

**Rockefeller Foundation New Media Fellowships
2003 Project Cover Form**

George Legrady

Title	Sensing Data in Metaphorical Space
Genre	Interactive Motion Sensing Installation
Applicant's Role in Production	Concept, design, production
Production Format	Interactive multimedia: Motion Sensing in Linux/c++, visualization in Macromedia Director, sound in Supercollider.
Anticipated Length	not applicable
Color/B&W	16bit (32000 colors)
Sound/Silent	sound

Brief Project Description (do not exceed space given below)

"Sensing Data in Metaphorical Space" is the marriage of "Pockets Full of Memories" (PFOM) with "Sensing Speaking Space" (SeSpsp). The concept is to create an artwork that deals with archive construction and intervention through technological means of data collection followed by interaction using the motion sensing vision technologies of the (SeSpsp) project, a real-time feedback environment where visualization and sound are generated by the presence and movement of spectators within a public space. This interaction is implemented to a large number of digitized data objects as exemplified by the " (PFOM) installation where an archive of over 3300 objects had been created at the Pompidou Center during the summer of 2000. (see projects in portfolio or further information at <http://www.georgelegrady.com>)

Of particular interest in this work is the interaction of the public with a large data archive, where the public can visually manipulate the order of the projected object images in a number of ways based on the public's movements and selections spontaneously altering the meaning of a large set of data. Two key historical artworks for reference are Daniel Spoerri's pre-fluxus " An Anecdoted Topography of Chance" of the 1950's which consists of the construction of an archive of everyday objects, with Joseph Kossuth's juxtapositions of works from the Brooklyn Museum collection as a way of creating new meanings out of the collection not necessarily planned by the institution.

**Rockefeller Foundation New Media Fellowships
2002 Sample Work Form**

George Legrady
Part I: 5 minutes

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a **COMBINED** viewing time of no more than 10 minutes. If slides or stills are included in this application, please list the title and year of the work on this sheet of paper.

Title	Pockets Full of Memories YELLOW CD-ROM
Year	2000-2001
Genre	Interactive Installation
Applicant's Role In Production	Concept development, artist, project manager
Original Production Format	C++, linux, windows, macromedia director, perl, php, progresSQL, etc.
Total Running Time	4 month exhibition at the Centre Pompidou, Paris summer 2001
Color/B&W	
Silent	mac cd-rom with explorer 5.0 activated (Netscape may crash some of the links),
Format Submitted For Screening	

VIEWING INSTRUCTIONS:

TITLE: Introductory animation by the Projekkttriangle deisgn team: The public (top) brings objects (bottom) into the database where they are turned into data through keyword descriptions. **CLICK ANYWHERE TO CONTINUE!**

INTRO: Gives a brief description of the project. **Bottom screen menu topics are all clickable.**

INSTALLATION: Describes the museum installation with 4 images that can be clicked on for close-up viewing.

QUESTIONNAIRE: Allows close-up viewing of some of the questionnaire screens. **Click on small images on top.**

DATABASE: Describes the public's contributions with a view of the scanning station consisting of the top touchscreen data input interface and the object scanning insert area. **Click on the top image to view the 280 object SOM map.**

SOM ALGORITHM: Explanation of how the self-organizing map works. The links marked in orange lead to the 280 object map, to the University of Helsinki SOM algorithm website explaining the algorithm and to an online java demo of how the algorithm works.

WEB: Shows a close-up of an object and its data with comments added by visitors to the site. The links marked in orange lead to the 280 object map, to a website explaining the algorithm and to the "Pockets Full of Memories" website.

FLOORPLAN: Provides further visual documentation of the installation.

TECHNICAL: Provides an overview of technical development and requirements.

RESEARCH: Lists all research and production activities.

CREDITS: Provides Links to project collaborators.

EXIT: TO EXIT CLICK ON RIGHT SIDE SCISSORS!!

Description of Work (use an additional sheet if necessary)

Conceived as an installation on the topic of the archive and memory, "Pockets full of Memories" was exhibited on the main floor of the Centre Pompidou from April 10 to September 3, 2001. During this time, 20000 visitors came to view the installation and contributed over 6000 objects in their possession, digitally scanning and describing them. This information was stored in a database and organized by an algorithm that positioned objects of similar value near each other in a two-dimensional map. The map of objects was projected in the gallery space and also accessible online at www.pocketsfullofmemories.com where individuals in the gallery and at home could review the objects and add comments and stories to any of the them.

