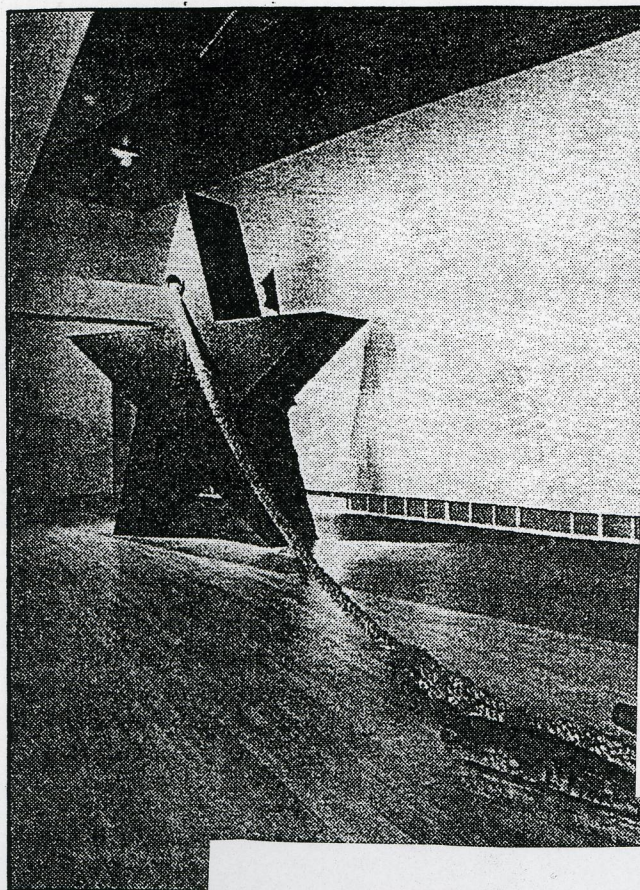




A DARING LEAP 'IN OUT OF THE COLD'

David Hammons' "I

mar Gadhaifi's hon
U.S. bombing — th
gesting that the r
just as violent as
replaces. Another
era is a 1964 Kean
"The Berlin Wall"
cally large-eyed ur
hind a wall of cor
barbed wire.

L.A. artist Chris Burden's "The Reason for the Neutron Bomb" (1979) dominates the gallery. The Pentagon argued that the neutron bomb was needed because the Warsaw Pact countries had 50,000 tanks aimed toward your bedroom. Burden has made that abstract number physical and underscored the adolescent nature of the entire confrontation by arranging in a grid 50,000 nickels, each topped by a single match representing fire power. I know of no other artwork that has captured the madness of the arms race so simply and beautifully.

Franciscan George Legrady, who fled Hungary with his family when he was 6 years old, has made a fascinating CD ROM archive on the Cold War based on his personal experiences.

long slide into mediocrity. San Franciscan George Legrady, who fled Hungary with his family when he was 6 years old, has made a fascinating CD ROM archive on the Cold War based on his personal experiences.

Arizonan Alfred J. Quiróz has made a large mural-like painting titled "Novus Ordo" — or New (World) Order — that satirizes everyone from German neo-Nazis to African generals to Arab oil billionaires. L.A. painter Manuel Ocampo has contributed one of his fierce historical reveries based on Philippine colonial painting that broad-

San

work.

tributed out-
address issues
olved in the
d landscape,
rages or not —
marily, racism.
' "Black Star
s Marcus Gar-
born African
t who founded

the Black Star Line in the '20s to carry American blacks back to Africa.

Hammons' work is a giant black star made of plywood, tied across a great length to a mooring on the gallery floor.

