

TRAVERSING PERSPECTIVE. An installation of animate holographic prints.

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The seven holograms brought together for TRANSPARENCE/TRANSPARAITRE each map dynamic activities of looking.

Holographic images are best known for their illusionistic qualities of space. The hologram can layer a virtual space over physical space or create a virtual rendering that appears to hold materiality. With my holograms I explore how sensations of space can be mapped into a scene. In these holograms the urban landscape is shaped by the action and emotive observation of the photographer.

Composing holographic scenes of urban experience, my artwork seeks to identify and evoke physiological shapings of spatial perception. In some instances I map the perceptual warping of the photographer experiencing the visual augmentation of looking through a camera lens. The captures often amplify emotive and physical intensities to pull apart stable reality. Capturing these scenes, I experimented with positioning the camera away from the eye. The activity of looking is stretched out between the moving body and the view. Reflections in the urban landscape are employed as another means of creating this separation, the reflected image becoming the avatar around which the scene is hinged.

‘Museum Reflection’ (2006) captures an environment that is multiplied and layered by reflections off a glass facade. The scene was captured by a sequence of photographs across the front of the building at a time of day when the interior and exterior light blend. Because of the differences in orientation between the glass panels, the reflected parts of the scene shift about with a gentle cubism. We see the silhouette of a sitting photographer, their camera beside them. The multiple seated positions across the building are pinned into hologram so the photographer remains in one place. The photographer’s action establishes the rhythm of the animate spatiality, yet the figure and camera puncture the virtual image-volume established by the parallax of capture.

Each of the holograms were composed from a montage of photographs mapped with parallax to create stereographic depth and animated scenes. The scenes are reassembled around landmarks and avatars. In the process of capture and composition I play with extending and re-calibrating perception through the camera and then the imagery. Each holographic scene emerges from the animate photographic views assembled by dynamics that borrow on the viewers sense of space and motion. The holograms in this series were limited in size to 30x40cm prints. This virtual window, not much larger than a head, posed a challenge for expressing embodied experience. Given the limited movement across the viewing field I experimented with vertiginous intensities of descent and ascent and of zooming into and away from the image. These motions produce a heightened awareness that enabled me to create affective images, even through the limited window of the hologram.

‘Figure 8 on Drummond Street’ (2007) is one of five holograms from the series ‘We’re all looking’. Each of these holograms were captured with 26 photographers in choreographed formations. For ‘Figure 8 on Drummond Street’ the photographers looped around two trees in a ∞ formation. Each person took two photographs, one of the back of the photographer in front of them before turning around to photograph the photographer behind them who then turned to photograph the photographer behind them until the twisted loop was complete.

When moving side to side in front of the hologram the photographers and photography blend together. We see each person and then through their camera. The feeling is that of zooming, into the image, before it flips at the center and we are propelled outwards, back through the sequence of perspectives. The sudden change in direction of virtual motion feels like a momentary weightlessness as if at the apex of a jump. The viewing elicits a strange embodiment of the group, created through the visual consciousness of seeing what is then seen through.

Moments of inversion and in-between fascinate me. I seek out the momentary embodied crisis of feeling lost and the ripple of connection as space is resolved and anchored back into our spatial reality. Unless interrupted, the structuring of spatial reality is indiscernible from space

itself. The dynamics of the holographic scene emerge as we attempt to apply our sense of space to the image. With my holograms, the image-space does not settle. Moving in front of the hologram the viewer maps a spatial warping. The viewer will often find a line of motion and play with the image. As the transformation is mapped, it no longer poses an existential threat to perceptual ability. Instead, an awareness of perceptual process emerges.

Playing with perceptual dynamics, some of my holograms are poetic representations of the urban landscape. These holographic compositions trace dynamics of gaze and motion through the urban environment. The forces create an animate quality to the landscape, space folding around visual symmetry and pattern. 'Under City Link' (2007) compresses a view of concrete columns that straddle a river to support a highway. The photographs are each long exposure, blurring the only motion within the scene of trains occasionally crossing a bridge. The hologram transforms these blurs to become blinks and animates the concrete columns from the action to passing by. It is as if the landscape is mapped by the periphery attention of a cyclist, anchored to one of the concrete columns around which the landscape shifts.

In between these works is a foldable holographic map, where the holographic film has been cut and rearranged to hint at the structure within each spatially animated hologram. 'Map of Here and There' (2009) was created so it could be foldable, and is hung with an accordion zig-zag so that each square requires the viewer to move around in search of its image. There is no position at which the whole holographic map is seen illuminated. The viewer needs to move, catching one square and then another, connecting the visual elements to trace out a story of connected travel between places.

To experience my holograms requires an activity of looking *through* the imagery. The viewer becomes an actor on the image, traversing perspectives to form the scene. Jacques Desbiens describes the scroll like movement to view a hologram as a 'nomadic perspective'¹. With my holographic compositions, the photographic capture is also nomadic, a wandering perspective that shapes the virtual space. With 'Heading Through the Surface' (2013), I returned to the zooming perspective but this time the scene approaches the reflected shadow of the photographer and moves through multiple partially reflective surfaces. The shadow is established as the image

protagonist and then re-attached to the next reflective plane. The viewer steps inside what was once their avatar of perspective. To evoke an embodied sense to the transparent shadow, the photographer lifts her sunglasses while approaching the first plane. This gesture of removing a layer signals the action of looking through. Just as the furthest shadow is reached, she raises a hand touching a surface that our perspective has already punctured and stops the motion inwards.

The scenes depart from a Cartesian representation of space to extend out non-uniformly from the photographer's gaze. As the viewers' attention shifts across the perspectives, they virtually move through the photographer's camera, taking on another body to sense an estranged space. Into the holographic scene, the viewer projects their assumptions of experience, yet how space is organized and has been re-shaped. The holographic images illicit a diagramming of space extending from the viewers own sense of perception. What is represented is familiar, the photographers body, the urban landscape, but the perceptual activity of looking is altered. The structure of the image is encoded with the actions of another, hinged to their body and attention.

Our perception is constructed with cross-referenced information. Inserting these holographic reconstructions into the perceptual process, we become aware of attention being redirected and how we re-stabilize virtual actions. The activity required to perceive is extended, and cycles through a reflexive seeking of connection. We see into a seeing, and embody a looking within another space. If *transappearing* is an act of illusion, these holograms create an illusion of dynamics. Space warps around visual attention and movement, through an environment. Resonant movements between the hologram viewer and capture evoke a *transappearance* of the viewing activity.

¹ Desbiens, J. (2009). <<The perspectives of synthetic holography>>, in Jung, T. (ed), *Holography – Culture, Art, and Information Technology – Proceedings of the Eighth International Symposium on Display Holography*, Scientific and Technical Documentation Press, p. 169-177