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**THE ROSE ART MUSEUM
PRESENTS SHARON LOCKHART / NOA ESHKOL**

February 12 – June 5, 2016

Opening Reception: Thursday, February 11, 5-9 p.m.

(Waltham, Mass.) – The Rose Art Museum at Brandeis University will present *Sharon Lockhart / Noa Eshkol*, an exhibition featuring Los Angeles-based artist **Sharon Lockhart's** collaboration with the extraordinary work of **Noa Eshkol** (1924–2007), the Israeli dance composer, theorist, and textile artist. The exhibition will be on view February 12–June 5, 2016.

Lockhart's multi-channel film installation *Five Dances and Nine Wall Carpets by Noa Eshkol* (2011) will fill the Lois Foster Gallery with movement and sound, as Lockhart captures the spirit of Eshkol's work in five films that re-stage the Israeli artist's choreography alongside the boldly patterned "wall carpets" she began making in the early 1970s. Through Lockhart's reimagining and reanimating of Eshkol's achievements, the exhibition highlights a fascinating artistic convergence between past and present, with a contemporary artist activating the work of a modernist composer through her archive.

Lockhart discovered Eshkol's work during a 2008 trip to Israel, one year after Eshkol's death. She was drawn to Eshkol's structural approach to dance and textiles; in both of these parallel practices—which Eshkol herself never presented together—the Israeli composer broke down forms into essential elements that she then recombined in new compositions. While Eshkol's work has been little known outside of Israel, her pioneering theories of movement notation, especially her development with architect Avraham Wachman in the 1950s of the Eshkol-Wachman Movement Notation (EWMN) system, bear fascinating parallels with experiments in the scripting of ordinary actions by artists such as Yvonne Rainer and the Judson Dance Theater.

Although the two women never met, Lockhart conceived the project as a two-person exhibition. As she has done in previous photographic series and films, Lockhart engaged deeply and over a period of years in research relating to Eshkol's life and achievements, forming relationships with those who knew her and the communities that surrounded her. Collaborating with Eshkol's students as well as a newer generation of dancers, Lockhart staged and filmed performances of Eshkol's choreography in a minimal, gallery-like setting punctuated only by Eshkol's remarkable wall carpets, rotated from dance to dance like elements in a stage set.

In *Five Dances and Nine Wall Carpets by Noa Eshkol* (2011), films of five dances performed by seven dancers are projected simultaneously on freestanding sculptural walls positioned throughout the gallery, allowing visitors to reflect upon their own movement as they traverse the exhibition space. According to Rose curator **Kim Conaty**, “Lockhart’s film installation brings performance into the gallery in a fascinating, new way. Granting permanence to the typically ephemeral practice of dance, the project both preserves Eshkol’s achievements and reframes her production in the present.”

About Sharon Lockhart

Born in 1964 in Norwood, Massachusetts, Sharon Lockhart grew up in Massachusetts and Maine, moving to Los Angeles in 1991 where she lives and works today. She received her B.F.A. from the San Francisco Art Institute and earned her M.F.A. from Art Center College of Design in Pasadena. Over the past two decades, she has developed a practice based primarily in photography and film. Early interests in documentary film and ethnography have informed her working process, which often involves years of research and collaboration with communities, resulting in photographic series and films.

Lockhart’s work has been the subject of solo exhibitions at institutions worldwide, including Secession, Vienna; Walker Art Center, Minneapolis; Fogg Art Museum at Harvard University, Cambridge; Museum Boijmans Van Beuningen, Rotterdam; Kunsthalle Zürich; Museum of Contemporary Art, Chicago; Kunstmuseum Wolfsburg, Germany; San Francisco Museum of Modern Art; and Los Angeles County Museum of Art. Her films have been included in the New York Film Festival, Vienna International Film Festival, Berlin Film Festival, and the Sundance Film Festival. In addition to her exhibition at the Rose Art Museum, Lockhart will be the subject of a solo exhibition in 2016 at the Arts Club of Chicago.

Her work is held in numerous international public collections including: Art Institute of Chicago; Eli Broad Family Foundation, Los Angeles; French Embassy, Paris; Solomon R. Guggenheim Museum, New York; Israel Museum, Jerusalem; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum moderner Kunst Stiftung Ludwig, Vienna; Tate Modern, London; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and Yokohama Museum of Art, Japan.

About Noa Eshkol

Noa Eshkol (1924–2007) was born in Kvutzat Degania Bet, in what is now Israel, moving to Holon, in the Tel Aviv metropolitan area, in the early 1940s. After studying music as a child and at the Tille Rössler School in Tel Aviv, Eshkol developed an interest in notation, specifically how music notation could be systematized and applied to dance and movement. In 1946, Eshkol moved to England to study Rudolf Laban’s system of dance notation at the Art of Movement Studio, Manchester, later continuing her studies at the Sigurd Leeder School of Modern Dance, London. She returned to Holon in 1951, teaching at the Drama School of the Cameri Theatre, Tel Aviv. She later taught movement

and notation at institutions such as Beit Zvi Drama School, Tel Aviv; Jerusalem Academy of Music and Dance, and Seminar HaKibbutzim College of Education, Tel Aviv.

In the 1950s Eshkol developed with Avraham Wachman (1931–2010) the Eshkol-Wachman Movement Notation (EWMN) system, which she continued to refine for the rest of her life. She established in 1954 the Chamber Dance Group, in which she first participated as a dancer but shortly turned her attention solely to teaching and composing, using the EWMN method. In 1968 she founded the Movement Notation Society, and in 1972 she was appointed professor of Visual and Performing Arts at Tel Aviv University, establishing a movement-notation research center. Her father, Levi Eshkol (1895–1969), served as Israel's prime minister from 1963 until his death in 1969.

The “wall carpets” that Eshkol began making in 1973 constitute another, related field in her practice and have been exhibited primarily within Israel (Museum of Art Ein Harod, 1996; Hamumche Gallery, Tel Aviv, 1998; Open Museums, Tefen Industrial Park, 2010). Selections of these textiles were also included in the exhibition *Sharon Lockhart / Noa Eshkol*, organized by the Israel Museum, Jerusalem (2011–12) and the Los Angeles County Museum of Art (2012), which later traveled to the Jewish Museum, New York (2012–13), introducing these works to a broader audience.

ABOUT THE ROSE ART MUSEUM AT BRANDEIS UNIVERSITY

Founded in 1961, the Rose Art Museum at Brandeis University is an educational and cultural institution dedicated to collecting, preserving and exhibiting the finest of modern and contemporary art. The programs of the Rose adhere to the overall mission of the university, embracing its values of academic excellence, social justice and freedom of expression. The museum's permanent collection of postwar and contemporary art is unequalled in New England and is among the best at any university art museum in the United States. Christopher Bedford has been the Henry and Lois Foster Director of the Rose since 2012.

Located on Brandeis University's campus at 415 South Street, Waltham, Mass., the museum is free and open to the public Wednesday through Sunday, noon – 5 p.m., with extended hours from noon – 7 p.m. on Fridays and Saturdays.

For more information, visit www.brandeis.edu/rose/ or call 781-736-3434.