

**RCM GALERIE**



**GEORGE LEGRADY**

**SCRATCHING THE SURFACE**

**DIGITAL PICTURES 1980s-2020s**



George Legrady in his studio in Los Angeles, 1988

*"No one seems to have noticed that the Pictures Generation dealt only with traditional analog imagery. (...) George Legrady was among the first to use (digital image technology) to critique, as the Pictures artists did, mass media imagery... (They may be) the first born-digital photographs to be printed and exhibited as works of art."*

Patrick Frank, *Art of the 1980s: As If the Digital Mattered*, 2024

*"The release of the Truevision Targa, 32678 color, image capture board for the IBM PC in 1985 made it possible to capture and digitize photographic images at a resolution of 512 x 480 pixels. With this state-of-the-art image processing system, I realized over a four-year period a series of still digital compositions that explored the potential of software processing of the pixel-based image and its relation to noise and signal. I wanted to explore ideas such as the transformation of the photographic image into a digital pixel-based construct, capable of manipulation through computer code; Information Theory's various definitions of communication such as entropy and redundancy, and differentiating signal as ordered information from noise as random information; and a semiotic exploration of the visual staging of television broadcast news.*

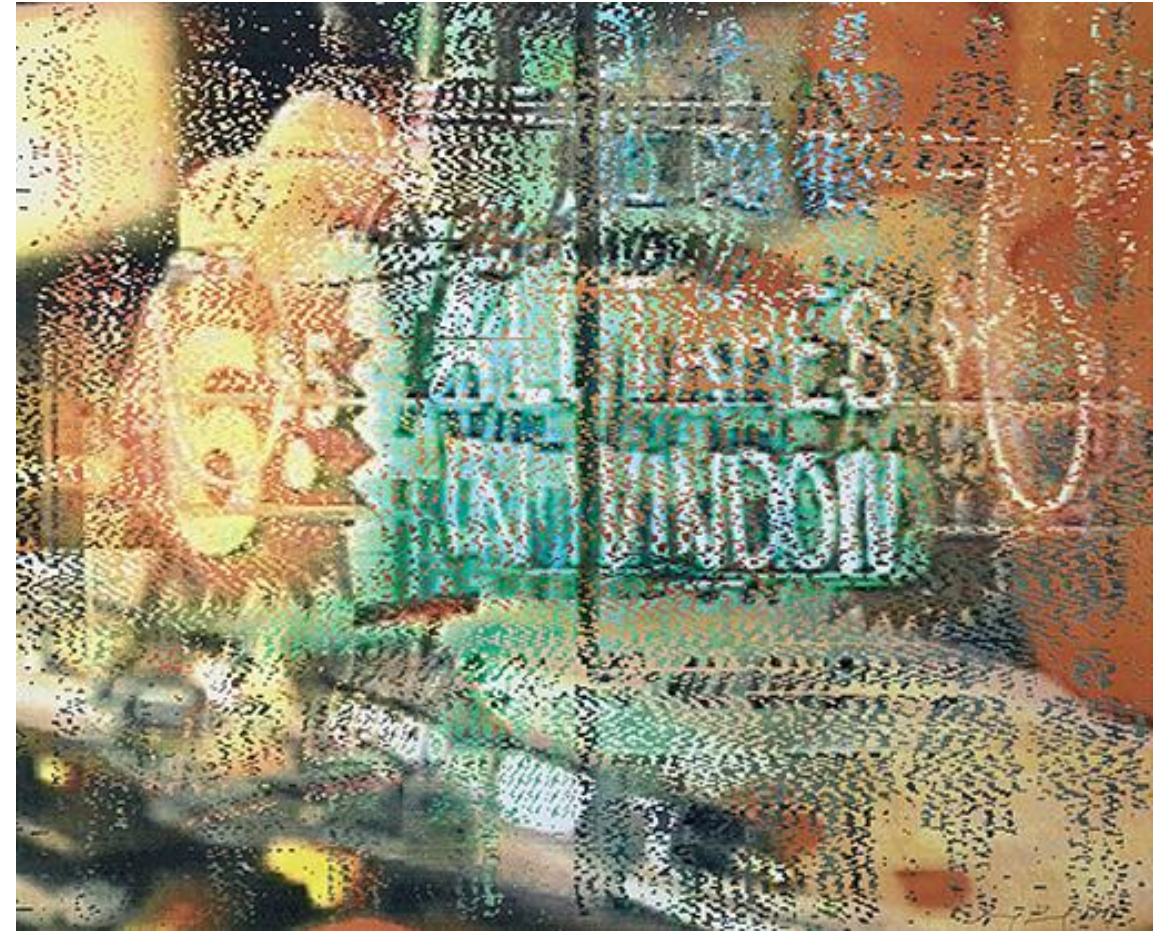
*These resulted in a series of 57 distinct compositions, and approximately 98 actual prints, possibly the first such digital photographic-based works transferred digitally to a prototype inkjet printer, the Fuji Jetgraphix system at a lab near UCLA, that was never introduced to the market."*

George Legrady



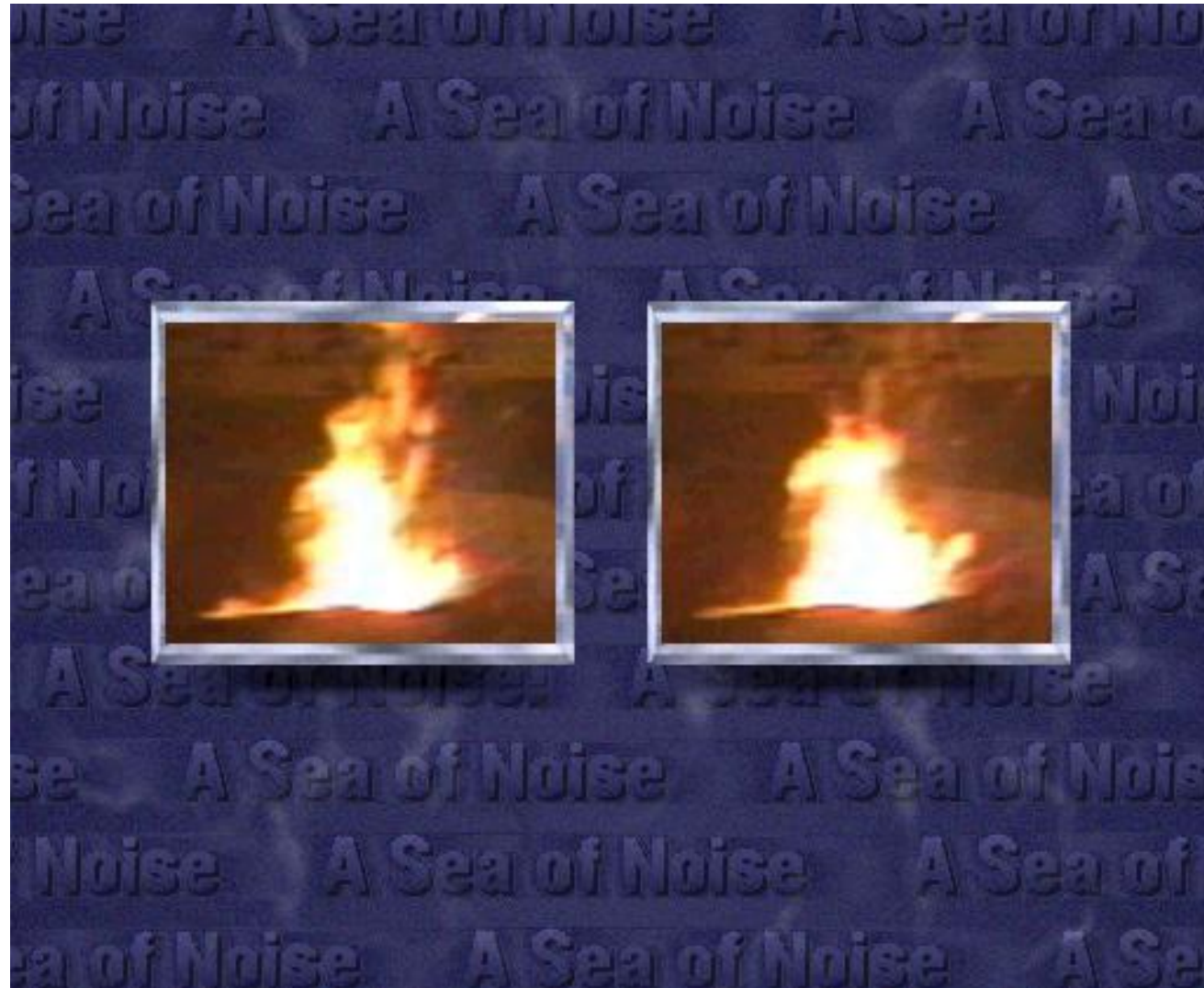


George Legrady  
*ABC*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"



