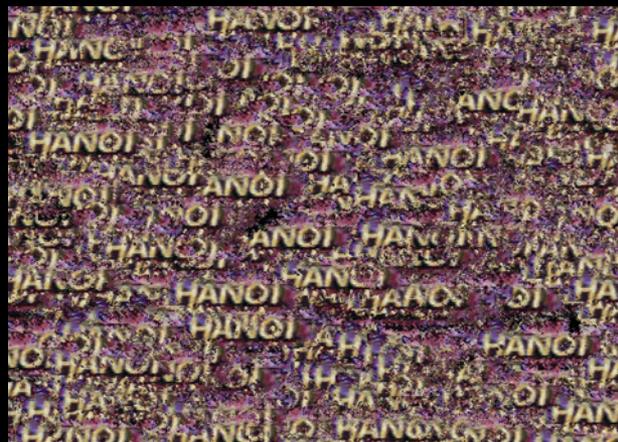




NOISE-TO-SIGNAL (1986-1990)

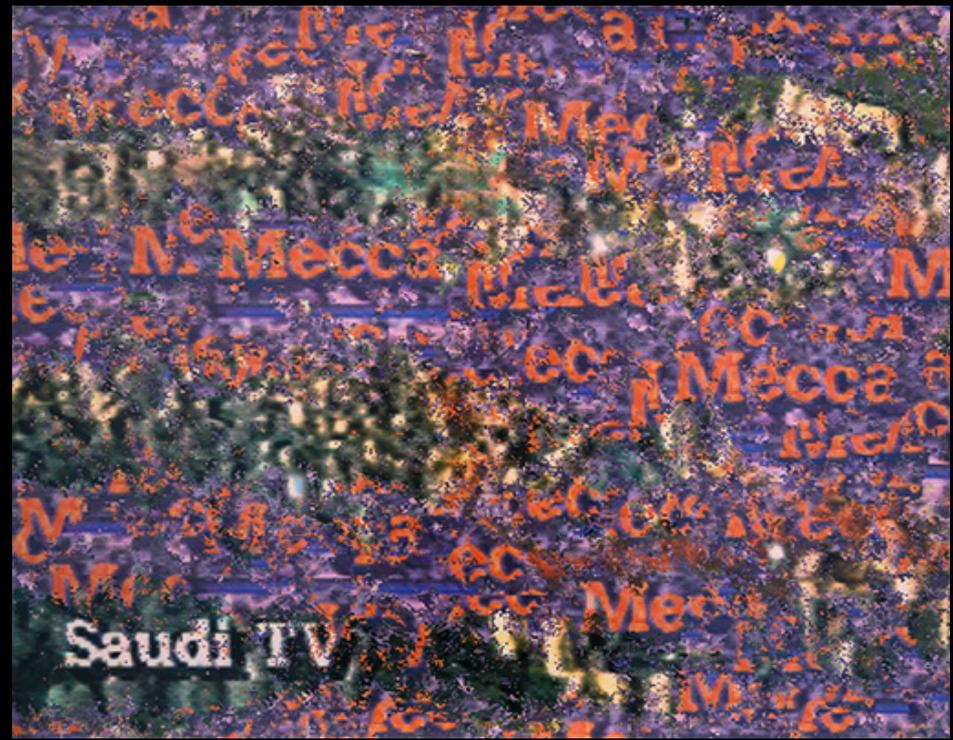
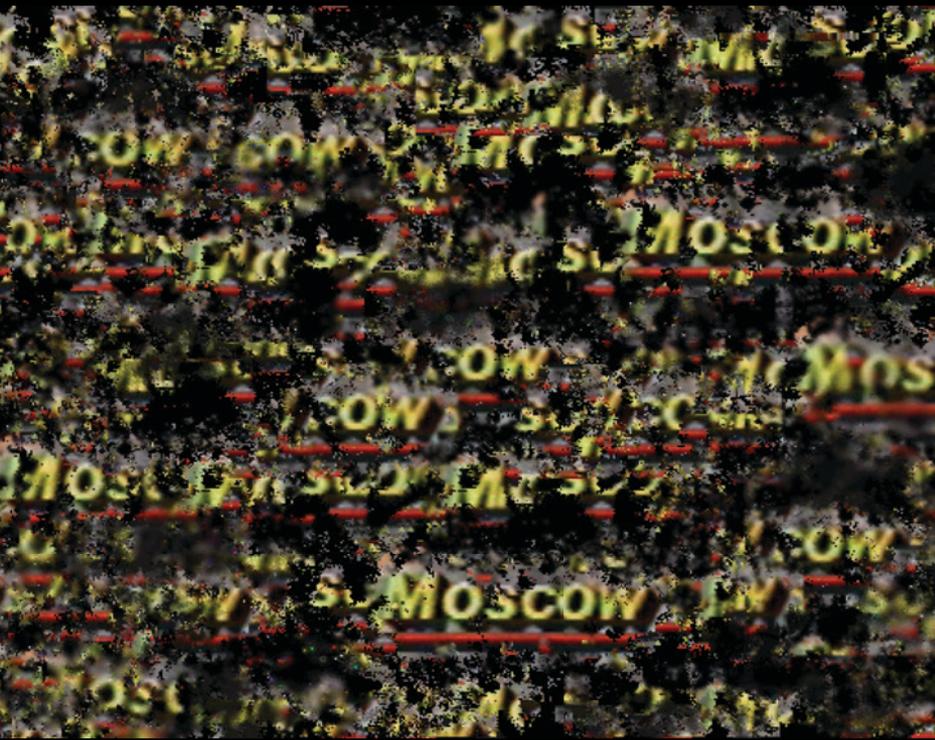
George Legrady Studio in downtown Los Angeles, 1988
Jetgraphix works-on-paper, and the IBM-based Truevision Targa Imaging system



