

Charlotte Prodger is recognised for her audiovisual practice using equipment selected for its specific technological capacity, design history and subcultural aesthetics. In her largest solo show to date, she presents a new body of sculptural objects balanced by the feature length *Stonemollan Trail* — Prodger's first single channel video. The exhibition (titled *8004 - 8019* in reference to the RAL colour codes that Prodger has used here) builds upon her impulse for listing, incremental sequencing and the mapping of co-ordinates.

The grid is an ever-present motif in her work. Rectilinear pattern is used as a formal constraint for subjective narrative content that is often messy and slippery, shifting around in time and place. Moving between and blending the native aspect ratios of her mixed sources, *Stonemollan Trail* comprises material from multiple formats: a personal archive of deteriorating miniDV tapes; high definition camera footage; iPhone videos; screenprinted graphic forms and recorded voice over. *Stonemollan Trail* uses the geometry of the 16:9 (widescreen) and 4:3 (standard) aspect ratios as a way of bringing the spatial concerns of her former multi-monitor installations into the linear constraints of the single screen.

The physicality of the screen is brought into focus as a measure and mediation of subjectivity. *Stonemollan Trail* considers screens both as objects in the world (monitors, windows, folding screens), layered internal rectangles within the video, and as framing devices through which culture and reality are shaped. Landscape is a recurring motif throughout this video, which traces a recent history of the medium of video as well as the artist's personal history.

The sculptural objects made for Spike Island see Prodger using vertical and horizontal pictorial planes to consider screens as various ways of punctuating architectural space; blocking, dividing and revealing as the viewer navigates their way through the galleries. As *Stonemollan Trail* uses the intimate physical materiality of video to frame autobiographical content, Prodger's sculptural objects draw upon industrial materials and processes (aluminium, haulage tarpaulins, Perspex, powdercoating, RAL charts) and more traditional binary grid systems to think about the relationship of technology to the landscape and the human body.

Charlotte Prodger's exhibition *8004 - 8019* is co-commissioned by Spike Island and Electra, with support from Creative Scotland and The Henry Moore Foundation. With thanks to The Elephant Trust, courtesy of The George Melhuish Bequest. *Stonemollan Trail* was commissioned by Glasgow Film Festival through the Margaret Tait award laurel, supported by Creative Scotland and LUX. The artist wishes to thank Rayne Booth, Luke Collins, Matt Fitts, Isla Leaver-Yapp, Steff Norwood, Casey O'Connell, Panel, QD Plastics, Irene Revell, Sonic Stainless, Linsey Young.

Charlotte Prodger (b.1974) lives and works in Glasgow. Forthcoming solo shows include: Temple Bar, Dublin (2015); Hollybush Gardens, London (2016) and Tramway, Glasgow (2017). Selected group shows include: *British Art Show* (touring); *The Weight Of Data*, Tate Britain, London; *The Secret Life*, Murray Guy, New York; *An Interior That Remains an Exterior*, Kunstlerhaus Gratz, Austria (all 2015); *Annals of the Twentieth Century*, Wysing Arts Centre, Cambridge; *Phantom Limbs*, Pilar Corrias, London (both 2014); *Holes in The Wall*, Kunstalle Freiburg, Switzerland; *Frozen Lakes*, Artists Space, New York (both 2013).

Selected past solo shows include: *Markets*, Chelsea Space, London; *Nephatiti*, Glasgow International Director's Programme, McLellan Galleries, Glasgow (all 2014); *Percussion Biface 1-13*, Studio Voltaire, London; *:-**, Intermedia CCA, Glasgow; Essex Street, New York (all 2012); and Kendall Koppe, Glasgow (2011). Charlotte Prodger was shortlisted for the 2013 Jarman Award and won the 2014 Margaret Tait Award. She is represented by Koppe Astner.

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