

30 *Sound Unseen: Poems and Drawings* - Harriet Tarlo and Judith Tucker

The changing seasons, and the past and present of Black Hill in the South Pennines are manifested in a collaborative conversation between poet and artist, through shifting relations of time and space.

31 *Spiration* - Judy Goldhill

The spiral of images is an allegory for breath. Photographs of the material world, solid walls and blowing sheets, present a mutable unfolding manifestation of time.

32 *The Tale of a Dobe* - Sumi Perera

The title refers to Dobermann Pinscher dogs, the fragmented texts printed in differing fonts of various sizes, depth and colour, have been taken from Pedigree Standards. The square pages are loose in collar, and so may be viewed in any order.

33 *Ten Blue Pages Ten Grey Pages* - Julie Johnstone

In each book starting with a 5% tint of blue or black, the saturation gradually increases page by page to 50% - a regulated process that results in a poetic allusion to the subtle variation of clear or covered skies.

34 *Time and Place. Places I have waited* - Carla Moss

Time spent waiting embodied in relief rubbings; the impressions of various surfaces such as tables or walls, with the time, date and place noted on each miniature book.

35 *Time-lapse* - John McDowall

Disparate photographs found in a Berlin flea market are set out one to a page, with the other surrounding graphic novel panels left blank. What did happen in the surrounding seconds, days or years?

36 *Touch, Sight and Sound* - Jan Hopkins

On cover and in content - braille and Morse, visual/haptic language as pure graphic forms, until de-coded - will meaning then be intelligible?

37 *Unpicking and re-binding* - Les Bicknell

One of a series of books which explore through variable form the role of the fold in historical and contemporary textiles.

38 *Velvet Black* - Fleur Olby

A collection of diffuse photographs of flowers flow into and out of the soft black background cloth traditional in floral displays.

ROAR, Rotherham: Talk on Wednesday 13 March at 6.30. The books will be on display until Thursday 21 March.

Doncaster Art Gallery & Museum: Talk on Saturday March 23 at 11.00. The books will be on display until Friday 29 March.

The Cooper Gallery, Barnsley: Talk on Saturday 30 March at 11.00. The books will be on display until Saturday 6 April .

PAGES New Voices: a gathering of artists' books

PAGES is coordinated by artists and researchers John McDowall and Chris Taylor. Founded in 1998 and operating around the hub of an annual Artists' Book Fair, the initiative has provided numerous and wide-ranging opportunities for the development and awareness of the book as primary medium in art practice. Manifestations such as exhibitions, workshops, open calls and curated projects have facilitated experimentation, dissemination and engagement for audience and makers. In 2019 in association with the Fair's host venue, The Tetley, and with the support of Arts Council England, PAGES has undertaken a major new project. At the core of this is the commissioning of three young emerging artists to each develop and produce an artist's book; they have had the guidance of three designated mentors to advise them through the process.

Teanne Buxton - *Ideal* (1)

The book tries to encourage conversation about privilege and who is regarded as the ideal person within our society. Using traditional type practices the book displays text in a more visual way to convey its message.

Sam Hutchinson - *Two Thousand and Nineteen *84* (2)

This is the collation of a 5-year project that circles around several topics including representations of reality and 'truth' within photography, deconstructing traditional and elitist art world paradigms, and the political use of materials under power structures. The book is co-designed with Daniel Baragwanath.

Sufea Mohamad Noor - *Women Like You* (3)

This handmade book focuses on the North to illustrate survival guides by women of colour who have established a career in contemporary British art. It is intended as a companion to young women of colour currently in art school, searching for relatable representations of themselves within practice, writing and curation.

These three new book works are displayed together with a representative selection acquired from this year's International Contemporary Artists' Book Fair participants - a new collection forming a touring exhibition to three sites and supported by illustrated talks from the curators and commissioned artists.

4 *Abandonment* - Bernard Fairhurst

In a series of photographs of the interior of a recently vacated office space (empty shelves, a potted plant, stacks of telephones and empty folders), the absence of people or activity is affectively demonstrated.

5 *All I Ever Wanted* - Caroline Penn

The small succinct book enfolds images of absence at a kitchen table (empty chair, outlined figure) - "... was to be sitting here, with you sitting there."

6 *Are you being watched?* - Tia Bryant

Stills taken from CCTV surveillance from around the world showing different sites, such as a nursery or temple, are printed full bleed and in conjunction with strips of written text (as if bookmarks), the book highlighting questions of consent and privacy.

7 *Barcelona, Book 2* - Ian Bottle

The juxtapositions of cut-out planes and angled folds in combination with multi-coloured rectilinear shapes in a concertina structure forms a complex architecture.

