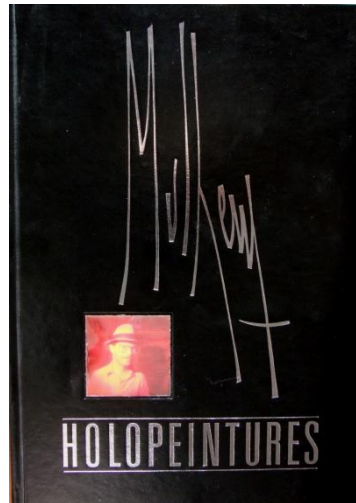
Dominique Mulhem (born 1952)
French painter
Lives and works in Paris, France

Dominique Mulhem is a well-established painter who has created various art pieces. His special holographic art has been many **HOLOPEINTURES** with integrated holograms in the art work. These unique art pieces were made between 1980 and 1990, mainly exhibited and sold in Paris, France.



Marianne (1983)
Limited-edition **Holopeinture** (101/250) signed by the artist
A dichromated gelatin hologram glass plate is incorporated in the art piece as part of the flag (5" x 4"), overall size 12" x 18" (50 x 65 cm) **£2500.-**

The limited-edition **Holopeinture** here has an inserted dichromated gelatin (DCG) hologram which constitutes the white part of the French flag. The broadband-processed DCG hologram of the Marianne sculpture makes the hologram image as if it was imbedded in white fog. In this case the DCG broadband milky effect is very suitable, which adds to the quality of the art piece.



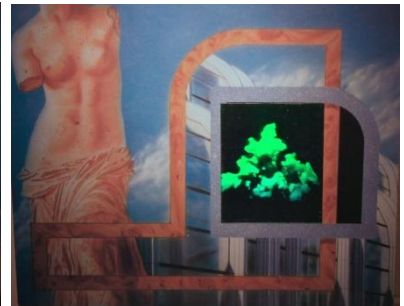
Reference: C. Fayette, *Mulhem Holopeintures*, COGEPAR (Saint Laurent du Val 1988)
Edition 2000 copies with an embossed hologram portrait of Mulhem on the cover.



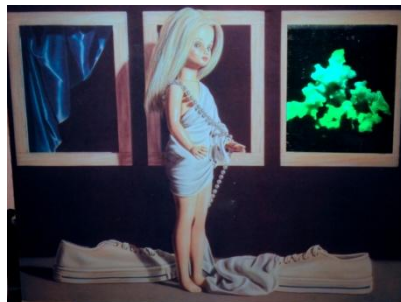
Travestimento



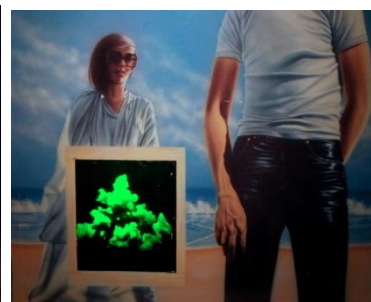
Fabienne et Lorenza nue



Analogies Formelles



Nature Morte Experimentale



Elle et Moi

These cards are **£20/each**

Five postcards based on Mulhem's art pieces with holograms. The cards have embossed holograms attached to the cards. The holograms on the cards are different from the holograms used on the large art pieces. The 1984 cards were produced by *Musee de l'Holographie* – Paris.
Card size: 7" x 8½" (17 x 21.5 cm); hologram size: 2½" x 3" (5.5 x 7 cm)



Edwina Orr and David Tryner (both born 1960)
They live and work in London, UK

Edwina Orr and *David Tryner* were running *Richmond Holographic Studios* outside London, UK, where they produce pulsed holograms, art holograms and hologram portraits. They also recorded holograms of museum artefacts. More recently they have been involved in the *RealityVision* 3D display system using HOEs. They have renovated a former church in London (Augustine Hall) where they live now.



