



Serial Bloggers

## Introduction

It was at least 25 years ago and I can't remember where, but seeing Paula Dawson's *There's No Place Like Home*, her holographic evocation of a living room in eerie shades of green, filled me with amazement and some bewilderment. When it was completed in 1980 it was the largest hologram ever made.

Holography was a very new medium for artists in the 1980s, holography itself becoming a reality only 20 years earlier. While it derives from photographic principles, a hologram—from the Greek *holos* meaning whole and *gramma*, message—records the intensity and the direction of light to produce a three dimensional image. Now we see holography everywhere in commercial applications but not so frequently in the galleries of Australia. The critical language for holography is still developing as a consequence of its recent take up by visual artists.

Kelly Gellatly from the National Gallery of Australia (NGA) wrote in 1999: '*There's No Place Like Home* shows us that if we look (no really look), the everyday objects around us can carry us to different times and places if we are willing to just let go.' While a living room remains an everyday place in contemporary times, other places unimagined as recently as a decade ago are now part of everyday life for many people.

David Warren tells us something about the new everyday in [www.MyWorld.com.au](http://www.MyWorld.com.au). His everyday includes the cyber world places inhabited by millions who ignore the physical barriers to communicating, travelling and doing business around the planet. A world of connection with strangers, richly enhanced by the ability to pretend and imagine. The titles of his works—including *I Dreamt We Had Something To Say*, *The Gamer*, *We nd 2 tk*, *Black Money*, *White Money* and *Serial Bloggers*—reflect the up and the downside, the reality and the pretence, of this sometimes strange new world.

Not content with a successful career as a painter and photographer, Warren began his work in holography in the early 1980s. Pioneering work that has led to projects and exhibitions in Australia and overseas, and to a teaching position in Canberra that has allowed him to continue his original and insightful work.

PhotoAccess is very pleased to present [www.MyWorld.com.au](http://www.MyWorld.com.au) by David Warren in the HUW DAVIES GALLERY at the Manuka Arts Centre. I hope visitors will be amazed and not too bewildered by these intriguing works.

David Chalker

## Artist statement

I've been making holograms, and in particular large scale holograms, since the early 1980s; much of this in isolation and essentially 'doing my own thing'. This is in stark contrast to the world I now find myself in; 'Blogsville United'. Get connected. Wire yourself to the world. It was time to come out of the closet.

I discovered the mathematical formula as elegant as any Einstein doodle; a computer + mobile = friends. Once alone, I'm now an online groupie with countless blogs in an empire of strangers. How eagerly we yearn to communicate. How easily we are drawn in like moths to a cheap two for the price of one UV zapper. Well it got my attention.

In the broadest sense we know this as social networking—using a mobile phone, blogging, playing online games and living in virtual worlds; Clarke Kent by day, Maximus Meaning by night; husband to an unfaithful wife, father to neglected children, legend in his own mind. But one thing's for sure, we seem to have much more to say and infinite opportunities to do it. The question this might raise is whether the quality of communication is any lesser than before this revolution. And if it is, does it matter? Maybe it's just good fun; heck I'll be in that! And where's the harm I ask? None...if you don't count the cost ... and there *is* a price for generating legions of online friends. This includes connection and broadband fees, mobile contracts, virtual site fees, online fees, gaming time, PayPal, and then there's the technological hardware which has a life span rivalling that of a butterfly. Who cares! We're not spending it outside because we seldom leave home, anymore. All right a slight exaggeration; but chances are we leave home to buy more technology. Which brings me to the house of my dreams: it has a thousand power points, no adapters and my computer is surrounded by food and drink dispensing machines.

Interestingly, my holograms through their imagery, not only reflect this panoramic theme but, in their manufacture, echo a reliance on the same global community. Much of the technology required to make analogue and digital holograms is not available in Australia and so I am compelled to outsource overseas or, where possible, go to those countries and involve myself with the production. This has included the UK, USA, Russia, Taiwan, and Lithuania; and every detail organized through the www.

In the early hours of the morning my fingers retire to a soft pillow.

But in the end lifestyle will always be about opportunities, choice, moderation, sensibilities and personal moral dilemmas. That's the rational side speaking. Fortunately, I haven't found time to feel guilty; too busy reading and writing emails, text messages and blogs. I've hardly got time to check my own reflection. Would I recognize it? Maybe that's just the hologram in me talking.

David Warren



MyWorld.com.au



*I Dreamt We Had Something To Say*

## Biography

### Education

BA (Fine Arts) Photography, Cinematography, SACAE, South Australia (SA), 1978–82

MA (Holography-Visual Arts) Flinders University, SA, 1983–85

Dip Ed (Visual Arts) Flinders University, SA, 1990

### Employment, Residencies, Grants, Commissions

1985 Project Officer, SA Department of Technology; Australia Council for the Arts grant, artist-in-residence at Australian National University, Physics Department, Canberra; commission to produce 30 x 20 cm white light holograms for Prime Minister and Defence Minister; Australia Council for the Arts grant to travel to Japan, Americas, UK

1986–89 Research fellow/artist-in-residence, Strathclyde University, Glasgow, Scotland; holographic research, Star Wars Program; Artist-in-residence, Royal College of Art, London

1991–2008 Art, Design, Photography teacher; SA and ACT; Canberra Girls' Grammar School, ACT

