

**Cathryn Miller, Artist, Canada**  
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### **Creative Practice**

Production processes for artists' books include: Inkjet printed, Laser printed, Sculptural books, Altered books, Hand-drawn/Letraset, Photocopy. I have also produced things like a textless, non-printed flipbook. The design was hand punched on each page so that the holes created a pattern. Thus it was a reversible flipbook.

### **ABTREE**

With reference to the ABTREE, my work fits mostly under 'Artists' Books', though a certain portion would also fall under 'Ephemera'.

### **Technology and Tradition**

Over time, I have gradually added more tools, such as a plough and a board shear. The latter has made it easier to add box-making to my regular repertoire, rather than just an occasional thing. I also seem to be doing more one of a kind works, or much smaller editions with more complex structures.



*Universe*, Cathryn Miller

My altered book works are extremely manual labour-intensive. I try to produce at least some books every year which are in the 'non-Gallery' price range.

I like to make my work accessible as much as possible without compromising quality. A significant portion

of my work is created digitally, and printed using an archival ink jet printer. If technology changes, I just adapt. I still have all the old skills I learned in art school long before any of the 'new' technologies were available. I love my computer. It, and modern printer technologies, permit me to produce low cost multiples without taking huge financial risks. It also gives me access to a lot of artistic tools without the expense/mess/toxic chemicals.

Technology certainly affects the way I produce some of my work, but doesn't determine what work I produce. If I had a concept that was particularly appropriate for electronic paper, I would certainly consider publishing a book on electronic paper.



*Snowy Owl*, Cathryn Miller

### **Marketing and Distribution**

My one of a kind or very small editions are aimed at institutions and the occasional private collector. The rest of my work is aimed at the general public. I have used the Internet to sell my work via Gallery websites and the Canadian Book Binders and Book Artists website ([www.cbbag.ca](http://www.cbbag.ca))

### **The Future of the Book**

I don't know if there is any limit to the definition of an artist's book. An artist's book transmits a story/concept/emotion/memory etc. through a book-related format. It need not have text or pictures, or even pages in the traditional sense.

As for any concerns about the future of the book, ironically, I am finding more people interested in traditional methods of book production now than they were thirty years ago.

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>