

CHARLOTTE PRODGER

BRIDGIT /

STONEYMOLLAN TRAIL

3 NOVEMBER 2017 – 7 JANUARY 2018
NO.5

Screening times

Stonemollan Trail (2015). Single Channel video, 43 minutes

BRIDGIT (2016). Single Channel video, 32 minutes

11:10 12:40 14:10 15:40 17:10* 18:40*

*Thursdays

This exhibition brings together two of Charlotte Prodger's recent single-channel works: *Stonemollan Trail* (2015) and *BRIDGIT* (2016). Moving image has been the core of Prodger's practice for two decades. Its ever-evolving formats are inextricably bound to the autobiographical content of her work. She has mined the material properties of multiple moving image formats - not just because they inherently get replaced over time - but because she is interested in their formal parameters and socio-political histories; the sticky relationship between form and content. Narrative fragments gleaned from different places and points in her life are shown in parallel, revealing an ongoing enquiry into the contingency and intimacy of materials.

Stonemollan Trail (2015)

Single-channel HD video, 43 mins

In 2014 Charlotte Prodger was commissioned for the Margaret Tait Award to produce a new work for cinema. The long-form *Stonemollan Trail* marks a significant shift in her practice – a move away from her previous multi-monitor installations toward the more cinematic logic of single screen projection. Named after an ancient 'coffin road' in Scotland linking the Firth of Clyde with Loch Lomond, *Stonemollan Trail* traces a history of recent video formats as well as the artist's personal history. It comprises material from her personal archive of miniDV tapes shot between 1999 and 2013; high definition camera footage; iPhone videos;

screen-printed graphics and recorded voiceover. Many of her tapes have corrupted over time, the emulsion falling away and gathering at the edge of the frame. The geometric patterns caused by this degradation hover between entropy and order, an aesthetic analogous with Prodger's earlier rectilinear installations. Similarly, the video's use of both 4:3 and 16:9 aspect ratios brings the spatial concerns of Prodger's former multi-monitor installations into the linear constraints of the single screen. *Stonemollan Trail* considers screens both as objects in the world (monitors, windows, folding screens) and as framing devices through which culture and reality are shaped.

Much of Prodger's work looks at what happens to speech - and the self for which it is a conduit - as it metamorphoses via time, space and various technological systems. She records friends reading out her own diaristic content, while she herself inhabits other subjectivities by re-speaking the words of post-minimalist artist Nancy Holt, science fiction writer Samuel Delany and musician Nina Simone – passages exploring the contingent limits between self and other via intimacy and labour. The non-linear miscellany of *Stonemollan Trail* is punctuated by static views of windows overlaid with the cross-street names of locations in Glasgow within which the artist has recently lived and worked. The material perpetually shifts around in time and space, but is locally grounded in its means of production – based in queerness, communality, technology, language and loss.

BRIDGIT (2016)

Single-channel HD video, 32 mins

BRIDGIT takes its title from the eponymous Neolithic deity, whose name has numerous iterations depending on life stage, locality and point in history. It explores the shifting temporal interrelations of identity, 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).

BRIDGIT 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 the camera pans across her laptop on which a mountain landscape serves as a screensaver. The icon of a flash drive comes into view, named after a set of recordings made 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 the deity Bridgit is that 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 shift from nomadic existence to domesticated agriculture. The footage in *BRIDGIT* moves between the interior of Prodger's home in Glasgow to various locations in the Scottish Highlands where she has worked,

as well as transit between. This work is shot entirely on Prodger's iPhone, which she uses like a sketchbook, accumulating an ongoing archive of material. She approaches it almost as a prosthetic device; an extension of the nervous system intimately connected to global time, social interaction and work - dissolving the threshold between day-to-day life and the conventions of production. Body and device become extensions of each other, and the work becomes a unified meditation on shifting subjectivity. *BRIDGIT* addresses 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 across generations, and the vast time of prehistory.

Charlotte Prodger (b. 1974) lives and works in Glasgow.

At NO.5 Bergen Kunsthall re-presents artworks and exhibitions that have been shown elsewhere in the world in recent years. The programme series is a response to the increasing acceleration of both the production and reception of art in the past decade, and an opportunity to slow down, revisit and focus on selected works or exhibitions.

Stonemollan Trail was commissioned for the Margaret Tait Award 2014 (at Glasgow Film Festival). Its first showing in an exhibition format was at Spike Island, Bristol in 2015. *BRIDGIT* was first shown at Hollybush Gardens in 2016. Supported by Creative Scotland.

A new publication featuring a commissioned essay by Mason Leaver-Yap is available online and in our shop.



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