



George Legrady is one of a very few artists using the lenticular process in a manner that goes beyond the kitschy and obvious dualities that the process offers. Lenticular photographs often combine two or more images that are combined in such a way as to change or move when they are looked at from different angles.

In “day & Night” Legrady juxtaposes images culled from his personal archive of family photos from the 1930s and 1940s that depict young children and women frolicking in a village outside of Budaest (where Legrady was born), as well as those that document a cookout and wild boar hunt in Transylvania. Legrady layers these historic images with those he shot of the natural landscape – the full moon, foliage, trees, etc.

The mostly black and white toned works explore the myriad ways images can tell stories, and how through layering and the illusion of movement or animation) they can present multiple points of view as well as time periods simultaneously. Legrady is interested in how the implicit nostalgia in the imagery can trigger memories that move from the personal to the universal. Legrady, who is the Chair of UC Santa Barbara’s Media Arts and Technology program, is a pioneer in the field of interactive art and new media installations. A two-channel video presenting on flat screen monitors, introduces the exhibition and in effectively serves as its table of contents. In this work, titled “Anamorphic Fluid,” the viewer’s movements are captured by a sensor, which triggers instances of the images used in the lenticular photographs to cascade across the screens like tumbling shards of glass. The relationships among the images ebb and flow as viewers pass by the work (Edward Cella Art & Architecture, Culver City).

-Jody Zellen