George Legrady  
*Unconfirmed*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"





George Legrady  
*Poetics of the News: Sea of Noise*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

*"This work explores the staging of broadcast news, in particular ABC News. It uses phrases from the movie Blade Runner and various quotes from sociological analysis of the impact of streaming news information"*

George Legrady



George Legrady  
*Poetics of the News: A Shadow of its Former Self*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"



George Legrady  
*Poetics of the News: Lost Like Tears in the Rain*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

"The caption remote-controls the reader towards a meaning chosen in advance"

Roland Barthes, "The Rhetoric of the Image", *Image—Music—Text*, 1977



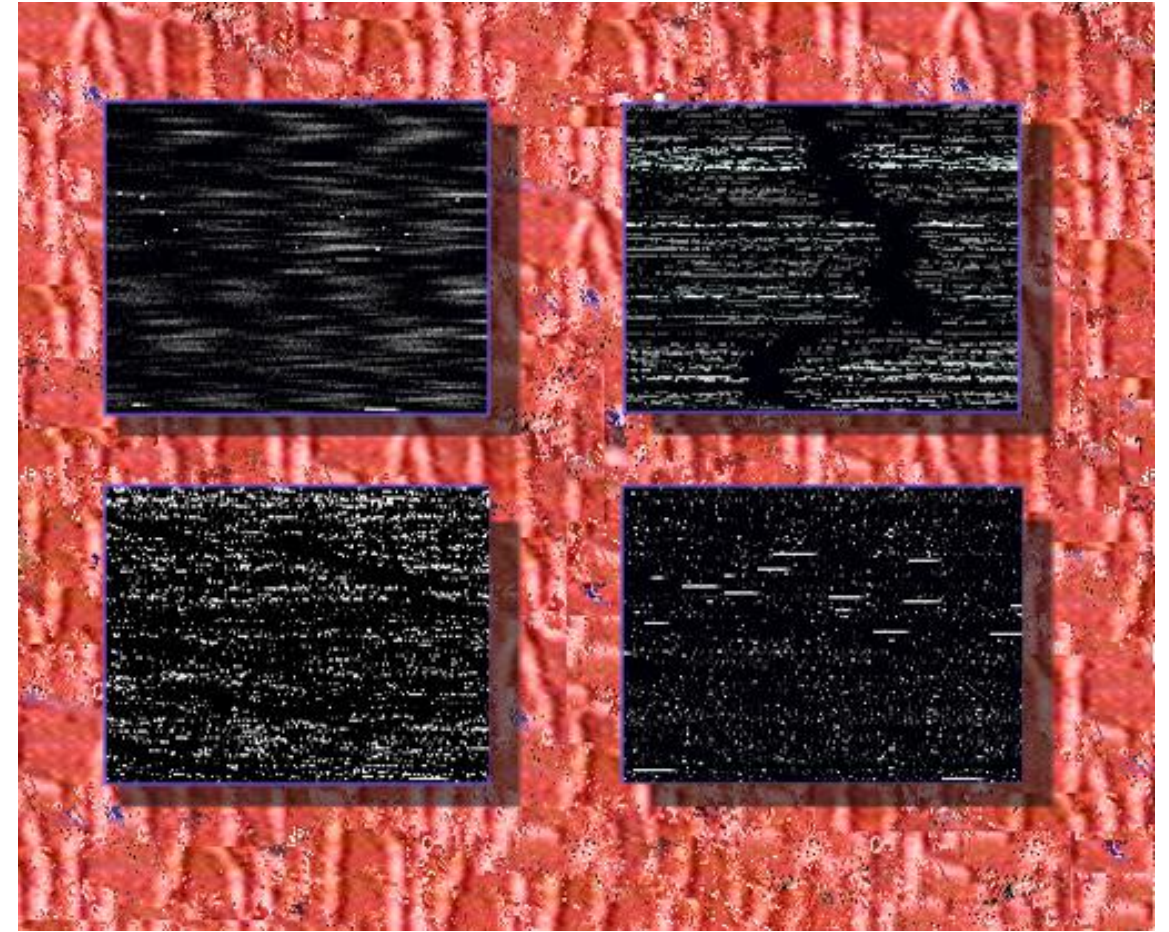


George Legrady  
*Poetics of the News: The Space Between*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"





George Legrady  
*Guns and Cocaine (Contragate)*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"



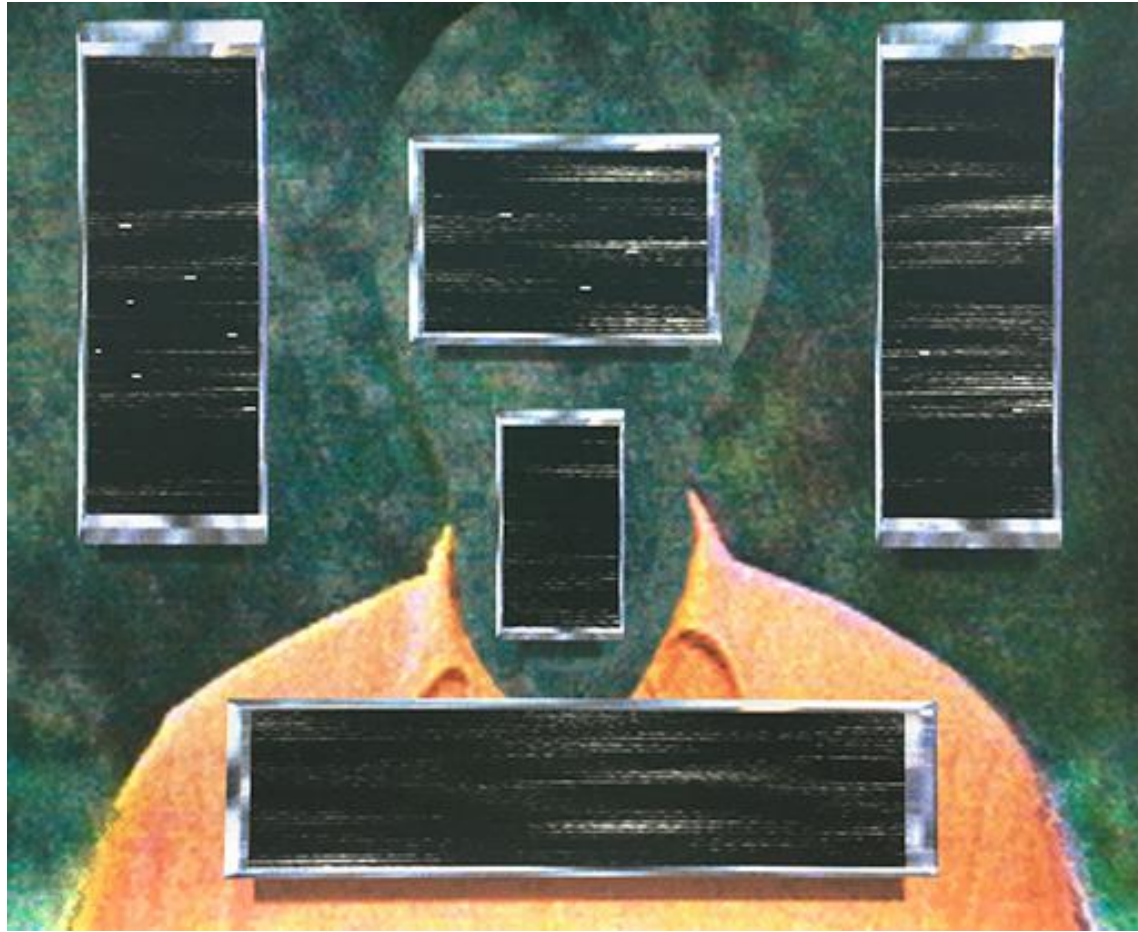
George Legrady  
*5 Noises*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

*"In the Targa works Legrady focused on video noise, which is what the television transmits in the absence of a signal."*

