

SEPTEMBER 16–
DECEMBER 27, 2015

**lapses in
Thinking By
the person
i Am**

The Edna S.
Tuttleman Gallery

Josephine Pryde Gallery Guide



Installation view. Courtesy CCA Wattis Institute.

In the context of the gallery, it could be said that the composition, lighting, and general style of Josephine Pryde's photographs recall fashion and portrait photography, but this would ignore the fact that fashion and portrait photography refer to art photographs, snapshots, documentary footage, and more. Or, as the artist and writer Melanie Gilligan put it in her recent essay "The Overt and the Obstinate," "certain of Pryde's pictures mobilize some of photography's most debased popular cultural forms in order to crash them and produce newly assembled relations from the wreckage."

Here, Pryde shows more than twenty photographs of hands shot with a macro lens so that detail can be enlarged in the final frame. The hands have brightly painted nails and are depicted in contact with a range of touch-sensitive surfaces—lamps, tablets, phones, human chests. Curator Jamie Stevens writes of this series, "[t]hese images act as a potential record of how hands are being used today and become a close analysis of a new body semiotics that has arrived with 'smart' technologies." We have always thought with our hands—building, gesturing, inventing. What is new, and what Pryde has turned her lens onto in these images, is the way our mental processes can now be extended and broadcast via our fingertips. There is a responsive potential from anytime and anywhere to anytime and anywhere.

To which, what to make of the 1:10 scale model Union Pacific two-car freight train running through the gallery? Modeled and designed to be as accurate as possible, this train has functioning sounds, scale-accurate tagging by a

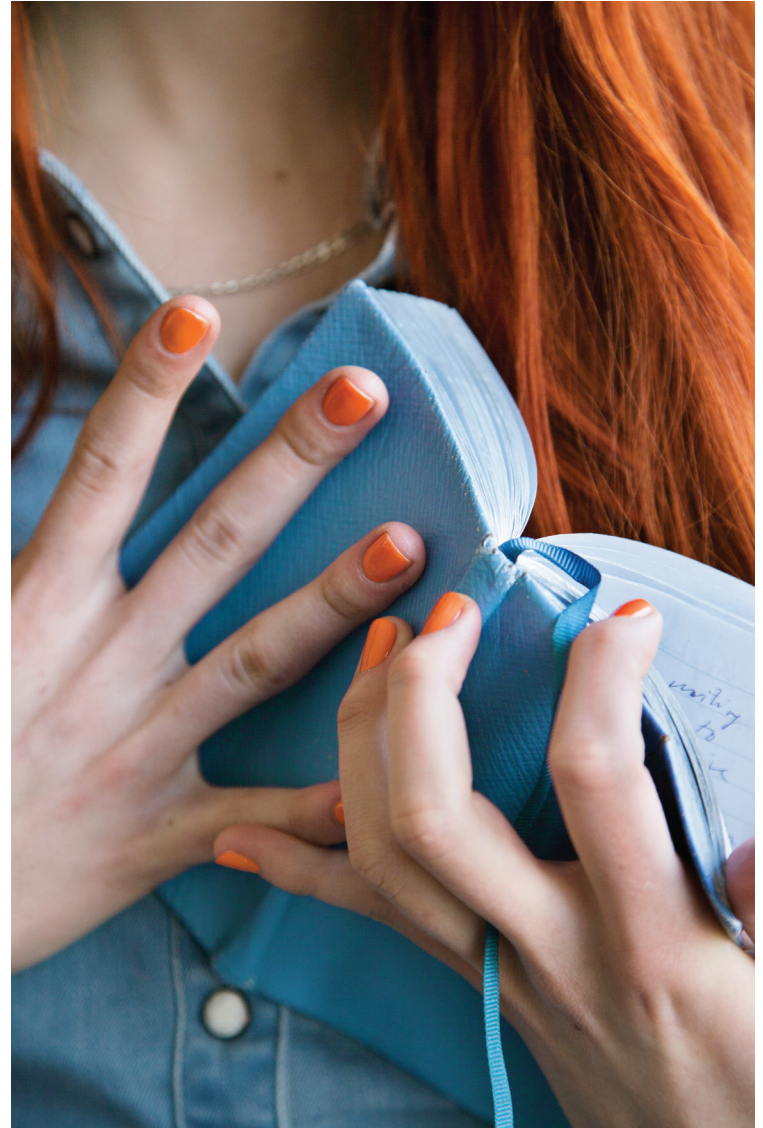
graffiti artist, and in the one deviation from realism, cushioned seating, offering visitors a short trip from A to B and back again, along the route of the show. Tempting as it may be to read this short trip as an absurdly dry deflation of engagement and interactivity as the critical and audience spectacle they've become in recent international exhibitions, this line of thought is only one route. The train is transportation; the photographs may be viewed on foot; alternatively, the train offers visitors a slow-paced, pleasant way to sit and glimpse the photographs as they pass.