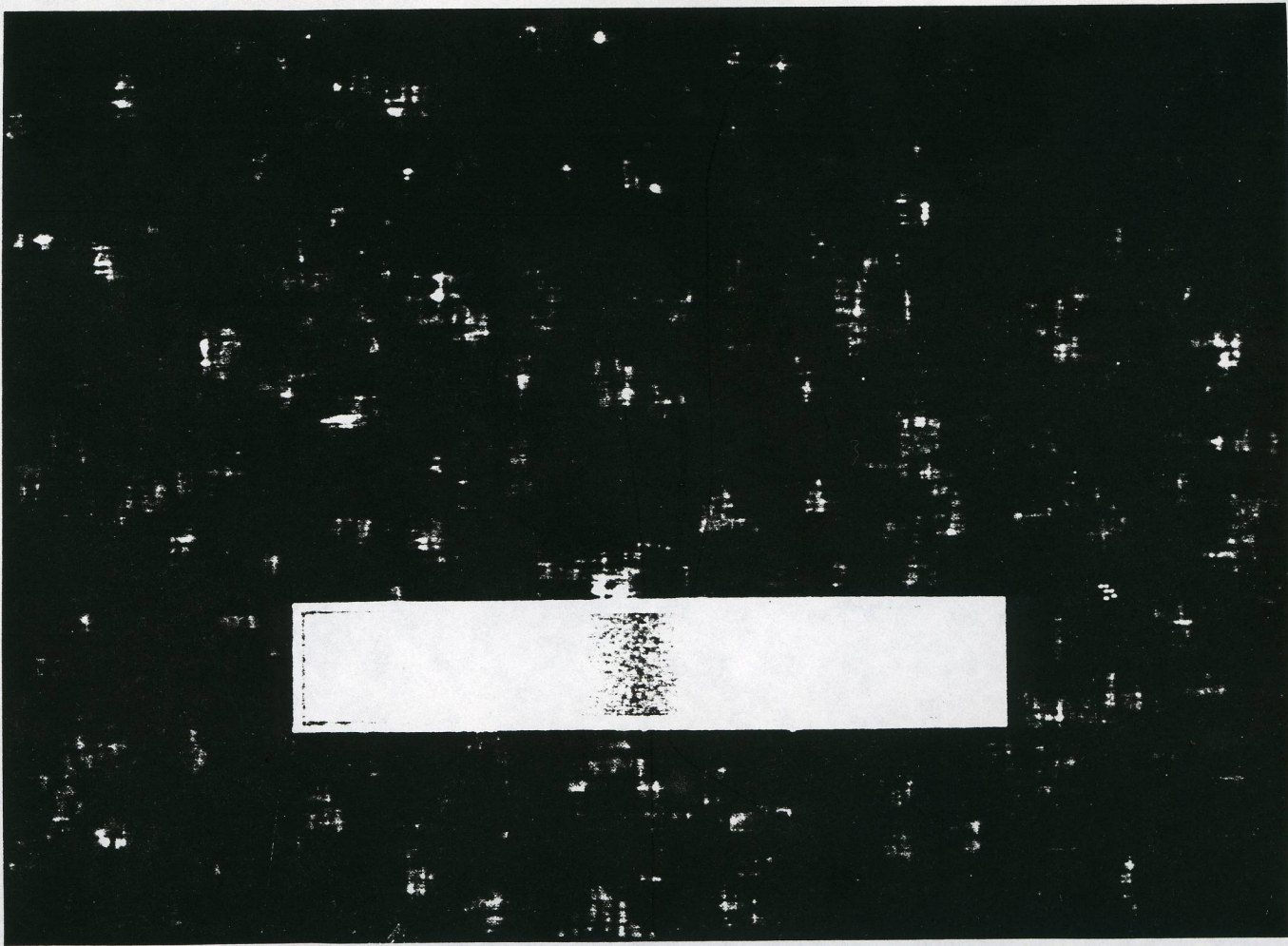
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**Gallery's inaugural
exhibit tries to
make sense of times**

By David Bonetti
EXAMINER ART CRITIC

Center for the Arts Galleries
IN OUT OF THE COLD
(12 October through 5 December 1993)

The exhibition examines the nature and end of the Cold War era, seen through the lens of the displacement, emigration and diaspora that define much of our contemporary society and world history, as well as the formation of our local communities.



