



Temporary exhibition
Level -1

Sharon Lockhart
meus pequenos amores
my little loves

18/10 — 28/01/2018

Co-production: Doclisboa'17

Sharon Lockhart, *My Little Loves*

Sharon Lockhart's *Rudzienko* (2016) was created over the course of three years in collaboration with the adolescent residents of the Youth Center for Socio-Therapy in Rudzienko, Poland. It is the second film of a trilogy that began in 2009 with *Podwórka*. While producing *Podwórka*, Lockhart met a young girl named Milena with whom she would establish a personal relationship that evolved over time, and continues to this day. As Milena entered her teenage years, she confided to Lockhart that she aspired to one-day write an autobiography. In an effort to facilitate this, Lockhart started working with Milena on a series of excursions and exercises over the course of a year of visits. When the teen later became a resident at the centre in Rudzienko, Lockhart was introduced to the other young women there, who she would also grow to care for deeply. Collaborating with theatre directors, movement therapists, philosophers, musicians and other creatives, Lockhart organized a series of generative workshops for the young women of the centre, aimed at promoting their self-expression, empowerment, and sense of agency. Through these interactions, the girls and Lockhart created films that explore personal and collective social interaction.

Since the 1990's, Lockhart's work in film, photography, and installation, has paid close attention to the conduct of specific communities, and the individuals comprising them through the lens of everyday life. As in ethnographic fieldwork, her point of departure is a sustained and intimate involvement with the communities and subjects in question. In her work, the directness with which the most simple of actions within any culture or community is framed, gives rise to lively tableaux synthesizing specific aspects of life to expose an oscillation between a cultural determinant and a particular form of behaviour inscribed within it. Though an intimacy with the characters may at first appear consensual, their inner lives are nevertheless safeguarded, remaining impenetrable, protected by the constructed formal elements of the work. Elements such as the fixed camera, adherence to real time, or re-enactment of situations, unleash an uncanny association with the documentary genre. Motion and still photography seem to attend to each other and generate areas of overlap between narrative and description, expanding in peculiar ways. The succession of tableaux that constitutes Lockhart's films and photographs traces communities that dissociate themselves from a mere structural definition of the behaviours and thoughts of the characters and disperse them through the attention given to their singular existences.



Milena, Jarosław, 2013, 2014
Three framed chromogenic prints



© Sharon Lockhart, 2016
Courtesy the artist, neugemenschmelder, Berlin and Gladstone Gallery, New York and Brussels

Milena, Radawa, 2016
Framed chromogenic print

The artist recounts that her friendship with Milena did not evolve through conversation, given that the two of them did not share a common spoken language, but rather through body language and exchanges of pictures from one another's lives. The nine scenes that constitute *Rudzienko* similarly address moments of disjuncture that occur between communication and translation. Lockhart takes the separation between written text (translated into English) and image (whether or not mixed with conversations in Polish) to a structural level. Acknowledging this disjunction, Lockhart employs the temporal dissociation between the perception and linguistic understanding of these two registers to produce an object that is, in itself, meaningful. If, even when they do not coincide, image and sound bring viewers closer to the scenes, an understanding of the scene occurs while an objective, verbal meaning remains incomplete. When such a meaning materialises through the exclusive presence of text, it becomes unfastened from the circumstances of an enunciation, moving towards a more abstract plane in which it is disembodied from the particular characters.

These tableaux summon a pictorial component associated with pastoral. Here, we see various situations set against the backdrop of magnificent rural landscapes. The situations themselves extend from the most performative theatricality to ordinary conversations, including actions as simple as leaping over a breach in a wall, or repeatedly launching a kite. Other works play with an element of surprise, deconstructing the expectations that a certain narrative course might generate, or that its suspension might entail, for instance in the image of the girls jumping out of a tree, or the one of the children suddenly emerging from a tilled field at dusk. At bottom, the scenes including adolescents portray significant moments of learning. The focus on these situations invokes the ideas of Janusz Korczak (1878-1942), a Polish-Jewish paediatrician and pedagogue, who dedicated a significant portion of his practice to child development, having founded an orphanage in which he put his educational principles, based on freedom and self-determination, to practice. Korczak reiterated the importance of not speaking for children, but with them. He pioneered the rights of children, arguing that their development must

incorporate experiencing situations emotionally and understanding them for themselves, enabling them to draw their own conclusions. In a way, this is what takes place in the conversations and games of the adolescents in *Rudzienko*. Korczak also founded the newspaper, *The Little Review* (*Mały Przegląd*) in 1926, which consisted entirely of texts written and edited by children. Published until September 1, 1939 *Little Review* was distributed as a supplement to the popular Warsaw-based Jewish daily, *Our Review* (*Nasz Przegląd*). Sharon Lockhart's latest filmic work, *LITTLE REVIEW*, included in the Polish Pavilion of the 57th Venice Biennale, draws on the legacy of Korczak, his theories, and this publication, constituting the third part of Lockhart's Polish trilogy.



