

A “double tide” is a tidal phenomenon that takes place only in certain areas of the North Atlantic. Shot in a small coastal cove in Maine, Sharon Lockhart’s film *Double Tide* (2009) shows a female clammer digging for clams during the summer, when there are two tides per day during daylight hours—one at sunrise and another at sunset—and as a result more time for clamming. The film’s origins can be traced back to Lockhart’s project *Lunch Break* (2008), which includes the films *Lunch Break* (2008) and *Exit* (2008) as well as three suites of photographs. The films *Lunch Break*, *Exit*, and *Double Tide* all focus on work processes or milieus. But while in *Lunch Break* her chosen setting is a factory with regulated schedules, fixed physical spaces, and a given set of social relations, the setting of *Double Tide* is altogether different.

Jen Casad, the film’s protagonist, is an artist and clammer on the Maine coast. While Lockhart was searching for clammers during the course of the *Lunch Break* project, a mix of accidental and intentional events led her to Casad. This was the starting point for *Double Tide*, an examination of a type of threatened work, like industrial labor, that nevertheless survives today. But in contrast to the working hours of the shipyard workers, the working hours of Casad are dictated by the rhythms of nature and the ebb and flow of the tide. In addition, her job is a solitary one whose methods have not varied much over the centuries.

*Double Tide* consists of two parts. When screened in a theater, it is presented as a single 99-minute film in which the two parts are shown one after the other; when shown as an installation, as it was for the exhibition at Espai d’art contemporani de Castelló (EACC), the two parts are projected simultaneously. Each part follows the same structure: a static shot recording Casad at work digging for clams, one at sunrise (46 minutes) and the other at sunset (50 minutes). From the moment Casad enters the frame, our gaze follows her as she moves methodically around the cove while the colors and nuances, as well as the sounds, of the background landscape change very gradually, almost imperceptibly. Composed of eight to ten takes spliced together to create what seems to be one long take, each part of the film records the environment in which Casad’s activity takes place, providing a distinct portrait of the scene by capturing the evolution of light and color as well as a soundscape that sets them apart. While in the sunrise part, which faced the east in the installation at the EACC, one can hear planes, boats, and other sounds of the breaking day, the sunset part, which faced west, subsumes the viewer in a surrounding in which human-produced sounds give way to nature’s.

*Double Tide* proffers a privileged description of, and a patient and detained gaze onto, Casad’s work. Time is very much at the core of Lockhart’s films. The long takes that constitute *Double Tide* give one a concrete time in which to consciously build a memory of what one is watching. The time to create that memory, to fix those images, is provided by the film itself, which lingers in such a way that allows one to recall those moments at a later time, at will or by surprise.

Moreover, *Double Tide* focuses on Casad’s work at all times, yet we almost always see her from behind. The stationary