

camera observes and describes an activity that nonetheless we never see fully or in any detail. For example, the spectator cannot see the clams Casad is digging, but can only hear the sound as they are being dug up. Simultaneously, the film gives the spectator a vision of the laboriousness of the work and the beauty of the surrounding landscape. It is underpinned by film's capacity to show something to the spectator without necessarily making it visible, going against the grain of the medium's innate properties and the expectations one has of it. In fact, Casad herself does not see the clams that she digs; instead, she locates and identifies them by touch.

As in Lockhart's previous works, the *Double Tide* project includes photographic works that are satellites of the main work (the film) and broaden its scope. These include two untitled color photographs from 2010. One depicts a girl doing a jigsaw puzzle on a table in what seems to be a domestic interior (p. 53); the other is a close-up of a pie tin heaped with clams resting on a wooden table arranged next to a wall faced with lumber planks (p. 49).

The latter photograph shows us what was invisible in the film: clams. It presents the results of the work portrayed in the film, as if it were some sort of unassuming trophy. It is a contemporary still life, sparse in its composition and subject. In the other photograph, the light coming from the left would lead one to believe that there is a window in the part of the room shown, even though this window cannot be seen. The puzzle that the girl is making is a reproduction of *Breezing Up (A Fair Wind)* (1873–76), a painting by the renowned American artist Winslow Homer, who lived in Prout's Neck, Maine, from 1883 until his death. On the wall is an old map of Maine showing Mount Desert Island and the surrounding region of Acadia. The composition and chromatic treatment of the scene are reminiscent of the paintings of Johannes Vermeer. As in his works, one has the impression that the meticulously composed scene contains a hidden meaning.

#### IN CONCENTRIC CIRCLES

Throughout her career Lockhart has to a greater or lesser extent collaborated with other individuals and communities. The EACC exhibition expanded from the film *Double Tide*, which would not have been possible without Casad's collaboration, into a complex system incorporating disparate objects, ranging from films and photographs by Lockhart to paintings, drawings, and objects by artists and artisans from various periods.

The exhibition included two drawings by Casad. Made in pencil, these drawings are based on photographs, probably from the 1950s, depicting scenes of fishermen at port. One shows three fishermen mending nets (p. 57), while the other shows a group behind a shop (p. 47). The drawings are small and executed in meticulous detail. The exhibition also included a selection of objects used by fishermen. These objects were lent by the Asociación Cultural "Mar i Vent" from Grao de Castellón (the Sea and Wind Association of the Waterside District of Castellón), an association of retired fishermen in the province of Castellón who restore and preserve abandoned objects and equipment related to fishing. These objects were displayed on pedestals along

the side walls of the galleries. They include a fishing boat (p. 46) as well as floaters, fishing lights, and a chair that fishermen use when mending nets (pp. 54, 56). The boat was particularly striking because it has been restored so that one side shows the skeleton-like frame of the hull while the other shows the hull as completed. Lockhart also included *Trozo de salmón (Piece of Salmon)* (p. 55), a painting attributed to the eighteenth-century Spanish still-life painter Luis Meléndez, whom she admires greatly. This painting depicts with elegant simplicity a table with a piece of salmon on a plate. The salmon sits in the middle of the picture with no other objects around it; the painting's composition resembles that of Lockhart's photograph of the clams.

Collectively, the works included in the exhibition compose a system or constellation that, rather than creating a narrative in itself, articulates in effect a "narrativity" around the world of fishing. While a narration implies a story developed linearly and univocally, narrativity is developed fragmentarily and expansively, and it depends to a large extent on the input of the spectator. With respect to cinema and in the context of expanded notions of the filmic, the literary critic Robert Scholes clarified the distinction between "narration" and "narrativity": "Narration is a process of enactment or recounting that is a common feature of our cultural experience." Narrativity, on the other hand, "refer[s] to the process by which a perceiver actively constructs a story from the . . . data provided by any narrative medium."<sup>1</sup>

The exhibition confronts the spectator with various items related to the subject of fishing and maritime culture: the film *Double Tide*, Casad's drawings, the photograph of the girl assembling the puzzle with the image of the Homer painting, and actual objects used by fishermen. Moreover, the installation is designed so that the spectator receives information on this theme in successive phases without ever gaining access to a full story. This type of display is quite different from the mode of display at an anthropological museum, for example, where an installation on fishing would typically follow a logical narrative, with different chapters offering the viewer a comprehensive introduction to the activity through the centuries. Lockhart's presentation of different items in different locations underscores the construction of a discourse through various voices, experiences, and perspectives. These voices speak of an activity outside a specific timeframe, a fact that becomes evident as we grow aware of the absence of time or, perhaps better put, the absence of a precisely determinable or single historical time in the exhibition.

While both parts of the film at the core of the installation record the passage of time, neither imparts clear evidence of a specific year in which it might have been made. In fact, because at almost no time do we actually see Casad's face, we only infer that the protagonist is a young woman from her body and how she moves. In addition, the meticulously composed photographs accompanying the film are practically devoid of any element that would allow the spectator to locate them in time. On one hand, the clams are shown in an utterly timeless space: there is no element that allows us to precisely date the image. The portrait of the young woman doing a jigsaw puzzle is similarly elusive, given that almost nothing in the composition can be dated except for the painting depicted on the puzzle.