



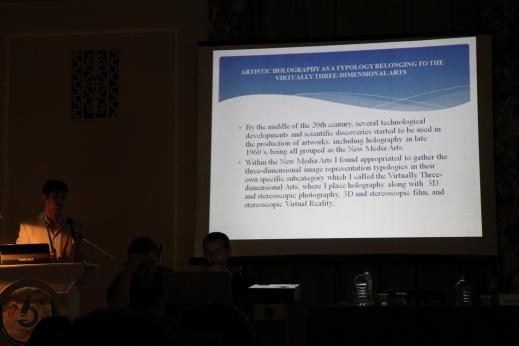


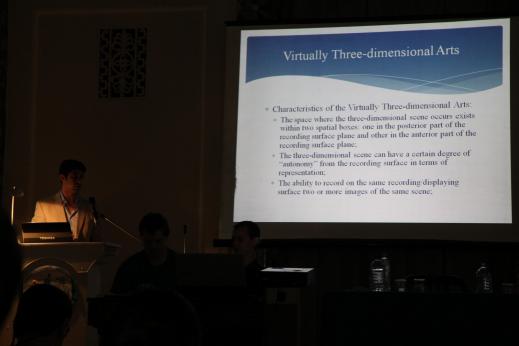
Interior of Publius Fannius Synistor villa, c. 50-40 B.C., Boscoreale, Italy



Michelangelo, *The Last Judgement*, 1535-1541, fresco, 1370 x 1200 cm, Sistine Chapel, Vatican City, Vatican













Edwina Orr, Sketches, 1981, animated reflection hologram with white light transmission variants, 10 x 12,5 cm, Johnathan Ross Collection, London, United Kingdom



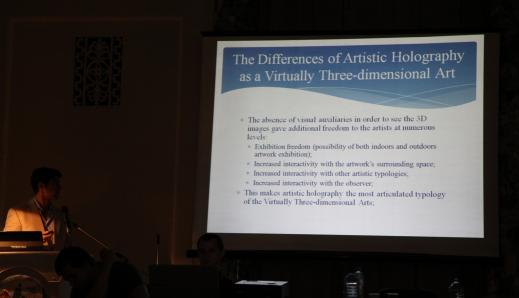
Howard Gerry, Reach, 1989-1990, mixed media and reflection hologram

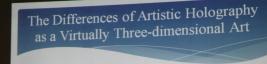




- * The "autonomy" of the scene from the recording surface is dependent on the ability to record two or more images on the same place so that it could be perceived three-dimensionally by the observer as it would with a physical three-dimensional object;
- Almost every typologies within this group require some kind of auxiliary glasses in order to arrange both bi-dimensional images to achieve this effect;
- Holography is the only one that doesn't need any sort of apparatus to achieve this effect;

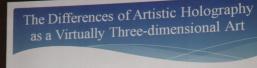






- This interactivity with the surrounding space of the artwork can be seen in Isabel Azevedo's and Elizabeth Sandford-Richardson's Lotus (2013), where pictorial elements occupy a significant space in both anterior and posterior spatial boxes, to the extent of giving the impression of invading the observer's physical space;
- Interaction between typologies can be observed in artworks such as Setsuko Ishii's Encounter II (1979), where sculpture and holography complete each other to create a three-dimensional artwork that operates at both physical and virtual levels;
- Encounter II (1979) is exhibited outdoors, being a good example of how the before mentioned characteristics can be combined in one piece of art;

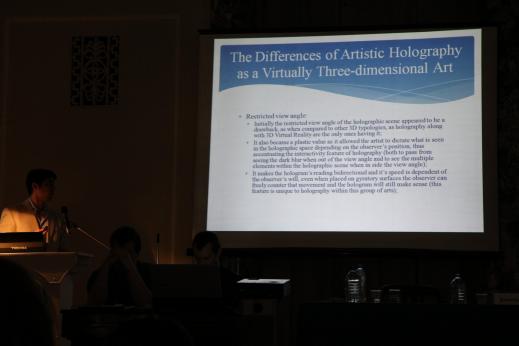




- * Some artistic holography's specificities need to be met in order to see the depicted image, which brought a series of drawbacks, but these soon became key plastic values endemic to this typology and helped to establish a unique form of interaction between the holographic artwork and the observer:
 - * Specific illumination;
 - * Restricted view angle;
 - * Recording multiple perspectives of a given still image;



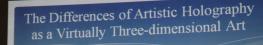
The Differences of Artistic Holography as a Virtually Three-dimensional Art











- * Recording multiple perspectives of a given still image:
 - It allows/invites the observer to freely explore the multiple perspectives of a specific still image scene as it would in the physically three-dimensional space;
 - This feature, combined with the observer's freedom of exploration of the holographic scene, made this typology the chosen by poets to break from bi-dimensional plane of the written words to give a third dimension to their poems, by playing with the position of each word's letters in virtual space in order to create different words that appear as the observer explore the holographic space of the hologoem.
 - This sort of three-dimensional poetry only exists in holography as it offers most freedom for a given still image;