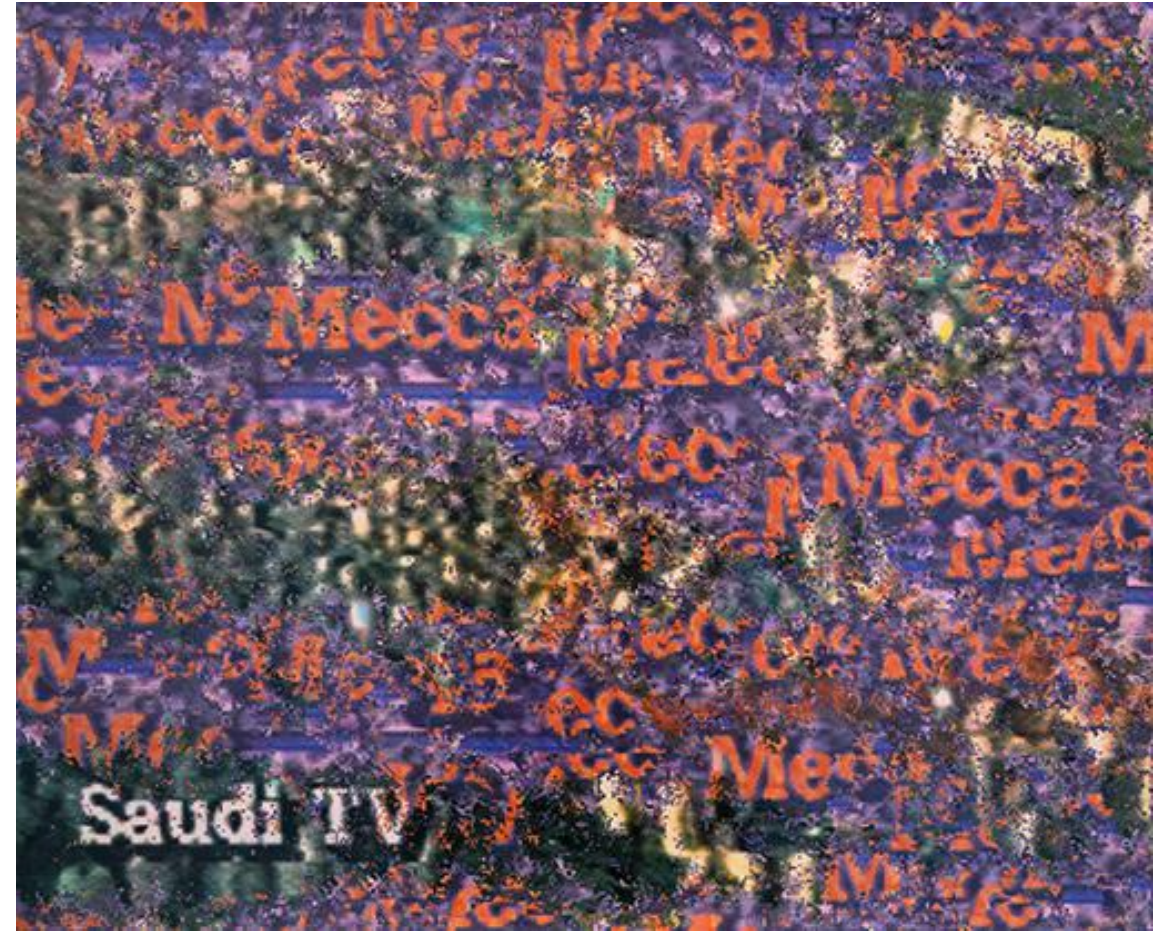
Patrick Frank

This series was first exhibited with the title *"From Noise to Signal"*





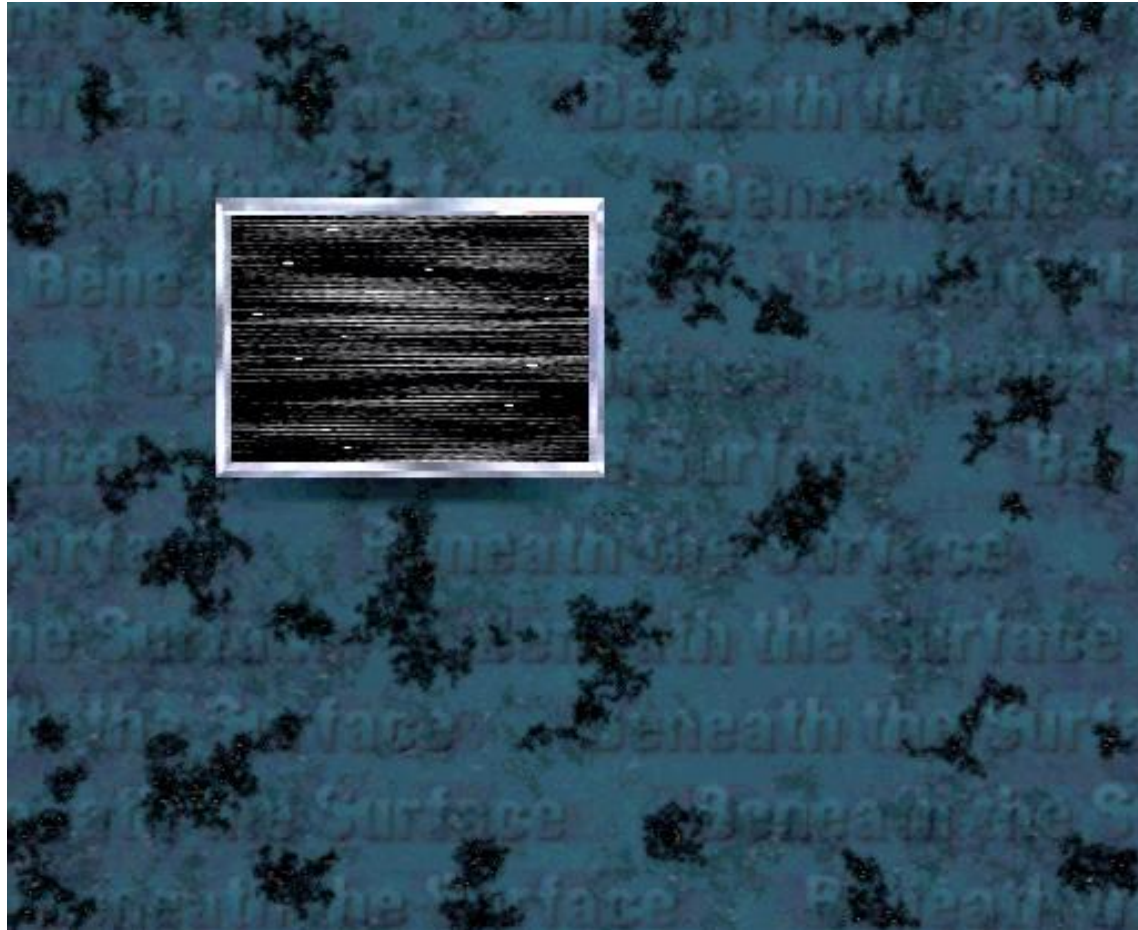
George Legrady  
*5 Plates*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"



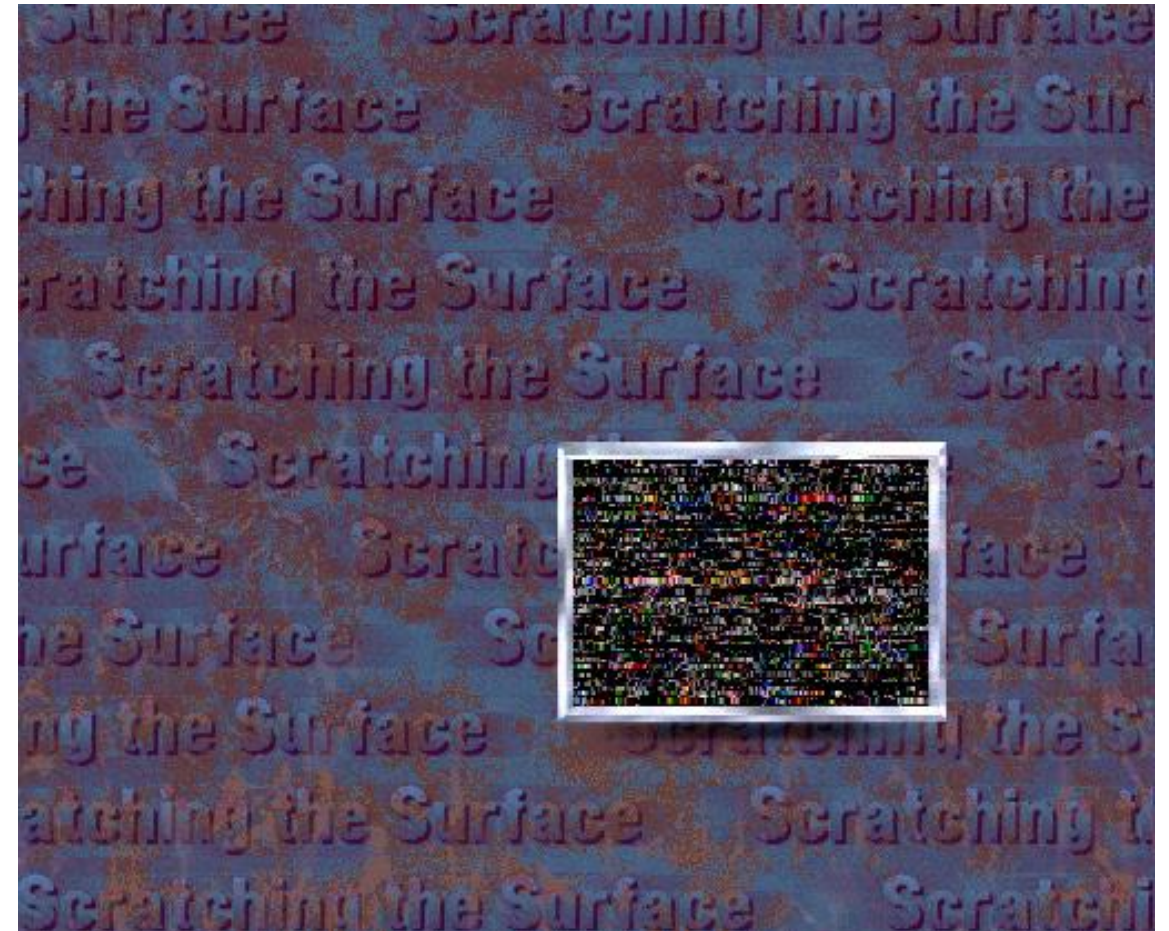
George Legrady  
*Saudi TV (Mecca)*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

