Modern Progress of Art Holography according to results of the MIT conference
June 2012

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9th INTERNATIONAL CONFERENCE HOLOEXPO -2012
Holography, Science and Practice
Sep 2012
Suzdal, Russia
What's in a name?

Techno-logy
Techniques

Τέχνη (Téchni) = Art
The ancient Greek city is often called a "city of images". Few ancient civilisations depicted their gods and heroes, their myths, their daily life and even death, so systematically and passionately as the Greek one. While in other societies pictorial art was usually reserved for the decoration of public buildings and luxury items, in ancient Greece it was applied even to simple objects of practical or personal use (e.g. vases, coins, private grave markers), thus becoming gradually available to broader social strata.

Why did the Greeks need so many images? No doubt, giving visual form to things – in an era when the image was still a relatively new medium of communication and artistic expression – helped them to understand their world and reality. But this is only part of the truth, for ancient Greek art was not always realistic and very often blended reality with imaginary elements.
The most distinctive sign or symbol of Eastern Orthodoxy is the icon. **Icon** is a Greek word meaning *image*, and in Christianity, icons are sacred images. Eastern Orthodoxy does not tend to use statues. The icons are created in mosaics, frescoes, engravings, paintings, or prints. The technique is not representational, that is, the style of drawing does not imitate real life. Icons are so important to Eastern Orthodox Christianity that it can be difficult to fully understand the tradition without an understanding of icons. In Eastern Orthodox belief, icons are windows that open into eternity.
Holography in cultural heritage
Full-colour holograms

• Commissioning (Yves GENTET):
  • Ceramic Vase
  • Golden Wreath
  • Bronze Statue Bust
  • Wooden Painted Egg
  • Marble/Alabaster Statues

• Commissioning (COLOUR HOLOGRAPHIC):
  • Cycladic Idol
  • Iron Statuette
• Alabaster Wrestlers
But is it ‘art’?
9th ISDH at MIT

‘MIT beats Cambridge and Harvard to top spot in world university rankings’

The Guardian, Sep 11, 2012
• ‘Diffraction effects in opal

• Computer-generated digital holograms
• ‘full-colour Bayer photopolymers

• ‘clever LED ideas
• Digital Haptic Device
Conference Videos

http://river-valley.tv/conferences/isdh2012
The Jeweled Net: Views of Contemporary Holography

June 27, 2012 - September 28, 2013
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• ‘Hand in Jewels’ (USA 1973),
laser transmission
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• Holographic Video Display, Steven Benton, MIT, late 80s

• ‘Cadillac Hubcap’ by Steven Benton et al, (USA 1989), computer-generated stereogram
• ‘Equanimity: the Diamond Queen’ by Rob Munday (UK 2012),
digital print by GEOLA
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- View of Room A
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- ‘Chios Epitaph’ by A.Sarakinos (HiH -GR2012)
  full-colour Denisyuk hologram
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• The Object

The Chios Epitaph
Alkis Lambesis and Andreas Sarakinos
2011
Greece

The hologram takes conventional viewing holography out of the laboratory and into “the modern temple of culture”—the museum. Produced by the Hellenic Institute of Holography, the exhibit holography of seven highly detailed and permanent artifacts from Greece’s rich cultural heritage. The Chios Epitaph, created by Ionis Lambesis, is an ultra-realistic and nonmaterial immaterial. It has a number of qualities that are not unique from the original and it is associated with a specific historical event by Greek Orthodox monks on the Aegean island of Chios.

“...in danger of extinction, this craft will be associated with sorrow,” says Alkis Lambesis.

Concept: Alkis Lambesis
Holographic: Andreas Sarakinos
Holographic: Lambesis Sarakinos
Holographic: Alkis Lambesis and Andreas Sarakinos

The Object

its Optical Clone

• the Object

HiH
Hellenic Institute of Holography
• ‘Egyptian Rhind Mummy’ by J.Khan (UK 2012), digital print by GEOLA

• ‘Vanitas’ by Eric Swetter (NL, 2011), digital print by GEOLA
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• ‘The Bartlet Head’ by St. Benton et al (USA 1978), achromatic white-light transmission
• ‘Self-Portrait’ by Setsuko Ishii (JP 2008), pulse-laser stereogram transmission
• ‘Over the Rainbow’ by M. Richardson (UK 2009), digital print by GEOLA
• ‘Anatomy_Head’ by M. Bleyenberg (D 2011),
digital white-light transmission, print by PRONOVA
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- ‘..........’ by Inaki Beguiristain (UK 2011), pseudocolour
- ‘..........’ by ...... (JP 2012), computer-generated digital hologram
• ‘..........’ by Martina Mrongovius (UK 2012),
  multi-channel multiplexed photos, reflection
• ‘LightLeaves’ by Betsy Connors (USA 2010), reflection holograms from pulse masters, special effects illumination
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• View of Room B
- ‘Homeland’ by Paula Dawson (AU 2011), digital print full-parallax by ZEBRA
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- ‘Graphis’ by Jacques Desbiens (CA 2010),
digital print stereogram by RABBITHOLES
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• ‘Typhoon’ by Pearl John (UK 2009), pseudocolour by Inaki Beguristain

• ‘Cassadaga’ by M. Schreiber (USA 2011), white-light transmission stereogram
• ‘Green Apple’ by Ray Park (KO 2011), double-exposure laser transmission

• ‘Perturbing Object’ by Dora Tass (IT 2011), assemblage, Denisyuk hologram by M. Melotti
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• ‘Songsham’ by Dieter Jung (D 2011), white-light transmission hologram
• ‘Untitled’ by John Turrell (USA 2007),
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• ‘Halo #22’ by August Muth (USA 2011), dichromate gelatin with glass lens
“Speed of Shadows” by Sally Weber (USA 2011),
dichromate gelatin by August Muth
Boston (Jun 2012)
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