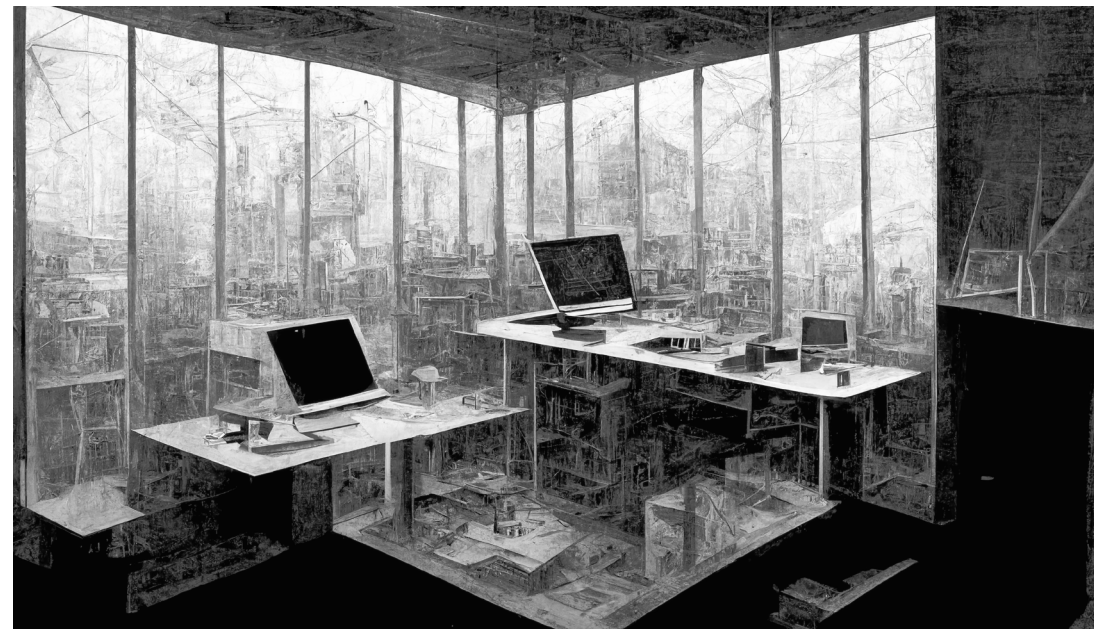
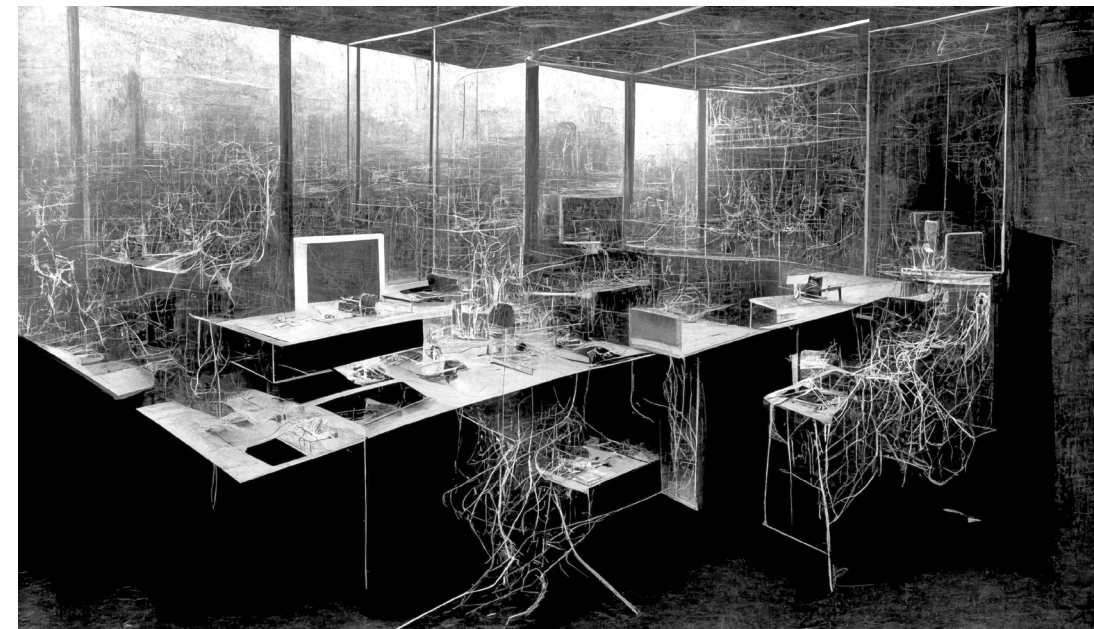