*"In most of these cases, deep issues of some significance got fast-moving coverage which generally skimmed over the historical background in favor of the single event which has been judged trustworthy"*





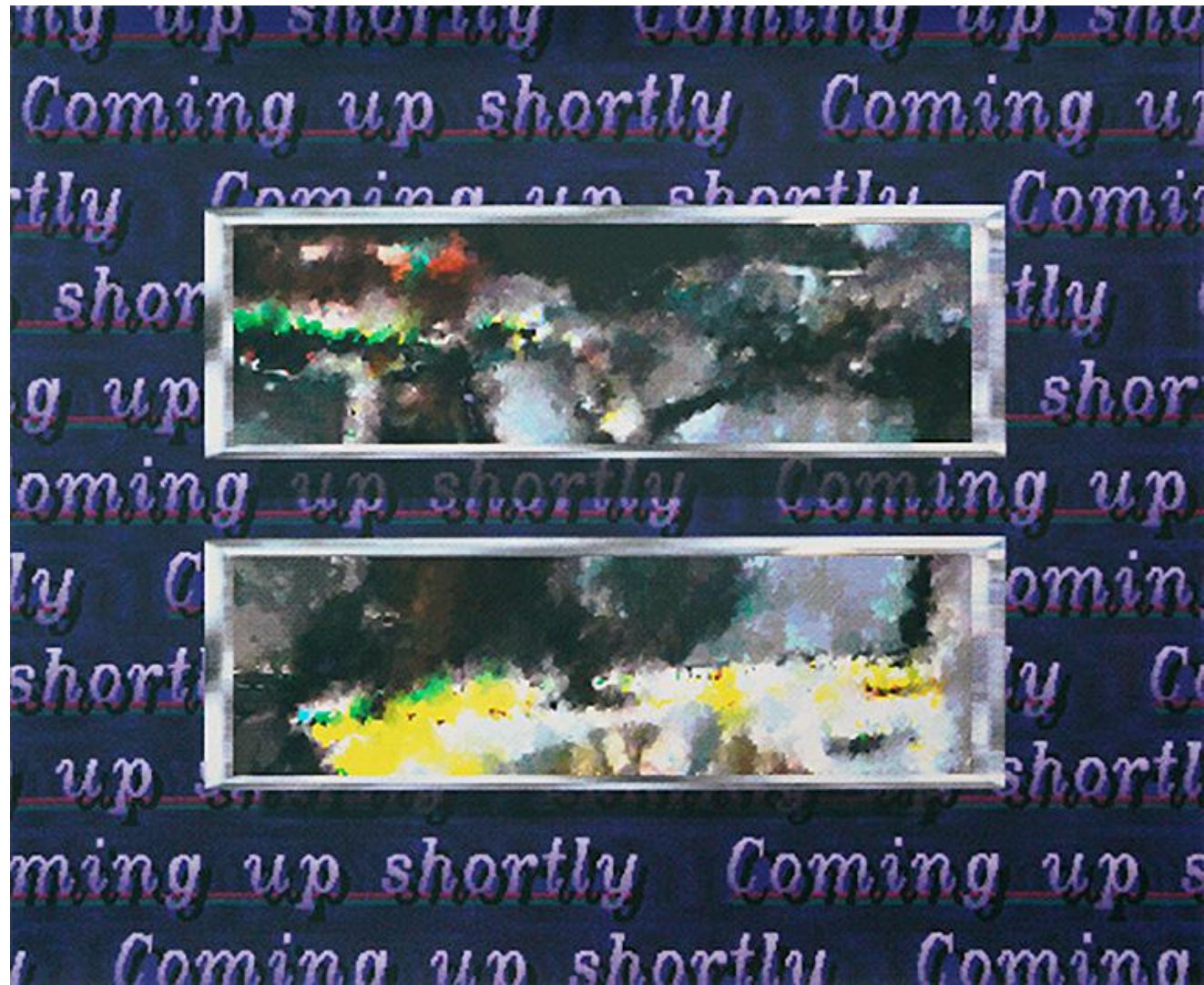
George Legrady  
*Beneath the Surface*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"



George Legrady  
*Scratching the Surface*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

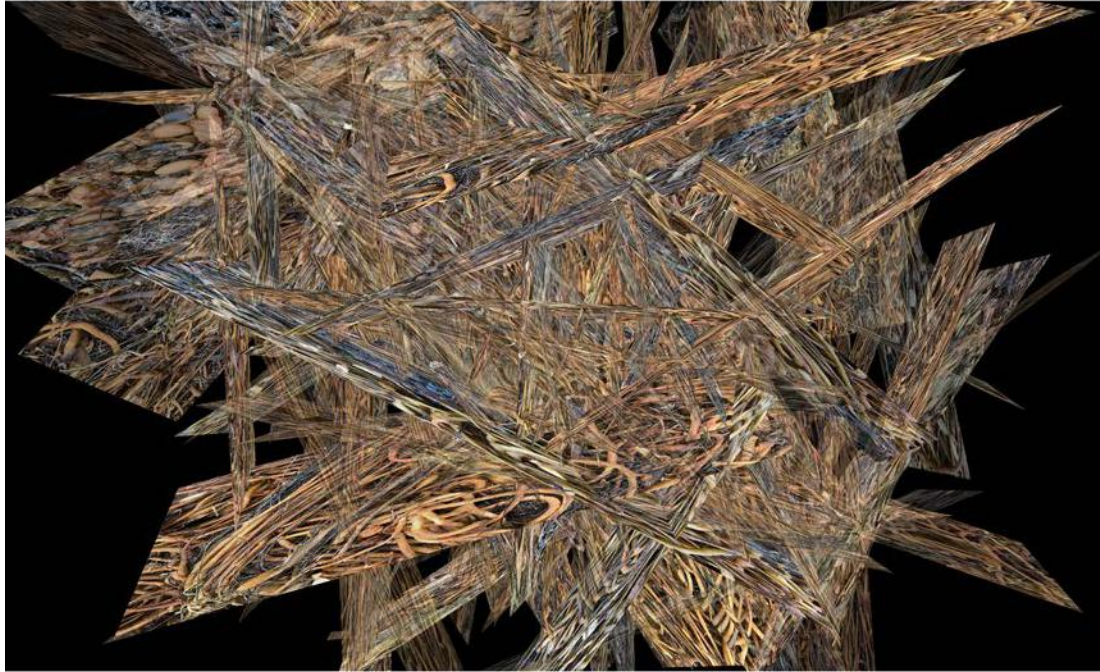
*"Explorations of the formal staging of broadcast news. The image on the left has a blurring effect added which creates a depth visual distance in comparison to the image on the right. A Brownian motion-based software that randomly eats away at the image was then applied. Its color on the left was sampled from a rusted surface. The images in the small frames are pixel filtered and scrambled video captures. The frames were created in a 3D software with visual information from a news photograph reflected on it using ray-tracing techniques."*





George Legrady  
*Coming Up Shortly*, 1987  
Fuji JetGraphix inkjet print on paper  
23.5" x 28.5"

