

Text for **Art/Women/California: Parallels and Intersections, 1950-2000**, San Jose Museum of Art

In "A Remembrance of Things Past" Proust writes, on tasting a madeleine, "But when from a long distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more unsubstantial, more persistent, more faithful, remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest; and bear unflinchingly, in the tiny and almost impalpable drop of their essence, the vast structure of recollection."

"Vertigo" is a film about the power of memory. Scottie falls in love with Madeleine, a simulacra - a copy for an original neither we (the audience) or Scottie ever sees. When Madeleine falls to her death, Scottie descends into emotional crisis which he tries to resolve by remaking a stranger into his image of Madeleine.

In Chris Marker's "Sans Soliel", the narrator talks of making a pilgrimage to the sites of "Vertigo" and speaks of Scottie as "time's fool of love finding it impossible to live with memory without falsifying it."

In "Location Proposal #2" I recreate a forest from "Vertigo." Chris Marker's narrator places that scene in the Muir Woods. I discovered later that it not Muir Woods but Big Basin and that the dialogue at the cross cut of the sequoia tree was shot on a sound stage.

Norman Klein in "The History of Forgetting," writes that "Simulation is not a copy, but a blur between memory and signifier."

My work explores that blur.

Cindy Bernard, 2002