

Related events

Exhibition Tours

Free, no need to book

Informal introductions to the exhibitions led by members of the Spike Island community.

Paul Purgas

Musician and curator

Saturday 24 October, 2pm

Paul Purgas discusses the use of sound and technology in Charlotte Prodger's exhibition, approaching it from his interest in structural/materialist practices in filmmaking and experimental music.

Elisa Kay

Curator and Spike Associates Programmer

Saturday 28 November, 2pm

Elisa Kay gives a tour of *8004 - 8019* with particular reference to landscape and the work of the artist Nancy Holt (1938–2014), a pioneer of American land art and an influential figure for Charlotte Prodger.

Volunteer-led tours

Friday 30 October, Saturday 31 October and Sunday 1 November at 2pm

As part of the Art Weekender – Bristol & Bath.

Spike Island

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 [Facebook.com/SpikelIsland](https://www.facebook.com/SpikelIsland)

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Visitor Information

Gallery open Tuesday to Sunday, 12–5pm (during exhibitions only).

Admission to the gallery is free.

Café open Monday to Friday, 8.30am–5pm
Saturday and Sunday, 12–5pm.

Spike Island aims to be a fully accessible building.

Screening and Conversation

Nancy Holt, *Revolve*

Introduced by Charlotte Prodger

Friday 30 October, 6pm

£5/£3 (free for Spike Associates)

Booking recommended

Charlotte Prodger introduces *Revolve* (1977), a video by seminal American land artist Nancy Holt. Through multiple camera angles and minimal repetition, Holt presents her friend David Wheeler's intimate story of his battle with leukemia, and effectively projects the personal into the conceptual.

Book for events online at www.spikeisland.org.uk, call 0117 929 2266 or visit reception.

UWE/Art in the City Talk

Charlotte Prodger

Arnolfini, Wednesday 4 November, 6.30–8pm

£6/£4 concessions (free for UWE staff and students with ID)

To book, call Arnolfini 0117 917 2300 or visit arnolfini.org.uk

Charlotte Prodger discusses her practice and current Spike Island exhibition.

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, 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.



