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INSTALLATION OF THE WEEK

CINDY BERNARD: Location Proposal #2



For several years now, Cindy Bernard, one of L.A.'s headier and more adventurous photographers, has been venturing well beyond the accepted boundaries of the photographic art, and even beyond the film medium with which she is also associated.

Bernard now confabulates her interfaces of projected pix, celluloid events and computer-generated patterns with the sound and music of numerous collaborators, coming up with a cross between a '60s-style happening and a non-'60s-style rave. It is that aural dimension, and the fact that it brings in not just other sensations but other artists, which is perhaps the most dramatically extra-photographic thing in Bernard's latter-day redefinition of *son et lumière*. Not that her visual sense plays second fiddle to the sound; but with music (or, as Edgard Varèse called it, "organized sound"), the multilayered image integration, literally spectacular, now seems driven by a choreographic sensibility. This time 'round, accompanying her Schindler House show, Bernard has enlisted the varied talents of three sound artists — Ron Russell, Gabie Strong and David Patton — plus two experimental musicians—cum—sound engineers Joseph Hammer and Joe Potts. Bernard and her collaborators are doing up the surround-sound thing, scattering instruments and sound sources throughout the historic House, and outside it as well. The structuring of the 2½-hour improv is to reflect that of the house's interior and exterior (the sound-mixing in particular provoking disorientation), while the projections cast on the House's outside reference Schindler's love of the outdoors — specifically his trip to Yosemite, which helped determine his design of this notoriously un-private home. At the MAK Center, 835 N. Kings Road, W. Hlywd.; Wed., Feb. 16, 6:30-9 p.m.; \$5. (323) 651-1510.

—Peter Frank