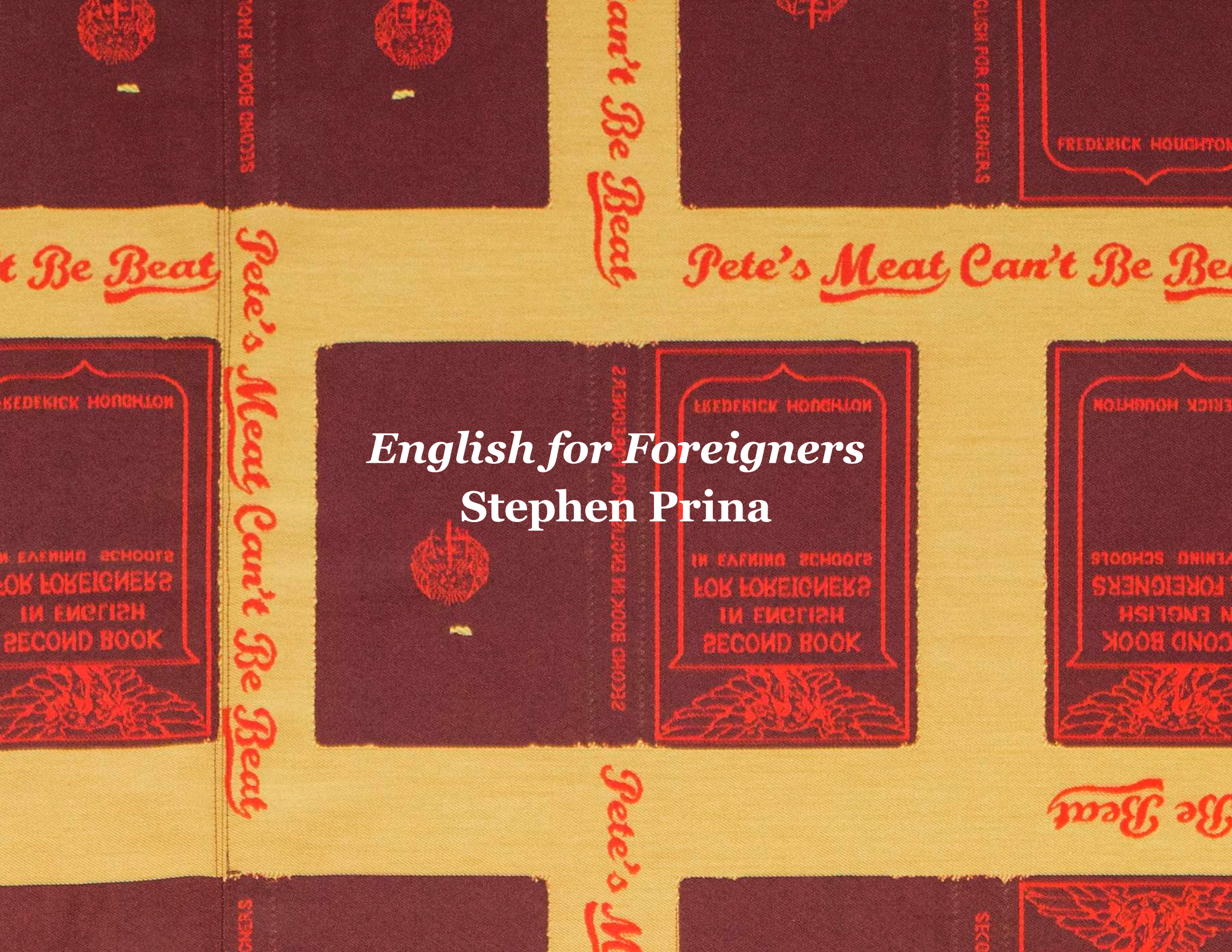


English for Foreigners
Stephen Prina

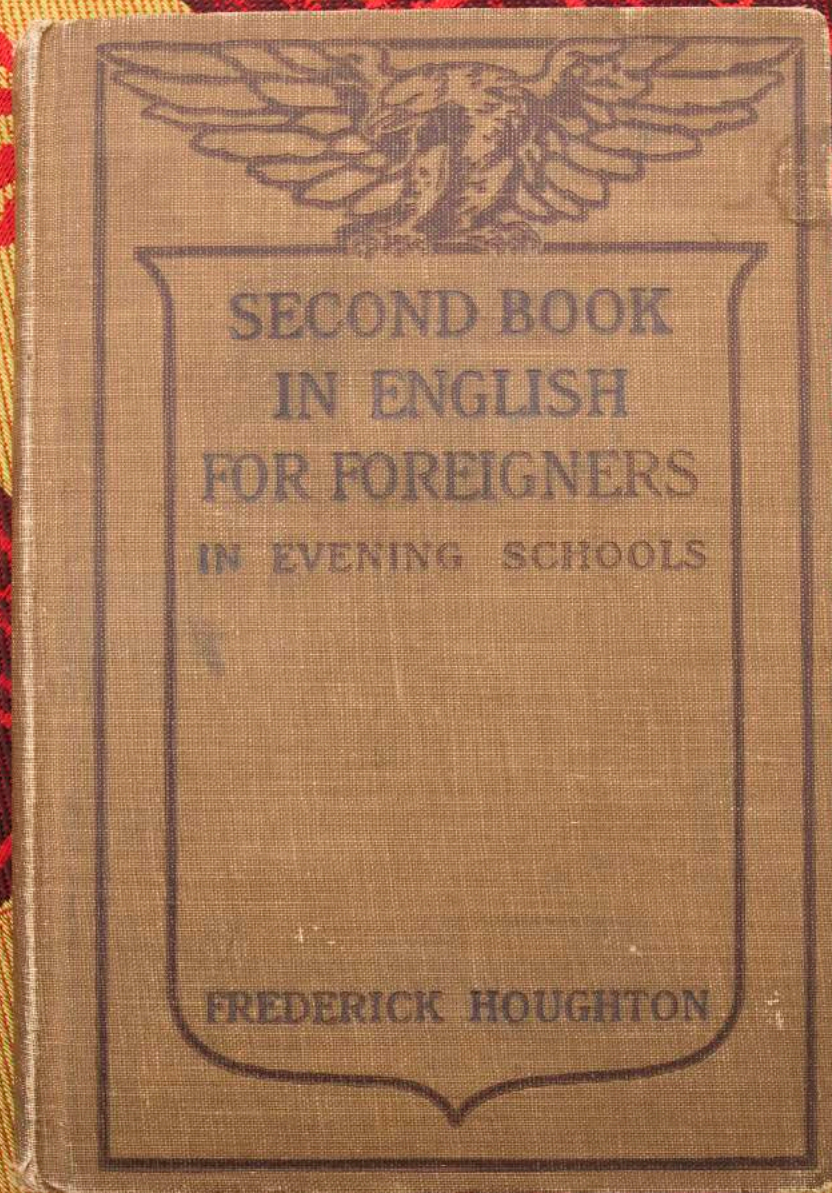


English for Foreigners is Stephen Prina's second biographical exhibition and was originally shown at Museo Madre, Naples in 2017. It consists of newly created works and appropriated materials, with a film and a sound installation that network the artist's relationship with his father. *English for Foreigners* was conceived as the artist's follow up to his traveling exhibition *galesburg illinois+* which was devoted to his hometown and presented in 2015 and 2016 at the Kunst Halle Sankt Gallen, Switzerland and the Museum Kurhaus Kleve, Germany.



Peter (Pietro) Prina, my father, played clarinet for the local band in the Comune di Canischio, in the Piedmont region of Northwestern Italy. One day the Black Shirts arrived and demanded that the band perform the anthem of the Italian National Fascist Party. This event convinced him it was time to emigrate from Italy — immigrate to America— at the age of 17 in 1923.





At the center of the exhibition's referential web is the Second Book in English for Foreigners in Evening Schools by Frederick Houghton (American Book Company, 1917) and a recreation of the Seventeenth Century Georges de La Tour painting *St. Joseph the Carpenter*. Both the book and the painting are used to tell a personal story which mirrors the chronicles of many other fathers and sons.