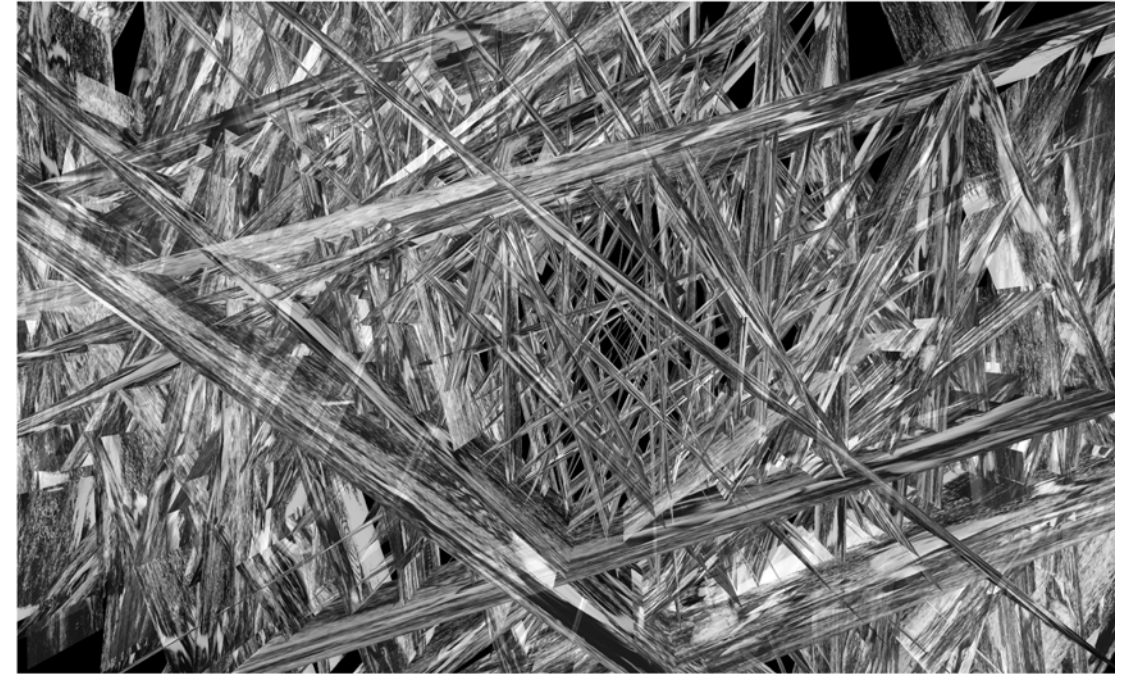




George Legrady  
*Anamorph-Kelp&Tar*, 2020  
Digital print on paper  
33 x 49 cm / 13" x 19"

*"Photographs of sea kelp, some covered with tar, are clustered in a virtual 3D space, organized by the Voronoi mathematical model so that the images disrupt the frontal point-of-view, creating altered perspectives reminiscent of 16th and 17th century Anamorphosis studies."*

George Legrady

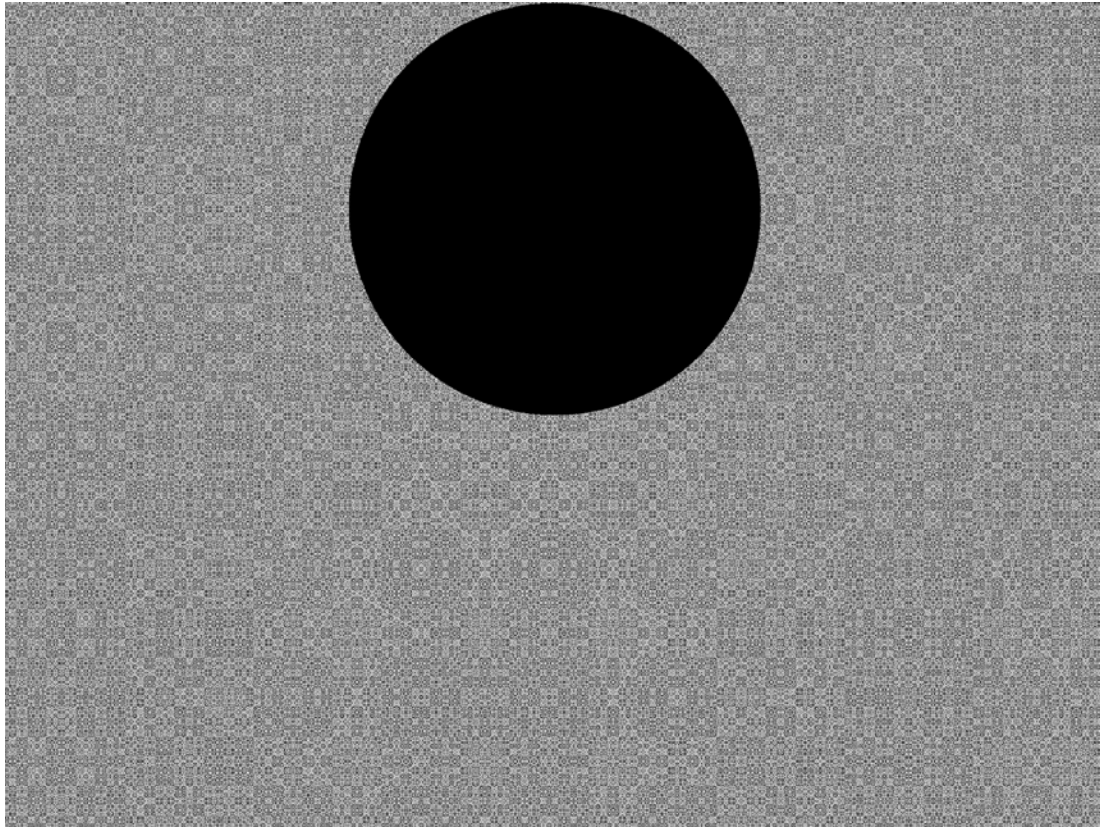


George Legrady  
*Anamorph-Lattice*, 2020  
Digital print on paper  
33 x 49 cm / 13" x 19"

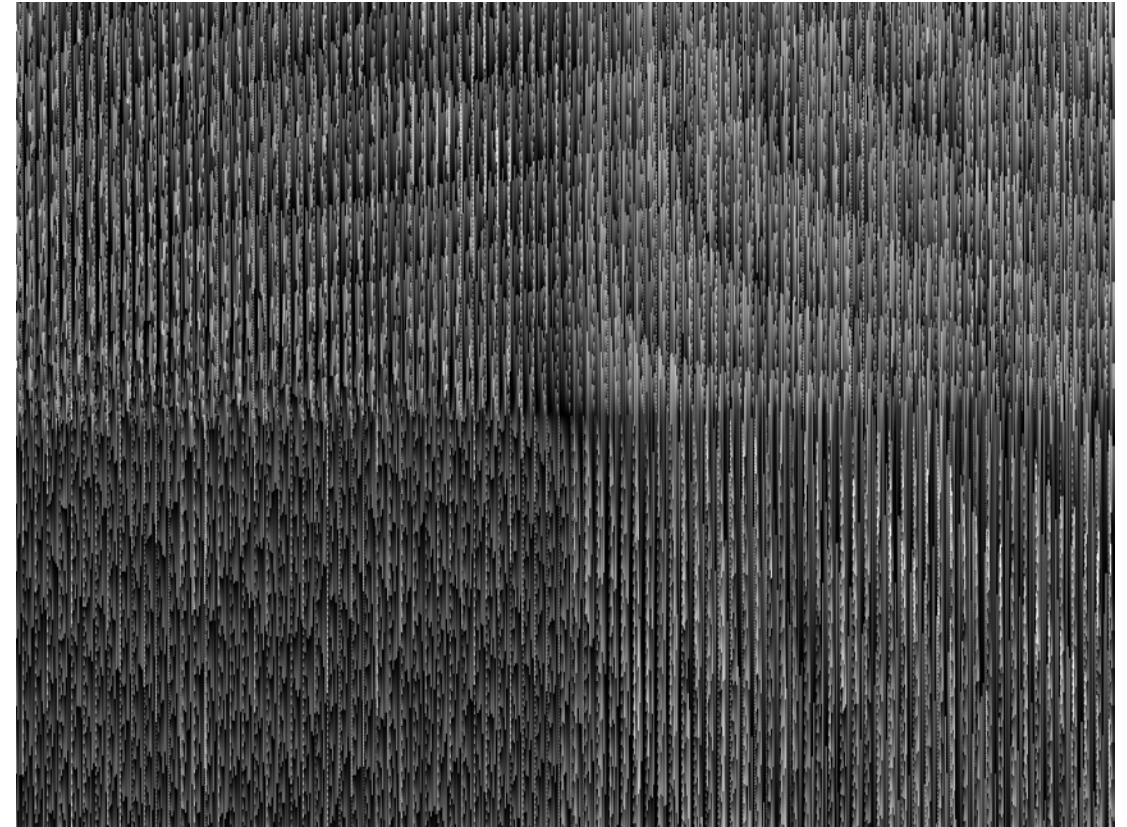
*"Six black-white family snapshots repeated thirty times are organized by the Voronoi mathematical model so that the images disrupt the frontal perspective viewing, creating altered perspectives reminiscent of 16th and 17th century Anamorphosis studies."*

George Legrady





George Legrady  
*Phantom Waves: Triangular Demarcation*, 2021  
Computer generated image printed on paper  
43 x 56 cm/ 17 " x 22"