Milena, Dębki, 2014, 2014
Framed chromogenic print

© Sharon Lockhart, 2014
Courtesy the artist, neugerriemschneider, Berlin, and Gladstone Gallery,
New York and Brussels

For the exhibition Sharon Lockhart, *Meus Pequenos Amores / My Little Loves* at the Museu Coleção Berardo, opening in conjunction with the screening of *Rudzienko* at Doclisboa'17, a significant group of works from Lockhart's oeuvre were selected. Lockhart grants visibility and voice to children's actions, experiences and observations, through various mediums ranging from film and photography to monoprints, objects and installation. The exhibition brings together Lockhart's continued interest in the document and ephemera, including a Braille edition of Korczak's book *How to Love a Child* (1919), and a new monoprint by Lockhart depicting the April 24, 1931 issue of *The Little Review*, an issue that was selected by adolescents from the Youth Center for Socio-Therapy in Rudzienko. The monoprint is accompanied by both English and, for the first time, Portuguese translations. *Milena, Jarosław*, a photographic triptych, presented in installation, reveals both an ambivalent and a playful relation with the camera. The images are installed on three architectural volumes arranged so as to withhold any totalising view, requiring viewers to navigate the space to see the triptych in its entirety. The choreographed movements of visitors and the gradual revealing of Milena's face in the images function as a metaphor for the photographic process of exposure and disclosure. Also featured is a group of works depicting the young women of Rudzienko caught in motion against the Polish forest (*When You're Free, You Run in the Dark*). Drawn from a comment made by one of the young women, the title of these works reflects the free association characteristic of the workshops. In all these works, the singularity of the children's ways of experiencing existence corresponds to the diversity of means summoned by Lockhart.



***Podwórka* (production still), 2009**

Single-channel film installation (16mm film transferred to HD video, color/sound)
duration: 28:36 minutes, continuous loop

© Sharon Lockhart, 2008

Courtesy the artist, neugerriemschneider, Berlin, and Gladstone Gallery, New York and Brussels

Podwórka – Lockhart's filmic return to her work with communities of children following *Pine Flat* (2005) – is presented here as an installation in which the children depicted enact modes of play that, in the context of the fixed image, construct a particular space, time and sense of resilience. For *My Little Loves* Lockhart approached artist and collaborator James Benning to create eight paper airplanes to represent the eight decades of his life. This work was inspired by Lockhart's interest in the artist and anthropologist, Harry Smith, who from 1961 to 1983 collected hundreds of paper airplanes, rescuing them from their imponderable movements on the streets of New York whenever he saw them. The whimsical, sociological, nature of both Smith's and Benning's works, speak to the element of carefully considered playfulness that pervades Lockhart's exhibition at the Museu Coleção Berardo.



© Sharon Lockhart, 2015
Courtesy the artist, neugerriemerschneider, Berlin and Gladstone Gallery,
New York and Brussels

Antoine/Milena (frame enlargement), 2015
Single-channel film installation (16mm film transferred to HD video, color/sound)
duration: 3:29 minutes, continuous loop

The exhibition closes with the film *Antoine/Milena* (2015). Here, in an extended tracking shot whose sound and camera movement gloss the final scene in François Truffaut's film *Les quatre cents coups* (1959) and its protagonist Antoine Doinel, Milena runs through fields and forests until she reaches the sea, where she hesitates for a moment, before turning to confront the camera with a fixed stare, locking eyes with the viewer in an action that is at once defiant, empowered, and fragile. As an allegory of these encounters and of the course of adolescence

itself, Milena's movement and her final gaze mark her transitoriness, and the approach of another phase of life.

Pedro Lapa
Exhibition Curator

Cover:
When You're Free, You Run in the Dark, Buła, 2016
Framed chromogenic print

© Sharon Lockhart, 2016
Courtesy the artist, neugerriemerschneider, Berlin and Gladstone Gallery,
New York and Brussels

Educational Service

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Information and bookings
T. 213 612 800
servico.educativo@museuberardo.pt
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Activities with free admission

Visit by the artist to the exhibition:
October 21st, at 4:00 p.m.

Sharon Lockhart is the artist invited for the "Passages" section of Doclisboa'17 - International Film Festival.
Screening schedule of the film *Rutzienko*:
Oct, 20th at 7 p.m., Culturgest - Pequeno Aud.
Oct, 23th at 9.15 p.m., Culturgest - Pequeno Aud.
www.doclisboa.org

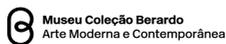
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