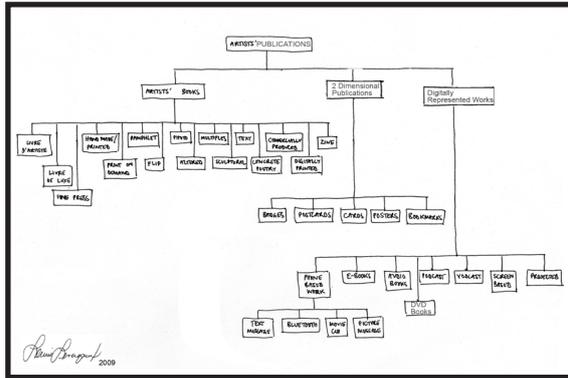


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Creative Practice

Methods of Production for artists' books include:
 Inkjet and Print-on-demand.



ABTREE

With reference to the ABTREE, my work sits under Artists' Books - Digitally printed.

The diagram should be reorganised and renamed. 'Ephemeral' as a category does not work, since digital work is also very ephemeral the title is misleading - The work under the 'Digital' title will not last, so that work is also ephemeral. I suggest we rename the 'Ephemeral' category something like 'Two Dimensional Publications' (the sub-categories convey messages and most of them of single leaf work). I also suggest we rename the category 'Digital' to 'Digitally Represented Works' (work that is represented of numbers, for example 0 and 1's).

Technology and Tradition

Over time, my production methods have evolved. I used to create my installations, paintings, sculptures, etc. (not artists' books) using the traditional methods. Adapting to new tools in terms of the computer with different softwares has completely brought me into the world of artists' books.

New technologies have dramatically influenced my creative process, it makes it easier for me to create the final results of an idea. Through using a computer, the capability of printing my own books from software generated images gives me the control of colours, size and format without the cost of a commercial printer.



Beside Me, Louise Levergneux - is a continuation of an obsession the artist has with archiving and collecting. Just like in her past biographical theme based published works, this collection of images comprises teams. The dual images presented promote the artist's intent for how the team members should view the book. The full colour page is to be viewed by trichromatic vision (the individual), and the blue facing page is to be viewed by dichromatic vision (the canine friend). "Beside Me" (2005) is an open edition up to 50 copies, images: digital print on photo-realistic dual sided semi-gloss, binding: perfect bind, digital print on sterling ultra dull cover paper.

It is very important that I don't have to discuss my needs and wants to a third party where the results may not be what I need. The binding of my books is different. The digital camera (my 4th one) has also changed the way I think and create. Single Lens Reflex film-based photography always seemed to be complicated. I still feel that way, but my digital camera has helped to simplify my photography.

Commercial printing has become more frustrating because of different colour standards (CMYK vs. RGB). Their software and printers never seemed to correspond to my colour choices. I really enjoy using my Epson 2200 Archival ink, it prints exactly what I want. Binders have always been very helpful but sometimes expensive. Good quality papers and the Epson inks for the printer are getting very expensive, so cost does influence my output. I need to think of the price tag associated with an edition in order to make it available to collections. This is almost

impossible with expensive books. I sometimes think of going (for some publications) to Blurb.com. The format and size are still a constraint.

I have just become aware of the existence of electronic paper, and am still unsure how I might use it to present my work. As I begin to integrate i-DVD (by Apple) into my projects, my work may tend more to a digital representation of my work.



Beside Me, Louise Levergneux (2005)



Marketing and Distribution

I sell the majority of my artists' books to University, College and Museum libraries. My target audience is mostly institutional collections but often the general public. I have used the Internet to sell my work via: my own website, Internet bookshops and I also use artists' books sellers, either in person or by Internet. I don't think bookshops/galleries are ready or equipped to distribute books produced using just digital media at this point. I don't know if the general public is aware enough to even purchase such work. I'm not sure how digital media will be collected yet. It took a while before the digitally printed books were accepted so it is probable that it will take a while for this media also. I have become aware of artists' books on DVDs selling, but it has not reached a tipping point.

The Future of the Book

Maybe, I think we should not go too far in adding more formats to the definition of an artist's book. An artists' book is a work of art that is conceived and executed to define or tell a story through its imagery or text. It is like a mini-installation of ideas gathered in one single object that can be shared or viewed privately. Concerning the future of the book, or the loss of traditional artisan skills, I think that if we look closer at the definition of "Artists' Books", I feel there will always be room for those who are gifted in creating books in the more traditional way. Just like those who still paint instead of using the camera. There should be no problem with those who situate themselves under the category "Artisan". I would still keep that category as part of the "Artists' Books" category as per my diagram. New methods for creating should not render obsolete other types of work.

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>