

Casad's drawings are similar in this respect. The scenes they depict took place in the 1950s, but they also seem of the present. Likewise, the Meléndez still life and the objects borrowed from the Asociación Cultural "Mar i Vent" further reinforce the fact that the exhibition focuses on the ever-present quality of fishing and clamming, on all that can be included and projected in the collective imaginary beyond the clichés and news about the imminent disappearance of these activities as traditionally practiced. The fact that Casad performs her activity in a way that most likely can be traced back centuries highlights this idea that clamming, in this instance, remains very much unmodified in certain places and for certain people. The exhibition highlighted the "out of time" quality of the traditional activities that were its subject and immersed the spectator in a similar temporal experience. There was no linear time, no construction of a narrative—just an immersion in a sequence of different time bubbles.

#### VIEWING ARCHITECTURE

What I would like to do is build a cinema in a cave or an abandoned mine, and film the process of its construction. That film would be the only film shown in the cave. The projection booth would be made out of crude timbers, the screen carved out of a rock wall and painted white, the seats could be boulders. It would be a truly "underground" cinema.  
—Robert Smithson, "A Cinematic Atopia"<sup>2</sup>

Locating elements in space, creating a *parcours* for the spectator to follow, and constructing specific architectural spaces for the projection of her films—which at once engage in a dialogue with the architecture housing the exhibition—are key aspects at the heart of Lockhart's conception of an exhibition.

The construction of specific architectural spaces within which to view projections is not something new and in fact was first addressed as soon as film began to be conceived as a discipline to be exhibited in an art space, as early as 1930. For example, under the direction of the visionary museum director Alexander Dörner, in 1930 the Hannover Landesmuseum built the first museum hall designed specifically for photography and film. Together with László Moholy-Nagy, Dörner designed "The Room of Our Time": "According to its plan, photography and film were to be accorded, for the first time, their proper place in modern art and in museum programs together with the entire visual design enterprise of modern industrial civilization—technical structures, airplanes, motor cars, factories machines."<sup>3</sup>

Introducing film into the museum requires adapting spaces more accustomed to showing painting and sculpture. Since the 1960s and '70s, and with the progressively greater presence of works on video and film ever since, the spaces of galleries conceived as "white cubes" have given way to "black boxes"—completely darkened rooms separated from the rest of the museum's architecture. Throughout her career Lockhart has created architectural structures that are neither the white cube nor the black box, but somewhere in between. Together with the architects Frank Escher and Ravi GuneWardena, with whom she shares a similar conception of space, she conceives and plans the location of the works and the viewer's movement through the space. With regard to the relationship

between art and architectural space, Escher observed in an interview published in the first book in the *Lunch Break* trilogy: "Our work often involves the act of framing—identifying what is there (but maybe not visible) and through our architectural intervention making this perceivable to others."<sup>4</sup>

Construed as a closed circuit, the *parcours* of the exhibition leads the spectator through a series of carefully orchestrated and constructed moments and scenes on EACC's first floor. To begin, the visitor is presented with Casad's drawings, the imposing presence of the boat, and the objects on loan from the Asociación Cultural "Mar i Vent" before being led to Lockhart's photographs and then afterward to the film *Double Tide*.

The film is projected in a space built specifically to screen the two parts separately, which replicates the EACC's core architectural structure like a central axis. The two projections are contained in an 85-foot (26-meter)-long tunnel divided into two spaces, with respective entrances on opposite ends. At once, the corridor left over between the tunnel and EACC's central structure leads the spectator directly to the other end, where the entrance to the second hall is located, as well as to the Meléndez painting, which acts as a vanishing point in the corridor, ending with the objects on loan from the Asociación Cultural "Mar i Vent". The respective entrances to the galleries where one can see, on one side, the sunrise and, on the other, the sunset represented in the film *Double Tide* accommodate the spectator comfortably. Despite the total length of the tunnel, each hall is proportional to the human scale and envelops spectators naturally, like a cave. The architectural design thus becomes in itself a substantial element with regard to the screened image and its content. As such, "the screen functions as an architectonic element opening the materiality of built space to virtual apertures in an 'architecture of spectatorship.'"<sup>5</sup>

Inside the projection space, the image takes up the whole back wall, from floor to ceiling and from side to side, without any surrounding frame. In this way, the image becomes a prolongation of the architecture, as if it were an opening onto the outside, a 10-by-13-foot (3-by-4-meter) opening that offers a privileged view of the landscape and of the clam digger. The source of the film's audio is hidden behind the projection in such a way that the sound of digging the clams appears to come directly from the image. The construction somehow suggests itself as the simulation of a camera obscura or a cave, where the spectator is located in the actual time and place where the film was shot—in a privileged place outside of time, which cultivates the experience of being removed from time.

#### Notes

1. Robert Scholes, "Narration and Narrativity in Film," *Quarterly Review of Film Studies* 1, no. 3 (August 1976): 285–86.
2. Robert Smithson, "A Cinematic Atopia" (1971), in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 142.
3. Samuel Cauman, *The Living Museum: Experiences of an Art Historian and Museum Director—Alexander Dörner* (New York: New York University Press, 1958), 111.
4. Frank Escher, in "András Pálffy Interviews Frank Escher and Ravi GuneWardena," in *Sharon Lockhart: Lunch Break*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, 2010), 122.
5. Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: MIT Press, 2006), 150.