

BECOMING A HOLOGRAPHER

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As a traditional artist-sculptor, little did I realize that in 1965 I was on my way to holography! Looking back I see that my interest in and use of light and space as art media was the exciting journey to this mysterious and mystical new form of nature.

In 1972, after learning the basics of holography, I sent away for a small but complete holography kit. In a corner of my studio I built a concrete block table and there practiced and mastered, to a degree, the awesome and difficult technology.

In 1973, upon completion of the Multiplex system by Lloyd Cross, I used it for a series of seven “performance” pieces. The best known of these “Holodeons,” as I named them, is the first one, “Space Grafitti—Whipped Cream.” Prints of it belong to the Dali Museum (Spain), Seibu (Tokyo), Reynolds Morse Museum (Cleveland) and the Museum of Holography (New York), to name a few. In 1975, “Space Grafitti” and “Daughter of Icarus” were exhibited for one year at the holography show at the Knoedler Gallery (New York), in the Dali apartment, which was a perfect setting.

Another avenue of my exploration at this time consisted of laser light environments, of which I did two. All during this time I was learning more about and improving my holographic technique. Reflection holography was my medium. It was a natural choice for me due to the facility with which reflection holograms could be installed and lit in galleries (as opposed to the transmission types, most of which must have monochromatic back-lighting). Therefore reflection holography could be more accessible to the public. Some of my early holograms were composed—framed, with mixed media. I wished to introduce some familiar art concerns into the multi-dimensional magic—to aid in communication and, above all, to show holography’s versatility.

In 1976, I had a solo exhibition of 18 reflection holograms and two “Holodeons,” called “Theme and Variation.” For two years it toured museums in the U.S. and Canada. I consider that these original works pertain to the infancy of holography as art, and that I, as an artist working alone, am a “primitive” holographer.