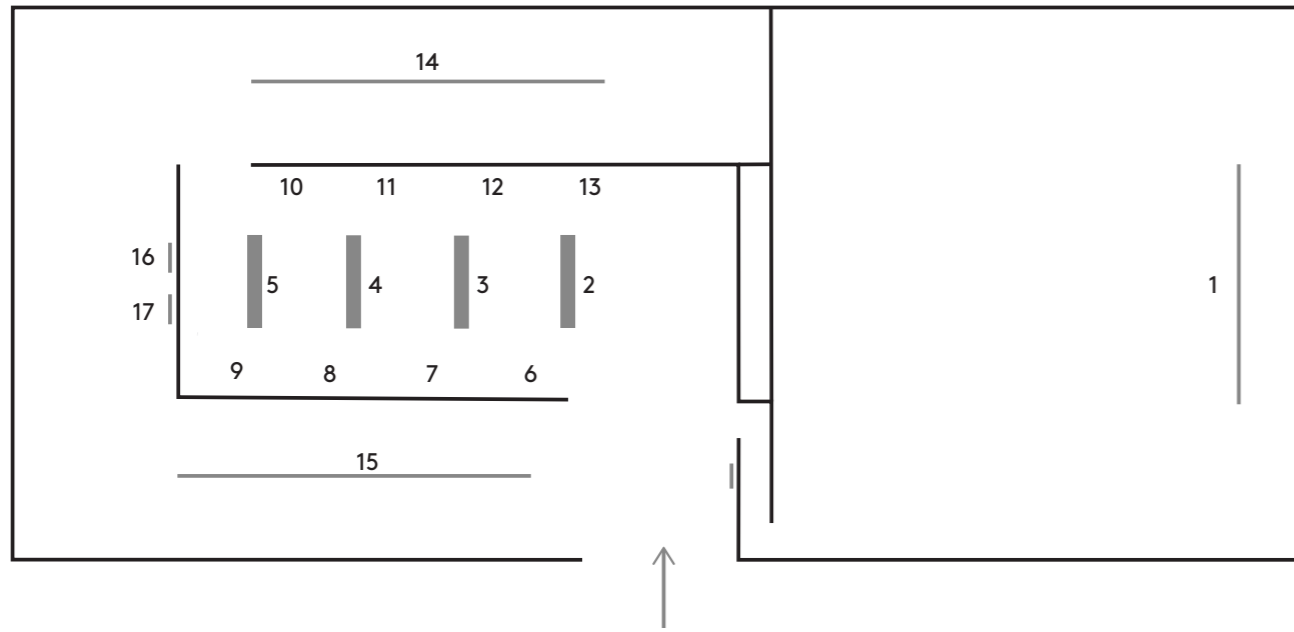
Exhibition Guide

8004 - 8019

Charlotte Prodger

10 October to 13 December 2015

Spike Island



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| <p>1 <i>Stonemollan Trail</i>
HD video, custom-made seating
Duration 51 minutes. Plays on the hour.</p> <p>2 <i>SNOW1013</i>
Powdercoated aluminium, Perspex, snow camouflage poncho</p> <p>3 <i>SNOW9001</i>
Powdercoated aluminium, Perspex, snow camouflage poncho</p> <p>4 <i>SNOW9010</i>
Powdercoated aluminium, Perspex, snow camouflage poncho</p> <p>5 <i>SNOW9016</i>
Powdercoated aluminium, Perspex, snow camouflage poncho</p> <p>6 <i>Moy</i>
Powdercoated aluminium</p> <p>7 <i>Alvie</i>
Powdercoated aluminium</p> <p>8 <i>Insh</i>
Powdercoated aluminium</p> <p>9 <i>Spey</i>
Powdercoated aluminium</p> <p>10 <i>Carron</i>
Powdercoated aluminium</p> <p>11 <i>Coulter</i>
Powdercoated aluminium</p> | <p>12 <i>Tummel</i>
Powdercoated aluminium</p> <p>13 <i>Garry</i>
Powdercoated aluminium</p> <p>14 <i>Sueño Latino</i>
Custom-made ventilated haulage tarpaulin</p> <p>15 <i>E2-E4</i>
Custom-made ventilated haulage tarpaulin</p> <p>16 <i>Panda Moors</i>
Powdercoated aluminium, Sony PVM 9015 video monitor, Pioneer 7300 DVD player, looped DVD, sound
Ripped YouTube video: <i>panda moor goldfish</i> by Giovanni Carlo Bagayas</p> <p>17 <i>Power Covers</i>
Powdercoated aluminium, Sony PVM 9015 video monitor, Pioneer 7300 DVD player, looped DVD, silent</p> <p>(All works 2015)</p> |
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Charlotte Prodger is recognised for an audiovisual practice that uses equipment selected for its specific technological capacity, design history and subcultural aesthetics. *8004 - 8019* is her largest solo show to date and includes a new body of sculptural objects balanced by the feature length *Stonemollan Trail*, Prodger's first single channel video.

Stonemollan trail is an ancient walking route in Scotland linking the Firth of Clyde with Loch Lomond. Prodger's video of the same name traces a history of recent video formats as well as the artist's personal history. It comprises material from multiple formats: a personal archive of miniDV tapes shot between 1999 and 2013; high definition camera footage; iPhone videos; screen printed graphic forms and recorded voiceover. Many of the tapes have corrupted over time, with emulsion breaking away and gathering at the edge of the frame. The geometric patterns caused by this degradation hover between entropy and order, a cubic aesthetic analogous with Prodger's earlier rectilinear installations. Similarly, the video's use of the geometry of the 16:9 (wide-screen) and 4:3 (standard) aspect ratios, bring the spatial concerns of Prodger's former multi-monitor works into the linear constraints of the single screen. *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.

Throughout *Stonemollan Trail* language is used to explore subjectivity and the sequencing of desire. As well as writing from a personal perspective, Prodger includes passages from the memoirs of science fiction writer Samuel Delaney and writings by post-minimalist artist Nancy Holt, exploring the contingent limits between self and other via intimacy and labour. Subject position in *Stonemollan Trail* is in flux, since Prodger has no recollection of shooting much of the old miniDV footage she is using here (despite its personal content). She comes to it as found footage in a sense; being half inside and half outside it.

Prodger considers her iPhone camera almost as a prosthetic device; an extension of the nervous system, intimately connected to global time, social interaction and work, its footage unavoidably

revealing the visible rhythm of the body breathing. In contrast, punctuating *Stonemollan Trail* are eight static shots of windows overlaid with screen printed idents featuring the names of cross-streets in Glasgow, where the artist lives and works. Each of these "chapter headings" documents spaces that Prodger has produced work in over the last few years. The windows are presented as meditative surfaces of projection, hovering between introspection and output. Although *Stonemollan Trail* weaves many images and experiences which shift around in time and space, it is locally grounded in its social attachments and means of production. It draws upon feelings Prodger experienced during the actual editing of the video – relating to technology, labour, care, language and loss.

Echoing the geometric logic of *Stonemollan Trail*, the sculptural objects made for Spike Island use vertical and horizontal pictorial planes to consider screens as various ways of punctuating architectural space; blocking, dividing and revealing as the viewer navigates the galleries.

Four snow screens feature versions of army surplus ponchos designed for snow camouflage, flattened between Perspex. Each garment is a cubic analogue of the human body, suspended between industrial, mass-produced functionality and the gestural nuance of landscape painting.

Prodger has responded to a purposefully discreet feature of the gallery's architecture: the four electricity outlet covers in the floor. She has made exact replicas of the original covers, eschewing their grey floor camouflage and instead powder coating her new versions in subtly shifting hues from the RAL chart – a colour standardisation tool she returns to repeatedly. The exhibition title refers to the RAL codes for these shades.

For the perimeter spaces, Prodger has fabricated two haulage tarpaulins usually found on the side of lorries. An object usually seen in motion – a constant visual motif on the periphery of her studio which overlooks the M8 motorway in Glasgow – has been repurposed here to partition the space, serving simultaneously as an obstructive device and a screen to be seen through.