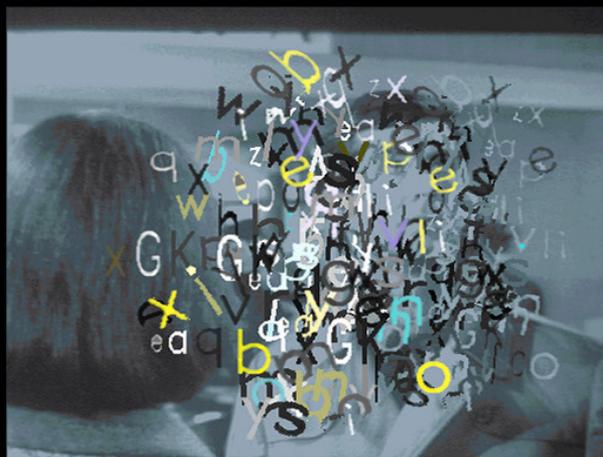
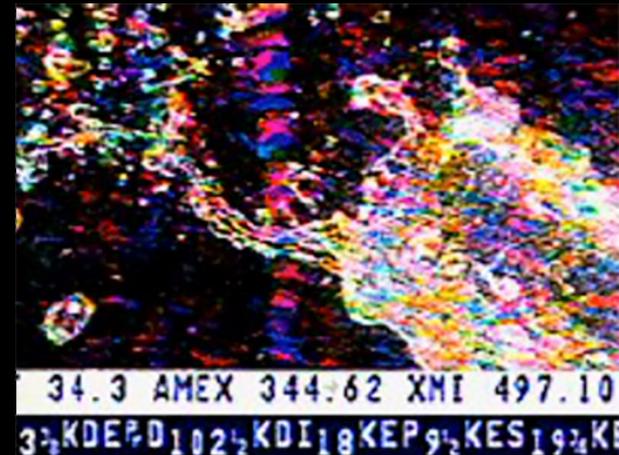
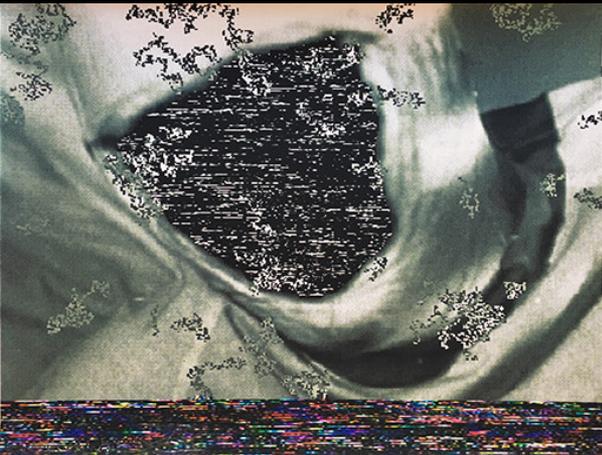
Words/Words – Manila, Hanoi, Beirut (1987)

Exhibited: *Photography of Invention* (1988), National Museum of American Art, Smithsonian, Washington; *Fotografie, Wissenschaft und Neue Medien*, Kunstforum, Düsseldorf (1988); National Gallery of Canada (1997); Honorable Mention, Ars Electronica (1988)

Collection: *Manila*, Canada Council Art Bank



Moscow News (1987), Mecca (1987)



The Noise Factor (1987) – Film Still, Pure Noise, Coke & Stocks Noise, Conversation

Exhibited in *Digital Photograph: Captured Images, Volatile Memory, New Montage*, SF Cameraworks, (1988); National Gallery of Canada (1997)

Collection: *Conversation* in Vernon Collection, Los Angeles Museum County of Art



Value Free, Morality Tales (1987)

Information Theory proposes that much communication is redundant. Data compression as in jpegs eliminate unneeded information to reduce data size. I wrote a function that analyses the image and takes away data in such a way that the fundamental subject matter is still recognizable.

