

## **rFILM AT REDCAT PRESENTS**

**Mon March 4 | 8:30 pm |**

Jack H. Skirball Series

\$12 [members \$9]

## **SHARON LOCKHART: *Rudzienko and Podwórka* New Films From Poland**

Artist/filmmaker Sharon Lockhart returns to REDCAT with two films shot in Poland. *Podwórka* (31 min, 2009) is an exploration of the real and imaginary playgrounds children inhabit in the courtyards of Łódź. During the shooting, she met 9-year old Milena, and kept in contact with her. *Rudzienko* (53 min, 2016) is structured around summer retreats Lockhart organized with Milena and the other teenagers living in a girls' home in a small town near Warsaw. Through exercises in movement, dance, yoga, craft, cooking, writing, and performance, she encouraged the girls to bring forth their personal narratives – finding an original way to acknowledge, yet bridge, the language barrier. Following the trajectory of a girl's maturation, Lockhart's collaboration with Milena echoes similar, felicitous experiments in the films of Jean Rouch.

### **In Person: Sharon Lockhart**

Lockhart's films "emanate a sort of projective gravitational force that transcends and eludes the cinematic device, shifting the viewer into the field of action itself. In this sense her work incessantly converses with the avant-garde choreography of Yvonne Rainer, Trisha Brown and Steve Paxton, the cinema language of Michael Snow, Hollis Frampton, Andy Warhol and James Benning, and with the perceptive foundations of minimalism in sculpture and music."

– Andréa Picard, *Mousse Magazine*

"Lockhart maintains the fixed camera position typical of her films. The absence of jump cuts within a vignette provokes a kind of deep looking often absent from contemporary culture. Lockhart lets the girls perform their own stories before a non-judgmental lens. The fixed-frame camera's stillness also allows for moments of pure joy to unfold through surprises in movement." – *Artslant*

### ***Rudzienko***

cinema version 4K video; DCP; 53 min, 2016

*Rudzienko* was shot over two years in collaboration with the residents of the Youth Center for Sociotherapy in Rudzienko, Poland. Building on the relationship she established in 2009 with Milena, who later moved to the center, Lockhart conceived of a series of workshops to empower the young women. The group worked together to develop dialog and movements to be enacted on camera based on their collective activities. The resulting film features a range of conversations, from the philosophical to everyday teenage concerns, and depicts actions both theatrical and mundane that voice the girls' rich humanity. The Polish-language film proposes an innovative approach to the relationship between image and language by offsetting the spoken conversations with their written translations.

### ***Podwórka***

HDCAM, 31 min, 2009

*Podwórka* takes as its subject matter the courtyards of Łódź, Poland and the children that inhabit them. A ubiquitous architectural element of the city, Łódź's courtyards are the playgrounds of those that live in the surrounding apartment buildings. Separated from the streets, they provide a sanctuary from the traffic and commotion of the city. Far from the overdetermined playgrounds of America, the courtyards are still very much urban environments. In six different courtyards throughout the city of Łódź, we see parking lots, storage units, and metal armatures become jungle gyms, sandboxes, and soccer fields in the children's world. A series of fleeting interludes within city life, *Podwórka* is both a study of a specific place and an evocation of the resourcefulness of childhood.

It was during the production of *Podwórka* that Lockhart first met a young Polish woman named Milena. Keeping in contact over the years, Lockhart and Milena came to be friends and collaborators, with their long-term work tracing the trajectory of a girl's maturation into a young woman.

**Sharon Lockhart** makes photographs and films born out of extensive and deeply engaged periods of research, during which she establishes relationships with her subjects, building and maintaining long-lasting friendships. Working frequently with children, Lockhart is at once anthropologist, sociologist and ethnographer, creating conceptually rigorous, formally precise, and socially and historically grounded portraits of individuals and communities. She received her

MFA from Art Center College of Design in Pasadena in 1993. She has been a Radcliffe fellow, a Guggenheim fellow, a Rockefeller fellow and an Herb Alpert Foundation recipient. Her work has been the subject of solo exhibitions at major museums worldwide, including Kunstmuseum Luzern; Bonniers Konsthall; CCA Ujazdowski Castle; Los Angeles County Museum of Art; the Israel Museum, Kunsthalle Zürich; the Vienna Secession, the San Francisco Museum of Art; the Walker Art Center, Minneapolis; Sala Rekalde, Bilbao, Spain; Museum Boijmans Van Beuningen Rotterdam; Kunsthalle Zürich; Museum of Contemporary Art, Chicago; Wolfsburg Museum, Germany, and MAK-Austrian Museum of Applied Arts, Vienna. Her films have been included in the New York Film Festival, the Viennale International Film Festival, the Berlinale Film Festival, and the Sundance Film Festival, among others.

Her newest film, commissioned by the Liverpool Biennial and the Kadist Foundation, is an extension of her work with young Polish women and the writings of Polish-Jewish philosopher Janusz Korczak. Well known for her previous involvement with communities as varied as a city on the Amazon River, a Japanese basketball team, the youth of a small town in the Sierra Nevada Mountains, or Maine shipyard workers, Lockhart started working with Polish youth in and around the city of Łódź in 2009. After several years as associate professor at USC's Roski School of Fine Arts, Lockhart currently teaches at the California Institute of the Arts. She lives and works in Los Angeles.

#### Selected filmography

2016: *Rudzienko* (53 min)

2015: *Antoine/Milena*

2011: *Four Exercises in Eshkol-Wachman Movement Notation*  
(single-channel installation)

2011: *Five Dances and Nine Wall Carpets by Noa Eshkol*  
(5-channel installation)

2009: *Podwórka* (31 min.)

2009: *Double Tide* (99 min.)

2008: *Lunch Break* (80 min.) 2008: *Exit* (41 min.)

2005: *Pine Flat* (138 min.)

2003: *NO* (32:30 min.)

1999: *Teatro Amazonas* (40 min.)

1997: *Goshogoaka* (63 min.)

1999: *Shirley* (14 min. 44 sec.) co-directed with Daniel Marlos

1994: *Khalil, Shaun, A Woman Under the Influence* (16 min.)

*Curated by Steve Anker and Bérénice Reynaud as part of the Jack H. Skirball Series. Funded in part by the Ostrovsky Family Fund.*