The archive of objects consists of objects that museum visitors carried with them, for instance, such common items as phones, keys, toys, clothing, personal documents, currency, reading material, and others. The size of the scanning box was the only limiting factor that determined what could be added to the archive. Surprisingly, the database includes an unusual number of scanned heads, hands and feet, extending the archive from simply being a collection of objects to encoding it with the corporeal presence of the contributors.

The 2D map on the internet consists of 280 objects selected from the total database by the Kohonen self-organizing map algorithm. The ordering of the objects are based on the ways that the audience described them through the touchscreen questionnaire. The map of objects continuously organized itself until the end of the exhibition and the order of the final map is a consequence of all the contributions from the duration of the exhibition. This phenomenon is called emergence as the order is not determined beforehand but emerges through the large number of local interactions on the map. This is why the system can be called 'self-organizing'. Accessibility on the internet has provided a means by which to extend the dialogue for visitors, as the internet audience has the opportunity to add

comments and stories to any object, and from anywhere in the world. Many visitors who have traveled from other geographical areas have used this as a means to make contact with friends and family back home who then have added their own responses.

Produced in collaboration with Dr. Timo Honkela, Media Lab, University of Art and Design Helsinki (application of Kohonen self-organizing map algorithm), c3 center for Culture and Communication, Budapest (touchscreen data collection, hardware and software). Design and visual identity by Projekttriangle, Stuttgart and web software development by CREATE, UC Santa Barbara. With the financial assistance of The Daniel Langlois Foundation for Art, Science, and Technology, Montreal, Canada, the Centre Pompidou and UC Santa Barbara.

“Pockets full of Memories” is a recent installation work in a series begun in the early 1990’s dealing with the topics of archive, cultural identities, audience contribution and technological processing of information. Two works that closely relate to this current project are “An Anecdoted Archive from the Cold War”, first exhibited in 1993 at the Yerba Buena Center for the Arts, San Francisco and “Equivalents II”, first exhibited at the International Center of Photography, NY in 1994. Further information can be found at <http://www.georgelegrady.com>

**Rockefeller Foundation New Media Fellowships
2002 Sample Work Form**

George Legrady
Part II: 5 minutes

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Title	Pockets Full of Memories DVD
Year	2000-2001
Genre	Interactive Installation
Applicant's Role In Production	Concept development, artist, project manager
Original Production Format	C++, linux, windows, macromedia director, perl, php, progresSQL, etc.
Total Running Time	4 month exhibition at the Centre Pompidou, Paris summer 2001
Color/B&W	website at www.georgelegrady.com
Silent	DVD-R MAY NOT WORK ON SOME COMPUTERS OR INEXPENSIVE DVD PLAYERS. Runs fine on the Pioneer
Format Submitted For Screening	professional dv-7400 player.

VIEWING INSTRUCTIONS:

This is a DVD of video documentation of various projects. Please click on Projects and look at the Pockets Full of Memories to see how the public interacted with the work at the Centre Pompidou in the summer of 2000.

Description of Work

Conceived as an installation on the topic of the archive and memory, "Pockets full of Memories" was exhibited on the main floor of the Centre Pompidou from April 10 to September 3, 2001. During this time, 20000 visitors came to view the installation and contributed over 6000 objects in their possession, digitally scanning and describing them. This information was stored in a database and organized by an algorithm that positioned objects of similar value near each other in a two-dimensional map. The archive of objects consists of objects that museum visitors carried with them, for instance, such common items as phones, keys, toys, clothing, personal documents, currency, reading material, and others. The size of the scanning box was the only limiting factor that determined what could be added to the archive.

**Rockefeller Foundation New Media Fellowships
2002 Sample Work Form**

George Legrady
Part III: 5 minutes

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a **COMBINED** viewing time of no more than 10 minutes. If slides or stills are included in this application, please list the title and year of the work on this sheet of paper.

Title	Sensing Speaking Space
Year	2002
Genre	Interactive Installation
Applicant's Role In Production	Concept development, artist, project manager
Original Production Format	Motion sensing in C, OSC, visualization in macromedia director, sound in SuperCollider.
Total Running Time Color	website at www.georgelegrady.com
Sound	
Format Submitted For Screening	mac cd-rom

VIEWING INSTRUCTIONS:

TITLE: Click on the title to get to the interactive mode.

INTRO: After clicking, wait for about 30 seconds for the images to load

SNOW/NOISE Move the mouse slowly to wipe away the continuously falling snow/noise. The mouse represents the movement of the public in a motion sensing environment.

