



CITY OF LOS ANGELES
CULTURAL AFFAIRS DEPARTMENT

C.O.L.A. 2004
INDIVIDUAL ARTIST FELLOWSHIPS

C O L A
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JULY 25, 2002 (NO. 1), 2002; chromogenic print, edition of 5, 30 x 46½ inches (unframed)



JUNE 28, 2002 (NO. 2), 2002; chromogenic print, edition of 5, 30 x 46½ inches (unframed)

Cindy BERNARD



Born 1959 San Pedro, California; lives and works in Los Angeles



CINDY BERNARD

EDOUARD MANET WAS notorious in his time for modeling the subjects and figures of his paintings on classical masters but presenting them in the context of contemporary realism. His *Olympia* (1863) offers a prime example. In this painting Manet took Titian's *Venus of Urbino* (1538-39) as his model, but unlike Titian, he painted his Venus as a "fallen woman," in an act as much of veneration as of violation of his predecessors. Now, in the age of mechanical reproduction, it is interesting to see how this practice is updated in the work of Los Angeles artist Cindy Bernard.

Bernard, in her photo series *Ask the Dust* (1989-92), ventured, like a photographic claim jumper, to discover and photograph the exact locations of twenty-one well-known scenes from films spanning the years 1954 to 1974. The photographs maintain exact fidelity to the aspect ratio, camera position, and color film stock of the original, but these new images, like Manet's paintings, update and revise our perception of the originals in subtle ways.

By presenting these movie landscapes devoid of their human drama, Bernard invites viewers to take part in the narrative of the films, inserting themselves into the foreground of the images and into the drama that should be occurring on screen. Her photo series leaves viewers asking to what extent *all* reality is seen through the lens of a camera and to what extent we are directed by the memory of films we have seen.

Concurrent with Bernard's artistic production is her long-standing commitment to using art as a tool to instigate social exchange. This is evident in various projects, including *sound.*, a performance series that brings experimental

music to unconventional venues; SASSAS, a support and presenting organization that serves as a catalyst for the creation, presentation, and recognition of experimental art and sound practices; and *sound-Commons*, a Web site built to provide a collaborative forum for sound artists.

In her photographs of the events in the *sound.* series, Bernard has found a way to integrate her artistic practice with her commitment to art advocacy. She made the *sound.* photographs from composites of multiple transparencies, digitally manipulated to highlight attentiveness during and socializing before and after the concert. The photographs borrow the proportion and subject matter of Manet's painting *Music in the Tuileries Gardens* (1862), effectively doing to Manet what Manet did to his predecessors. In Manet's painting, a park full of spectators gathered for a concert is seen from the point of view of the musicians. Bernard's photographs, in contrast, encompass the event as a whole, depicting the performer, audience, and setting in equal degree, as if from the point of view of the producer, who would see all these elements as part of a larger whole. Thus these photographs capture a heightened scenario that falls somewhere between the documentary and the ideal.

With her C.O.L.A. grant Bernard plans to produce a series of photographs of band shells, which she sees as an architectural sign of the public commons. Her choice of this subject continues the explorations she began with the photographs from the *sound.* series and pursued in SASSAS and *soundCommons*: her desire to promote or portray productive exchanges between performers and their audiences.

Gabriel Cifarelli



REDLANDS BOWL AKA THE PROSELLIS (CLARENCE AND FLORENCE WHITE, 1930), REDLANDS, CALIFORNIA, 2003; chromogenic print, 32 x 24 inches

BIOGRAPHY

EDUCATION

M.F.A., California Institute of the Arts, Valencia, 1985
B.A., California State University, Long Beach, 1981

EXHIBITIONS

- 2004 The Suburban, Chicago (solo)
2002 Lemon Sky Projects and Editions, Los Angeles (solo)
2000 MAK Center for Art and Architecture (Schindler House), Los Angeles (solo)
1999 *Notorious*, Museum of Modern Art, Oxford, England (traveled internationally)
1996 *Hall of Mirrors: Art and Film since 1945*, Museum of Contemporary Art, Los Angeles (traveled internationally)

1995 *Biennale d'art contemporain de Lyon 95*, Musée d'Art Contemporain, Lyon, France

SELECTED BIBLIOGRAPHY

- Brougher, Kerry, and Michael Tarantino. *Notorious: Alfred Hitchcock and Contemporary Art*. Tokyo: Art International, 2001.
Company, David, ed. *Art and Photography*. London: Phaidon, 2003.
Schwerfel, Heinz Peter. *Kino und Kunst: Eine Liebesgeschichte*. Cologne: DuMont, 2003.