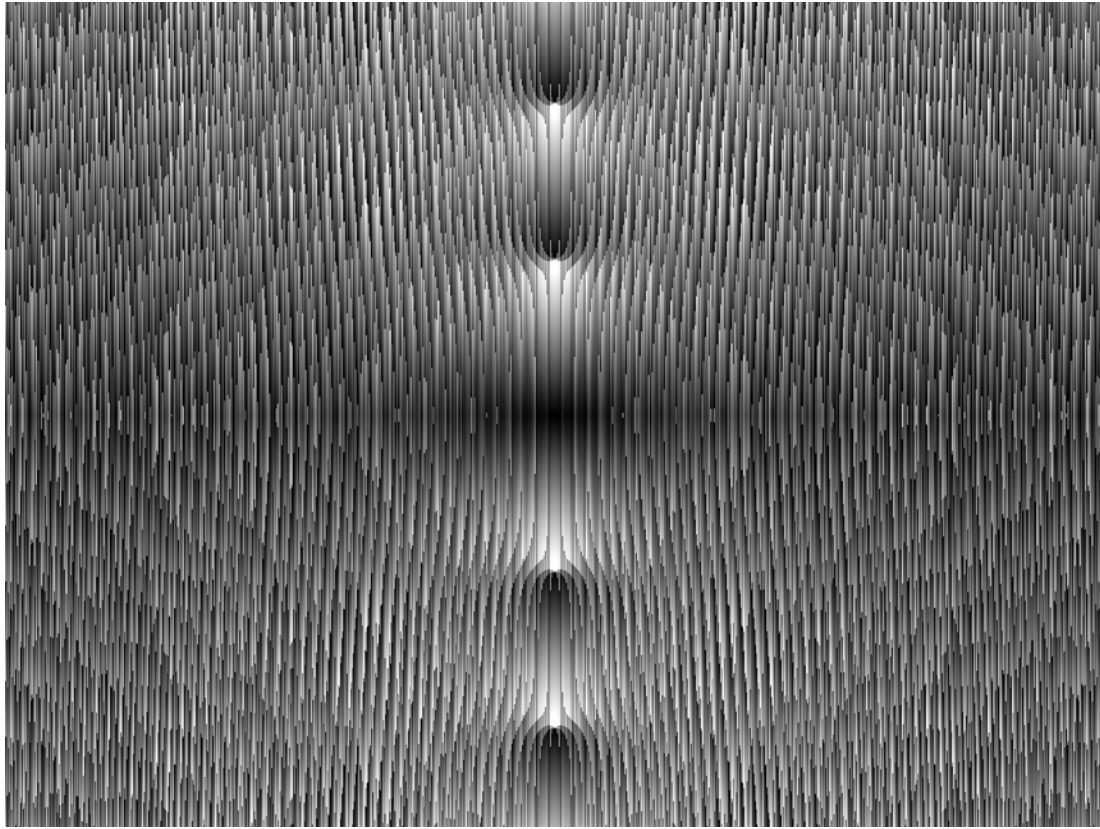


George Legrady  
*Phantom Waves: Bristle Anisotropy*, 2021  
Computer generated image printed on paper  
43 x 56 cm/ 17 " x 22"

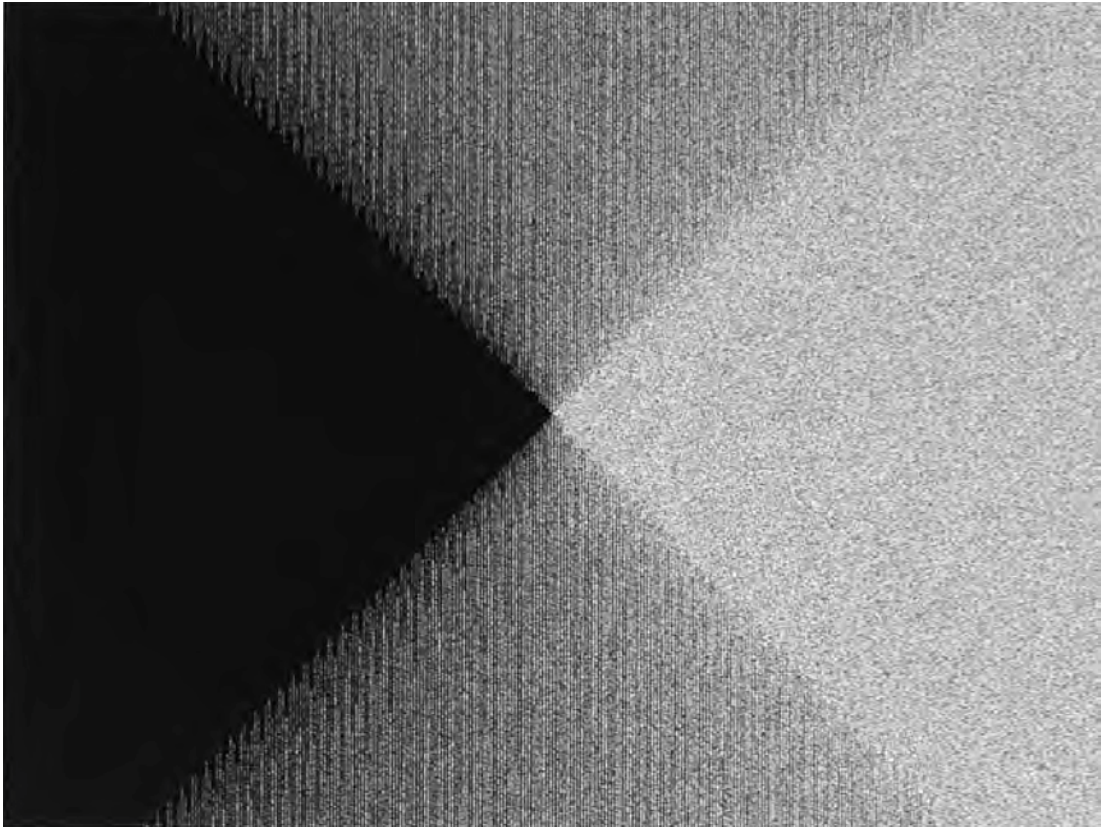
*"Phantom Waves is a series of still-images created by custom software which activate oscillations of various frequencies that modulate each other resulting in complex patterns within the two-dimensional space of the image plane. The patterns emerge through phantom frequencies generated when the signal goes beyond the tonal range of individual pixels. This series explores the challenges of our understanding of the digital photograph as fundamentally a sequence of numbers that can be manipulated mathematically to result in images that do not exist in the world but are produced algorithmically."*

George Legrady



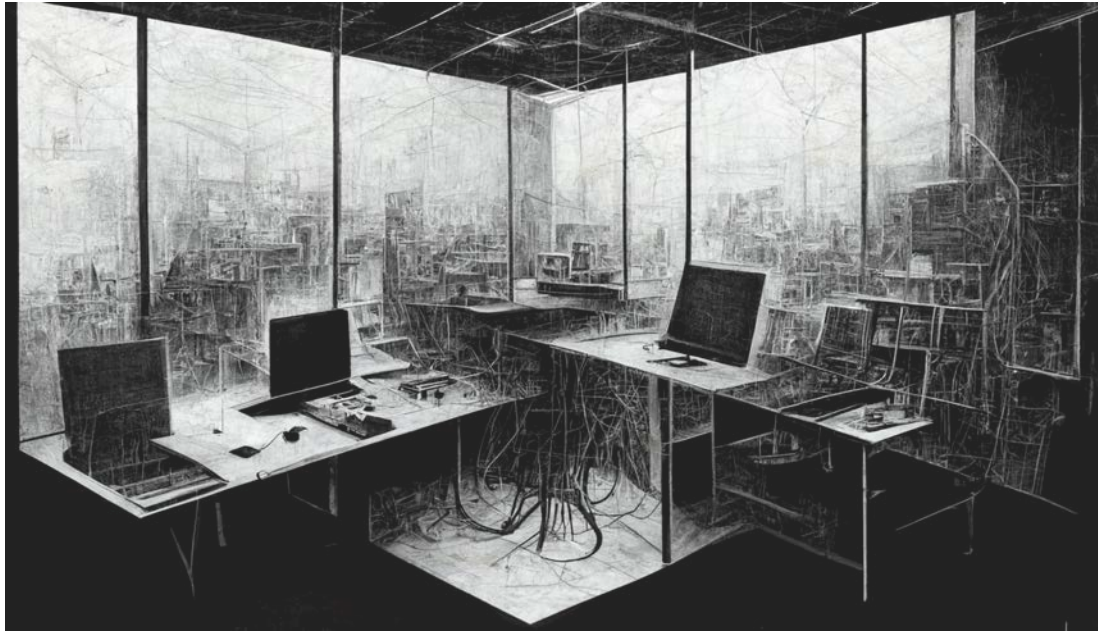


George Legrady  
*Phantom Waves: Waves Fracture*, 2021  
Computer generated image printed on paper  
43 x 56 cm/ 17 " x 22"

