

UNIFYING SCIENCE AND ART

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One of the beauties of this age is our discovery of the obsolescence of thinking in terms of opposites. Perhaps out of need for their specific developments, the arts, sciences, and philosophies have been previously perceived as separate cultural components. As the limitations in isolating the three units become increasingly apparent, however, so too does the boundless potential of their confluence. Holography, therefore, is the perfect medium to give this new union a chance to express itself.

For me, working in holography is not merely shifting back and forth between empirical knowledge and aesthetic judgments, but is also comprehending them as a part of a unified whole. I see myself as the medium through which the technology can express itself. I see technology as an integral part of nature; my function is to articulate the beauty of technology. To do this requires an understanding of the behavior of light and its interaction with matter. Although studying the available texts about the properties of light has been helpful, most of my technical information has come from trial and error experimentation. Yet light's nature is subtle enough to easily elude mere facts and figures, and I find most often the best means of comprehending it is through my own intuition. Becoming one with the light, following in thought its path through space and time gives me a framework of understanding from which the technical and aesthetic values seem to flow.

Beyond the requirements in approach to its creation, the visual impact of the hologram itself is perhaps a more succinct expression of this unification of art, science, and philosophy. As we adjust to what we are seeing, we are redefining and expanding our knowledge of visual possibilities. My hope is that the expansion of our perception's frontiers in one area may lead to questioning of all of its boundaries in general.