

HOLLYBUSH GARDENS IS DELIGHTED TO PRESENT BRIDGIT BY CHARLOTTE PRODGER

PRIVATE VIEW THURSDAY 6 OCTOBER 6 - 8 PM

EXHIBITION 6 OCTOBER - 5 NOVEMBER

For her first exhibition with the Hollybush Gardens, Charlotte Prodger has made a new single channel video called BRIDGIT. The work takes its title from the eponymous Neolithic deity, whose name has numerous iterations depending on life stage, locality and point in history. BRIDGIT explores the shifting temporal interrelations of name, body, and landscape through the work's narratives where "... the force of time is not just a contingent characteristic of living, but is the dynamic impetus that enables life to become, to always be in the process of becoming, something other than it was" *Time Travels: Feminism, Nature, Power* by Elizabeth Grosz

In this new work Prodger focuses on female attachments - a process of identification that includes friends and shape-shifting deities amongst other figures of admiration. Prodger habitually names her hard drives after personally influential older figures she wants to have in her daily working orbit. At one point during BRIDGIT, her panning camera reveals the icon of a flash drive she has named after a set of recordings by musician Alice Coltrane under the moniker Turiya. Later, in quoting the virtual systems theorist and pioneer of transgender studies Sandy Stone, Prodger cites her different names (Sandy Stone, Allucquère Rosanne Stone, Allucquère Rosanne "Sandy" Stone) as extended embodiments and multiple subjectivities spanning time and space.

One of the many myths surrounding Bridgit is of her birth - which is said to have taken place in a doorway, the threshold of inside and out - a transitional space that in Neolithic terms represented the moment of shift from nomadic existence to domesticated agriculture. The footage moves between the domestic interior of Prodger's home in Glasgow to various locations in the Scottish Highlands where Prodger has worked, as well as transit between. Alongside the film's voices, the diegetic soundtrack spans these locations with rural soundscapes and incidental background music indoors.

BRIDGIT is shot entirely on Prodger's iPhone, which she uses as part of day-to-day life, accumulating an ongoing archive. This work utilises some of that archive of footage, just as past works such as *Stonymollan Trail* (2015) have done. By utilising the device prosthetically, the technology becomes an extension of the nervous system whilst also providing an intimate connection to global social interaction and work - dissolving the threshold between day to day life and the conventions of production.

For Prodger the iPhone presents a set of rigorous formal parameters not unlike her previous explorations in 16mm. Where 16mm film has a fixed length (eg 100ft rolls), the iPhone has data storage limitations that constrain her shots to roughly 4 minutes in length and under, just slightly longer than a roll of film. Through image and interweaving narratives the film explores multiple registers of bodily time: the arc of Prodger's own life; the period of a year she took to make the piece; the real time of industrial and civic transportation; the clockwork rhythm of the medical institution; the temporality of socio-political movements that bridge between individual lives and generations, and the vast time of prehistory.

Charlotte Prodger (b.1974) lives and works in Glasgow. Current and forthcoming solo shows include: Kunstverein Düsseldorf (2016); The Sculpture Centre, New York (2017); Tramway, Glasgow (2018). Recent exhibitions include: Temple Bar, Dublin (2015); British Art Show (touring), *The Weight Of Data*, Tate Britain, London (2015); *The Secret Life*, Murray Guy, New York (2015); *An Interior That Remains an Exterior*, Künstlerhaus Graz, Austria (2015); *Annals of the Twentieth Century*, Wysing Arts Centre, Cambridge; *Holes in The Wall*, Kunsthalle Freiburg, Switzerland (2013); *Frozen Lakes*, Artists Space, New York (2013). Selected past solo shows include: *Markets*, Chelsea Space, London (2014); *Nephatiti*, Glasgow International Director's Programme, McLellan Galleries, Glasgow (2014); *Percussion Biface 1-13*, Studio Voltaire, London (2013). Charlotte Prodger won the 2014 Margaret Tait Award.

Please contact karin@hollybushgardens.co.uk for images and further information.

Gallery open:

Wednesday - Friday 11 - 6 pm

Saturday 12 - 5 pm or by appointment

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The artist would like to thank:

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