The system tries to cover up where the noise has been wiped but leaves some areas uncovered. There is the play between the complete randomness of the

cover-up texture with the straight line random covering of the noise becoming visible after some time.

- MOVEMENT** When the system senses audience movement (in this case the mouse) , segments of the image corresponding to the location of the viewer are wiped away to reveal a black background with green moving lines. Try doing this slowly and then fast..The viewer recognizes the correlation between gesture and visual feedback. As the system recognizes its surface is being wiped away, it tries to cover the gaps with a mass of random noise.
- REVEALING** With an increase in the amount of movement, green lines behind the noise are activated, increasing in length and speed according to the amount of motion.
- TRANSITION** When the action reaches a threshold, the ascii noise gets rapidly cleared away, the screen dissolves into a green striped image.
- GREEN SCREEN** The lines quickly dissolve into blurred textures from which phrases are brought forth through audience movement. These phrases linger for a while then fade.
- They are a collection of texts from brainstorming sessions, assembled as a resource for concept development. They fall into three categories: everyday situations that might be of interest, systems that permeate our lives, yet unresolved questions about technology in our lives.
- RETURN** After some time, the green fades to gray and the screen is brought back to the first state by being covered with the ascii noise.
- EXIT** To exit, click on the screen , and then the exit button at the lower right of the menu if the mouse is near the bottom, or else use the apple/control key -Q
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PROJECT NARRATIVE: Sensing Data in Metaphorical Space

The proposed project involves creating a work where the audience interacts and re-orchestrates continuously changing visualized data of cultural objects in a gallery space in such a way that the interaction leaves its imprint on the relationships of the archive's structure throughout the life of the exhibition. A situation is created where the synthesizing dialogue between the organizing interests of the computer system implemented by the Kohonen self-organizing map algorithm is set against the intervention of the public which, I imagine would continuously function at the level of contradiction to the normal impulses of the algorithm, as it goes on organizing according to the basis of predefined criteria. The history of the changes consisting of the computer's procedural normal organizing to achieve order, irregularly intercepted by the public's disruption of the ordering process is recorded over the time of the exhibition, something that can be replayed at any time like a movie whose sequence of photographic frames visually illustrate the archive's making from beginning to the current state of the exhibition.

"Sensing Data in Metaphorical Space" is the synthesis of my two latest projects: "Pockets Full of Memories" (PFOM), 2001 with "Sensing Speaking Space" (SeSpsp), 2002. PFOM is an online and museum installation in which the audience at the Centre Pompidou during the summer months of 2001, has created an archive of over 3300 objects by contributing a digitized image with descriptions of an object in their possession. The sum of the archive of objects, continuously being organized through the Kohonen self-organizing map algorithm, was projected on a large gallery wall and accessed on the internet for comments. "Sensing Speaking Space" (SeSpsp), is an interactive work with motion sensing technology that addresses the poetics of presence, noise texture, texts through the acts of wiping away and bringing forth.

The production component of this proposal consists in a) the creation of an archive through public contribution with 2) the implementation of the two ordering systems: Kohonen map and 3) disturbances based on motion sensing, 4) all of which is recorded for playback. The artwork deals with database management, datastructures to data input to achieve item "1"; archive construction and intervention through technological means of data collection followed by interaction (item "3") using the motion sensing vision technologies of the (SeSpsp) project, a real-time feedback environment where visualization and sound are generated by the presence and movement of spectators within a public space.

Of particular interest in this work is the interaction of the public with a large data archive, where the public can visually manipulate the order of the projected object images in a number of ways based on the public's movements and selections spontaneously altering the meaning of a large set of data. Two key historical artworks for reference are Daniel Spoerri's pre-fluxus "An Anecdoted Topography of Chance" of the 1950's which consists of the construction of an archive of everyday objects, with Joseph Kossuth's juxtapositions of works from the Brooklyn Museum collection as a way of creating new meanings out of the collection not necessarily planned by the institution.

