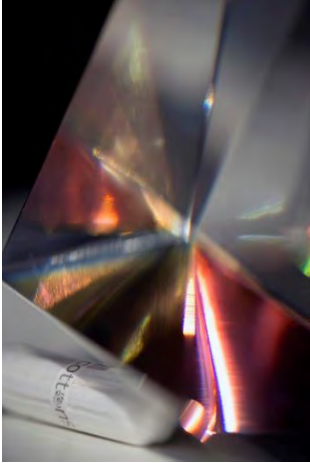


FOR IMMEDIATE RELEASE

JOSEPHINE PRYDE: IN CASE MY MIND IS CHANGING



30 NOVEMBER 2018 – 12 JANUARY 2019
PRIVATE VIEW: THURSDAY, 29 NOVEMBER, 6 – 8 PM

Simon Lee Gallery is pleased to present an exhibition of new photography, together with some models in 3D, by Josephine Pryde, her second to be held in the London gallery.

Photography

Carvings were made into the surfaces of rocks, across what was later Europe.

3D Models

She held a tampon between her finger and thumb, and an image popped into her head, of the chemist in Chancery Lane where she had bought the box of tampons.

Memory

If you take a course in Photoshop, the teacher may talk to you about Photoshop and memory. It could be the very first thing the teacher says. It's thrilling. Photoshop remembers the pixels and where they are. It's a map. The first verb the teacher uses to introduce Photoshop is 'to remember'. Not the verb 'to depict', 'to demonstrate', 'to represent', nor 'to show'.

I think of my body (again) (after the computer). How it takes memory.

The computer. The rocks. The 3D object. How they all take memory.

Taking up memory.

It takes more memory than Illustrator, Photoshop. Because Illustrator works with vectors, and remembers outlines. What is it that Photoshop remembers, if it is not outlines?

Josephine Pryde is an artist known primarily for her work with photography, though she often presents work with sculptural elements. Pryde learns from different photographic conventions, for example from publicity or advertising images, where seductive and highly staged, high resolution images evoke and respond to desire. She draws on visual

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languages, responding to ideas and larger conceptual frameworks such as the history of photography and the moving image, through details, references, or the juxtaposition of different works.

For this new exhibition, Pryde has been considering capacities of memory, over time, and in relation to photography and other graphic media. Her text, 'Constable', included in the book 'Anarchic sexual desires of plain unmarried schoolteachers', ed. Chris McCormack, Selected Press, 2015, introduces some of the ideas she is working on here. When do humans' minds and bodies expand into different technologies? Where can they withdraw? When do you have periods? Does the change in mind suggested by the exhibition title mean a change of opinion, or something else?

NOTES TO EDITORS

Josephine Pryde was born in Alnwick, UK, in 1967 and lives and works between London, UK, and Berlin, Germany. Since 2008, she is Professor of Contemporary Art and Photography at the University of the Arts, Berlin, Germany. In 2016 she was nominated for the Turner Prize presented by Tate Britain, London, UK. Notable solo museum exhibitions include ICA Philadelphia, PA (2015); CCA Wattis Institute of Contemporary Arts, San Francisco, CA (2015); Arnolfini, Bristol, UK (2014); Kunsthalle Bern, Switzerland (2012); Kunstverein Düsseldorf, Germany (2012); Chisenhale Gallery, London, UK (2011); Secession, Vienna, Austria (2004). Major group exhibitions include National Museum, Oslo, Norway (2018); McEvoy Foundation for the Arts, San Francisco, CA (2017); Kunstneres Hus, Oslo, Norway (2017); Malmö Konsthall, Malmö, Sweden (2017); Berlin Biennale 9, (2016); Kunsthalle Bern, Switzerland (2016); Centre Pompidou, Musée National d'art Moderne, Paris, France (2016); Whitney Museum of American Art, New York, NY (2016); National Gallery of Kosovo, Kosovo (2015); Künstlerhaus Stuttgart, Stuttgart, Germany (2016); Künstlerhaus, Graz, Austria (2014); MoMA, New York, NY (2013). Her work is represented in major institutions and private collections worldwide including Fonds National d'Art Contemporain, Paris, France; British Council, London, UK; Stedelijk Museum, Amsterdam, The Netherlands; The Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; The Art Institute of Chicago, Chicago, IL.

Josephine Pryde's new book, *lapses in Thinking By the person i Am*, from the exhibition of the same name, published by ICA Philadelphia and Sternberg Press, is now available.

Image: Josephine Pryde *Time and the Tampon (Artist's Impression)*, 2018

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