

STEPHEN PRINA

PUSH COMES TO LOVE

March 12 - April 17, 1999

Too Strong

Two strong cups of coffee on an  
 Ordinary patio.  
 Would I like to share something sweet?  
 Sure, why not?  
 Some standard and not-so-standard  
 Conversation.  
 A moment of distraction,  
 And then, quite suddenly,  
 The entire world  
 Is reflected in your eyes,  
 Clearly

(BMI) C 1999

... The grey test card, the pure condition of colour photography, surely provides a zero condition for colour comparable to the zero condition for the object offered by plastic's extruded or moulded continuity. (It is also relevant here that the equivalent in video is 'white balance'.) As a zero condition of another kind, a hand-toned contact print of a grey card stood in for a [Gerhard] Richter in a project undertaken by Stephen Prina at the Max Hetzler Gallery in Cologne in 1991.<sup>1</sup> Prina documented every show the gallery had held since its inception, substituting an alternatively horizontally and vertically oriented photograph of a grey card for every exhibition for which the gallery did not have an installation shot. Richter's 1982 show of lavish abstract paintings was therefore represented by a vertical rectangle reminiscent of the monochrome paintings of a few years earlier. Richter's career is founded on relationships between painting and the look of the photographic and it seems poetic, if not ironic, that a grey card that stand in for one of his paintings ends up referring to one he actually made....

1 The artist has described the work as follows: "In the case of the Richter photo, as is the case for all of the photographs of photographic grey cards, a 4 x 5" black and white negative was shot directly from the grey card. All of the photographs in the project were contact printed directly on to photographic fibre paper, with the frame margin exposed and printed. They were then sepia-toned by hand. The photographs have ivory-coloured mattes and frames of walnut stained mahogany"

Prina's exhibition consists of a series of sepia-toned diptychs of gelatin silver prints with acrylic and computer-cut vinyl entitled **Push Comes To Love: DAAD Gallery, Berlin**; a portfolio of five contact-printed gelatin silver prints entitled **Push Comes To Love: Monument to the Periphall**; and four photoscreenprint-on-canvas with acrylic enamel paintings entitled, alternately, **Push Comes To Love: Bright Blue, Yellow, Golden Yellow and Vivid Rose**.

Stephen Prina has been a member of the Red Krayola since 1994, appearing on the *The Red Krayola* (1994), *The Red Krayola 95*, *Amor and Language 95*, and *Hazel 96*, as well as the soon-to-be-released *Fingerpainting 99*, all on Drag City. His first solo recording project, *Push Comes To Love*, is scheduled to be released early 1999 on Drag City. For further questions please contact the gallery.