Recent Professional Activities

I have exhibited, lectured and published internationally during the past twenty years. Recent exhibitions include presentation of the "Sensing Speaking Space" at the San Francisco Museum of Modern Art in February 2002 in the "Activating the Medium" festival and this month at the (ISEA) International Society of Electronic Arts annual conference. For this work I have received a Creative Capital Foundation grant. a major installation "Pockets Full of Memories" at the Centre Pompidou, a solo installation of three projections in the new Richard Meier designed world headquarters of the Siemens Corporation in Munich. In

1998, I had a solo installation titled "Tracing" at the Museum of Contemporary Art, Los Angeles, that was originally commissioned by the Kunst und AusstellungHalle in Bonn in last December. Other recent installations have taken place at Projects Studios One, New York, Kunstmuseum, Dusseldorf, kunstforum, Berlin, Centre de l'art contemporain, Geneva, palais des beaux-arts, Brussels, a retrospective of my analog to digital works at the National Gallery of Canada, etc.

Many of these installations have also been published as CD-ROMs, their production motivated by a need to explore new narrative and design concepts in interface design. They have received a number of awards ("New Voices, New Visions", Voyager & Wired, ID magazine (for ArtintAct 3, a ZKM publication), NEA Visual Fellowship, Canada Council Computer Aided Media Award, etc.). The *An Anecdoted Archive from the Cold War* has been the first CD-ROM selected to be included in the Centre Pompidou's media collection.

In addition to the practice of interactive media, I have published texts in exhibition catalogs, journals and books (See bibliography) that discuss the impact of new technologies on cultural representation and the potentials for new narrative approaches. I lecture internationally on a regular basis in educational, art world for instance, the Museum of Modern Art's Video Viewpoint lecture series, and most recently in technology engineering conferences.

FEASIBILITY STATEMENT

This project follows in a series of related investigations with implementing advanced usage of database, intelligent data organizing algorithms, and multi-user realspace interaction (see Lev Manovich's description of my work in relation to databases in his book "The Language of Digital Media"). The production component will take place in my studio at the University of California, Santa Barbara where I now have advanced technical resources and equipment

available to me through my position in the graduate level Media Arts & Technology program (www.mat.ucsb.edu)

FELLOWSHIP USE

I am requesting primarily TIME to be able to develop the concept and realization of this project. As senior faculty in the visual/spatial arts component of the Media Arts & Technology program, I am CONSUMED by program developing, planning for a new graduate department in media arts and technology, chairing appointment committees, and numerous other administrative work that seriously impinge on creative time. I will therefore use most of the fellowship fund to buy myself a LEAVE OF ABSENCE from teaching and curricular work so that I can fully concentrate on my artistic practice for the production of the proposed project. Fellowship funds will also be used for software development work, to cover programmers' participation where needed.

PROPOSED BUDGET

4 month Leave of absence	\$30000
Software production	\$ 5000
SUBTOTAL	\$35000

In kind donation:

A UCSB Research Across Disciplines grant to develop facial recognition as a way to manipulate the data:	\$13500
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UCSB Lab and Studio (4 months)	\$ 8000
4 month Legrady Studio office costs and resources:	\$ 6000
Grad level Computer Science Kohonen production	\$ 6000
TOTAL	\$64500

Rockefeller Foundation New Media Fellowships
2003 GEORGE LEGRADY: ARTIST STATEMENT

George Legrady's work of the past twenty years reveals an engagement with a series of complex cultural questions concerned with the intricacies of information processing as mediated through camera vision and computer technologies. His studies in fine arts photography, Art Theory and Visual Anthropology set the direction for his digital based interactive projections in installations that address narrative, memory, information systems, the archive, algorithmic data processing, and audience participation through the motion tracking of their presence and movement. Legrady's visually based digital media artworks began in the mid 1980's through the scripting of image processing algorithmic based software as artistic actions transforming photographic digitized images. His interactive cd-rom catalog "George Legrady: From Analogue to Digital" published in 1998 for the occasion of a two museum retrospective traces methodologies and approaches in his earlier analog practice that are critical components of his current work in interactive media today.

Legrady's approach can be seen to be consistently grounded within the domain of the historical, sociological, the rhetoric of narrative, poetics, i.e., all coming together to explore how the structuring mechanisms of technology, computer programming language and datastructures can be used as forms of aesthetic authorship and expression. "Equivalents II" (1992) in the travelling exhibitions "Iterations" at ICP, New York in 1993 and "Photography after Photography" at the ICA, Philadelphia in 1995; the widely exhibited "An Anecdoted Archive from the Cold War" (published as a cd-rom in 1994) first shown at the Yerba Buena Center for the Arts, San Francisco (1993) and the Centre Pompidou, Paris (1994); "Slippery Traces" (1996) exhibited at PS1 (1998) as part of the "Deep Storage" travelling exhibition all fall within these domains of interest. "Tracing", a two screen installation exhibited at the MOCA Los Angeles (1998) and the Kunst und AusstellungHalle in Bonn (1997) or "Sense of Place" shown at the Centre Contemporain Saint-Gervais in Geneva (1998), "Transitional Spaces" Rotunde, PSiemens Headquarters in Munich (1999), "Pockets Full of Memories" at the Pompidou (2001) and "Sensing Speaking Space (2002) all address the intersection of audience presence, perception and interaction as a key element of his work.