Second Book in English for Foreigners in Evening School was one of the objects handed down to the artist from his father. Peter/Pietro Prina, used the book to learn English upon his entry into the United States in 1923. The textbook contains forty-five images with an additional frontispiece that even without captions, provide a model for the immigrant to become a “perfect citizen”. Typifying his ideal domestic life as dealing with, for instance, plumbing problems and coping with an attack of diphtheria.



Pete's Meat Can't Be Beat

Pete's Meat Can't Be Beat



119

Copyright 1908 by J. B. Lippincott & Co.

n't Be Beat

SECOND BOOK
IN ENGLISH
FOR FOREIGNERS

SECOND BOOK
IN ENGLISH
FOR FOREIGNERS



Prina dissects the book. The artist photographed the pages of text that were annotated in his father's hand—enlarging them into twenty-four printed vinyl paintings. In addition, a sequence of the books' illustrations are transposed by the artist into a portfolio of etchings, framed and installed on the wall. These represent the various phases of a new public identity by Peter/Pietro Prina, as well as the radical change in the history of his family. Yet, they also provide a possible critical engagement of the permeability of the models of "ideal citizenship" that have marked the political, social and cultural history of the 20th Century itself.

In 1968, when I was 13 years old, I tried to make a smaller scale copy of “St. Joseph, The Carpenter by Georges de La Tour”.



In his teenage years, Prina's first attempt at oil painting was to copy the Georges de la Tour painting *St. Joseph the Carpenter*. The adolescent based his work on a reproduction of the painting he had found in the volume 100 Masterpieces (1964) given to him by his mother. In 2017, the artist painted a new copy of the de La Tour masterwork for the exhibition. However, this time Prina treated the work as a Warholian diptych placing the de La Tour copy next to a monochrome painted in burnt umber.



Prina's 1968 copy of the de La Tour painting plays a role as an enlarged detail digitally printed on vinyl. Two of the artist's favorite sections of the painting are presented as a diptych: a wood chisel and a spiraled wood shaving.





One of them—the wood shaving that has fallen on the floor (at the feet of Jesus observing his father at work) is re-presented as a sculpture at the center of the exhibition. Three shavings in cypress, cedar and pine are installed on top of a large table and refer to an interpretation of the Gospel, corresponding to the three wood types used to construct the crucifix.



The exhibition also includes a musical component, with a seating element and a speaker display previously developed for the series *The Second Sentence of Everything I Read is You* (2006-in progress). The artist recorded several compositions that are played through a wall-mounted speaker grid. For the cover of the anthem of the Italian Fascist party “Giovinezza” (“Youth”), Prina has reinterpreted it as an instrumental with the vocal played on a clarinet (the same instrument played by his father in the band in Canischio). It merges with a song composed by the artist himself that incorporates words and phrases of the notes compiled by his father in the book Second Book in English for Foreigners in Evening Schools. The artist has also recorded two other covers—one of “Bella Ciao”, the Italian Resistance anthem and the other, “Sabato Sera”, a recording by Bruno Filippini that the artist’s parents brought him as a present in 1964 after their first trip to Italy together (and the first his father has made since his escape in 1923).





Giovinezza, 1909, music and lyrics: Giuseppe Blanc; 1921 lyrics: Marcello Manni; 1924 lyrics: Salvator Gotta

Entr'acte, Turandot I, 1926, music: Giacomo Puccini

Bella Ciao!, 1906 music: unknown; lyrics: unknown

Entr'acte, Turandot II, 1926, music: Giacomo Puccini

Sabato Sera, 1964, music and lyrics: Bruno Palesi, Gualtiero [Walter] Malgoni

Entr'acte, Turandot I, 1926, music: Giacomo Puccini

English For Foreigners, 2017, music: Stephen Prina; lyrics: Pete Prina, Stephen Prina

The trains were recorded in Glendale, California, March 24, 2017, between 5:02pm and 6:10pm.

