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(arts)

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# MOMENT OF CLARITY

REFLECTIONS ON DIMENSIONS OF HOLOGRAPHY

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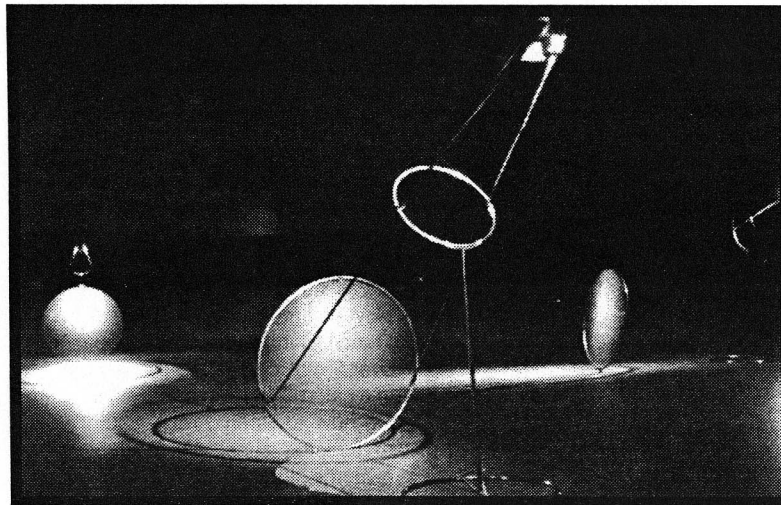


Three shows on now at the Maison de la culture Frontenac offer a little something for all, but end up shortchanging everyone. The thematic triumvirate for the exhibitions is art, light and holography – and not surprisingly, the privileged term here is holography.

This tour starts with *Dimension lumière*, which “explores the fascinating world of holography in an interactive and entertaining environment.” Forgive me if I can’t work up any enthusiasm for a 1930s-era edu-prop dressed up as schematized holography flow-chart. Here, buttons activate lights on the model. Ohhhh, so that’s how a light switch works.

What’s hard to take is the amount of space devoted to this inane edu-show, and it becomes painfully evident as you walk into the group-show section entitled *Convers@tion*. With no place to comfortably watch the video tapes, and some really bad sound leakage between pieces, it’s almost impossible to focus on anything. No consideration was given to the pacing of works, or viewers’ flow through the space. The result is mean, and does a disservice to some otherwise solid (if slightly dated) work.

There’s no curatorial statement other than the press release, so it’s hard to follow the logic of some of the inclu-



THE LOOK IN-BETWEEN

Photo Philippe Boissonnet

sions in this exhibition on “art and light.” While Sébastien Pesot’s wonderfully surrealistic video, *Demagogue*, seems to fit the bill with its unifying metaphor of vision, the inclusion of Nelson Henricks’s engaging ‘92 detective narrative, *Conspiracy of Lies*, is less clear. This is also true of Claire Savoie’s sharp, ‘94 sound piece “L’Horizon des événements (partie de l’installation). Jean Dubois’s interactive, touch-screen computer piece can’t seem to rise above its clunky

interface and unfortunate placement in a corner. Marie-Christiane Mathieu’s work fits most obviously within the premise of the show; existential questions surrounding presence and perception are evoked through large, glass sheets with holograms and specially prepared surfaces that project shadows of image and text.

It’s quite incredible that an exhibition on the theme of light doesn’t address photography. Photography, per-

haps more than anything, reduced the world to a pure impression, or residue of light. One line in the press release sheds some light on this omission: “...we’re told that these particular artists are known for their use of new technologies.” Zzzz, I keep forgetting that high tech is sooo cool, it supplants everything, even (or especially) critical thought.

Speaking of critical and cool, Philippe Boissonnet across the hall in *In-Between* has the look. Three holographic stations in a big room are set off by sensors that emit an ominous clicking sound. Each station’s sensor switch is wired to another station, so that when you stand in front of one, another turns on. Holograms of course, are dependent on their perspective, so if it’s not precisely in front of you, you don’t see it. In fact, you have to work with someone else in order to see any of the images intact.

This may be the answer to that (singular) perspective problem with holography, but the first time I was at the gallery, alone; I didn’t see any of the images. This in itself might be useful as an absolute refusal of our desire for total immersion, like anti-holography. But that’s not what’s happening here. For those customers who are socially minded enough to team up, Boissonnet satisfies with some beautifully layered holographic images. Of course anti-holography doesn’t really have anything at all to do with Boissonnet, it’s just my own wishful thinking. (-)

**DIMENSION LUMIÈRE, CONVERS@TION AND IN-BETWEEN**

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