INTERACTIVE INSTALLATION PROJECTS

SensingSpeakingSpace (2002)

SFMOMA, San Francisco; International Society of Electronic Arts Exhibition, Nagoya

A large projected abstract image is continuously changing in subtle details. The image's surface is disrupted by the movement of the public in front of it. Using motion sensing technology, the work addresses the poetics of presence, noise texture, texts through the acts of wiping away and bringing forth. A collaborative work with Andreas Schlegel, interaction design, and Stephen Travis Pope, composition with 6 channel interactive spatialized sound environment.

Pockets full of Memories (2000-2001)

Centre Beaubourg, Georges Pompidou, Paris

An online and museum installation in which the audience creates an archive by contributing a digitized image of an object in their possession. The sum of the archive of objects, is continuously being organized by a Kohonen self-organizing map algorithm, positioning objects of similar depictions near each other. The archive of objects is projected on a large gallery wall and accessed on the internet. In collaboration with Dr. Honkela of the Medialab University, Helsinki; c3 Center, Budapest; CREATE, University of California, Santa Barbara; Visual identity by Projekttriangle, Stuttgart.

Eternal Summer (2000-2001)

Ebner, Stolz & Partners office, Stuttgart

The installation consists of 4 plasma screens of changing close-up nature scenes with text juxtaposing stock quotations and personals collected from the internet. A commissioned installation for the entrance of the consulting office Ebner, Stolz and Partners, Stuttgart.

Transitional Spaces (1999)

Rotunde, Siemens Kultur Programm. Siemens AG Headquarters, Munich

The movement of people passing through the entrance and hallway spaces of the Siemens headquarters architecture trigger narrative events seen on large screen projections within the spaces. Commissioned for the opening of the Siemens World Headquarters building in Munich, designed by Richard Meier.

A Sense of Place (1998)

Centre for Contemporary Art, Geneva, USC Fisher Gallery, Los Angeles

A security camera tracks the audience in the gallery space moving in front of a large projected blurred image of a still-life, objects in a street window. Sections of the image come into focus, based on the audience's location and movement in the space. These are stored in a database and used to occasionally trigger a transition to an ambient sound accompanied image of an urban place, either from Beijing or Los Angeles that becomes merged with the projected image, giving the window a reflection and thereby positioning into geo-cultural context.

Tracing (1997/98)

Kunst und Ausstellungshalle, Bonn; MOCA, Los Angeles

A two-screen, sensor controlled interactive installation which activates the audience's realization of their participation as active component of the work. Two sets of data projected on the two sides of a screen wall, are set in contrast with each other. The first consisting of phrases and places from the former Communist countries, the other from California. Commissioned by the Kunst und Ausstellungshalle, Bonn and MOCA, Los Angeles.

Slippery Traces (1996)

PS1, New York, Palais beaux-arts, Brussels; Haus Der Kunst, Munich; National Gallery, Prague, and others.

An installation and CD-ROM work that addresses 20th Century cultural representation in the form of a multi-linear narrative to be navigated through a database structure of 250 commercial postcards. This work was designed in part reflecting on Robbe-Grillet's *Last Year at Marienbad* fused with the techno-aesthetics of *Blade Runner*.

An Anecdoted Archive from the Cold War (1994)

National Gallery of Canada; Yerba Buena Center, San Francisco; Centre Pompidou, Paris, and others.

An installation work and CD-ROM publication that addresses the archive as multi-linear narrative and the intersection of personal and official documents in Stalinist Hungary. Over 60 stories and objects in the artist's possession are classified according to the floorplan of the former Hungarian Communist propaganda museum, transformed today into the Museum of Contemporary Art.

[The Clearing] (1994)

New Langton Arts, San Francisco; Berlin Video Festival, Fukui Video biennale, Japan

An interactive artwork that focuses on the language of American print media's representation of the Bosnian crisis during the 1993-1994 period. Published by base.arts, San Francisco.