Saxon Helmet (1988)
Reflection hologram, framed
Silver halide emulsion on glass
Size: 12" x 16" (30 x 40 cm) **£600.-**



Saxon Helmet (c750AD)
also known as *York Helmet*



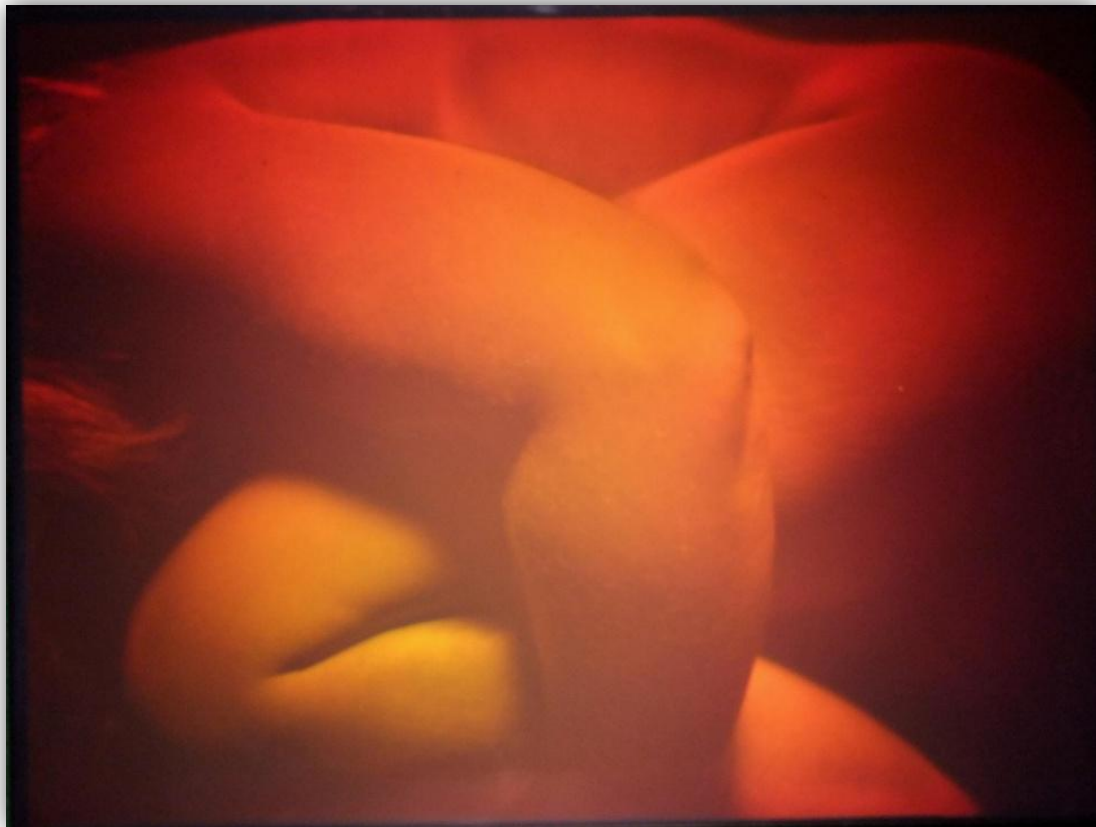
Interferogram
by John Webster

The iron and brass *Saxon Helmet* was found 1982 in Coppergate, balled in clay in an old well shaft. It dates to c750 AD. It was recorded, for museum exhibition by *John Webster* and later white-light reflection copies were made for display by Richmond Holographic Studios. Non-destructive evaluation was carried out by John Webster using hologram interferometry to detect any subsurface defects in the helmet. The decoration of the nose-piece is a beautiful example of Anglo-Saxon craftsmanship. During 2010 The York Helmet was on display at the British Museum for several months, it returned to York for the reopening of the Yorkshire Museum on 1 August 2010.

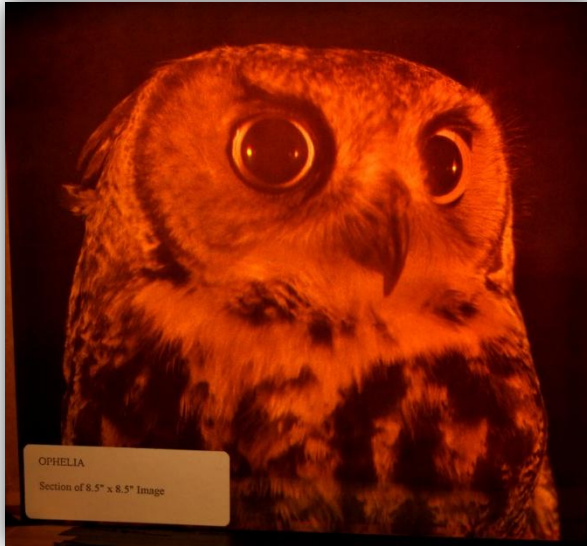


Bernadette and Ron Olson (born 1959 and 1951)
They live and work in Washington, USA

