

Sharon Lockhart

Dana Self

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Sharon Lockhart Howard Singerman, 2020-02-18 A nuanced reading of an artwork that explores a place transitory and pastoral where childhood might be lived and imagined differently Sharon Lockhart s Pine Flat 2006 takes its name from a small hamlet in the foothills of the western slope of the Sierra Nevadas just inside the Giant Sequoia National Monument The work itself comprises three distinct parts a set of three photographs of landscapes a larger set of posed studio portraits of children and young teenagers and a 138 minute 16 millimeter film which is itself assembled from twelve ten minute scenes each a single immobile take divided in half by a ten minute intermission This volume in Afterall s One Work series offers a nuanced reading of Lockhart s work with color illustrations from both series of photographs and the film Art historian Howard Singerman sees in Pine Flat not a straightforward portrait of a community of children or ethnography of a place Rather the work explores the possibility of a space for childhood in which children have the right to intimacy innocence and interest outside adult narratives The children in Pine Flat are posed formally and conventionally but the space they occupy and the identities they construct are their own Youth culture has long been exploited to sell itself in order to be sold to today the rights of children to their own childhoods are constantly eroded In Pine Flat Singerman argues Lockhart proposes a place transitory and pastoral where childhood might be lived differently imagined under a different order of power and possibility

Sharon Lockhart Howard Singerman, 2020-02-18 A nuanced reading of an artwork that explores a place transitory and pastoral where childhood might be lived and imagined differently Sharon Lockhart s Pine Flat 2006 takes its name from a small hamlet in the foothills of the western slope of the Sierra Nevadas just inside the Giant Sequoia National Monument The work itself comprises three distinct parts a set of three photographs of landscapes a larger set of posed studio portraits of children and young teenagers and a 138 minute 16 millimeter film which is itself assembled from twelve ten minute scenes each a single immobile take divided in half by a ten minute intermission This volume in Afterall s One Work series offers a nuanced reading of Lockhart s work with color illustrations from both series of photographs and the film Art historian Howard Singerman sees in Pine Flat not a straightforward portrait of a community of children or ethnography of a place Rather the work explores the possibility of a space for childhood in which children have the right to intimacy innocence and interest outside adult narratives The children in Pine Flat are posed formally and conventionally but the space they occupy and the identities they construct are their own Youth culture has long been exploited to sell itself in order to be sold to today the rights of children to their own childhoods are constantly eroded In Pine Flat Singerman argues Lockhart proposes a place transitory and pastoral where childhood might be lived differently imagined under a different order of power and possibility

Sharon Lockhart - pamphlet file Sharon Lockhart, Art Institute of Chicago. School. Exhibitions & Events, Sharon Lockhart Sabine Eckmann, 2010 Sharon Lockhart + Kelly Nipper, 2000 Sharon Lockhart Sharon Lockhart, Dominic Molon, Norman Bryson, Museum of Contemporary Art (Chicago, Ill.), 2001 With essays by MCA curator Dominic Molon who

concentrates on the artist s transformation of conceptual photography and structuralist film and art historian Norman Bryson who presents a compelling examination of Lockhart s nuanced approach to narrative and the gaze this richly illustrated volume focuses on Lockhart s photographic and cinematic work since 1994 including her major film projects Goshogaoka 1997 and Teatro Amazonas 1999 BOOK JACKET Sharon Lockhart, Sharon Lockhart /Noa Eshkol Sharon Lockhart, Noa Eshkol, Stephanie Barron, Talia Amar, Britt Salvesen, 2012 Sharon Lockhart Dana Self, 1998 Sharon Lockhart Adam Budak, Fanni Fetzer, Camilla Larsson, 2015 In this publication American artist and filmmaker Sharon Lockhart born 1964 collaborates with her friend Milena a Polish teenager who had planned to write an autobiography Instead together they have crafted this photographic portrait of leaving childhood and the difficulties in facing adulthood

Sharon Lockhart Janine Mileaf, Noura Wedell, 2016-05-12 Exhibition catalogue **Los Angeles Magazine**, 1999-11 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian **Sharon Lockhart**,