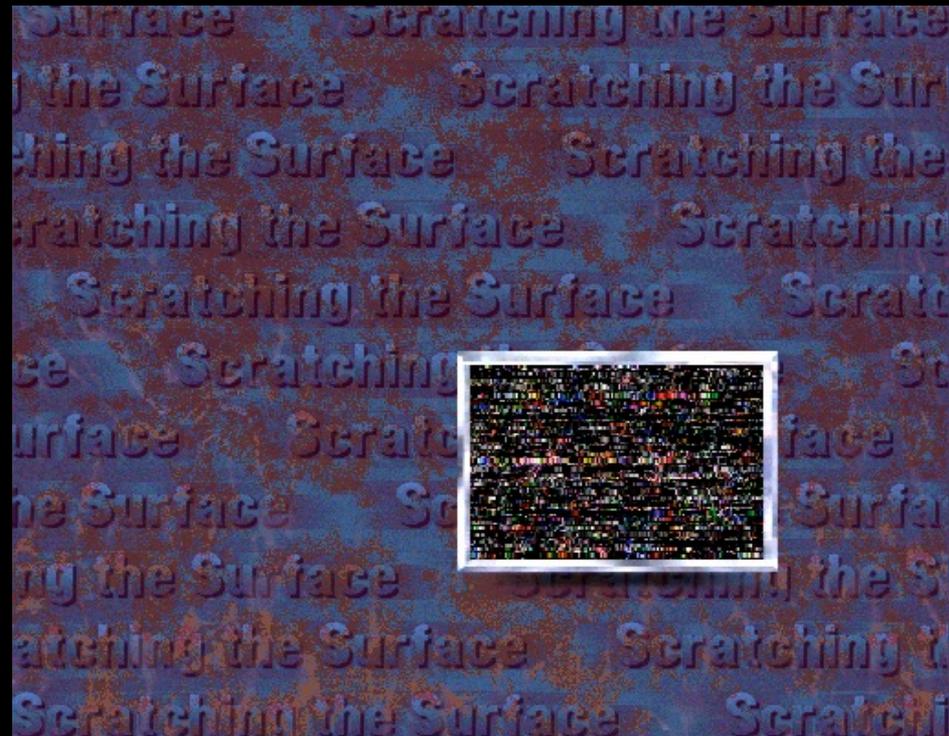
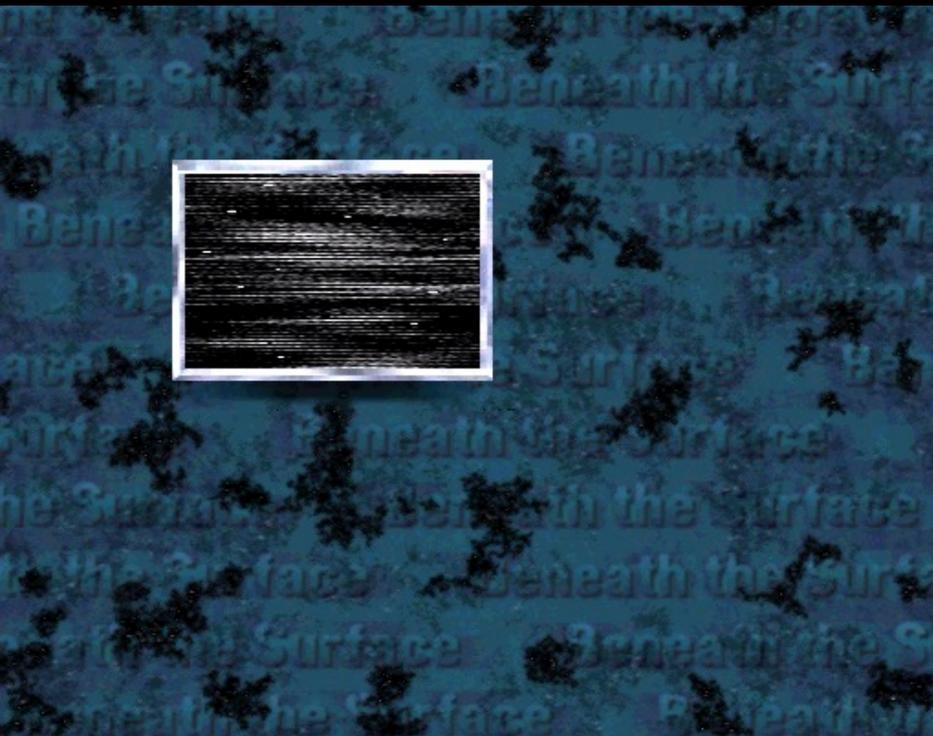
The 1980s Jetgraphix works-on-paper

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

Ideas and themes explored in this series were informed by:

- 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
- A **semiotic** exploration of the visual staging of television broadcast news