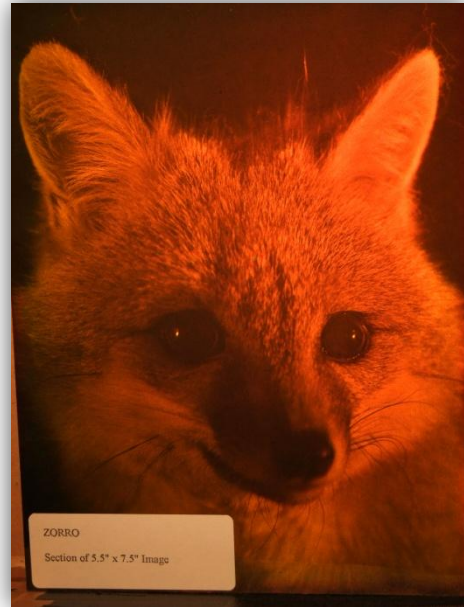
Bernadette and *Ron Olson* have been working as team recording pulsed holograms of animals, famous people as well as erotic art holograms. In the beginning Ron made high-quality green pulsed Nd:YAG lasers for different applications including holography through his *Positive Light* company. Using a green pulsed laser Bernadette and Ron recorded pulsed masters in their studio in Felton, California. Later they moved to San Francisco where they run the *Laser Reflections Company* over many years. Their pulsed masters were also used to produce reduced-size holograms on DuPont photopolymer materials by *Hughes Power Products*. Currently they live in Seabeck, Washington, USA.



Kim Budil (1992)
Reflection hologram copy from pulsed master
Copy made by *Jeff Murray* at the Hologram Institute
Silver halide emulsion on glass
Framed, size 12" x 16" (30 x 40 cm) **£950.-**



Ophelia reflection hologram, open edition
Photopolymer on film
Laminated, size: 8½" x 8½" (18.5 x 18.5 cm)



Zorro reflection hologram, open edition
Photopolymer on film
Laminated, size: 5½" x 7½" (14.5 x 19.5 cm)



Linda Sadighi (1997)
Reflection hologram, open edition
Photopolymer on film, laminated
Framed, size: 5½" x 7" (14 x 18 cm)



Different Strokes reflection hologram, open edition
Photopolymer on film
Laminated, size: 10½" x 7½" (26.5 x 19 cm)

These holograms are **£60/each**

The holograms above were produced by **Hughes Power Products (HPP)** in El Segundo, California, on DuPont's OmniDex photopolymer recording materials. HPP was created in 1993 as a subsidiary company of Hughes Aircraft Company. The masters were provided my artists such as Bernadette & Ron Olson (pulsed masters), Nancy Gorglione & Greg Cherry (CW masters) and others.



On the Go (1996)

PORTHOLS reflection hologram, open edition
 Laser Reflections and Hughes Power Products
 Photopolymer on film
 Framed, size: Ø 10.25" (26 cm) **£500.-**

PORTHOLS™
 Framed Open Edition Holographic Prints by
Bernadette and Ron Olson

Specifications:
 The Porthols™ frame is a hand-painted
 lightweight resin casting. Three layers of
 paint are applied to accurately simulate
 an antique ship's porthole.
 Image Size: 10.25" diameter
 Framed Size: 14.5" diameter
 1.5" frame depth

These images are also offered as photo-
 wrapped prints, matted prints, and prints
 mounted in black aluminum frames with
 black mat and glass.

PORTHOLS™ is a trademark
 of Laser Reflections.

Each holographic print is a full
 three-dimensional image with 4 to
 8 inches of depth. The depth, brilliance,
 and image clarity of high quality
 holograms cannot be reproduced
 with conventional photography. The
 image colors shown are approximate.

