

The opening of NIGHT OUT coincides with Fashion's Night Out, an annual retail initiative occurring internationally since 2009, and presents a selection of photographs that Pryde took at the 2011 event in London. She travelled from Berlin to do so, with the express intention of capturing London's more visibly frenetic and reactive territory on "Planet Fashion". The resulting photographs serve as quasi-documents of the event and feature similar subjects as those found in the inside pages of glossy magazines, on gossip blogs, or in snapshots on social networking sites. But they also point to something about the distinction between fashion and fine art photography, having had their surfaces disrupted by the insertion of aluminium tubes, which emphasise their 'objectness' and their status as artworks.

Alongside these works are a series of new, large-scale photographs, presenting a non-Newtonian, black, viscous liquid. Strapped onto bike racks via chains and padlocks, these works perhaps even more strongly confirm their condition as objects and are treated as temporarily unused bicycles.

NIGHT OUT follows a brace of institutional solo shows that Josephine Pryde made this year at Kunstverein Düsseldorf and Kunsthalle Bern entitled Miss Austen Enjoys Photography and Miss Austen Still Enjoys Photography, respectively. As with the works in these two museum shows, the works on display at Simon Lee Gallery demonstrate Pryde's interest in experimentation and the relationship between images and the conditions of their display. Here, however, this interest has shifted to a sense of unease at a perhaps too readily assumed contextual reading of artworks.

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