

Cindy Bernard

Artist Statement: Location Proposals

I have long been interested in how our perception of reality is coded by culture. In past works I initiated a conversation between photograph, cinema, memory and landscape by mining archives of travel photographs (the "Grandfather Photos") and re-photographing film locations ("Ask the Dust" and "Two Roads"). Recently though, I've become increasingly uncomfortable with the monocular perspective of photographic representation and have employed rear screen projection, digital models, color and sound to address issues of displacement and fragmentation.

Location Proposals #1-5 stem from my interest in the way memory is reconstructed and generated within the space of digital models. Whereas photographic representations reside in the specific, computer models have no direct indexical referent. The images are made by moving a "virtual" camera around the computer model and capturing views of the model. Yet, even with the absence of physical space, a type of punctum, of familiarity is at play in the digital images. Images based on digital models create a push-pull in the viewer between the specific reference (that's Warehouse One in San Pedro) and the generic structure (a building on the docks).

Location Proposal #1 Working from maps, reference photographs and film stills, I have built and animated a 3-d computer model of Monument Valley, a site that resides at the intersection of cinema and tourism. Installation will consist of a rear screen projection of a continuous film loop: a tracking shot follows the road driven by tourists when visiting the Valley which was originally built by John Ford to move location trucks for filming westerns. Confined to this looped road, one's experience of the Valley has been literally constructed through its use in film. Visitors to the installation will experience an animated landscape, slightly abstracted, familiar, yet displaced from the specificity of photographic representation. They hear both the sound of the projector and an arrangement of the main melodic theme of "Man With a Harmonica" by Ennio Morricone, digitally stretched to the length of the loop and arranged for performance on electric cello.

Location Proposal #2 is a series of 18 rear screen projections based on a computer model of the woods sequence in Alfred Hitchcock's "Vertigo." There is one rear screen projection for each shot of the sequence. The myth is that Hitchcock's "Vertigo" was photographed in the Muir Woods but in fact it was not. The ranger will, however, indicate locations within the Woods "featured" in "Vertigo". The famous scene of Madeline pointing to the sequoia cross cut and referenced by Chris Marker in "Sans Soleil", although based on a cross cut located in the Muir Woods, was recreated on a sound stage. Location Proposal #2 is about that state of displacement.

The projections are staged in public locations and photographed for distribution as postcards. A web page located at <http://www.sound2cb.com/art/documentation/LocProp/LP2> acts as an index for the series.

Location Proposal #4 was created for "Windows on Wilshire" in the May Co. building at the corner of Wilshire and Fairfax in Los Angeles and sponsored by the Los Angeles County Museum of Art. Seven 4 x 2-1/2 foot transparencies were produced from computer models of structures that reside in the historical memory of Los Angeles and that have been the site of preservation struggles.

Location Proposal #5 is a series of models based on spaces of transition and movement both economic and physical.

Location Proposal #6 has been performed as a collaboration with sound artists Joseph Hammer (projections+sound) and Gabie Strong, David Patton and Ron Russell (space, climate, light mood). Working from a list of iconic landscapes derived from film, we use light, color and sound to conjure memories of place displaced from representation. With Location Proposal #6, spatial associations (field, desert, the woods) are generated from a minimum of visual and aural information: slides of essential color values and sound abstracted from phenomenon, natural and not. Norman Klein, in *The History of Forgetting*, writes that "Simulation is a blur between memory and signifier." In my recent work, I explore the blur.