Equivalents II (1992-94)

International Center for Photography, New York; Siemens Kultur Programm, Munich (travelling)

An interactive work that uses 2D fractal synthesis to create organic abstract images from text input by the user. All phrases contributed by users remain with the work and function as reference for the feedback process when words in the user's phrase are compared to those in the data pool. The project's title positions algorithmic design in relation to Alfred Stieglitz's 1922 project *"Equivalents"*.

George Legrady Studio

George Legrady is senior professor of Interactive Media, with joint appointment in the Media Arts & Technology program and Art Studio, UC Santa Barbara. He has previously held fulltime appointments at the Merz Akademie, Stuttgart, San Francisco State University, University of Southern California, and the University of Western Ontario. He received the Masters of Fine Arts degree from the San Francisco Art Institute. His research and production work in interactive media installation brings together a number of specialized interests such as public spaces, motion sensing the audience's presence as an active component of interactive data selection; the potential of semiotics and metaphor in interface and data structure design, and the implementation of neural net based self-organizing map algorithms for semantic categorization of audience data contributions.

Awards for his work include a Creative Capital grant, (2002), the Daniel Langlois Foundation for the Arts, Science and Technology, Montreal (2000), Computer Integrated Media Awards from the Canada Council (1997, 1996, 1992), an Artslink, NEA grant, (1996); a National Endowment for the Arts Visual Fellowship (1995); first prize in the "New Voices, New Visions" international competition, Voyager and Interval Research Corp. (1994); and honorable mentions for interactive media at Ars Electronica, Linz, Austria (1994, 1988)

Recent individual interactive installation exhibitions have taken place at the Centre Pompidou, Paris (Pockets full of Memories); the new Richard Meier designed Siemens World Headquarters in Munich (1999/2000); the Museum of Contemporary Art, Los Angeles, (Sept-Nov 98); the Kunst und Ausstellungshalle der Bundes Republik in Bonn (97-98)); the National Gallery of Canada and the Canadian Museum of Contemporary Photography (97-98); the Palais des beaux-arts, Brussels (fall 97). His project "Slippery Traces" was presented in the Siemens' curated "Deep Storage" exhibition at the Haus der Kunst, Munich (Aug 97); the Kunstforum, Berlin, (Fall 1997); the kunstmuseum, Dusseldorf (Spring 98); Projects Studios One, New York (summer 98) and the Henry Art Gallery, Seattle (Fall 98). Other recent installations include the National Gallery of Prague (June 97); "Photography after Photography" at the ICA, Philadelphia (Sept 97); the Osnabrück European Media Festival, Osnabrück, Germany (1996); "The Butterfly Effect", Mücsarnok Museum of Fine Arts, Budapest, Hungary, (1996); 3rd Lyon Biennale of Contemporary Art, Lyon, France, (1995); "Burning the Interface", Museum of Contemporary Art, Sydney, Australia, (1995); "ISEA '94", Helsinki Museum of Contemporary Art, Helsinki, Finland, (1994); "Iterations: The New Image", ICP, New York, (1993); and participated in "Interface Metaphors: revue virtuelle 12", Centre Pompidou, Paris, (1993).

Cd-rom publications of interactive media projects include "George Legrady: From Analogue to Digital", the exhibition catalog cd-rom for the National Gallery of Canada and the Canadian Museum of Contemporary Photography retrospective (1998); "Slippery Traces" in the "Artintact 3" cd-rom, ZKM, (Centre for Media Arts & Technology Museum) Karlsruhe, Germany, (1996); "Actualizing the Virtual", revue virtuelle, Centre Pompidou, Paris, France. (1996); "[the clearing]", base.arts, San Francisco, (1995) and the "An Anecdoted Archive from the Cold War" cd-rom, HyperReal Media Productions, San Francisco, (1994).

Legrady has lectured on his work and related topics in digital media internationally at over 70 institutions during the past ten years such as the ISEA Conference (2000, 1997, 1995); Ludwig Museum, Cologne (2000), College Art Association Annual Conference, Los Angeles (1999); ARC+film Conference, Graz; the Bonn Kunstverein; University of Copenhagen; University of Southern California, Los Angeles; Art Center College of Design, Pasadena; California Institute of the Arts Bauhaus University, Weimar; National Gallery of Canada, UC Berkeley, Centre Beaubourg/Pompidou, Paris; Goethe Institute, Prag; Maribor International Technology Festival; Musée d'art Africains et Océaniques, Université de Paris.