



Richard Bruck:
Holograms
Photon Missives

November 12 - December 19, 1999
Community Gallery of Art
College of Lake County



ABOUT HOLOGRAPHY

Hungarian scientist Dr. Dennis Gabor first proposed the concept of holography, in 1948. Gabor was searching for a way to improve electron microscopes and found three-dimensional information could be recorded when two finely organized waves are combined after one of the waves encounters the information to be recorded. Gabor was awarded the Nobel Prize in 1971 for this work; not because it improved the electron microscope, but because it is a revolutionary approach to gathering and storing information.

Gabor had only crude ways to generate the types of waves needed in holography, though he did manage to make holograms. It was not until after the development of the laser in 1960 that holography had the tool it needed and it could begin to flourish.

Artists started working in holography shortly after the laser's invention, though the majority of holography was performed in physics labs. The field has grown, but there are still relatively few art holographers in the world. A city the size of Chicago has more professional photographers than there are holographers worldwide. The necessary equipment, materials, and skills needed in holography have tended to inhibit its growth in its first fifty years.

Holographic images of people are extremely rare; blood coursing through one's veins moves the skin and disrupts the waves' recording. Very high power "pulsed" lasers are

often required for these and other moving or dynamic subjects. Large holograms are rare, also. In 1997 the primary manufacturer of holographic films ceased their production, making large rolls of film scarce. Only a few people in the world have the lasers, the films, and the knowledge combined to produce large holograms of dynamic subjects.

ABOUT THE ARTIST

Nearly twenty years ago, Richard Bruck began working in holography. An award-winning background in photojournalism, disappointing experiences in commercial photography, and more than a decade of deep interest in fine art photography had led him to pursue this new light imaging medium.

Only a few classes in holography were offered in the Chicago area at that time. In fact, there were only a few places in the world where any sort of education in holography was available. The field was so small, that after completing these classes just about the only way to continue was to build one's own studio/laboratory. Lasers cost several hundreds of dollars and one 8" x10" unexposed glass plate cost about twenty dollars.

After having built and worked in a couple of his own holography studios Bruck went on to work as a laboratory technician in the one commercial holography business in Chicago, and he also worked with another artist's company installing hologram exhibitions in museums throughout the nation. He has since been a part owner of one of the world's few facilities capable of producing extremely large holographic portraits. He has been fortunate to assist in teaching at several of the internationally respected holography workshops that used to be offered by Professor Emeritus Tung Hon Jeong, Ph.D., at Lake Forest College. Scholarships given by the Shearwater Foundation, the only foundation dedicated strictly to artists in holography, have allowed Bruck to attend numerous symposia nationally and internationally; including trips to Bulgaria, China, and England.

Bruck's work has been displayed in Atlanta, Chicago, Indianapolis, New York, and other cities nationally. His work is known and respected by artists and critics internationally.

Mr. Bruck is an educator himself now, teaching part-time at Columbia College Chicago. He now lives in Grayslake with his wife Susan.



ABOUT THE WORK

Photon Missives

With my recent work I have tried to not try. This is a paradox solved when I stop trying to force the medium to do what I want it to do, or to say what I want it to say. I just make myself available to do the work.

I listen to the medium. I listen to the light. I have no statement to make. There is no trying. I am open to that which desires expression.

Like anything one wishes to do well, holography is extremely difficult. There is a multitude of variables and there can be a tendency to want to impose one's will, to perfect some pre-visualized concept. Ironically, this most exacting medium teaches that this ultimate control is impossible. One must follow. One cannot break its laws.

Wonderful self-imposed prison without bars! As you are engaged, you are given the key. You are not in control and you no longer need to control. There is ecstasy in getting out of your own way, in swimming with the current. So now the art is in learning acceptance. This is not a compromise; it's learning to accept what's given with grace.

Photon Missives Exhibition Checklist

Each of the following pieces is a 12" x 16" Transmission Master Hologram. All are laser-viewable originals on glass.

1. *Seeing Jungle Red*, 1992
2. *Vermilion Current*, 1999
3. *Bolt*, 1991
4. *Vestigial Root*, 1992
5. *Seeing No Head*, 991
6. *Pulp Fiction*, 1991
7. *Mistaken Lucidity*, 1991
8. *Night Flight*, 1999
9. *Foil*, 1992
10. *Preconceived Self*, 1999
11. *Scarlet Torrent*, 1997
12. *Crystalline Bath*, 1992

All of the following are original White-Light Reflection Holograms

13. *Lost in the Green River*, 1995, 20"x 24" film
14. *Leaves Lost*, 1995, 20"x 24" film
15. *Germane Likeness*, 1996, 30"x 40" film
16. *Susan's Likeness*, 1996, 20"x 24" film
17. *Pathways Home, #1*, 1992, 20"x 24" film
18. *Pathways Home, #2*, 1992, 20"x 24" film
19. *Seam*, 1992, 20" x 24" film
20. *Copper Head*, 1997, 32" x 42" film

Cover art: *Lost in the Green River*, white light reflection hologram

Crystalline Bath, transmission master hologram
Blue's Grasp, white light reflection hologram

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