In *casting a glance*, Benning studies Robert Smithson’s pioneering earthwork, *Spiral Jetty* (1970), one of the icons of modern art. “Between May 2005 and January 2007, I made sixteen trips to the *Spiral Jetty*. . . . *casting a glance* maps the Jetty back onto its thirty-seven-year history. From morning to night, its allusive shifting appearance may be the result of a passing weather system, seasonal shifts, or simply the changing angle of the sun.”

James Benning’s *Ruhr* was the opening film at the Duisburg Film Festival in November 2009. This new film is commissioned by German television and is Benning’s first digital film after a long career as an artist who worked exclusively in 16mm film. 

“*Ruhr* was filmed in the Ruhr District, the center of German coal and steel making. For me the title means working class. During WWII the Ruhr was heavily bombed because of its industrial nature and because its location provided a place for Allied pilots to rid themselves of unused bombs. Without premeditation it visits three images made politically explosive by 9/11/01.”

"*Lunch Break* uses the cinematic apparatus to "track down," literally, the precious, minute, humble signs of specific human existences, captured at such a quotidian level that we can’t help being moved to the core. As they appear and disappear, depending on what the advance of the camera offers to our gaze, these fleeting moments allude to narratives that we can guess but never grasp. Real life eludes you, trapped as it is in the confines of this industrial setting. . . . *Lunch Break* and *Exit* will remain not only as a high point in the history of experimental film, but a significant moment in the representation of American labor.”

Sharon Lockhart’s practice encompasses both photography and filmmaking. Her films borrow the traditional fixed point of view of still photography, recording a finely tuned, deliberate, subtly crafted choreography as it unfolds before the camera. Formally beautiful and rigorous, her films and still images claim the use of duration as a cinematic principle supreme.