The miniature nature of the train may for a moment connect a viewer to the closely cropped framing of the photographs, the smallness of smart devices, the inquisitiveness of touch. For just a moment, we may reflect on how our thoughts need not be where our bodies are, or even at a one-to-one scale.

— Anthony Elms, Chief Curator

Please ask a staff member if you would like to ride the train.

Image: Josephine Pryde, *Gift For Me, Simon Lee Gallery Christmas 2013 (1)*, 2015, giclée print, 23 1/4 × 15 1/2 inches. Courtesy the artist and Reena Spaulings Fine Art, New York; Simon Lee Gallery, London; and Galerie Neu, Berlin.



Related Programming

WEDNESDAY, SEPTEMBER 16
5PM

Private Preview (ICA Members Only)
With Anthony Elms

WEDNESDAY, NOVEMBER 18
6:30PM

Artist Mathieu Malouf talk and response
with Josephine Pryde

Josephine Pryde (born 1967, Alnwick, UK; lives Berlin and London) is Professor of Contemporary Art and Photography at the University of the Arts, Berlin. Recent solo exhibitions include *These Are Just Things I Say, They Are Not My Opinions*, Arnolfini, Bristol, 2014; *Knickers, Berlin*, Temnikova & Kasela, Tallinn, Estonia, 2014; *PHOTOGRAPHS YOU TAKE, THE SCHATZ*, Sheffield, 2013; *Therapie Thank You*, MD T2, Berlin, and Reena Spaulings Fine Art, New York, 2010; *La Vie d'Artiste*, Richard Telles Fine Art, Los Angeles, 2009; *Valerie*, Secession, Vienna, 2004; and *Brains & Chains*, Cubitt, London, 2004. Selected group exhibitions include *Gjon Mili International Photo Exhibition 2015*, National Gallery of Kosovo, Pristina; *One Shots and Imagines*, Downtown Photography Space, Los Angeles, 2014; and *New Photography 2013: Adam Broomberg and Oliver Chanarin, Brendan Fowler, Annette Kelm, Lisa Oppenheim, Anna Ostoya, Josephine Pryde, Eileen Quinlan*, Museum of Modern Art, New York.

Organized for CCA Wattis Institute by Curator and Head of Programs Jamie Stevens. Accompanied by a fully illustrated catalogue to be published later in 2015. Organized at ICA by Chief Curator Anthony Elms.

lapses in Thinking By the person i Am is organized by Jamie Stevens, Curator and Head of Programs at CCA Wattis Institute, and by Leila Grothe, Assistant Curator at CCA Wattis Institute. This exhibition is made possible by VIA Art Fund, Institut für Auslandsbeziehungen, British Council, and Laura and Joseph Sweeney, with special thanks to Reena Spaulings Fine Art, New York; Galerie Neu, Berlin; and Simon Lee Gallery, London.

The artist thanks Saif Azzuz, Susanne Kirschnick, Christine Fenzl, Jason Belletire with Backyard Train Co., and Henner Meinhold.

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ICA is always Free For All. Free admission is courtesy of Amanda and Glenn Fuhrman.

