

*Sharon Lockhart, Laura Owens, and Frances Stark, September 15 – October 22, 2016*

In June 1997, Sharon Lockhart, Laura Owens, and Frances Stark mounted a group exhibition at Blum & Poe Gallery in Los Angeles with three 48 × 48 inch works, one from each artist—a photograph, a drawing, and a painting. Made a few years after they graduated art school, the show was a chance to examine their ongoing artistic conversation and friendship.

Sharon Lockhart's way of working over the past three decades has continued in the collaborative spirit of this show, her films and photographs developing out of intentional relationships with her immediate communities. As an opening to her season at The Artist's Institute, we begin by revisiting this early experiment in finding one's way as an artist among friends.

*Sharon Lockhart, James Benning, and Robert Rauschenberg, November 4 – December 18, 2016*

Sharon Lockhart's 2009 film *Podwórka* unfolds as six vignettes of children at play in Łódź, Poland. The scenes are orchestrated by Lockhart in collaboration with her subjects who repurpose a dusty parking lot, low slung building, and neighborhood courtyard into makeshift playgrounds. With long, uninterrupted fixed-frame shots, Lockhart captures the improvisation and creativity within the repetitive rhythms of play—bouncing a ball, filling a bucket with sand, rolling a tricycle through a puddle. At The Artist's Institute, she installs *Podwórka* alongside James Benning's reproductions of paper airplanes that the artist Harry Smith collected from the streets of Manhattan from 1961 to 1983 and a simulated cardboard construction by Robert Rauschenberg, works that also draw upon the inventiveness of the urban environment at play.

*Sharon Lockhart, Harold Edgerton, and Alex Katz, February 8 – April 1, 2017*

Alex Katz once described the settings for his night paintings—the woods in Maine, New York industrial buildings at dusk—as “armatures for the light.” Katz has made these paintings for the past four decades, and each work is a study in the subtlety of illumination and the quietude of spaces depicted through shadows and silhouettes. The final exhibition for Sharon Lockhart's season at The Artist's Institute takes darkness as a point of departure, bringing together a night painting from Katz's personal collection with the pioneering flash photography of Harold Edgerton, two artists

whose works have been touchstones for Sharon's latest series of photographs.

For the past several years, Sharon has hosted retreats in a rural area south of Warsaw with teenage women from the Youth Centre for Sociotherapy in Rudzienko. The retreats are a break from the regimented schedules of the teens' institutional lives, and the activities focus on finding one's own voice. There are workshops in creative writing, philosophy, music, and dance, as well as time set aside for journal writing, field walks, and group dinners with conversation late into the night.

Sharon's new body of work documents three of the young women at the edge of the woods after a class in improvisational movement. Its title, *When You're Free, You Run in the Dark*, comes from an observation one of the teens made to Sharon in a letter about her time in the countryside—a place where self-expression, illumination, and escape coningle.

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