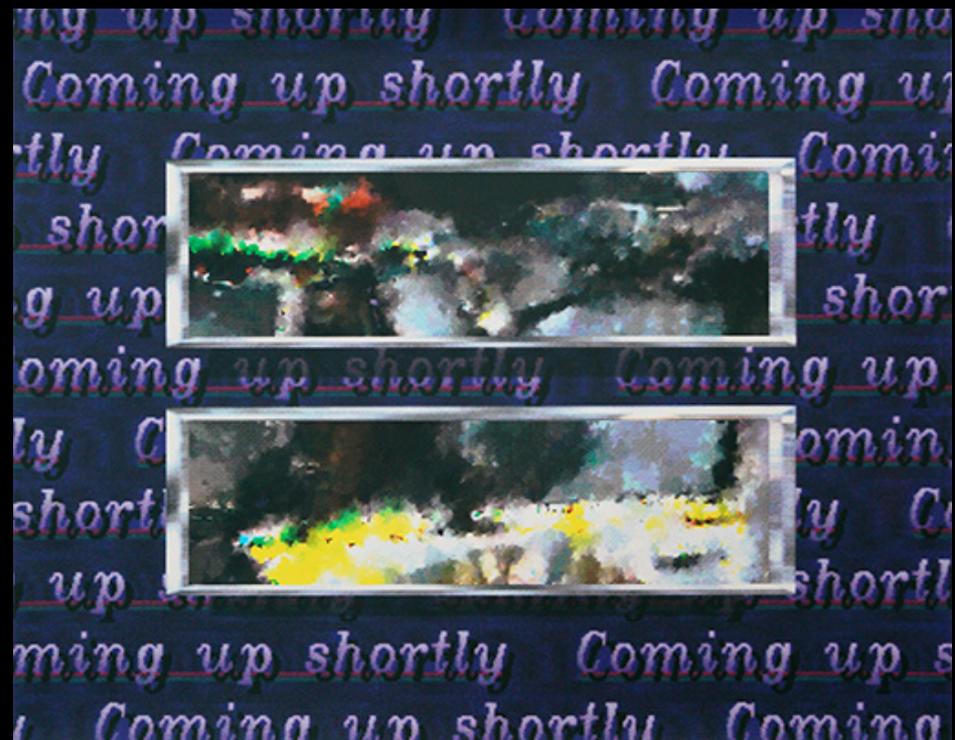
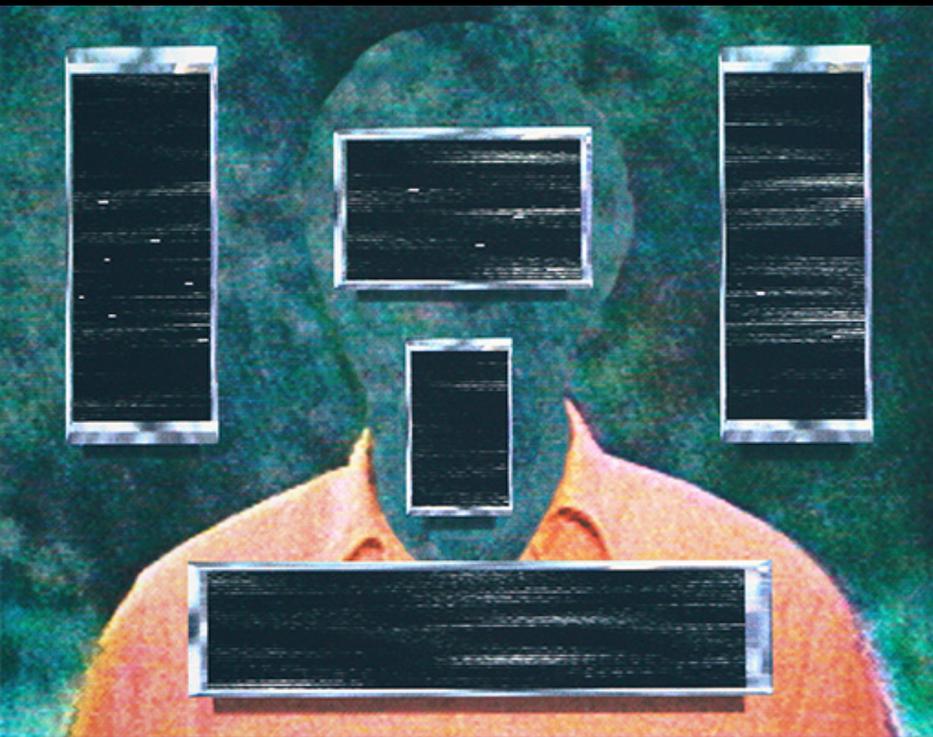
These resulted in a series of 57 distinct compositions, and approximately 98 actual prints, possibly the first such digital photographic-based works transferred digitally to a prototype inkjet printer, the Fuji Jetgraphix system at a lab near UCLA, that was never introduced to the market