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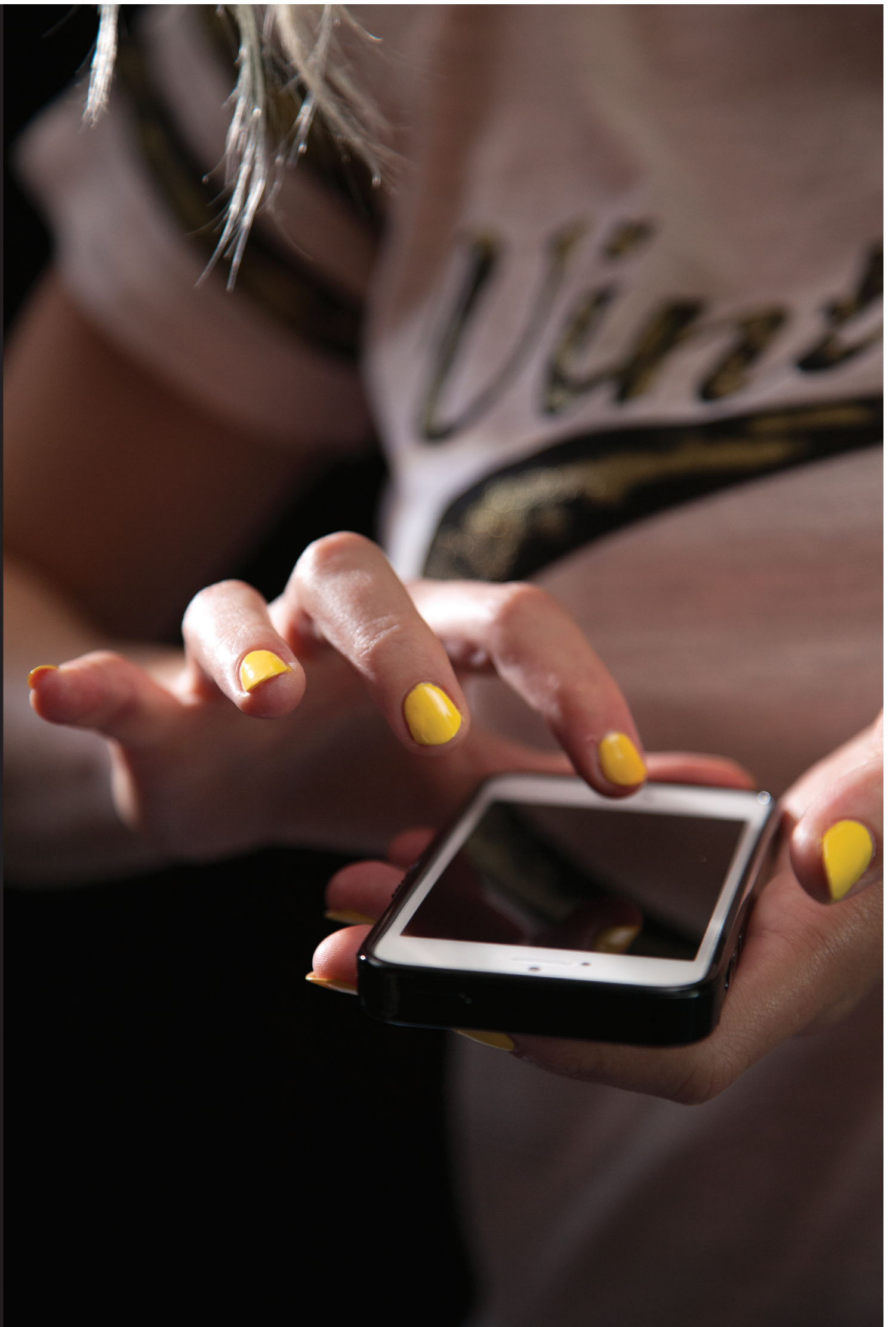


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Josephine Pryde

Image: Josephine Pryde, *Here Do You Want To*, 2014, giclée print, 23 1/4 x 15 1/2 inches. Courtesy the artist and Reena Spaulings Fine Art, New York; Simon Lee Gallery, London; and Galerie Neu, Berlin.