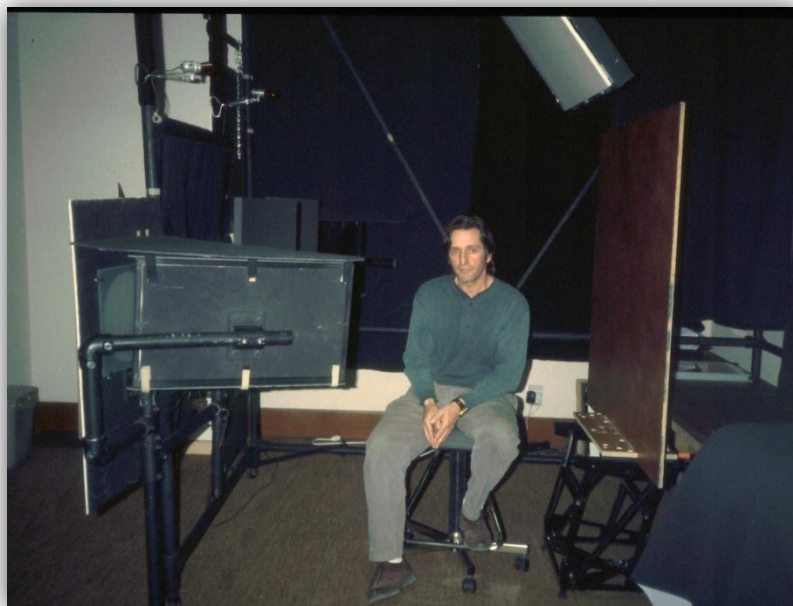
**HUGHES
 POWER
 PRODUCTS**
 An International Division of
 Hughes Aircraft Company, Inc.
 11000 Wilshire Boulevard
 Los Angeles, CA 90024

For information, contact:
 Bernadette and Ron Olson
 1915 - 19th Avenue
 San Francisco, CA 94116

Bernadette and Ron Olson

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Laser Reflection, run by **Bernadette and Ron Olson**, produced three different PORTHOLS™ images. The frame is a hand-painted resin casting to simulate an antique ship's porthole.



Ron Olson in the recording studio in San Francisco

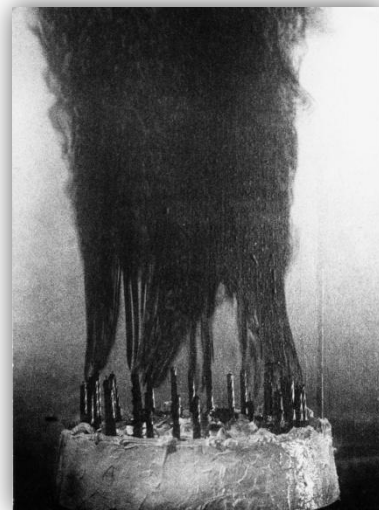


Carl Fredrik Reuterswärd (born 1934)
Lives and works in Switzerland

The Swedish artist *Carl Fredrik Reuterswärd* (CFR) is an established artist who was attracted to lasers and holography in the early days. He created several unique holographic art pieces. CFR is better known for his *Non-Violence* sculpture, showing a revolver tied in a knot, located outside the United Nations Building in New York. On January 20, 1963, he announced somewhat eccentrically in the New York Herald Tribune that he was going to be closed for holidays during the period 1963 – 1972 in order to devote all his time completely to art, including lasers and holography. The main project during his holidays was to create the *KILROY* art work.



New York Herald Tribune AD



Smoke without Fire / Gateaux Gabor
(Hologram collection at MIT)

Towards the end of the 1960s CFR saw holograms at the Royal Institute of Technology in Stockholm. In 1972 I started to work with CFR on his holograms. These holograms were recorded at the holographic laboratories at the Institute and at Lasergruppen Holografion AB in Stockholm.

Kilroy was CFR's main work over a period of ten years. Large off-axis transmission holograms were recorded. CFR's main holograms are now part of the *Reuterswärd Collection* at Musée National d'Art Moderne in Paris. Maybe the most interesting large hologram by CFR is the 1978 off-axis transmission hologram made as a tribute to Gabor's 30-year anniversary of his 1948 paper on holography. This is a nice example of how an interference pattern in a hologram could be used by an artist. He was able to visualize the heat from the burning candles through the recorded interference pattern in space. The heat above the candles created a tremendous 3D "smoke" pattern above the birthday cake.



The **Finger Language** series of four holograms

(to be sold at Bukowskis Auction House in Stockholm in the spring of 2016)

Finger Language is an edition of reflection holograms from 1974. It contains four different reflection holograms, 20 cm by 25 cm glass plates. The four master holograms were recorded of CFR's gold-painted hand with a HOLOBEAM pulsed ruby laser at RIT in 1972. The limited-edition (ten series) was produced between 1973 and 1974. CFR signed all the hologram glass plates using a dentist's drill.

There are two of the finger language holograms for sale here which are high quality pieces and signed by CFR, but not included in the ten series. There are also a few more plates, not signed by CFR.