George Legrady

**Fotografie, Wissenschaft,
Neue Technologien –
Facetten der Interaktion**

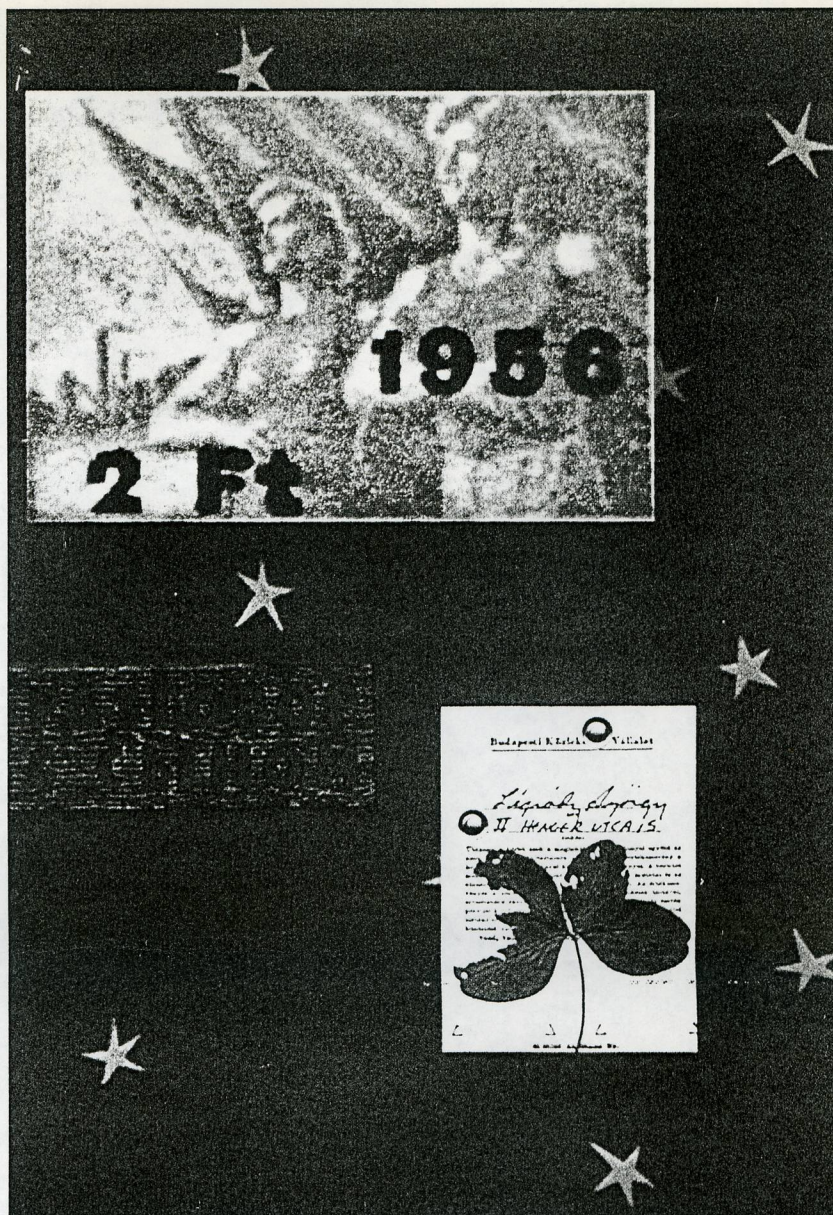
George Legradys Interesse entzündet sich an der Widersprüchlichkeit scheinbar objektiver und tatsächlich subjektiver Text- und Bildinformation. Dabei greift er zurück auf Claude Shannons Theorie von Informationsüberfluß und Chaosrepräsentanz.

In der Photographie drückt sich die konstatierte Diskrepanz für Legrady medienimmanent bereits in der Tatsache aus, daß dem bloßen Lichtprotokoll eines Moments inhaltliche Bedeutung zuerkannt wird.

Die digitalen Informationstechnologien erweitern den Spielraum der transportierbaren Inhalte noch, da sie sie kontextunabhängig variieren und manipulieren können.

Legrady weist mit seinen Arbeiten auf die Manipulationspotenz der Informationsmedien hin und läßt den Betrachter an der Herausforderung teilnehmen, die in einer (künstlerisch) manipulierten Manipulation zu erkennen ist.

Kunstmuseum Düsseldorf
8.12.1989 – 14.1.1990



An Anecdoted Archive from the Cold War
1993 image from CD Rom archive
interactive media, dimensions variable

George Legrady
602 20th Street
San Francisco, CA 94107
Tel. (415) 431 • 2502

George Legrady

For many years, George Legrady has been consistently committed to the use of new technologies, particularly the digitalization of photographic imagery, into the fine arts. For *IN OUT OF THE COLD*, he has combined this practice with his own personal history to come up with a new piece, titled *An Anecdoted Archive from the Cold War*.

Legrady's family fled Hungary in 1956 during the revolution against the Soviet Union's domination. They spent several days walking through woods, dodging soldiers, and looking for the border. He has accumulated a considerable archive of images and objects related to his

homeland, the Soviet occupation, and his family's experiences of exile. The artist emphasizes the relationship of the personal to the social by offering up these experiences in objectified, digitized, easily accessible, and individually interpretable form. He proffers a form of autobiography that deemphasizes the artist's personality in favor of the facts, as embodied in archival objects. At the same time Legrady suggests that the truthfulness of facts which have passed through the meat grinder of computerization, memory, and art are as dubious as any subjective account. —RP