### Exhibitions, Concepts in situ

1984 'Interface', exhibition, Adelaide Festival of Arts; holograms and tv

1985 'Linear Exits', Master's Degree exhibition, Adelaide, holograms and original electronic music

1986 'SA Light', exhibition, Adelaide Festival of Arts, 'Sanctuary' in-line white light achromatic holgram, 150 x 100 cm

1990 'Making Artworks' exhibition, Adelaide, rainbow holograms

1994 '36 Views of the Holographic Self', 2 x12 cm pulse holograms and envelopes, Tokyo, Japan

1995 'Uncertainty Principle' 20 x 30 cm reflection holograms, Easter Island, Chile

1996 group exhibition, holograms, paintings Port Pirie Regional Gallery, SA

1997 group exhibition, painting, Port Pirie Regional Art Gallery, SA

2003 'Liquid Patterns', holograms and paintings, Gallery M, Marion Cultural Centre, SA

2004 'Depth', rainbow hologram, Leysin, Switzerland

2004 'Inside the Square', reflection hologram and digital print, Madrid, Spain

2005 Archibald Prize entrant, painting/DVD sequence, Prof Paul Davies, astrophysicist and author

2006 'RT', exhibition, holograms, paintings, acrylic signs, Gallery M, Marion Cultural Centre, SA

2006 Archibald Prize entrant, painting and digital ticker tape, Maxine McKew, ABC broadcaster, columnist

### Holograms

1984 'Models & Martyrs', 150 x 100 cm in-line laser, Adelaide, Australia

1985 'Sanctuary' 150 x 100 cm in-line achromatic, 'Square Rainbows', 300 x 100 cm in-line rainbow, Adelaide, Australia

1986 'Jindalee' 30 x 20 cm rainbow and reflection (commission for Prime Minister), Canberra, Australia

1987 'Father and Son' 50 x 20 cm pulse portraits (12), London, UK

1988 'Blades' 85 x 85 cm rainbow, 'Father and Son' 40 x 30 cm rainbow, Glasgow, Scotland

1994 '36 Views of the Holographic Self', pulse laser and envelopes, Tokyo, Japan

1995 'Uncertainty Principle', 30 x20 cm reflections, Easter Island, Chile

2000 'Hyundai Sapien', 20 x 5 cm reflection and print, Seoul, South Korea

2002 'St. Valentine's Day Gambit', 30 x 20 cm reflection, photographs and chessboard 200 x 200 cm, Havana Cuba

2002 'Acapulco Sun', rainbow and photographs, Acapulco, Mexico

2005 'Black Money, White Money', 120 x 70 cm reflections and prints, Moscow, Russia

2006 'RT', 40 x 30 cm reflection, Moscow, Russia

2007 'I Dreamt We Had Something To Say', 900 x35 cm pulse laser, New York, USA

2007 'We nd 2 tlk' and 'The Gamer' each 100 x100 cm animated stereograms, Burlington, USA



*The Gamer*

*Cover image: We nd 2 tlk*

[zipsisterholography.com](http://zipsisterholography.com)

**photoaccess**  
at the Manuka Arts Centre

An ACT Government Arts Facility

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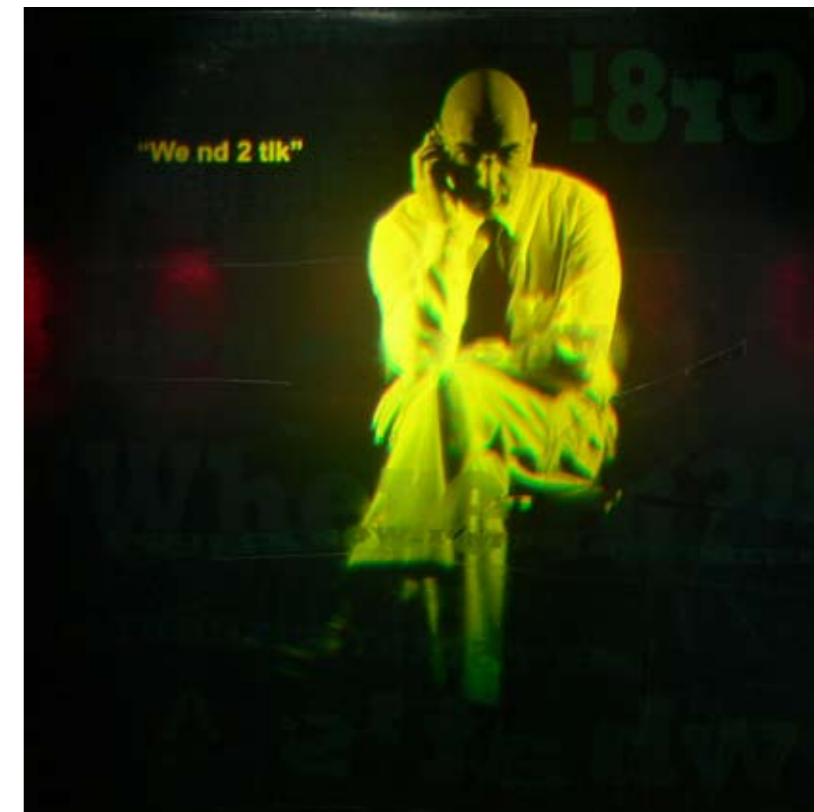
supported by the ACT & Commonwealth Governments

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**David Warren**

2 – 19 April 2009

HUW DAVIES GALLERY



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