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OLIVER BASCIANO



World of interiors

In 1913 painter/critic Roger Fry founded the Omega Workshops to commission design objects from fellow Bloomsbury Group members. While undertaking a residency at the Wysing Arts Centre, Cambridge, earlier this year, artists Giles Round and Phil Root were inspired by this entrepreneurial collision of disciplines, and have formed their own unit, the Grantchester Pottery. To date the duo have produced only a coffee service, but plans are afoot to commission houseware from their contemporaries. In the meantime, an online shop has been set up to sell kitchen ephemera such as this natty tie-dyed tea towel.

thegrantchesterpottery.co.uk

£10



Hide and seek

David Horvitz lurks in Wikipedia. The Canadian artist has infiltrated the open-source online encyclopedia through various digital photos he has uploaded that ostensibly document entries, but also feature the artist or a part of the artist's body. There's Horvitz staring at the menu in the entry for Vancouver's apparently notable Japadog foodcart, and there he is behind a sign in the entry for the same city's 9 O'Clock Gun landmark. In this print, in an edition of 30, the artist can be discerned within a Scotch Broom shrub: an image that, at the time of writing, still adorns the Wikipedia page for *Cytisus scoparius*.

fillip.ca

\$150



Monster rerelease

A timely release of a complete facsimile collection of *Destroy All Monsters* magazine, the publication produced by the band of the same name from 1976 to 79. Packed with contributions from the group's artist members – Mike Kelley, Cary Loren, Niagara and Jim Shaw – this package comes in a limited edition of 75 (with the first 30 priced at \$100). The magazines are accompanied by a silver print by Loren and a small glassine baggie of dirt from God's Oasis, a commune Shaw and the late Kelley lived in during the band's heyday.

primaryinformation.org

\$200



Non à la guerre!

This screenprint, in an edition of 20, is a version of a wall drawing from Stephen Sutcliffe's recent solo show at Rob Tufnell, London. In it we see a gnome seemingly reject war. As in much of the artist's work, however, the formal meaning is opaque; lost, in this instance, in the collision of two source materials, a philosophy textbook and a French-language crime film released in 1974. Neither of which, the artist claims, is of particular significance to the reading of the work.

robtufnell.com

£150