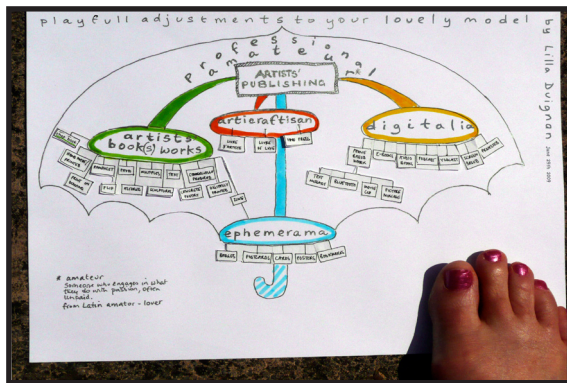


Lilla Duignan, Art Student, UK
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Creative practice

Production processes for artists' books include: Inkjet, Linocut, sculptural book, video, hand-drawn/Letraset.



ABTREE

With reference to the ABTREE, my work (as a beginner) is in artists' books (handmade/digital printed/flip/alterd) and ephemera (including badges & cards).

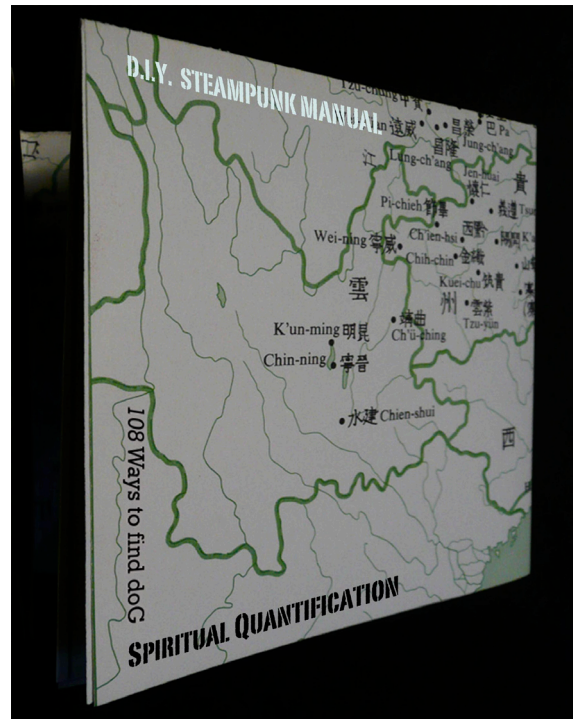
Technology and Tradition

I really like the more tactile delights of traditional hand-involved production, and am moving from unique/one off publishing, towards multiples and inclusion of (hopefully) hybrid prints. I draw and paint so still have the use of my hands and imagination, and aiming to adapt more to digital print to produce work; currently focus is still more on the handmade – with the ability to adapt to whatever is around/available. I originally used early colour copying to produce my artwork and included found items and imagery.

The computer really helps as far as downloading/editing/manipulating photographs I take and use in work, and will be of even more assistance when I learn a package like InDesign, as at the moment I use Photoshop, Word et al.

Learning Photoshop has influenced my creative process by opening up new possibilities for manipulating images and I now utilise my own photos rather than in original handmade collage where I utilised found images.

Having always been a 'found item/found method' kind of maker – I like to work with what's available.



108 ways to find doG (2009)

I haven't done enough yet to say in what ways technology influences my creative practice – I do like being able to produce what I want on the home studio front.

Marketing and Distribution

I haven't sold much yet, not at this stage – early days – I give things away mainly. I would like to sell work in the future, and fancy using odd venues for distribution – vegetable racks at the greengrocers, ladies' toilet down the pub...obviously not a money-maker. I haven't used the internet yet to market my work, mainly it is made and given as gifts (currently) though subterranean (future) distribution through Web opportunities appeals!

History and Theory

I am now in my final year of MA Multi-disciplinary Printmaking – specialising in book arts at UWE, Bristol. Current Module: Extended Practice: Artists' Books.

At the moment I am reading *Eye on Europe: Prints, Books and Multiples/1960 to now*, Deborah Wye and Wendy Weitman, (MoMA, New York, 2006) and *200 Books, an Annotated Bibliography* by Keith Smith (www.keithsmithbooks.com).

As for which artists and areas of book arts I am looking at or influenced by - Everything! But, I'm on an MA so I have to focus in – I am interested in

digital/handmade juxtaposition and am looking at the past, from stuff in the 60s and 70s – Joan Lyons/ Johanna Drucker, to journals kept by creatives now – like David Byrne. I write, so am interested in the text/image relationship. I like the idea of Guerrilla Bookmaking too.

I didn't think a specific knowledge of the history of artists' books was really necessary for the production of my own books. It wasn't relevant before I knew much – now it's a case of 'paralysis by analysis' (Quincy Jones) as I am recovering from the Research Methods module – sure some knowledge may be useful – I'm a don't know right now! I feel a lack of relationship between content and physical structure and would welcome discussion/exploration with others on this – so I can make a variety of forms/ bindings and I have ideas for content – maybe I'm just stuck right now.



Disappears (2009)

The Future of the Book

I quite like the way artist's book definitions seem so varied and fluid and changeable – part of its attraction is the difficulty in containing book arts too rigidly in a box/straight jacket. I can't write a definition of an artist's book - every time I went to write something, it became also 'not so' – I think there are enough definitions out there!

I am not sure if I have any concerns about the future of the book. The artisan skills of today will become the traditional as quickly as technology progresses: for myself I need heart in a book, so it may be digitally printed yet still have this - and I've seen books produced traditionally that are all sentiment and no heart. My sense is that traditional skills come round again – I can draw with a pencil or a mouse and each have their own qualities and satisfactions.

This case study forms part of the Centre for Fine Print Research's AHRC funded project 2008 - 2010: *What will be the canon for the artist's book in the 21st Century (In an arena that now includes both digital and traditionally produced artists' books, what will constitute the concepts of artists' publishing in the future?)* <http://www.bookarts.uwe.ac.uk/canon.htm>