Finger language plate 1
Silver halide emulsion on glass
HC 1974 signed by the artist
Size: 8" x 10" (20 x 25 cm) **£2500.-**



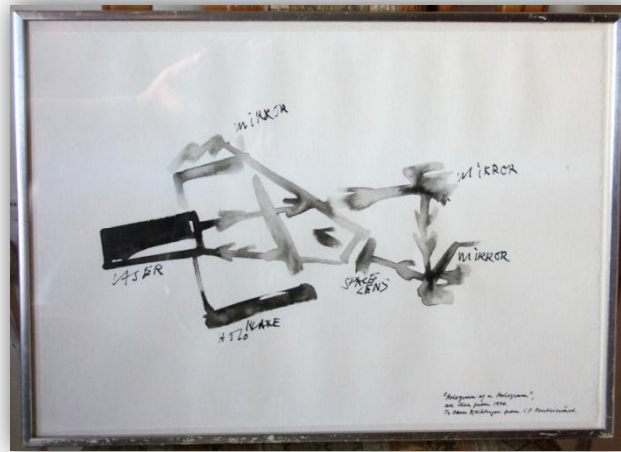
Finger language plate 2
Silver halide emulsion on glass
HC 1974 signed by the artist
Size: 8" x 10" (20 x 25 cm) **£2500.-**

Both of them for **£4500.-**



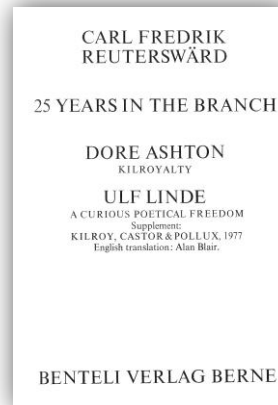
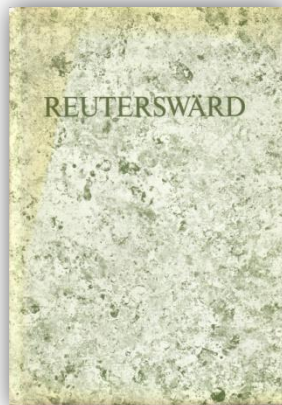
CFR signing the holograms





Hologram of a Hologram (1970)
India ink & wash, size: 12"x16" (30 x 40 cm) **£1800.-**

When CFR looked into one of the early recorded off-axis transmission holograms he could see, through a mirror in the recorded virtual holographic space, the undeveloped plate mounted in its plate holder. He was fascinated about that he was able see the plate he was now looking through at an earlier time. This inspired him to make the *Hologram of a Hologram* drawing (India ink & wash).



Reference: C.-F. Reuterswärd: *25 YEARS IN THE BRANCH*, Benteli Verlag Berne, Switzerland, (1977)

If you want a copy of the book it is **£25.00**



Martin Richardson (born 1958)

Works and lives in United Kingdom

Martin Richardson is known for art holograms, in particular for his pulsed portraits, for example, the hologram of Martin Scorsese. He is also interested in lenticular images, for example, he has made such an image of David Bowie for a CD cover. Currently he has recording equipment for creating colour digital holograms which are printed at Geola in Vilnius, Lithuania. Earlier he was working in London at T.H.I.S., but now he is a Professor at De Montfort University in Leicester.

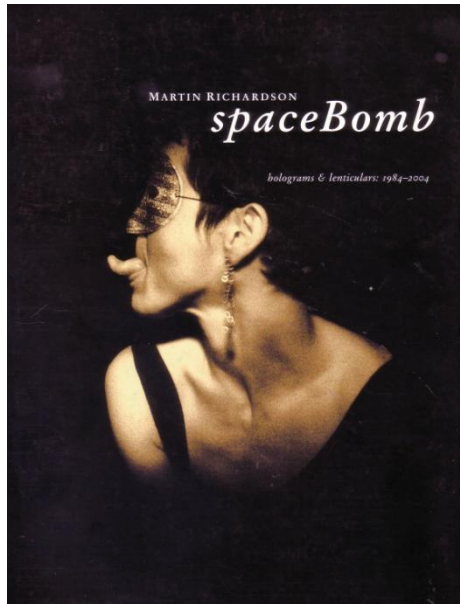


Portrait of Nicky (1988)

Reduced-size reflection image-plane hologram

Silver halide emulsion on glass

Size: 7" x 10" (18 x 25 cm) **£450.-**



References:

M. Richardson, *space Bomb, holograms & lenticulars: 1984 – 2004*, limited edition 1500, signed by the artist, T.H.I.S. Ltd (2004)

M. Richardson, *Modern holography in the new age of digital media*, T.H.I.S. Ltd (2006)



Anait Arutunoff Stephens (1922 – 1998)

Born in Berlin, Germany

Worked and lived in Santa Barbara, CA, USA.

