

ArtReview

EXHIBITIONS

Martin Herbert's Pick of Summer Shows

By Martin Herbert — June 19, 2017



Charlotte Prodger, Risograph for *BRIDGIT*, 2016. Photo: Kyle Knodell.
Courtesy the artist; Hollybush Gardens, London; and Koppe Astner, Glasgow

Charlotte Prodger, Sculpture Center, New York

Charlotte Prodger has been a figure to watch for some years: now seems to be her moment. After an extended period of working primarily with old monitors and using loaded, found video and audio material – often redeploys, with disconnected but associative voiceovers, special-interest and subcultural activity on YouTube, eg sportswear-fetish videos or footage of dogs being put into trances – the Bournemouth-born, Glasgow-based artist recently took a stylistic leap towards a more mainstream format. It serves as a streamlining, a focusing: *BRIDGIT* (2016), a black-box projected-video installation, features discrete segments that each used up the memory on her iPhone: static shots of her trainer-clad feet in a tranquil domestic scene, hilly Scottish views that reference the Neolithic goddess called by many names including Bridget, disquisitions on the artist being mistaken for a man. As ever, fluidity of identity is at the work's core, yet its own equivocation offsets any didacticism. At Sculpture Center, where the work is framed in terms of a Situationist *dérive*, *BRIDGIT* – note the title's implicit pun – receives its US premiere.