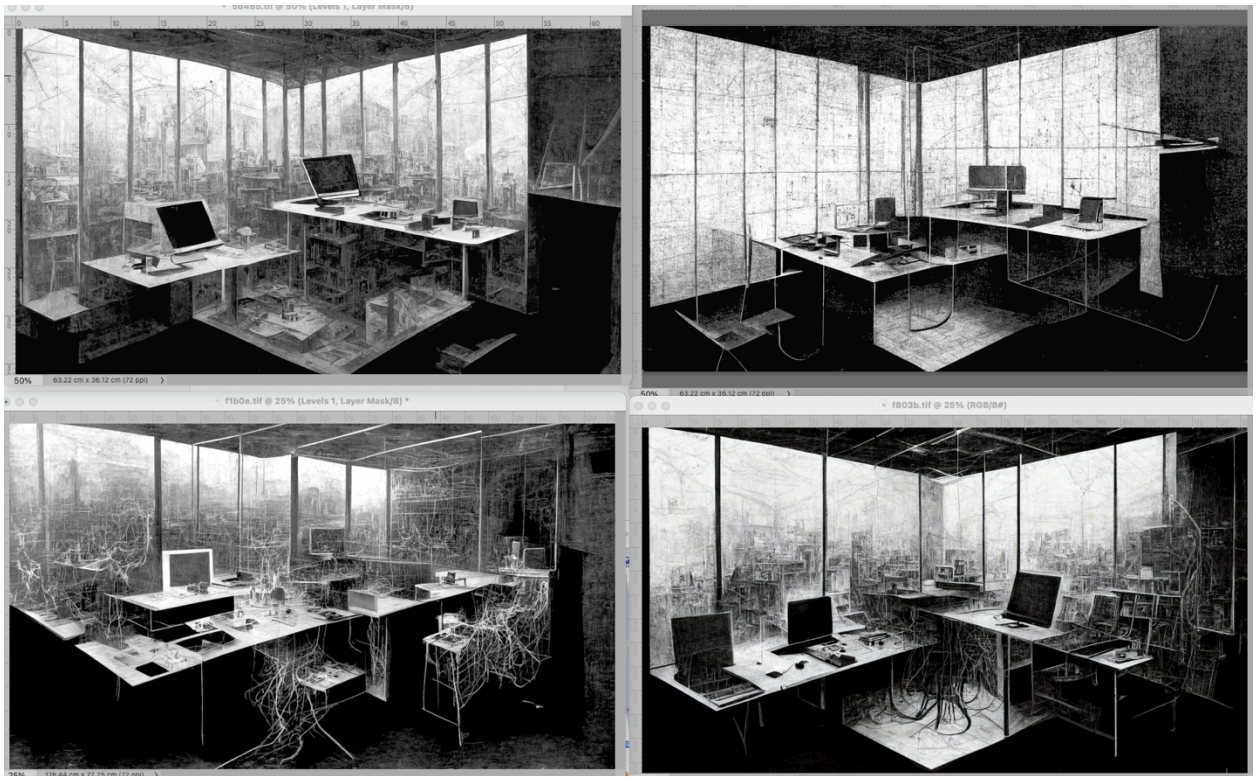
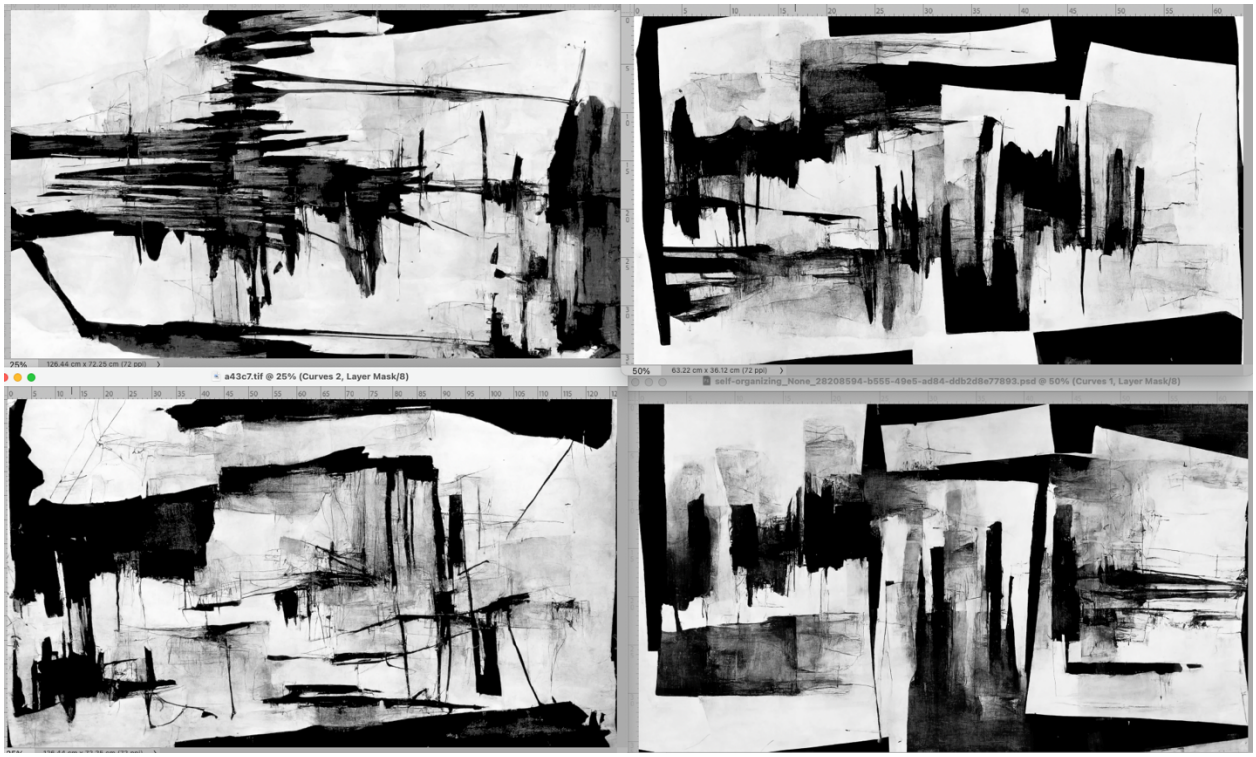
AI, Image & Fiber Synthesis
George Legrady (2023-2024)