Anait was a sculptor who worked with traditional media such as bronze and clay but got interested in light and optics. She started to use transparent plastics and created resin sculptures in the 1960s. Later she studied holography in San Francisco and started to create reflection holograms. She had her own pulsed laser studio in Santa Barbara.



The Flag (1996)

Full colour silver halide hologram on glass

Signed by the artist, Size: 8" x 10" (20 x 25 cm) **£2500.-**

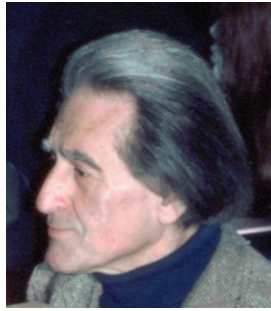
The colour hologram here was recorded at *Lake Forest College*, Illinois, USA, in co-operation with Hans Bjelkhagen. A pseudoscopic colour sculpture of the flag, with the stars falling off the flag, was created by Anait. This art piece for the hologram was recorded using three (RGB) lasers on a Russian Slavich panchromatic PFG-03c silver-halide emulsion. During the recording, the emulsion side of the plate was facing the reference beam and not the object. When the hologram plate is flipped-around when on display, the image appears in front of the plate with a large field of view. Anait had been using pseudoscopic holographic imagery for her earlier reflection holograms and wanted it also for her first colour hologram. She explained since it is difficult to show this effect by photography, video, etc., and mentioned: *You have to see it to believe (in) it.*



Anait with her pulsed ruby laser at her home in Santa Barbara

Reference:

A. A. Stephens, "My art in the domain of reflection holography," *Leonardo*, Vol. **11** (No.) pp. 306-307 (1978)

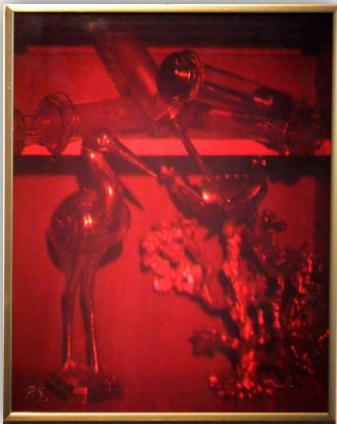


Hans Weil-Alvaron (1902 - 1998)

Born in Germany

Lived and worked in Sweden

Hans Weil was a painter, poet, inventor and sculptor. He got attracted to holography when he saw holograms at the Royal Institute of Technology in Stockholm. He wanted to create “light sculptures.” Earlier he was making “hand-drawn holograms.” By scratching transparent surfaces, in a controlled way, he could create 3D patterns or images which appeared when illuminated with light. These images could exist both in front and behind the scratched surface. He has several patents on this technique, for example, “Improvement in Advertising and the like Signs” UK Patent 37208/34, December 1934. Here is described a method of producing “directive reflections by grooving a metal surface or transparent sheet of glass.” With computer programs today it is possible to create complex images with this technique, as demonstrated by Nils Abramson and William Beaty.



Diagnostalgique (1981)

Limited edition, signed by the artist
Silver halide emulsion on glass,
size: 8" x 10" (20 x 25 cm) **£500.-**



Hans Weil with *Holovitrine-Weil*

This hologram is one of the holograms recorded to be included in the cabinet *Holovitrine-Weil*, an art cabinet with two glass doors. The objects in the recorded *Diagnostalgique* hologram were arranged in the cabinet at one side. The other side of the cabinet was empty, except for a shelf. A hologram was also recorded of the empty cabinet part with the shelf. The two holograms were inserted in the doors of the cabinet, but in such a way that the door with the objects were mounted in front of the empty part and the hologram of the empty area hologram in the door with the real objects behind. This piece was installed at a wall in a hospital waiting room in Stockholm, Sweden. The cabinet with the monochrome reflection holograms were illuminated with a narrow-band yellow-red spotlight, not to show too much of a colour difference when the door was opened showing the real objects. This hologram was recorded at Lasergruppen Holovision with co-operation of *Per Skande* who also signed the hologram plates.