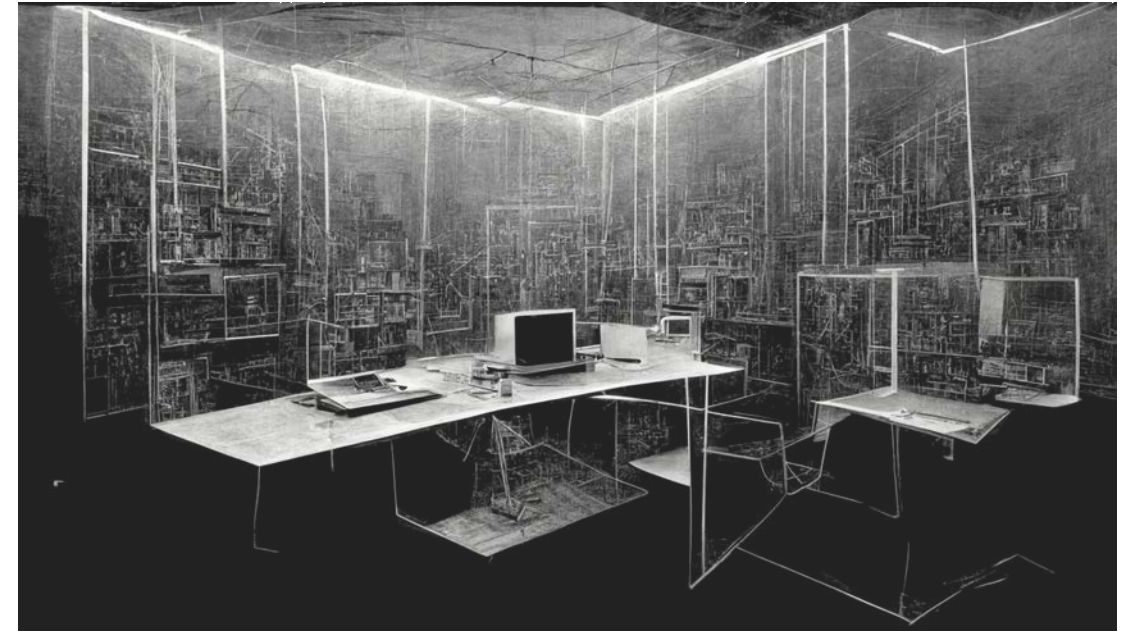


George Legrady  
*Phantom Waves: Mid-Point Synthesis*, 2021  
Computer generated image printed on paper  
43 x 56 cm/ 17 " x 22"





George Legrady  
*Alchemist Study: f803b*, 2022  
Digital print on paper  
33 x 49 cm / 13" x 19"

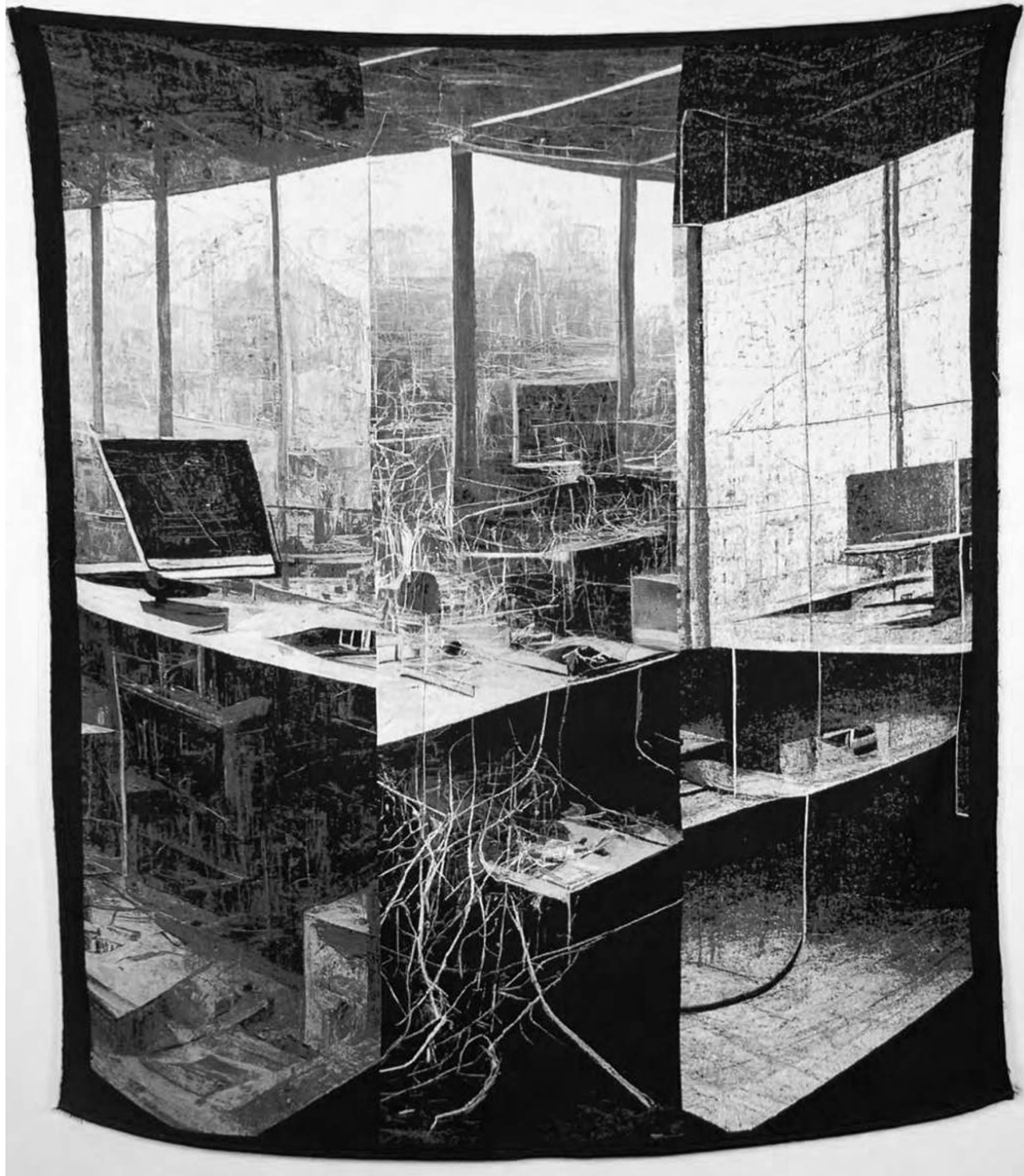


George Legrady  
*Alchemist Study: d723c*, 2022  
Digital print on paper  
33 x 49 cm / 13" x 19"

*"Alchemist's Study is inspired by the author Raymond Queneau's book "Exercises in Style" in which a short description of a casual event is retold ninety-nine times in different styles. The images in the Alchemist's Study have been realized by generative image synthesis where a text prompt "imaginary workspaces electrostatic" produced an image which then diverged and mutated resulting in a sequence of variations similar to genetic evolutionary processes."*

George Legrady





George Legrady  
*The Alchemist Study*, 2024  
Wool tapestry  
150 x 130 cm / 59" x 51"

