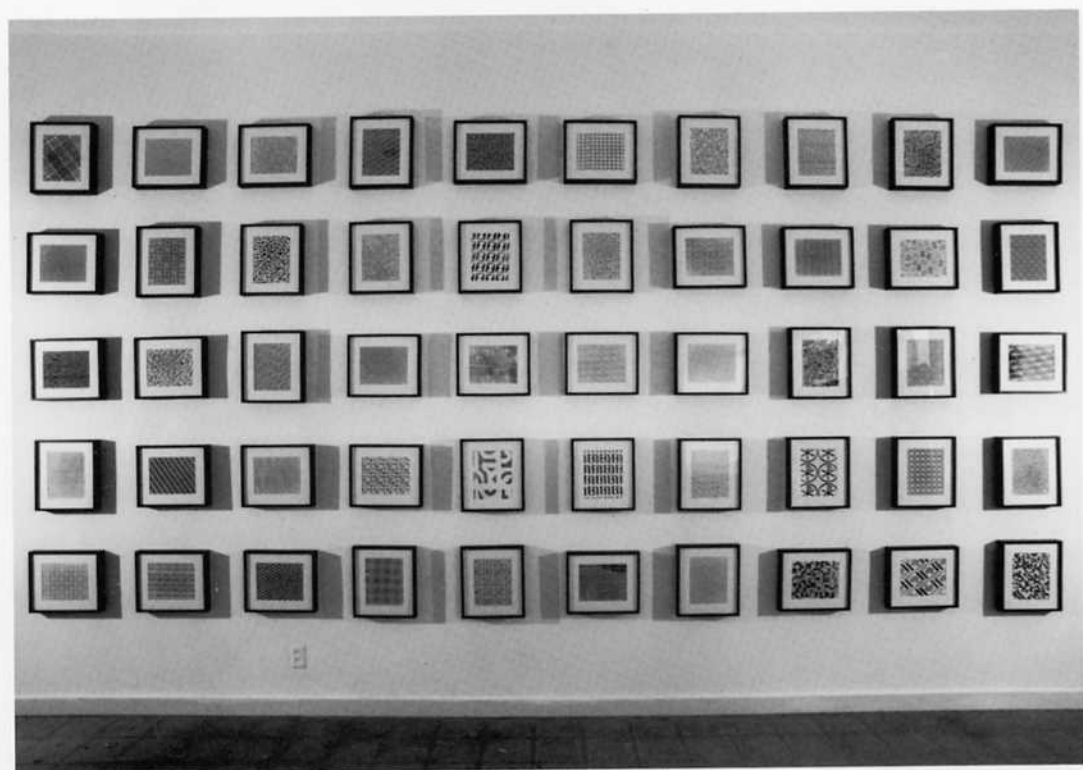


BRIE

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Born in Los Angeles, 1959

Studied at California State University, Long Beach (B.A., 1981); California Institute of the Arts, Valencia (M.F.A., 1985)

Lives in Los Angeles

1988 Michael Kohn Gallery, Los Angeles

1981 University Art Museum, California State University, Long Beach, "Exposed"

1984 Los Angeles Contemporary Exhibitions (LACE), "The Cotton Exchange Show"

1985 Women's Building, Los Angeles, "Women Photographers in America 1985"

1986 Los Angeles Contemporary Exhibitions (LACE), "T.V. Generation"

1987 Renaissance Society at the University of Chicago, "CalArts: Skeptical Belief(s)" (traveled) Holly Solomon Gallery, New York, "Breaking Through the Looking Glass: East"

Fahey/Klein Gallery, Los Angeles, "Breaking Through the Looking Glass: West"

Jan Baum Gallery, Los Angeles, "Cindy Bernard, Richard Rezac, Kay Rosen, Nancy Shaver, B. Wurtz"

Hallwalls, Buffalo, New York, "Spiral of Artificiality"

The seventy-five black-and-white photographs that constitute *t-75 Security Envelope Grid* represent three-quarters of what Cindy Bernard plans as a series of one hundred subjects. Each is an enlarged and rephotographed section of the eponymous item of stationery. Security envelopes are so called because a pattern is printed onto the paper, rendering it opaque. Bernard first enlarges the pattern through photocopying and then photographs it. This enlarged isolation lays bare the pattern's indirect kinship with various kinds of modernist abstraction, from gesturalism to the rough-hewn geometric patterning of Jasper Johns' cross-hatching. Her grid of installed photographs becomes an extended index to what are commonly perceived as the highly individual marking systems of contemporary art. There are other

Feature Gallery, Chicago, "New Photography"

1988 Feature Gallery, Chicago, "Near Miss" Art Center College of Design, Pasadena, California, "After Abstract"

1989 Feature Gallery, New York, "Cinderella Rockefeller"

Ghez, Suzanne, ed. *CalArts: Skeptical Belief(s)* (exhibition catalogue). Chicago: Renaissance Society at the University of Chicago and Newport Beach, California: Newport Harbor Art Museum, 1988.

Grundberg, Andy. "From New Talent, Bold New Images." *The New York Times*, November 13, 1987, pp. 17, 24.

Knight, Christopher. "Pictures Envelope Traditions." *Los Angeles Herald Examiner*, Weekend Magazine, May 13, 1988, p. 30.

LaPalma, Marina. "Beware the Grids." *Artweek*, March 29, 1986, p. 1.

Selwyn, Marc. "New Art L.A.: Eight Young Artists Discuss Their Work." *Flash Art*, no. 141 (Summer 1988), pp. 109-15.

connections to certain modernist conventions, such as fragmentation and enlargement, which further insinuate a relationship between her photographs and painting.

Bernard's dispassionate use of photography, almost that of a documentarian, suggests her evolving position within the Postmodernist vogue for simulation in the 1980s. But instead of repositioning media-generated images, most of them exploiting consumerist ends, Bernard so distorts the found object as to render it truly abstract. In both an earlier series that examined fabric patterns and in this stationery suite, her work supersedes Postmodernist questions of appropriated imagery in favor of the more theoretical consideration that, in her words, "abstraction is camouflage."

