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## **CHARLIE PRODGER: CARDINAL BEAMS**

Preview: Thursday 19 September, 18:00-20:00  
Exhibition: 20 September - 26 October 2024

Hollybush Gardens is pleased to present *Cardinal Beams*, a solo exhibition of new drawings by Charlie Prodger. Previously known for her work across moving image and installation, Prodger began to make drawings during her recent Research Fellowship at Harvard Radcliffe Institute, Massachusetts. The first series was exhibited as part of her solo exhibition *The Offering Formula* at Secession, Vienna (December 2023-February 2024). She writes, 'Every few years, I shift to a new way of working. It hasn't necessarily been a conscious process, rather it is reflective of my interest in the limits and parameters of particular materials, and in pushing, and feeling out the edges.'

For Prodger, the process of working manually with a single tool is a response to the pervasive presence of digital technology on her working life. Throughout the drawings, she looks at sequences of light and time, meticulously rendered through multiple layers of coloured pencil. Light is diffused through the wired glass door to a Victorian swimming pool and a secular stained glass window with a coiled rope motif in an early twentieth century Saratoga Springs mansion, at the artist residency Yaddo. A tool bag shines in orbit around the earth as viewed from inside the International Space Station, and a strip of sunlight is thrown momentarily across an aeroplane cabin during a transatlantic flight.

In *Denim Telepathy* and *The Hypno-Domme Speaks*, images of eroded bass-relief metopes from the south face of the Parthenon depict muscular struggles. Originally designed to be viewed from far below, they are now suspended in front of renderings of utilitarian Art Deco tiles with floral motifs from the stairwell of the tenement building where Prodger lives, creating a flattening of pictorial space.

Prodger's ongoing preoccupation with perspective and framing is evident in *Arlington, August I* and *Arlington, August II*. These tender, large-scale drawings are constructed as two and three-part compositions influenced partially by Ukiyo-e Japanese woodblock prints, made between the seventeenth and nineteenth century. Prodger's vertical compositions, reminiscent of film strips, function as narrative devices, unfolding frame-by-frame. The upper sections depict a foreshortened male figure based on a rumoured autoerotic act in the upstairs changing rooms of Arlington Baths in Glasgow, of which Prodger is a member. The organisation of the pictorial plane evokes the experience of standing in a lift ascending with the doors open. Prodger spoke of this method as a form of 'erotic levitation' when filming certain sequences in her film *SaF05* (2019) by moving a drone camera up and down on a vertical axis.

*Jasmin Untethered, November* is made after a detail of a snapshot Prodger encountered via reportage taken quickly by astronaut Satoshi Furukawa. While attempting to photograph Mount Fuji through a window of the International Space Station on 1 November 2023, he inadvertently captured a tool bag tumbling past, which Jasmin Moghbeli and Loral O'Hara had accidentally let go of during maintenance work to the exterior of the ISS. The tool bag subsequently orbited the Earth for several months - shining just below the limit of visibility to the naked eye. It could be seen with the aid of binoculars or a telescope before its orbit degraded - reentering the earth's atmosphere where it combusted and was catalogued as space debris.

*Volcano Snake Sun, September* references Prodger's interest in deep time, sequentiality and circularity. A grid of sunlight was thrown across the walls of her studio as buses passed by throughout the day, pulsating across a group of postcards temporarily placed on a ledge. Three of the cards depict coiled snakes, and two, stacked vertically, are of Mount St Helens in Washington State, which was widely documented during its eruption on 18 May 1980, during the most disastrous volcanic eruption in U.S. history.

*Cardinal Beams* features archaeological fragments and architectural details alongside diaristic renderings from Glasgow, New England and in transit. This new body of work originates in happenstance, bearing witness to ruptures of ecstasy, altered states motioning to the sublime and momentary variations in currents and frequencies.

**Charlie Prodger** (b.1971, United Kingdom) lives and works in Glasgow, UK. She was the winner of the 2018 Turner Prize and represented Scotland at the 2019 Venice Biennale. She received the 2017 Paul Hamlyn Award and 2014 Margaret Tait Award.

Recent solo exhibitions include *The Offering Formula*, Secession, Vienna (2023-24); *Blanks and Preforms*, Kunst Museum Winterthur (2021); *SaF05*, Stedelijk Museum, Amsterdam (2021); *SaF05*, Scottish Pavilion, Venice Biennale (2019); *Colon Hyphen Asterix*, Hollybush Gardens, London (2018); *BRIDGIT/Stonemollan Trail*, Bergen Kunsthall; *Subtotal*, SculptureCenter, New York (both 2017); *BRIDGIT*, Hollybush Gardens, London; *Charlotte Prodger*, Kunstverein Düsseldorf (both 2016); *8004-8019*, Spike Island, Bristol; *Stonemollan Trail*, Temple Bar Gallery, Dublin (2015); *Markets* (with The Block), Chelsea Space, London; *Nephatiti*, Glasgow International (2014); *Percussion Biface 1-13*, Studio Voltaire, London; *Colon Hyphen Asterix*, Intermedia CCA, Glasgow (2012) and *Handclap/Punchhole*, Kendall Koppe, Glasgow (2011).

Group exhibitions include *Following Ravilious - Newhaven Views*, Newhaven, East Sussex, England (2023); *To the Friend Who Did Not Save My Life*, Enjoy Contemporary Art Space, Wellington, New Zealand (2023) *Language Is a River*, Monash University Museum of Art, Caulfield East, Australia; *Dislocations: Territories, Landscapes and Other Spaces*, Hunterian Art Gallery, University of Glasgow, Scotland; *Conflicts*, Eugster Belgrade and Drugstore Belgrade (all 2021); *Nine Lives*, The Renaissance Society, University of Chicago; *A Sculpture & Six Videos*, Wesleyan University, Connecticut; *Freedom is Outside the Skin*, Kunsthall 44 Moen, Denmark (all 2020); *Palimpsest*, Lismore Castle (2019), Ireland; *Turner Prize*, Tate Britain, London; *Always Different, Always the Same: An Essay on Art and Systems*, Bunder Kunstmuseum, Chur; *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE*, Chelsea Space, London (2018); *British Art Show 8* (2016); *Weight of Data*, Tate Britain, London; *An Interior that Remains an Exterior*, Künstlerhaus Graz (2015); *Annals of The Twentieth Century*, Wysing Arts, Cambridge (2014) *Holes In The Wall*, Kunsthalle Freiburg, and *Frozen Lakes*, Artists Space, New York (2013).

Prodger's work is held in significant public collections including Tate, London, UK; Arts Council England, UK; Australian Film Television and Radio School, Moore Park, Australia; FRAC des Pays de la Loire, Carquefou, France; Bristol Museums, UK; British Council, UK; University of New Brunswick, Fredericton, Canada; McMaster University, Hamilton, USA; Glasgow Museum of Modern Art, UK; Hunterian Museum, University of Glasgow, UK; Kunst Museum Winterthur, Switzerland; and Scottish National Gallery of Modern Art, UK.

For press enquiries and further information, please contact: [grace@hollybushgardens.co.uk](mailto:grace@hollybushgardens.co.uk)

Gallery Hours: Wednesday - Saturday, 11am - 6pm; or by appointment.