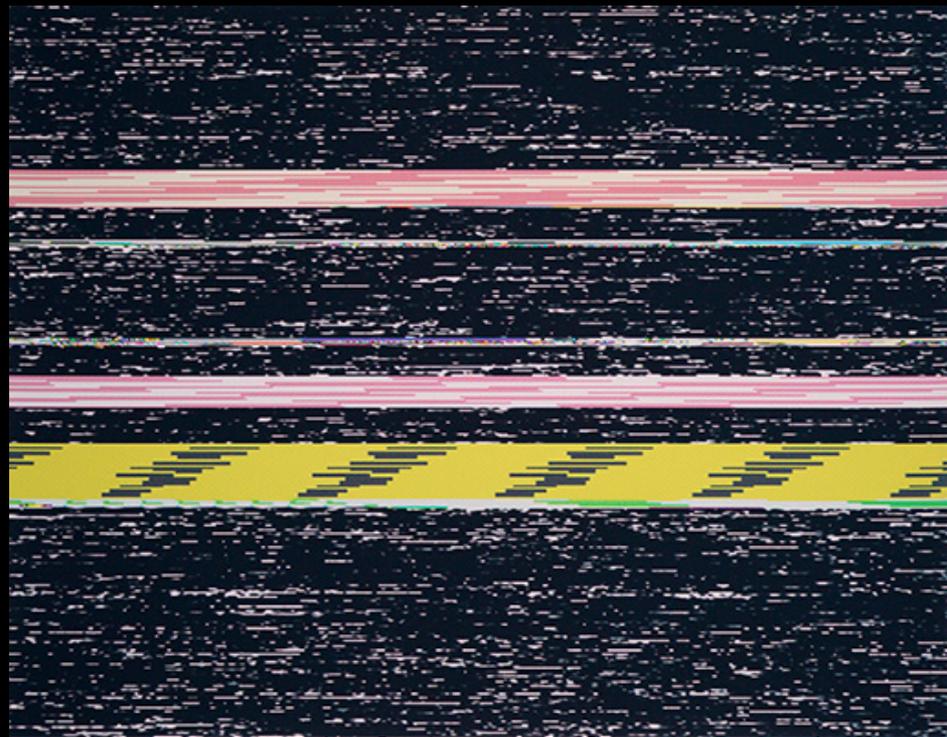
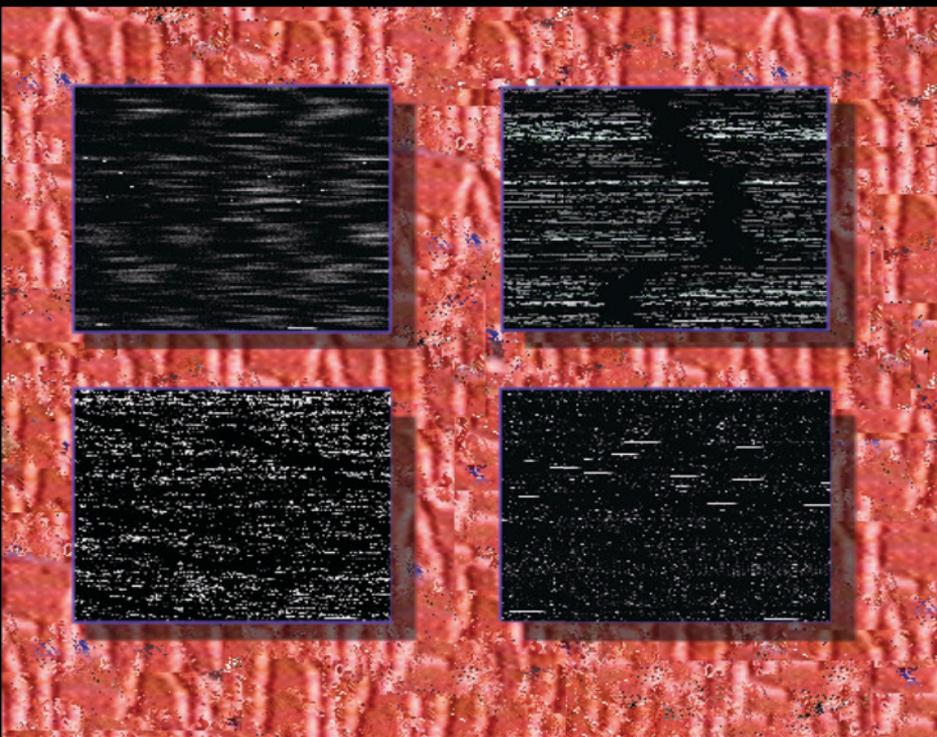
Beneath the Surface, Scratching the Surface (1987)

Exhibition: *George Legrady: From Analogue to Digital*, National Gallery of Canada (1997)

