

New Editions: Eastern Pavilions

Print Portfolio (2012)

Adam Bridgland, *Always Thoughts of Tomorrow in Mind* (2011)

Screenprint

Andy Holden, *Untitled* (2011)

Screenprint with googly eyes

Coco Crampton, *Arsy-Versy* (2011)

Woodcut, 60 x 42 cm

Colin Self, *How He Felt in the Presence of Butterflies* (2011)

Drypoint, 46.2 x 38.7 cm

Demian Flores, *Untitled* (2011)

Screenprint with gold leaf, 37 x 27 cm

Elizabeth Price, *Places Where People Resort* (2011)

Screenprint

Frances Kearney, *Untitled I* (2011)

C-print

Gareth Bayliss, *MURDER II* (2011)

Screenprint

Kate Owens, *Extra Works* (2011)

Relief print

Nigel Henderson, *Wall Painting, Stopping Out, Grove Road, Bethnal Green, Photograph c. 1949-53* (2011)

Contone print from the original photograph, 31.5 x 38.5 cm. Printed by The Curwen Studio, Cambridge, UK.

Ryan Gander, *md, ddkmddsdp* (2011)

Screenprint

Tris Vonna-Mitchell, *Concave Puzzlers* (2011)

Offset lithograph

Twelve prints in various media, A2 paper, 59.4 x 42 cm each unless otherwise specified. Edition of 144. Published by Eastern Pavilions, Cambridgeshire, UK. £1000 for the set.

The Eastern Pavilions Portfolio is a collection of twelve prints co-published by a network of art institutions in the East of England. (Each member organization commissioned a print from an artist with a connection to the region or to the gallery's program.)

The red and white blocked patterns running horizontally across the paper



Elizabeth Price, *Places Where People Resort* from the Eastern Pavilions' Print Portfolio (2012).

of Ryan Gander's *md, ddkmddsdp* (commissioned by Kettle's Yard in Cambridge) resemble Aran knitting patterns, but actually derive from the red zigzag used to highlight spelling mistakes in Microsoft Word. In *Untitled*, Andy Holden (Bedford Creative Arts) playfully disrupts the mechanized reproducibility of the print by sticking googly eyes in different positions onto each impression by hand. The prints depict a starry sky at night, in which the eyes look like prominent stars.

One of the highlights of the portfolio is *Places Where People Resort* by 2012 Turner Prize winner Elizabeth Price. This screenprint (commissioned by Outpost in Norwich) makes the exclamation "HERE," and in so doing sets up a problem: the word seems to mark a particular spot, but with 144 impressions in the edition, "here" is also "there." In Price's film *The Woolworths Choir* (1979) on view at the Turner Prize Exhibition at Tate Britain, 'here' is repeatedly used to locate missing events, past or pos-

sible, on maps or photographs, in a process of forensic reconstruction of evidence. Dissociated from a present, the word marks the absence of what is 'no longer here,' or 'yet to be here.'

In the context of a portfolio organized on a regional, geographic principle, however, Price's *HERE* can be seen in another light. The history of printing in the East of England goes back to the 16th century, when a number of presses were established around the University of Cambridge. Price's design choices make reference to the logos, billboards and manifestos of early 20th-century industrial design, rather than to pictorial fine art print traditions such as etching. The Eastern Pavilions *Portfolio* reassures us that by establishing a network of institutions in the area, which benefit from a proximity to the capital but are also able to maintain a separate integrity, this rich history will continue to thrive. ■

—Beatrice Schulz