

## **The arbitrariness and ambivalence of the holography of absent objects**

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In her Milanese space conceived as a transversal project room, a cross-media laboratory open to the investigation of innovative materials, Anna D'Ambrosio presents artists that investigate on the relationship between art, science and art economy. Each exhibition stages a narrative, uncommon stories of works made of different materials that interweave with the contemporary complexity with a hyper technological appeal.

After "The Transparent Dream" (2014), the one-of-a-kind exhibition dedicated to the expressive and aesthetic potential of the graphene, she now surprises us with "Photonic truth. Holographic Light Art". This project includes five holographic assemblages from the "Perturbing Objects" series, by Dora Tass. Working between Rome and New Mexico, with a degree in cultural anthropology, she studied painting at the Accademia di Belle Arti in Rome. Dazzled by the holography since 2006, she began in 2012 a research project along with August Muth (1955), a pioneer of the Holographic Light Art with his "The Light Foundry", the workshop in New Mexico where even James Turrell makes his works. In her experimentation with this fascinating image reproduction technique – invented in 1971 by Dennis Gabor, the Hungarian scientist who won the Nobel Prize in physics with holography, and which, thanks to the use of laser light, grants a higher quality than photography –, Dora Tass shapes the luminous matter, captures three-dimensional intangible "sculptures". Her layers of luminous waves made of pure photonic matter, transparent like a jelly and smoothly coloured, fool the senses, destabilize the perception, encapsulate different perspectives: everything depends from which point one looks at her works. Her assemblages of liquid images are hypnotic, they cause alienating visual and cognitive short circuits in which one recognises images of meaningful objects, such as parts of a typewriter, cameras, lenses, glasses, posters, newspapers, letters and words: means of communication, history and identity. Removed from the oblivion of time, these vintage instruments of the transmission of culture are anthropological finds inscribed in memory; they become signs of what we were, through the tools that narrate Time. Dora Tass, anthropologist of the light that, with the holographic technique of 3D light recording, contains everything, aims at the interference, the perceptual optical delusion, giving "body" not to the object itself, but to its representation. These are works to be seen and not to be told, which freeze the representation of objects of a set of cultural archaeology samples; images sculpted with light, floating in time and space. They are ectoplasmic apparitions, floating in a liquid, fluid space, as mobile as our thinking is. The artist is a liar by necessity: she creates the artificial and misleads our senses with digital "volumes" of fluid objects doomed to oblivion; she "paints" with photons still lifes of cultural values and depicts semionarrative structures of surface that, in the field of the generative semiotics, would have fascinated Julien Greimas and enchanted Magritte and Joseph Kosuth. Actually, what is revealed in her assemblages is not the absence of the object-finding of the transmission of culture, but the recognition of a poetic potential of the holographic technique, the painterly impact of the photon that implies a three-dimensional illusionistic process, redesigning an "aesthetic" field in the most complete sense, involving our senses. They are dynamic projections that urge the viewer to move, to catch light mutations that seem to carve "volumes" in space. Two works by August Muth complement the reflection on the arbitrariness and ambivalence of the holography: *Cosmos* and *Zero*, minimalist geometric shapes, bright, hovering between material and digital, representation and narration of several luminescent shades, alienating.