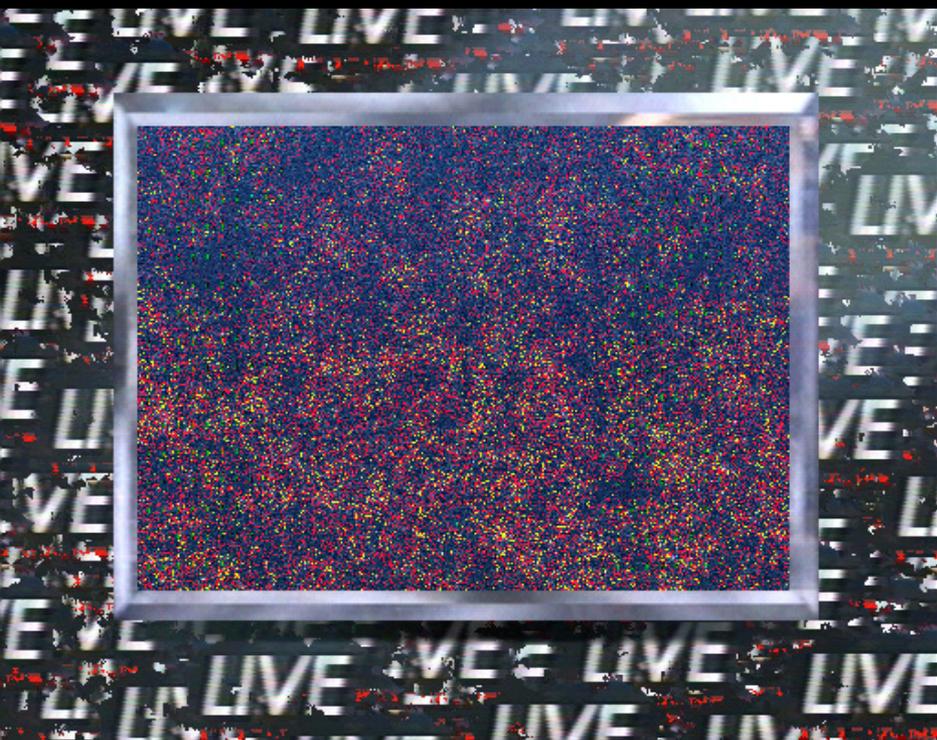
Explorations of the formal staging of broadcast news. The image on the left has a blurring effect added which creates a depth visual distance in comparison to the image on the right. A Brownian motion-based software that randomly eats away at the image was then applied. Its color on the right was sampled 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. A simulation of the real.



Noise Frames (1987), Coming Up Shortly (1987)



Four Noise Frames (1987), Noise (1987)

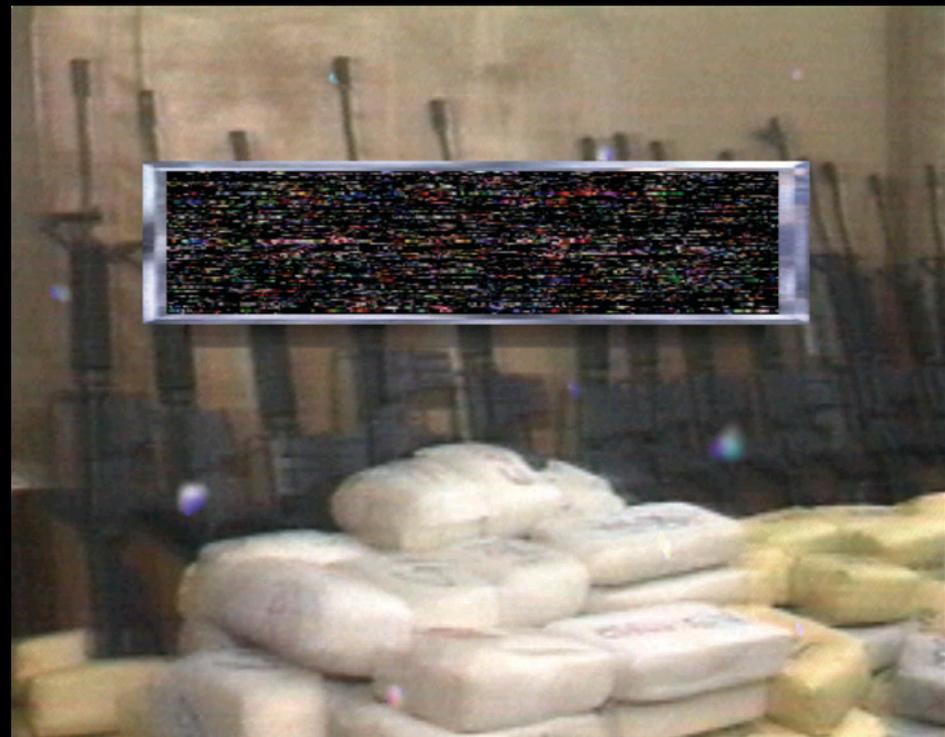


Four Noise Frames (1987), ABC News (1987)

Exhibited: ABC News in Digital Photograph: Captured Images, Volatile Memory, New Montage, SF Cameraworks (1988)



NewsTalk (1987) TV News Congragate (1987)





Two Street Scenes (1989)

These scenes are explorations of applying a custom software I wrote that randomly eats away at the image. If left to function indefinitely, the images becomes like a painted abstraction. Image on the left is a news scene of police cars, image on the right of two women on Sunset Blvd. crossing the street. The bars on the left and right are samples of the original, unprocessed source images.



Poetics of the News: Lost like Tears in the Rain, A Shadow of Its Former Shelf, The Space Between, ,A Sea of Noise (1987)

Exhibited: National Gallery of Canada (1997)

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.



Gold, Bronze, Rust (1988)

Digital duplication of data has raised concern over issues of copyright. A template consisting of an even patterning of the word "copyright" is processed by software that randomly adds texture to the image to "individualize" it. It is then colored using image sources of gold, bronze and Rust surfaces.