Expanded Visions Arnd Schneider, 2021-06-01 This book argues for a new anthropology of the moving image bringing together an important range of essays on time based media in the contemporary arts and anthropology It builds on recent attempts to develop more experimental formats and engages with debates on epistemologies of ethnography relational aesthetics materiality sensory ethnography and observational and participatory cinema Arnd Schneider critically revisits Baudrillard's idea of the simulacrum and the hyperreal engages with new media theory and elaborates on the potential of the Writing Culture critique for moving image practices bordering art and anthropology This collection of essays is essential reading for anybody working across the fields of visual anthropology film and media studies and visual studies Schneider ambitiously considers the complex relationship between the moving image and anthropology highlighting the potential for innovative approaches experimental methods and expanded perspectives in both fields Lockhart, 2012 Published on the occasion of the exhibition Sharon Lockhart Noa Eshkol organized by the Israel Museum and the Los Angeles County Museum of Art **Lateness and Longing** George Baker, 2023-05-23 How a generation of women artists is transforming photography with analogue techniques Beginning in the 1990s a series of major artists imagined the expansion of photography intensifying its ideas and effects while abandoning many of its former medium constraints Simultaneous with this development in contemporary art however photography was moving toward total digitalization Lateness and Longing presents the first account of a generation of artists focused on the work of Zoe Leonard Tacita Dean Sharon Lockhart and Moyra Davey who have collectively transformed the practice of photography using analogue

technologies in a dissident way and radicalizing signifiers of older models of feminist art All these artists have resisted the transition to the digital in their work Instead in what amounts to a series of feminist polemics they return to earlier incomplete or unrealized moments in photography s history gravitating toward the analogue basis of photographic mediums. Their work announces that photography has become not obsolete but late opened up by the potentially critical forces of anachronism Through a strategy of return of refusing to let go the work of these artists proposes an afterlife and survival of the photographic in contemporary art a formal lateness wherein photography finds its way forward through resistance to the contemporary itself

A Critical Cinema 5 Scott MacDonald, 2006 A Critical Cinema 5 is the fifth volume in Scott MacDonald s Critical Cinema series the most extensive in depth exploration of independent cinema available in English

Sharon Lockhart Noa Eshkol Eva Wilson, Daniela Zyman, 2013-09-06 The catalog Sharon Lockhart Noa Eshkol accompanies the eponymous exhibition at TBA21 Augarten in Vienna by Sharon Lockhart November 23 2012 February 24 2013 which consists of a complex installation of videos photographs and archival material composing a subtle and sensuous portrait of the Israeli choreographer dancer researcher and textile artist Noa Eshkol 1924 2007 The book features nine essays installation photographs of the works on show film stills archival material from the Noa Eshkol Foundation notations journals notes and wall carpets by Noa Eshkol Contributors Walead Beshty Ramsay Burt Ifat Finkelman Martina Leeker Steve Paxton Howard Singerman No mie Solomon Eva Wilson Daniela Zyman *Intimate Frontiers* Felipe Martínez-Pinzón, Javier Uriarte, 2019 A collection of multinational scholarly contributions on various cultural aspects of the **Indefinite Visions** Martine Beugnet, 2017-07-07 Moving image culture seems to Amazon region in the 20th century privilege the instantly identifiable the recognizable face the well timed stunt the perfectly synchronized line of dialogue Yet perfect in focus visibility does not come naturally to the moving image and if there is one visual effect the eye of the camera can record better than the human eye it is blur Looking beyond popular media to works of experimental cinema and video art this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay distortion indistinctness and fragmentation A range of international scholars examines what is at stake in these images sometimes radical foregrounding of materiality and mediation or of evanescence and spectrality as well as their challenging of the dominant position accorded to legible images How have artists and filmmakers rendered the indefinite image and what questions does it pose With a range of approaches from aesthetics to phenomenology to production studies the authors in this volume investigate techniques themes and concepts that emerge from this wilful excavation of the moving image s material base

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Sharon Lockhart Introduction

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