

FILM AT REDCAT PRESENTS

Mon Apr 9 | 8:30 pm |

Jack H. Skirball Screening Series

\$10 [students \$8, CalArts \$5]

Sharon Lockhart ***Double Tide***

16mm transferred to HD, color, sound, 93 min., 2009

In the wake of her cinematic meditations on the relationship between laboring bodies and their environment— *NŌ* (2003) and *Lunch Break* (2008), both shown at REDCAT—artist/filmmaker Sharon Lockhart positioned her camera in the wild coastal landscape of Seal Cove, Maine, a historic site for commercial clamming. Following the backbreaking efforts of clam digger Jen Casad, the film unfolds in two uninterrupted takes to capture the rare phenomenon of “double tide”—when low tide occurs twice during daylight hours, once at dawn and once at dusk. The splendid imagery is matched by a seductive sound track, bird chirpings mixed with the sound of wind, water and an invisible foghorn, interrupted just once by the digger’s lone, moving cry.

In person: Sharon Lockhart

“There is no story beyond what we invent for ourselves, and few sounds beyond the cries of seabirds and the lowing of an invisible foghorn. Now and then the transportive calm is broken by the woman’s grunting breaths as an especially stubborn clam clings to its habitat before yielding to her fist with a satisfying pop. Continuing Ms. Lockhart’s fascination with the relationship between time and labor, “Double Tide” is an atavistic harmony of human and planetary motion. Near the end a lone waterfowl picks along the shoreline, as dependent as any clam digger on the turning of the tides. – *New York Times*

“In the dazzling *Double Tide*, the camera frames a woman as she digs for clams on a Maine beach at dawn and at dusk, using two, unmoving shots to capture both the splendor of the landscape and the wrenching rigor of the work itself.” Holly Willis

As with many of Lockhart's films, *Double Tide* occupies the liminal space between stillness and movement, and between actual time and subjective time." – Josh Siegel, Museum of Modern Art

Sharon Lockhart makes films and photographs that frame moments of everyday life while exploring the subtle relationships between the two media. She received her MFA from Art Center College of Design in Pasadena in 1993. She has been a Radcliffe fellow, a Guggenheim fellow, and a Rockefeller fellow. Her newest work SHARON LOCKHART | NOA ESHKOL is the subject of solo exhibitions on view in two parts at The Israel Museum, Jerusalem and the Center for Contemporary Art in Tel Aviv. This exhibition will travel to the Los Angeles County Museum of Art in June 2012 and then to the Jewish Museum in New York in November 2012.

She has had solo exhibitions of her photographic work at international venues including Wiener Secession, Austria; Walker Art Center, Minneapolis; Sala Rekalde, Bilbao, Spain; Museum Boijmans Van Beuningen Rotterdam; Kunsthalle Zürich; Museum of Contemporary Art, Chicago; Wolfsburg Museum, Germany, and MAK-Austrian Museum of Applied Arts, Vienna. Her films have been included in the New York Film Festival, Vienna International Film Festival, Berlin Film Festival, and the Sundance Film Festival.

Well known for her previous involvement with communities as varied as a city on the Amazon River, a Japanese basketball team, the youth of a small town in the Sierra Nevada Mountains, or Maine shipyard workers, Lockhart shifts her attention to "an ageless tradition of backbreaking work within the sublime and quiet beauty of a wild coastal landscape." (MoMA)

Lockhart is currently an associate professor at USC's Roski School of Fine Arts. She lives and works in Los Angeles.

Filmography

2011: *Four Exercises in Eshkol-Wachman Movement Notation* (single-channel installation)

2011: *Five Dances and Nine Wall Carpets by Noa Eshkol* (5-channel installation)

2009: *Podworka* (31 min.)

2009: *Double Tide* (99 min.)

2008: *Lunch Break* (80 min.) 2008: *Exit* (41 min.)

2005: *Pine Flat* (138 min.)

2003: *NO* (32:30 min.)

1999: *Teatro Amazonas* (40 min.)

1997: *Goshogoaka* (63 min.)

1999: *Shirley* (14 min. 44 sec.) co-directed with Daniel Marlos

1994: *Khalil, Shaun, A Woman Under the Influence* (16 min.)

Curated by Steve Anker and Bérénice Reynaud

The Jack H. Skirball Series is funded in part with generous support from the Academy of Motion Picture Arts and Sciences.