The image consists of three vertical panels, each with a dark, grainy, textured background. In the center of each panel is a horizontal, metallic-looking rectangular box containing text. The first panel on the left contains the word "Copyright", the middle panel contains "Credit", and the right panel contains "Intellectual Property".

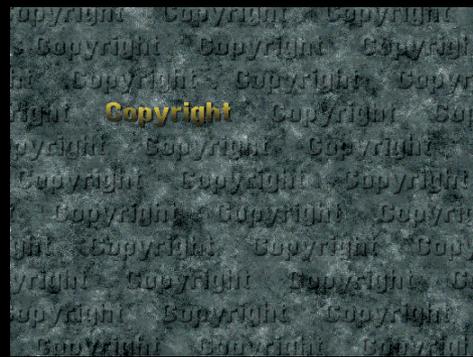
Copyright

Credit

Intellectual Property

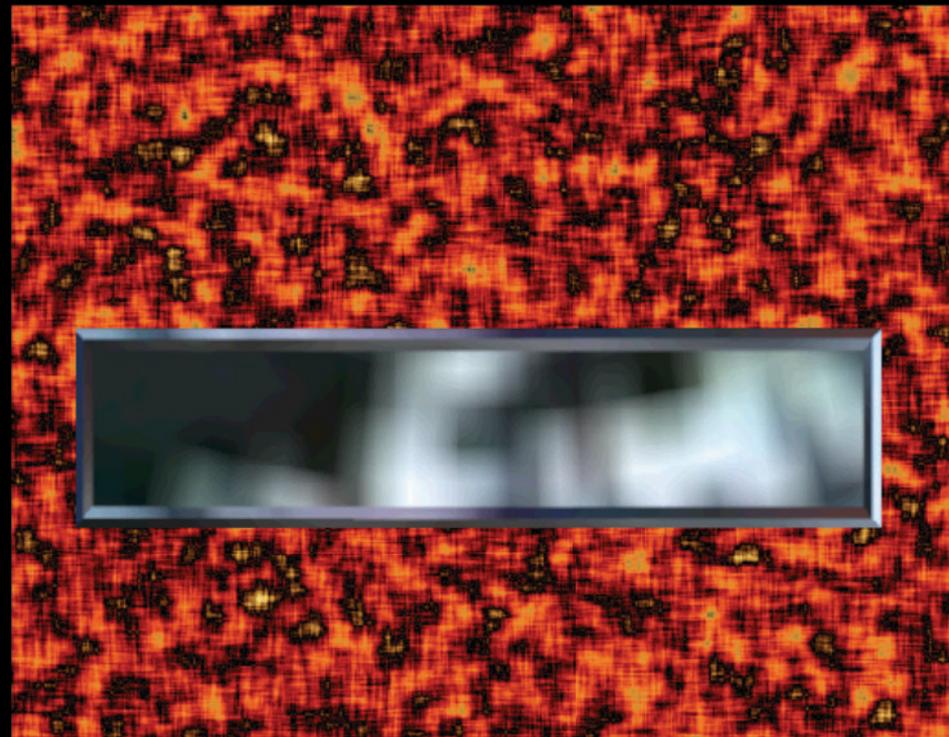
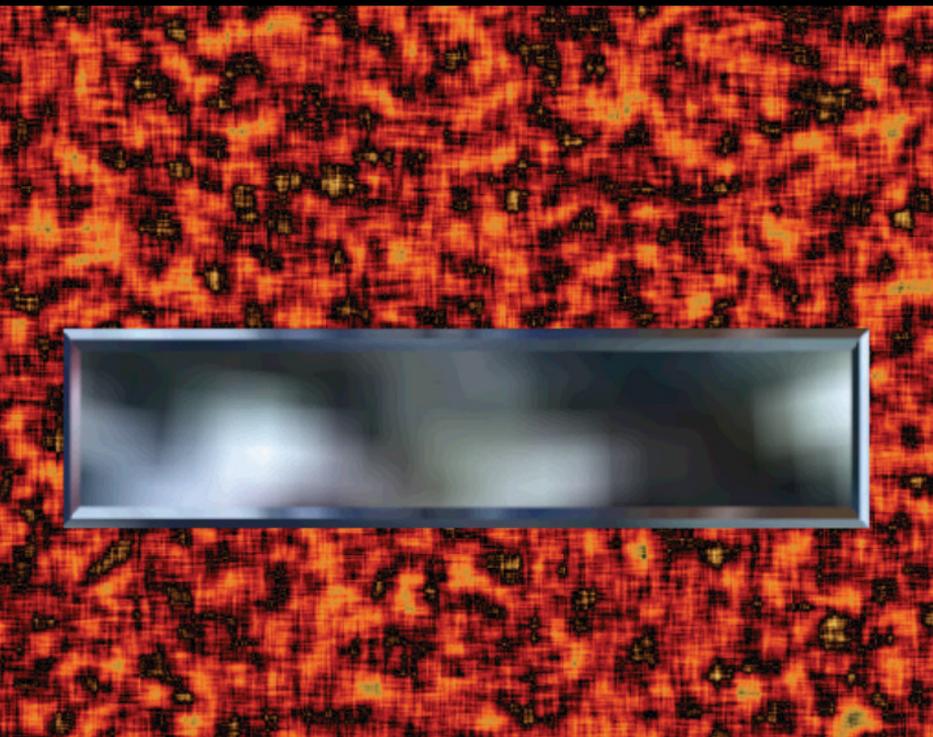
Copyright, Credit, Intellectual Property (1987)

Digital duplication of data has raised concern over issues of copyright, ownership and intellectual property. The background is processed by software that randomly adds texture to the image to 'individualize' it so that each is a unique outcome.



