

rose naked figures in a small dinghy, the whole work rendered in shades of moody blue. In *I Don't Want to Go* (2015), a man in a fuchsia clown suit moves to grab the thigh of a woman painted in lurid green and naked except for fishnet stockings. And in *With Your Hemlock on the Rocks* (2015) a masked man shoots sparks out of his hand at the back of a pathetic drooping figure with a flaccid penis, straight out of Kippenberger's work. Hull's figures are always masked, whether literally or through the artist's obfuscating marks. They are estranged and alone, occasionally mitigating this through sex, violence or the abysses of daydreams.

The sea, where people commonly go to feel alive, and the carnival, intended to delight the senses and engage one's curiosity, are revealed by Hull to be much more complicated places. Below deck and behind the curtain, Hull unveils humanity's outcasts, attempting to find meaning amidst the roar and the revel.

GEORGE LEGRADY

EDWARD CELLA
ART + ARCHITECTURE
BY ANNE MARTENS

Light affects perception in ways typically taken for granted: the ability to see and function; moods; sense of time. In lenticular photographs from the series "Day & Night" and "Frolic" (all works 2015), George Legrady recontextualizes family snapshots to blend seamlessly with images of moonlight. These scenes, with their peculiar luminosity, throw into question a viewer's ability to accurately interpret what is seen.

Legrady exploits to astonishing effect the lenticular printing process, which involves two or more interspliced images and 3D lenses inserted into the picture plane. When viewers move in relation to the picture, visual elements shift. What is seen in Legrady's photographs—at least initially—are images of his Hungarian relatives, sourced from found 1930s and 40s snapshots. In *Day & Night* a group of cosmopolitan men and women make the most

of a weekend excursion to the mountains of Transylvania, Romania, where they spend time with the local folk. In *Frolic*, other relatives clad in bathing suits perform for the camera. Legrady's black-and-white works invite entry into these narratives both because they are physically large and because of their enhanced pictorial depth.

In *Day & Night Cabin*, a man stands in front of a rustic building, a brilliant orb superimposed over the door. When the viewer stands back, the image turns dark and the sphere brightens. In *Day & Night Transylvania Hunt*, hunters stand in snow, two boars at their feet. Viewed at an angle, a superimposed white streak appears, like a trick of refracted light. In *Day & Night*, men and women gather around an outdoor fire, over which moonlight and tree branches are superimposed. The atmosphere, charged with a lunar glow, shimmers. When the viewer steps in any direction, elements in the picture are subdued or brightened, appear or disappear.

In all of these photographs, time is unclear. Is it dusk, midnight, midday, or day and night simultaneously? If optical effects seem like figments of the imagination, then what persists is a kind of twilight. By contrast, *Frolic* conveys hyper-exuberance. Women and children cavort in a meadow surrounded by trees, playfully striking similar poses. Each activity is viewed from two vantage points. The effect is kinetic, with arms and legs flying, and human limbs echoing superimposed tree branches. A surreal radiance and overlays of color intensify this visual energy.

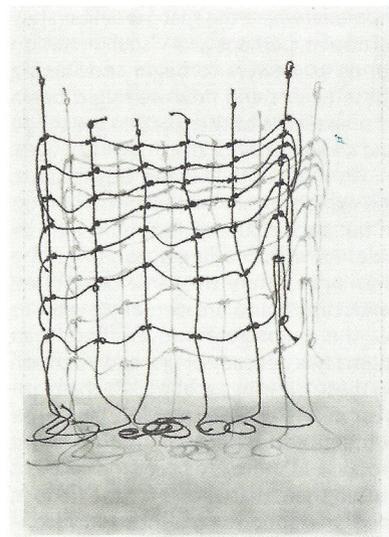
The source-images that make up Legrady's photographs also appear in *Anamorphic Fluid*, a computer animation activated by nearby movement. Although attention grabbing, this work feels emotionally flat.

Legrady has devoted a career to the intersection of cutting-edge computer technology and fine arts (he heads UC Santa Barbara's Media & Technology program), but his roots are in film-based photography. Like his contemporary James Welling, Legrady's unique approach elicits meaning from the medium's history. Amazingly, the entire history of photography is conjured in his photographs. Maybe all that shimmery moonlight evokes the silver used in chemical processes. In any case, these works feel older than the snapshots they reference. Not only does the viewer confuse day with night, it isn't clear what year, decade or century it is.

CLAUDIA PARDUCCI

OCHI PROJECTS
BY EVE WOOD

"The Space Between Us," Claudia Parducci's first solo exhibition at Ochi Projects, represents the artist's commitment to understanding and investigating the darkest sides of human nature. This intense examination is largely atmospheric and abstracted, though the skeletal forms of decaying architectural sites remain palpable within each of these images. "The Space Between Us" originates specifically from images of the 1995 Murrah Federal Building attack in Oklahoma City, though Parducci expands this original central image into a series of darkly



suggestive works that are confoundingly beautiful. Made from charcoal on canvas, which in and of itself suggests a shifting and unpredictable materiality, these five large-scale paintings fragment the idea of time and our own reliance on it into strangely unsettling units of space that fade in and out of focus even as we stand gazing upon them.

These paintings propose a singular temporality drawn from images of destruction and iconoclasm, yet within the framework of each of these striking works is the possibility of order drawn from disorder, or hope drawn from chaos. The larger paintings become the framework that holds the main space, which is occupied by an installation of ropes hung from delicate black wires. The black ropes perhaps suggest a cage or a holding ground into which only air may pass. Again, as with the paintings and the two beautifully intricate drawings, the sculpture insinuates an invisible narrative about the larger human

