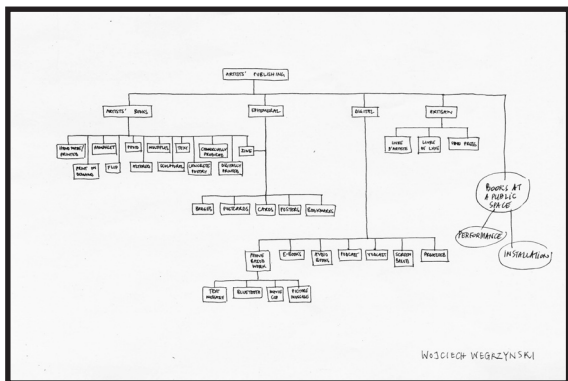


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Creative practice

For my artists' books: Print-on-demand, altered book, sculptural book, hand-drawn/Letraset, hand painted, watercolour and ink on photographs.



ABTREE

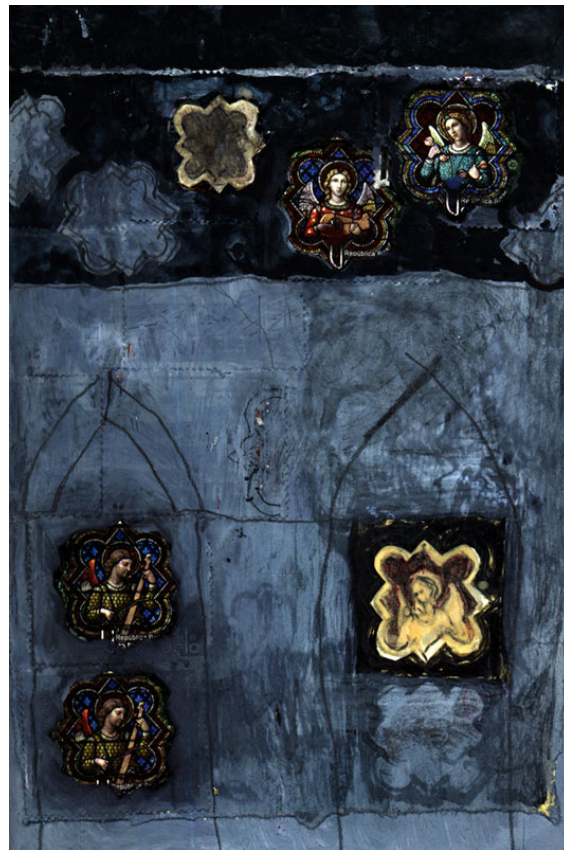
With reference to the ABTREE diagram, I would say that my work sits within Artists' Books: Hand made/printed, print on demand, photo, altered, sculptural, concrete poetry, digitally printed.

In general reference, I was thinking about adding a point reflected to me by Mark Cockram that would lead into broader understanding of a book – A book meant as a space for the imagination, e.g. a particular space meant to be a book or a performance (gallery or public park).

Technology and Tradition

When did it all start? Perhaps on the walls of my room, where together with my brothers we were allowed to draw. When at secondary school I was asked to make three sketches a day. And so I started having a sketching book. We soon became inseparable. It slowly evolved and out of sudden I realised that I was making books.

The term, book art, is not very common in Poland, though many artists are into them. From the work of Zenon Fajfer and Katarzyna Bazarnik, we have a term *liberature* which in Poland means that a book has more value simply than text only and is coherent with images and form (for example *The Little Prince* wouldn't exist without Antoine de Saint Exupéry's drawings).



Angels, 2009

Over time my books have evolved from simple sketchbooks made with the use of a pencil to more refined forms – printable, and meant for a broader public. I use mainly traditional methods to create my books, and yes, this is an issue of quality, although sometimes skill imperfection becomes an important attribute of my work.

I spent an intense and rewarding period in early 2009 studying at Studio 5 in England with the incredible personality, teacher and artist Mark Cockram
<http://studio5bookbindingandarts.blogspot.com>



Kratonayam, 2009

The computer helps in the production of my artists' books only in preparing larger editions for publishing. If digitally printed, I try to add a personal touch to my work. Some of my books, though hand made, are suitable for printing (publishing), yet due to high costs of digital print or high amount of offset print (that makes eventually high costs) required, makes them impossible for printing. My creative process is not influenced at all by digital technology.

Marketing and Distribution

I haven't sold anything so far nor made a big attempt to. Most of my books are one-offs. Although if I had a target audience for my work, I wish it was the broader public or at least people interested in art and books.



Fotelbujany, 2008

Every few years there is a book arts competition in Warsaw (organised by Alicja Slowikowska, see: <http://bookart.pl>). Took part in one myself. There is the Book Art Museum in Łódź as well (see: <http://www.book.art.pl>). Independent and small publishers are more and more into printing uncommon books.

There is an interesting subculture in Warsaw called Wlepki part of which is making stickers with short stories on them, mostly political, which are stuck on windows in buses, trains etc. A bit like free book distribution.

The Future of the Book

We make definitions so it is up to us if we give them limits of what a book can be. I think my definition of what an artist's book actually is, is still evolving.

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>