

ARTFORUM

Sharon Lockhart and Noa Eshkol

LOS ANGELES COUNTY MUSEUM OF ART (LACMA)

5905 Wilshire Boulevard

June 4–September 9

Known for a photographic and film practice based on immersive personal relationships she forges with the communities that are her subjects, Sharon Lockhart has moved her collaborative strategy in an affecting new direction with her latest project. Addressing a historical subject for the first time, she investigates the legacy of Israeli choreographer, theorist, and textile artist Noa Eshkol, who in the 1950s innovated a sophisticated system for recording the body in space, known as Eshkol-Wachman Movement Notation.

Provocatively conceiving of her project as a two-person exhibition, Lockhart presents photographs and a powerful new five-channel film installation together with several of Eshkol's textile works and selected archival materials from her choreographic practice. Set to the austere ticking of a metronome, the films feature Eshkol's systematic and mechanical choreography performed by its original dancers alongside a new generation of performers on a stage showcasing her textiles. Due to their simple black apparel and bold, angular poses, the dancers appear flatly graphic, while the brightly colored and chaotically patterned "wall carpets" appear dynamic and embodied, mounted on freestanding sculptural units. Tracked in parallel through the work of both artists, the notion of choreography becomes a model for directorial vision, social interactions, community formation, and lines of influence. The juxtapositions Lockhart composes throughout are moving and emotionally rich, introducing an important, if lesser-known, artist to new audiences through an intimate conversation of ideas simulated across the gulf of history. The interlaced bonds of collaboration—between Eshkol and her dancers, between Lockhart and Eshkol, and between Lockhart and Eshkol's dancers—emerge as the elevated stakes of this art.



Sharon Lockhart, *A Film Still from Five Dances and Nine Wall Carpets by Noa Eshkol, 2011*, still from a five-channel video installation.

— Sarah Lehrer-Graiwer