

STEPHEN PRINA

*The Second Sentence of Everything I Read Is You*

March 10 - April 14, 2007

An approximation, not a mastery, of a taxonomy for contemporary art, *The Second Sentence of Everything I Read Is You: Mourning Sex*, 2005-2007, marks a return, of sorts, to the presentation of a sound component in the gallery site for Prina. Since 1982, he has produced work with sound, and sometimes music, for such locations, but not since 1995, and not until the first example of "*The Second Sentence of Everything I Read is You*" series begun in the fall of 2006, has he included such an element in installation, having preferred the circulation of CDs and 16mm film for the deployment of sound.

Now, in an attempt to confront the recent tendency toward the nondescript video installation which results in the misappropriation of public space – you know, paint the gallery black, lay industrial carpet, project the image floor-to-ceiling, place inadequate speakers in the upper reaches of the space, far from the discerning ears of spectators – this work takes over the gallery as its support, making spatial overture part of the spectator sport. This is not a particularly novel idea in the arts in and of itself, but the historical amnesia experienced in this arena suggests a response to this condition could be helpful.

Conceived as a travelling spectacle – a mini-Broadway-musical-on-the-road or circus – the crates for the work remain in the exhibition space, transformed into padded benches, providing a modicum of comfort to the viewer. A nine- and an eight-track musical composition sound through an incomplete grid of speakers, complemented by a lone, spotlighted one. The lyrics for the pop song have been culled exclusively from *Felix Gonzalez Torres*, ed. by Julie Ault, Göttingen 2006.

As if to resonate in sympathy, one lone image of a book amidst lilies glows at a distance. Unpacked, the work then lays claim to the walls, floor, and interior space by use of varying strategies, "...aspiring to the conditions of light industry..." indeed.

In our second room we will show his most recent examples from the ongoing series '*Exquisite Corpse: The Complete Paintings of Manet*', which uses as its model the oeuvre of Edouard Manet.

*Stephen Prina*