

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)

Screen print

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*, *ddkmddsdpo* (2011) Screenprint

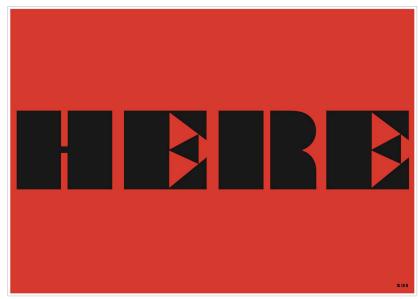
Tris Vonna-Mitchell, *Concave Puzzlers* (2011)

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,ddkmddsdpo* (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