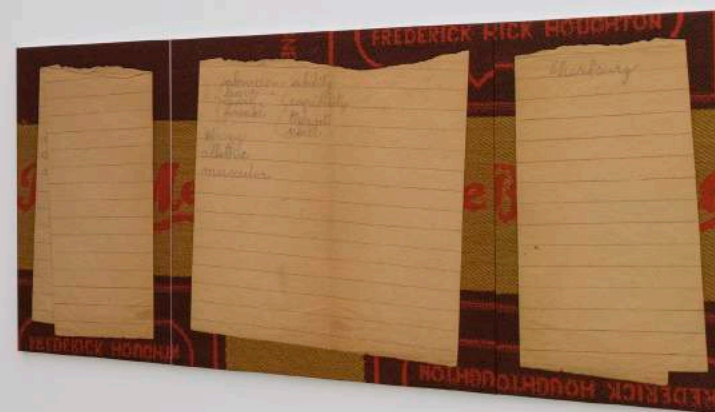


One of the distinctive features of the project is textile. The artist designed the repetitive decorative pattern from the front, spine, and back cover of the Second Book in English for Foreigners in Evening Schools. The sober grid of brown and mustard is re-contextualized in a scheme that records, in red, the words “Pete’s Meat Can’t Be Beat”, the slogan of Peter/Peitro Prina’s grocery in Galesburg, Illinois. The same fabric pattern is used to line and frame all the exhibition materials on view: the glass display case containing the original book, together with other objects and documents; the speakers and the cushions placed on the crate in which they were transported; image-frame printed on vinyl, and the mats for each of the etchings.



Canischio - nr. 670 - Panorama

• MAR





During the preparation of the project the artist discovered a snapshot of Canischio taken by his brother Gary in 1973 when he went to visit their father's native town four years after their father's death. It is a square photograph, with "MAR 73" (March 1973) printed on the white edge. The photo, which has faded, shows a clear blue sky, snow on a mountain range in the background and a desolate winter landscape in the foreground. The original image has been scanned, printed digitally on vinyl and blown up to a monumental scale. The large vinyl is used as a screen on which the film *Fortini Cani* (1976), by Jean-Marie Straub and Danièle Huillert is projected. The themes that run through the Straub Huillert film are also those Prina considers: the examination of the intricate ties between sedentariness and migration, the affirmation of identity and its uprooting, monumentality and intimacy.

English for Foreigners starts with the story of a father and son and becomes an analysis of the dynamics of memorials and the relation between personal and collective spheres, between stories and History.



English for Foreigners Checklist:



English for Foreigners: Book Illustrations
2017
Etching on paper, textile covered matt,
mahogany, glass
unframed
9 x 13 inches
22.9 x 33 cm
framed
15.75 x 20.25 inches
40 x 51.4 cm



English for Foreigners: Book Illustrations
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English for Foreigners: Canischio Snapshot
2017
digital print on Archival Giclée Canvas
vinyl banner:
186.614 x 186.614 inches
474 x 474 cm
video and pedestal:
38 x 20 x 20 inches
96.52 x 50.8 x 50.8 cm



English for Foreigners: Chisel\Wood
Shaving
2017
Two panels: digital print on Archival Giclée
Canvas
Chisel:
40.152 x 53.95 inches
102 x 137 cm
Shaving:
40.155 x 53.95 inches
102 x 137 cm



English for Foreigners: Fortini/Cani I
2017
Two panels: Ink on Mylar drafting film
unframed:
40.748 x 53.937 inches
103.5 x 137 cm
framed
47.24 x 59.92 inches
120 x 152.2 cm



English for Foreigners: Fortini/Cani II
2017
Two panels: Ink on Mylar drafting film
47.24 x 59.92 inches
120 x 152.2 cm
each unframed:
40.748 x 53.937 inches
103.5 x 137 cm
each framed
47.24 x 59.92 inches
120 x 152.2 cm



English for Foreigners: Frontispiece
2017
Lithograph on paper
unframed:
25 x 16 inches
60.96 x 40.64 cm
framed:
31.25 x 22.75 inches
79.375 x 57.785 cm



English for Foreigners: Georges de La Tour/Andy Warhol
2017
Two panels: oil on linen, Mahogany, fabric
unframed diptych
51.18 x 40.16 inches
130 x 102 cm
framed:
60.94 x 87.31 x 2.75 inches
154.78 x 221.77 x 6.98 cm