- 8 *Bitmap scores for Sounds that are Drawn* - Matthew Vaughan
The graphics are the results of marks left by metal brushes rotating against a sheet of steel - these traces of a sound installation may also be read as a score for future performances. A QR code links to a sound recording of the event.
- 9 *Body for words* - Philip Lee
The area of written text of the first pages of *The Nude: A Study in Ideal Form* by Kenneth Clark, have been replaced by parts of a photograph of the flawed naked body of an actual man (the artist) in his fifties.
- 10 *Can't eat that* - Jackie Chettur
Most of the words from John Steinbeck's *The Grapes of Wrath* have been removed, leaving in place only references to food, drink and smoking - that which passes the lips at the time of deprivation.
- 11 *Chair Stories No.5* - Caroline Penn
A story of some unwanted chairs given a home is presented in the liveliness and dance of the changing angles on the see-through pages.
- 12 *The Civic Pigeon: Results of Soft Surveillance* - Lynne Barker
The drawn birds are tranquil and dispersed on the pages, as are these separate sheets, loosely bound together by red treasury tags.
- 13 *Death and life* - Sophie Loss
On the opposite page to a reproduction of the painting *Nature morte avec oiseaux morts et cerises* by Jean-Baptiste Oudry is a red stain offset from the cherries and berries in the painting. Are these marks from the paint, the printing ink or the juice?
- 14 *Domestic Scars* - Sarah Bateman
"Remnants of life removed, accidental paintings and drawings uncovered and found in the spaces where things once were."
- 15 *Exercise Book* - Tim Shore
Double folded newsprint pages are interleaved with carbon paper; once bound, numerous regular pencil lines were ruled, leaving gradually fading echoes through each of these unique handmade books.
- 16 *I am here to help* - Anwyl Cooper-Willis
Whichever way the structure is folded, opened out and re-folded, the surveillance mast is always present, there and seeing.
- 17 *The impossibility of capturing time / La imposibilidad de capturar el tiempo* - Paula Coderch Blasco
Overlooking Barcelona at sunrise, analogue photography results in impressionistic tones of dark and light, as viewpoint and time subtly change.
- 18 *It is impossible* - Jonathan Hitchen
Made in response to the Portico Library's celebration of Peter Mark Roget, the book presents a graphic overview of the structure and layout of the first edition of *Roget's Thesaurus*, published in 1852.
- 19 *Itoqqippoq* - Nancy Campbell
"The title means 'washing line' in Greenlandic. The narrative of the book is created from a series of photographs of a frozen washing line. In the Arctic, laundry is left out to freeze-dry all winter long, but these sheets were dancing in the wind - a sign of spring."
- 20 *KAOS OAKS SOAK* - Nick-e Melville and David Faithfull
A visual study of oak trees in Dalketh and Newbattle woods, Scotland - of the various traces of passing time, changes through growth and decay, accumulation of carved initials, and in comparison of contemporary photographs with those taken 25 years previous.
- 21 *Marking Time. Insomnia* - Anne Rook
Line after line of drawn specks fills the surface of the concertina fold book, piling up in their unevenness into strata of passing time - points of light on the dark of night.
- 22 *Meadow* - Helen Douglas
Images of a few delicate strands of plants, grasses and flowers isolated on each page gather together in the show-through of the fine translucent rice paper sheets.
- 23 *Meeting of the Waters / Crainnú na n-Uisce* - Déirdre Kelly
A new map, and a new inland sea is formed by way of turning inside out the coastal outline of Ireland.
- 24 *Partial Paradigms* - Jo Milne
Visualisations from the Cern Hadron Collider are reproduced in cyanotype (the process once used to duplicate architectural plans) and set out in a mutable folded structure that reflects these swirling cosmological models.
- 25 *proviso* - Nancy Campbell
A letterpress-printed English word is wrapped in a page from a Greenlandic-English dictionary. On a trip to Greenland the artist "vowed to excise the word from my language, in solidarity with the words being lost daily from the endangered arctic language."
- 26 ? - Ida Huang
An illustration of existence in our four dimensional universe. Over a concertina folded spread a figure is stretched in a continuous sequence of 'nows', alluding to the pop-up tangle of caterpillars seen on the previous pages.
- 27 *Reduced* - David Barton
One of the artist's many books of drawings, drawings that he produces daily in a continually evolving exploration of his experience of the here and now.
- 28 *Rights of way* - David Armes
An impression of life and activity in a rural landscape, rendered in letterpress in a complex layout of varying typefaces and colours.
- 29 *Sequence* - Cat Miller
From page to page, from one family photo to another, gradually moving through many times and places, through the layers that are the palimpsest of memory.