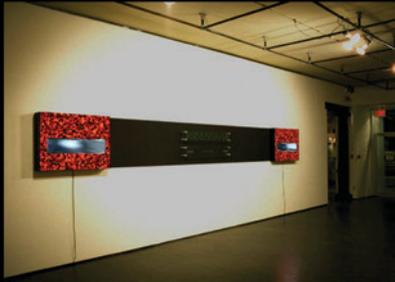
Copyright(1987)

Digital duplication of data has raised concern over issues of copyright. The background is processed by software that randomly adds texture to the image to 'individualize' it so that each is a unique outcome even though they may at first all look the same.



East & West (1990)

The red background texture has been created by a noise generating algorithm used to bring out details in the Shroud of Turin. The plates were created in Wavefront alias, given a metallic surface so that a ray-tracing function would reflect images taken at a political demonstration in Budapest just prior to the fall of Communism.





Authority of the News (1986)

Exhibited: *Noise-to-Signal*, USC Atelier, Santa Monica Mall (1987); *A Brilliant Spectrum*, Santa Barbara Museum of Art (2019)

Collection: Santa Barbara Museum of Art



From Noise to Signal (1987) solo exhibition invitation, USC Atelier, Santa Monica Place

Exhibition installation of jetgraphix works-on-paper including computer system in exhibition gallery as a way to introduce the digital imaging process:

Legrady, a photographer who also works with video and computers, intends to videotape the movements of mall shoppers. He will then transfer those images into his computers (installed at the gallery), freeze the images, then manipulate them electronically. He will exhibit the still photographs at the Atelier in "From Noise to Signal" from Aug. 8-30.

http://articles.latimes.com/1987-07-05/entertainment/ca-2234_1_george-legrady





Exhibition History of Early Jetgraphix Images

- *George Legrady: From Noise to Signal*, USC Atelier, 1987
- *Photography of Invention: American Pictures of the 1980s*, National Museum of American Art, Smithsonian, Washington, DC, 1987
- *Digital Photography: Captured Images, Volatile Memory, New Montage*, SF Cameraworks, San Francisco, California, 1988 (traveling to Houston Center for Photography, Museum Folkwang, Essen, Museet for Fotokunst, Odense)
- *Fotografie, Wissenschaft und Neue Medien*, Kunstforum, Dusseldorf 1988
- Honorable mention, Computer Graphics, Ars Electronica, 1989
- “*Virtual Memories: New Electronic Photography*”, curated by Mike Mandel, Friends of Photography, Ansel Adams, Center, San Francisco, 1991
- *George Legrady: From Analogue to Digital*, National Gallery of Canada, Canadian Museum of Contemporary Photography, Ottawa, Canada, 1997-1998

Resources

- *Beyond Photography*, Gerald J. Holzmann, prentice hall, AT&T Bell Labs, 1988, <http://www.spinroot.com/pico/>
- *An Introduction to Information Theory: Symbols, Signals and Noise*, JR Pierce, Dover, 1980
- *Computers, Pattern, Chaos, and Beauty*, Clifford A. Pickover, Dover 1990
- *Cult of Information*, Theodore Roszak 1986
- *Image-Music-Text*, Roland Barthes, 1978
- *Mode of Information*, Mark Poster 1990
- *Scientific American*, November 1973, “Recognition of Faces”, by Leon Harmon, pp. 70-82, “How can a computer recognize a human face” was at the time explored but left unanswered....
- “*Image, Language, Belief in Synthesis*”, a paper I wrote to analyze digital implications on photographic representation, was presented at the College Art Association on a panel on digital media art in 1989. It was published in “*Critical Issues in Electronic Media*” edited by Simon Penny, SUNY Press, 1995

George Legrady Media Art History

1972-1974 Documentary photography

1976-1984 Conceptual-based photography

1985-1990 Digital photography

1992-now Interactive digital installations

2001-now Data Visualization

2010-now Computational photo-imaging, machine learning, robotic multi-camera systems

2011-now Large-scale lenticular image panels

1981 Computer programming

1985 AT&T Targa System

1992 Multimedia - Quicktime

1994 Internet arrives!

George Legrady Brief Biography

- George Legrady 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 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 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
- Additional information can be found at <https://www.gf.org/fellows/all-fellows/george-legrady/>; www.georgelegrady.com; https://en.wikipedia.org/wiki/George_Legrady