"*AI, Image & Fiber Synthesis*" is an exhibition consisting of eight large-scale tapestries (8’ x 5’) that features two series of images, one representational, "*The Alchemist's Study*" and the other abstract, "*Abstraction Studies*". Both series were produced during the fall of 2022, using the MidJourney version 3 generative AI image synthesis software. "*The Alchemist's Study*" initially triggered by the text prompt “Imaginary workspaces electrostatic” resulted in images that diverged and mutated through multiple iterations to feature variations of an internal office/laboratory space that suggests surreal, science-fiction environments where material structures, electronic devices, electrostatic charges, and external scenery mutate in visual detail. In comparison, "*The Abstraction Series*" initially appears to be non-representational compositional forms but may gradually reveal over time potential imaginable photographic scenes of architectural structures.

Informed by Oulipo author Raymond Queneau’s “*Exercises of Style*” in which an event is retold in multiple various styles, the series delve into the portrayal of architectural spaces through the lens of Artificial Intelligence image synthesis. The generated images are given physical, material form as woven tapestries inspired by the geometric patterned textile wall hangings of the artist Anni Albers. The primary objective of the series is to intricately merge the virtual and the tangible, blending Artificial Intelligence image generation, architectural design, photographic visualization, expressed through the craft of tapestry fabrication.



The Alchemist’s Study https://www.mat.ucsb.edu/~g.legrady/glWeb/Projects/ai/alchemist.pdf



Abstraction Studies https://www.mat.ucsb.edu/~g.legrady/glWeb/Projects/ai/abstract.pdf

CV

At the forefront of fine arts digital media arts practice since the mid-1980s, George Legrady was one of the first in Los Angeles to transition from conceptual photography to “born digital” artistic works that integrated computational creative coding as a form of art practice. Having taught photography at various institutions in LA in the early 1980s including Cal Arts, UCLA, and USC, Legrady has had solo exhibitions at the Los Angeles Center for Photographic Studies (1986), LACE (1986), and a digital media art exhibition titled “The Noise-to-Signal Series” at the USC Atelier, Santa Monica Place (1987) which featured both images and the computer technologies by which they were created. His “Tracing”, a solo interactive installation at MOCA LA (1998) commissioned by the Kunst und AustellungHalle Museum in Bonn, Germany, integrated sensors to track viewers’ movements in the gallery space to bring forth cultural content that addressed the impact of technology in the former Communist East European countries. A permanent large 22’ x 18’ visualization “Kinetic Flow” at the entrance of the Santa Monica / Vermont Metro station was realized in 2006 implementing a frequency modulation algorithm by which to transform metro rider demographic data into a visualization.

Born in Budapest, Hungary, raised in Montreal, Canada and residing in California since 1981, Legrady received an MFA degree in Photography at the San Francisco Art Institute. He is Distinguished Professor of Interactive Visual/Spatial Arts and director of the Experimental Visualization Lab in the Media Arts & Technology Ph.D. program at the University of California, Santa Barbara, an interdisciplinary arts and engineering program in both the College of Engineering and the College of Humanities & Fine Arts. His work has been supported by the Creative-Capital Foundation in Emerging Fields, the National Endowment for the Arts, the Daniel Langlois Foundation for the Arts, Science and Technology, the Canada Council for the Arts, the National Science Foundation, a John Simon Guggenheim Fellowship in Fine Arts in 2016, the Robert W. Deutsch Foundation, and a Graham Foundation Advanced Studies in the Fine Arts (2019). Software research, production and fabrication for this exhibition have been supported by the University of California, Santa Barbara Faculty Research grants and the Canada Council for the Arts “Explore and Create” grant.