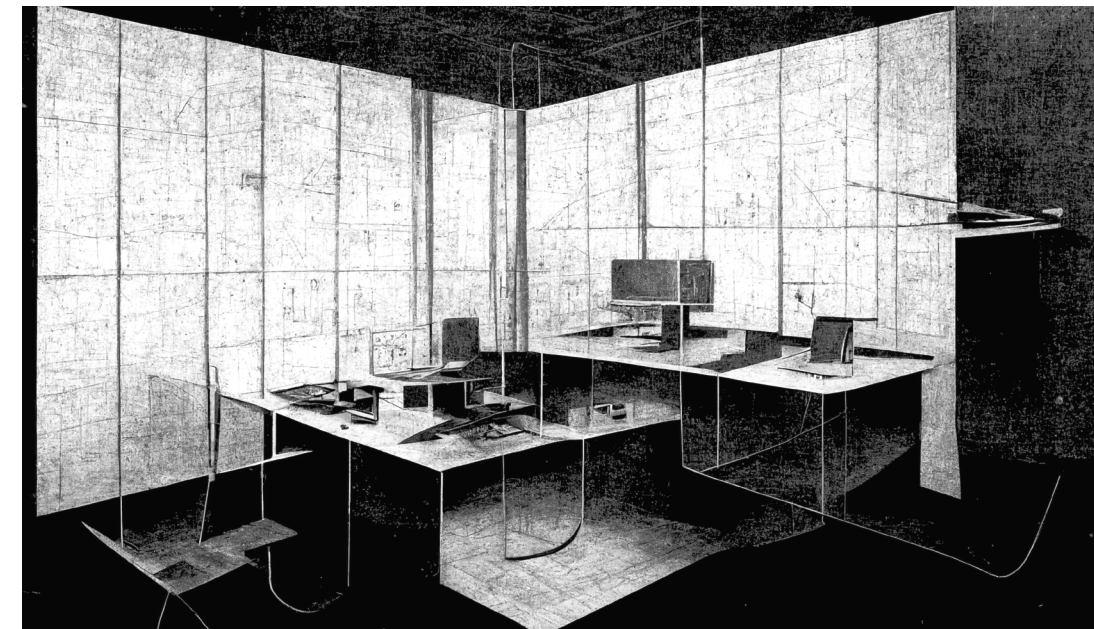
Alchemist's Study #f803b



Alchemist's Study #56455



Alchemist's Study #f1b0e



Alchemist's Study #6f0195

## The Alchemist's Study George Legrady

"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 of images 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 evolved and diverged 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.

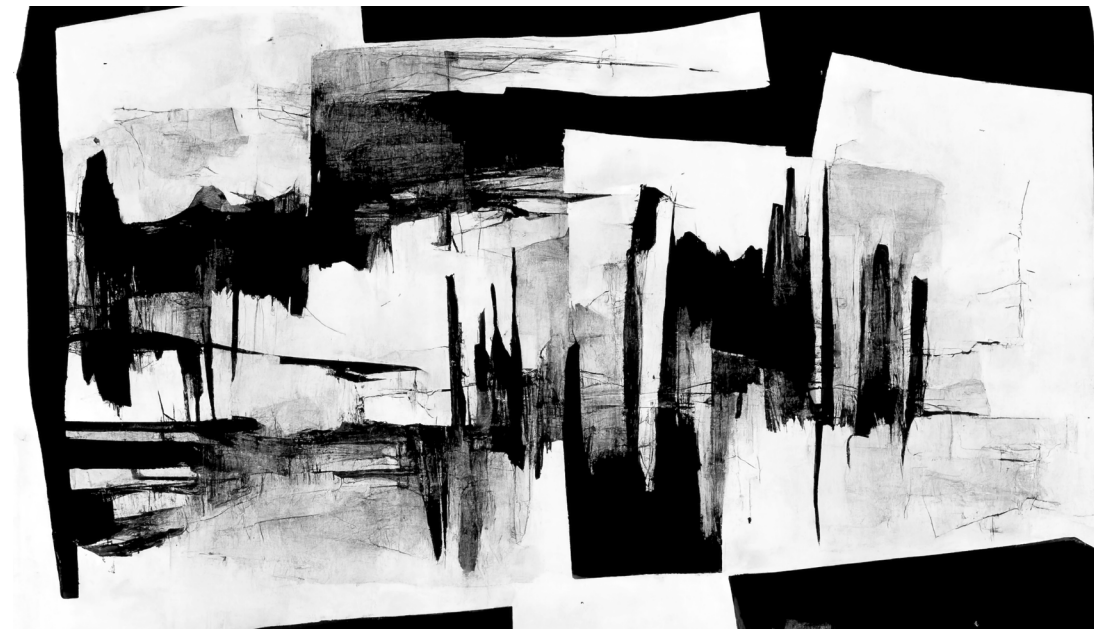
Inspired by Oulipo author Raymond Queneau's "Exercises of Style" in which an event is retold through diverse narrative ways, the series explores the representation of an architectural space through the lens of Artificial Intelligence image synthesis. The generated images are given physical, material 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, and photographic visualization, expressed through the craft of tapestry fabrication.



Abstraction Studies #e77893



Abstraction Studies #a43c7



Abstraction Studies #e43caf



Abstraction Studies #15b7f3

## Abstraction Studies George Legrady

“The Abstraction Studies” initially appear non-representational and may remain so in the viewer’s perceptions. However, upon closer inspection, their origins as photographic scenes may gradually become evident. Through the iterative activation of image-to-image where a pre-existing image is used to generate a new image, these compositions have emerged over time through a process of “progressive drift” from the photographic to abstract renderings. The resulting images, while abstract in nature, and seemingly removed from their source as photographic constructions, still retain faint traces of their origins.

Digital images and tapestries are both mediums for visual representation, but they differ significantly in their creation, materiality, and presentation. Digital images exist in the digital realm and are intangible. Tapestries are physical objects with texture, depth, and weight. Digital images are created and displayed electronically through a 2D matrix of pixels that represent colors and shapes on a screen. In contrast, tapestries are textiles made of interwoven yarns, with the weaving process involving the intersections of vertical and horizontal threads to achieve specific color values at specific locations.

Digital images can be easily scaled up or down in size without quality loss, whereas the size of a tapestry is limited by the dimensions of the loom and the weaving process. The challenge in translating a digital image to a tapestry lies first in the selection of materials and colors to translate the tonal scale of the source image and second in the choice of the weaving algorithm that best enhances the project’s aesthetic intentions.

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