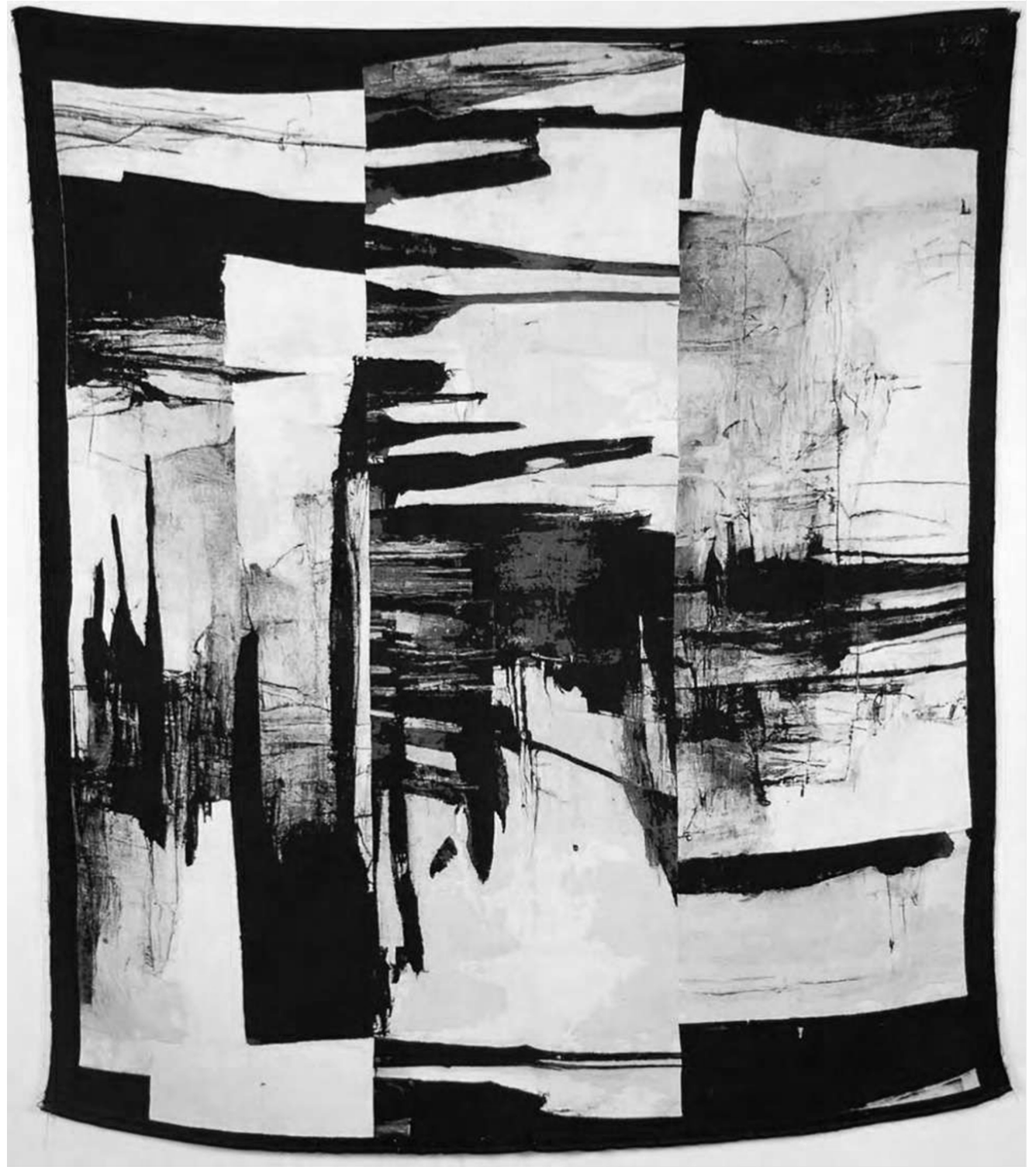
Legrady created this image using MidJourney, an AI image-making software, and then had the tapestry woven in Flanders, Belgium, blending traditional weaving techniques with modern digital technologies.



George Legrady  
*Abstraction Study*, 2024  
Wool tapestry  
150 x 130 cm / 59" x 51"

*"The Abstraction Series" initially appears to be nonrepresentational compositional forms but may gradually reveal over time potential imaginable photographic scenes of architectural structures."*

George Legrady





George Legrady, born 1950 in Budapest, is a media artist working in photography and digital media installations. His works have been exhibited at MOCA, Los Angeles; Centre Pompidou, Paris; 3rd Lyon Biennale; Haus der Kunst, Munich; ZKM, Karlsruhe; Kunstforum, Düsseldorf; Musée de beaux-arts, Brussels; National Gallery of Canada; PS1/MOMA; MOCA Taipei; Chronus Art Center, Shanghai; Kiasma Museum of Contemporary Art, Helsinki; National Gallery Prague; International Book Fair, Bogota; and numerous other places.

He participated in the important exhibition *The Photography of Invention: American Pictures of the 1980s*, which originated at the National Museum of American Art at the Smithsonian Institution in 1989. He is currently exhibiting in *Digital Witness: Revolutions in Design, Photography, and Film* at the Los Angeles County Museum of Art (LACMA) and also in the upcoming *Le Monde Selon l'IA (The World According to AI)* at the Jeu de Paume, Paris in April 2025.

He is a recipient of a Guggenheim Fellowship, Creative Capital Foundation, National Science Foundation, National Endowment of the Arts, Langlois Foundation for Art, Science & Technology, and the Canada Council for the Arts.

His works are in the collections of the Pompidou Center, Paris, Whitney Museum of American Art, Los Angeles County Museum of Art, the San Francisco Museum of Art, National Gallery of Canada, Santa Barbara Museum of Art, Philbrook Museum of Art, the ZKM (Center for Art & Media Museum), and others.

He directs the Experimental Visualization Lab in the interdisciplinary arts-engineering Media Arts & Technology doctoral program at the University of California, Santa Barbara.



Photo by Olivia Harris



### Selected Solo Exhibitions

- 2024 *George Legrady*, RCM Galerie, Paris, France  
2024 *Image & Fiber Synthesis*, Nan Rae Gallery, Woodbury University, Burbank  
2020 *The Continuity of the Image*, Inda Gallery, Budapest, Hungary  
2018 *The James Bay Cree in 1973*, University of California Art & Architecture Library, Santa Barbara  
2015 *Day & Night*, Edward Cella Art + Architecture, Los Angeles, CA  
2015 *Voice of Sisyphus | Slice*, Chronus Art Center, Shanghai, China  
2013 *Swarm Vision*, Run Run Shaw Media Centre, Hong Kong  
2010 *Refraction & Slice*, ArtWithoutWalls, 21c Museum, Louisville, Kentucky  
2008 *Algorithmic Visualizations*, Telic Exchange, Los Angeles  
2004 *Algorithmic Visualizations*, Philbrook Museum of Art, Tulsa, Oklahoma  
2001 *Pockets Full of Memories / Souvenirs plein les poches*, Centre Pompidou, Paris, traveling to *Aura: After the Age of Technical Reproduction*, Budapest (2003), Ars Electronica (2003), Museum of Contemporary art, Kiasma, Helsinki (2004), Cornerhouse Gallery, Manchester (2005), Museum of Contemporary art, Taipei (2006)  
1999 *Transitional Spaces*, Rotunde, Siemens Headquarters, Munich  
1998 *George Legrady: from Analogue to Digital*, National Gallery of Canada, Ottawa, and Canadian Museum of Contemporary Photography, Ottawa  
1997 *Tracing*, Kunst und Ausstellungshalle, Bonn, also Museum of Contemporary Art, Los Angeles  
1984 *Stock Footage*, La Jolla Museum of Contemporary Art, La Jolla, California  
1981 *Staged Photography*, Projects Studios One (PS1), Long Island City  
1976 *George Legrady / Miklos Legrady*, A Space, Toronto (two person)

### Selected Group Exhibitions

- 2024 *Digital Witness*, Los Angeles County Museum of Art (Getty Art + Science Collide)  
2024 *Art of the Unseeable*, Art Center College of Design, Pasadena (Getty Art + Science Collide)  
2023 *En d'infinies variations*, Centre Culturel Canadien, Paris  
2023 *Voice of Sisyphus in Topologies of the Real*, Shenzhen Museum of Contemporary Art, Shenzhen, China  
2017 *Voice of Sisyphus*, in Datumsoria, ZKM (Center for Art & Media), Karlsruhe, Germany  
2015 *We Are Stardust*, in Infosphere, ZKM (Center for Art & Media), Karlsruhe, Germany  
2015 *AutoVision*, in Fotofest Mannheim, Heidelberg, Kunstverein, Germany  
2015 *Imagining Macondo*, International Book Fair, Bogota, Colombia  
2012 *Slice in Emoção Art.ficial 6.0*, Itau Institute, Sao Paulo, Brazil  
2010 *We Are Stardust*, at CODE Live, Vancouver Olympics, Vancouver BC  
1997 *Deep Storage*, Haus der Kunst Munich, Kunstforum, Berlin, Kunstmuseum, Düsseldorf, PS1, NY  
1996 *The Butterfly Effect*, Mücsarnok Museum of Fine Arts, Budapest  
1995 *Fotografie nach der Fotografie*, Siemens, Munich (traveling)  
1995 *Slippery Traces*, 3rd Lyon Biennale of Contemporary Art, Lyon  
1994 *Les Hypermédias*, Revue Virtuelle, Centre Pompidou, Paris  
1993 *Iterations: The Digital Image*, International Center for Photography, New York  
1989 *The Photography of Invention American Pictures of the 1980s*, National Museum of American Art, Smithsonian Institution, Washington, D.C  
1988 *Digital Photography: Captured Images, Volatile Memory, New Montage*, SF Cameraworks, San Francisco

### Selected Public Commissions

- 2008 *Data Flow*, Corporate Executive Board, Arlington, VA  
2006 *Kinetic Flow*, Santa Monica / Vermont Station, Red Line Metro, Los Angeles  
2003 *Making Visible the Invisible*, Seattle Central Library, Seattle





December 2024-February 2025

[www.rcmgalerie.com](http://www.rcmgalerie.com)