English for Foreigners: Haberdashery
2002 - 2017
Two pairs of silver cufflinks, satin, velvet, Mahogany, Birch veneer plywood, fabric, glass
cufflinks:
3.35 x 3.94 x 1.18 inches (8.5 x 10 x 3 cm)
each
pedestal:
52 x 13 x 13 inches (132.08 x 33.02 x 33.02 cm) each



English for Foreigners: In My Father's Hand
2017
Eighteen panels: digital print on Archival Giclée Canvas
28.363 x 40.157 inches
76.45 x 101.6 cm



English for Foreigners: In My Father's Hand
2017
Eighteen panels: digital print on Archival Giclée Canvas
28.36 x 40.16 inches
76.45 x 101.6 cm



English for Foreigners: In My Father's Hand
2017
Eighteen panels: digital print on Archival Giclée Canvas
28.36 x 40.16 inches
76.45 x 101.6 cm



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Eighteen panels: digital print on Archival Giclée Canvas
28.36 x 40.16 inches
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76.45 x 101.6 cm



76.45 x 101.6 cm



76.45 x 101.6 cm



76.45 x 101.6 cm



76.45 x 101.6 cm



76.45 x 101.6 cm



76.45 x 101.6 cm



English for Foreigners: Note
 2017
 Three panels: digital print on Archival
 Giclée Canvas
 left:
 53.077 x 34.588 inches
 87.9 x 134.8 cm
 middle:
 53.077 x 53.94 inches
 137 x 134.8 cm
 right:
 53.077 x 34.588 inches
 87.9 x 134.8 cm



English for Foreigners: Ode to Canischio
 2017
 Smooth Matte Vinyl, HD projector,
 Mahogany and Birch veneer plywood
 Crate dimensions (packed):
 19.02 x 57.87 x 57.87 inches
 48.3 x 147 x 147 cm



English for Foreigners: RMS Mauretania
 2017
 HD video on ViewSonic VP2468®, 600
 minutes
 19.69 x 26.77 inches
 50 x 68 cm



English for Foreigners: Supplements, 2017
Second Book in English for Foreigners in
Evening Schools, A Book by Frederick
Houghton M.S., New York: American Book
Company, 1917.
One hundred and eighty-four pages

Chicago Cubs Baseball Team Logo Patch,
 2016
Embroidered fabric

Johanna Fähmels Monolog/Johanna
Faehmel's Monologue, A Book by Stephen
Prina with Text by Heinrich Böll, Cologne:
Walter König Bookstore Publishers, 1994.
Ninety-eight pages

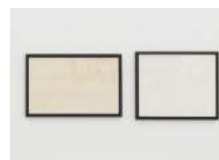
2017
 Mahogany, Birch veneer plywood, fabric,
 glass

45.25 x 42.38 x 23.75 inches
 114.935 x 107.633 x 60.325 cm



English for Foreigners: Three Wood
Shavings
 2017

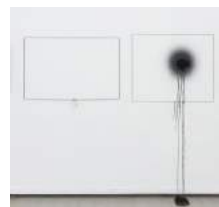
Mediterranean Cypress, Aromatic Cedar,
 Ponderosa Pine, Mahogany, Birch veneer
 plywood, metal, fabric
 96 x 96 x 38 inches
 243.8 x 243.8 x 96.5 cm



Exquisite Corpse: The Complete Paintings
of Manet
251 of 556
Enfant dans les Fleurs
(Jacques Hoschedé)
(Child among the Flowers)
 1876

Formerly in Paris, owned by Durand-Ruel
 2017

left:
 23.62 x 38.58 inches
 60 x 98 cm
 right: 25.98 x 32.68 inches
 66 x 83 cm



Untitled Exquisite Corpse: The Complete
Paintings of Manet
251 of 556
Enfant dans les Fleurs
(Jacques Hoschedé)
(Child among the Flowers)
 1876

Formerly in Paris, owned by Durand-Ruel,
 2017

Cord, brass escutcheon pins
 left:
 23.62 x 38.58 inches
 60 x 98 cm
 right: 25.98 x 32.68 inches
 66 x 83 cm

