

This autumn, Arnolfini presents a major new exhibition by British artist Josephine Pryde. The artist will premiere an installation that combines photographs with a new three dimensional work - a miniature train that can be ridden and will travel through Arnolfini's first floor galleries.

Known primarily for her photographic work, Josephine Pryde has developed a singular style of image making which responds to methods and ideas from, amongst other sources, advertising, fashion and portrait photography.

Pryde's works embrace moments of visual beauty, such as the shimmering surfaces of textiles, portraits of staged personas and guinea pigs, or photos of splashing liquids. However, her pictures include moments of doubt - critical hooks which question the very visual language that she simultaneously employs and references. While her works often directly relate to conventions of commercial and artistic photography, they also exceed these limits through a larger frame of inquiry that questions how things are – or are not – made visible within contemporary culture.

The presentation of images is often an important element of Pryde's work - photographs are mounted onto aluminium tubes or presented with objects literally breaking through the surface. The artist tests the limits of photography as a medium and its place in contemporary artistic production. She layers elements, combining them in a way that considers the history of image technology.

For her exhibition at Arnolfini, Josephine Pryde premieres a new series of photographs which depict hands in interaction with touch sensitive devices, such as tablet screens, a dimmable table lamp, and the human chest.

The miniature train, specially commissioned for Arnolfini's exhibition, will run to and fro at a speed of approximately 2 m.p.h. on tracks laid through the spaces. It can be ridden by visitors, and thus transport them, slowly, the length of the galleries, and back again.

The disclaimer implied in the exhibition title, *These Are Just Things I Say, They Are Not My Opinions* questions what might be the difference between speaking freely and having an 'opinion'. It is not certain whether the artist is referring to herself, the models in the photographs, the gallery context or the viewer but the title suggests a desire to speak directly and without mediation.

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