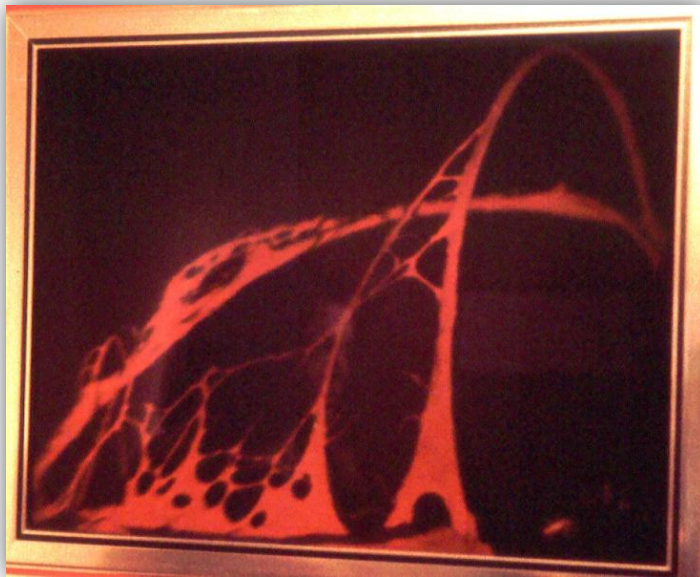


Holovitrine-Weil in yellow light
with open doors



Holovitrine-Weil in hospital waiting room.
Patients are encouraged to open the doors

After Hans Weil saw colour holograms in the mid-90s, he wanted to make another *Holovitrine-Weil*, but with colour holograms in the doors to make the effect more realistic. Unfortunately, Hans Weil died in 1998 and we had no time to complete this art project. The new *Holovitrine-Weil* cabinet exists with bathroom objects selected by Hans Weil. It may be a good idea to make this art piece in the memory of the Hans Weil.



Élan Prévital (1981)

Limited edition, signed by the artist
Silver halide on glass size: 12" x 16" (30 x 40 cm) **£2500.-**

ÉLAN PRÉVITAL

*No doubt it's the Sun who is
To be blamed for it all
Nobody ever called him forth
To his rolling spot in
The Midst of the World*

*The atoms were still a new breed
And the planets glowing brains
Where the Dream was germinating
Pouring through the birth agonies
of their red eruptions.*

*Out of its cradle of heat
the dream flared up into other forms
that were not at home in flames:
tender forms but carried forth by a secret
sign
that would bestow them with power
to withstand the menace of
nothingness : Dream
mirroring the unforeseeable
appointed daybreak
biding the flower of multiplicity
as beyond an endless bridge
over the dark ocean of Time –
Élan Vital*

Élan Prévital is a hologram with an image projected in front of the glass plate surface. A pseudo-scopical plaster sculpture was created by Hans Weil, which was recorded as a Denisyuk reflection hologram with the emulsion side facing the reference beam. When on display, the hologram is turned around so that the image appears in front of the plate. The hologram comes with a poem by Hans Weil.



Ed Wesly (Born 1952)
Lives and works in Chicago, USA

Ed Wesly an experienced holographer who has created art holograms as well as been involved in scientific applications of holography. He has experience in pulsed holography and has exhibited his pulsed holograms in Chicago: *Recent pulsed stuff and other delights*, in 1986.



Man on the Motorbike (1986)
Pulsed transmission hologram
Silver halide on film
Size: 12" x 16" (30 x 40 cm) **£500.-**



Jay's Closet (1995)
Limited edition (2/5), signed by the artist
Print with holographic foil, size: 9" x 13" (22 x 33cm)
Framed, size: 16" x 20" (40 x 50 cm) **£350.-**



Leonore Zimmermann (Born 1950)
Lives and works in Munich, Germany

Leonore Zimmermann is an established pop artist who makes paintings and art prints. Her art pieces show the human emotion even when the subject has nothing to do with humans. Any object can become alive when Leonore Zimmermann puts brush to canvas. In 1980s she was producing art pieces with embossed holographic foil in co-operation with Günther Dausmann at his company HOLTRONIC GmbH in Ottersberg. There she created the *Magic Light Series 1* of which the following is one of the created pieces.



Schneckenpiel (1987)
Limited edition, signed by the artist
Print with holographic foil, size: 19½" x 15½" (50 x 40 cm) **£350.-**