



All methods of production and collaboration have been a great experience, creatively and through friendship/ideas of collaborators. I think the only problems encountered have been those of miscalculating the expense of high-production items, and trying to have text seen as doing conceptual work (the tag of 'poet' is not always helpful for the work's reception in artistic circles). The rules and play of poetry are key to my understanding of many artist's books, perhaps especially when 'poets' aren't the artists concerned.

New technologies do influence my creative process – as a text-based artist who was part of the Informationist grouping of poets writing texts that respond to technological shift, to try to offer analogues to new technologies, is a particular aim ([www.hydrohotel.net/informationist1.htm](http://www.hydrohotel.net/informationist1.htm)).

### Marketing and Distribution

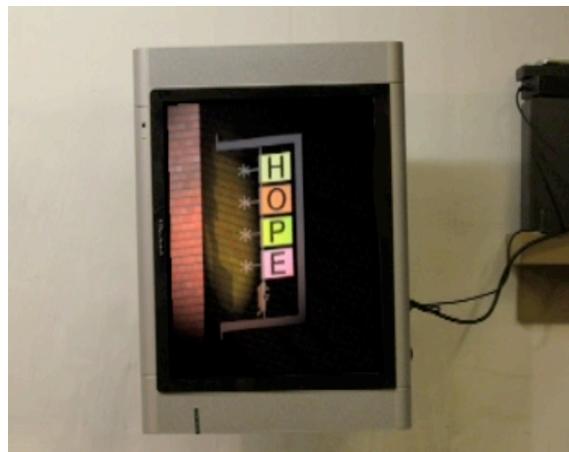
The presses I work with do the majority of selling but where I've co-published (rare) or have stock then I usually sell through readings, one to one contact and at book fairs. My work is also marketed through my own website ([www.hydrohotel.net](http://www.hydrohotel.net)), collaborator's sites and Internet bookshops. The general public is my main target audience, as I'd love people to love our books!

I have collaborated on purely digital media distributed via the web for free but that was only a sample of a larger work (hotel motel motel with Simon Lewandowski) that was the result of a successful bid for an installation at a books festival. It was installed in full in a public space; and we charged an artist's fee for that. I don't think bookshops will adapt well at all to distributing digital works, it is likely that online sellers will do the job instead. I think the general public, private collectors and some institutions will collect work in this format. Institutions will collect nervously as they need to think long term.

### The Future of the Book

I think if there is any limit to the definition of an artist's book then it would be a fuzzy one. I'm not sure that a definition is helpful, I like an improvisational approach to this... That's a passport I don't want to check.

I don't really have any concerns about the future of the artist's book: I like to work with the Now and if it morphs into something else I'll be happy to work in that medium, too.



Three stills from *Hotel, Motel, Motet*.

A digital collaboration with Simon Lewandowski, premiered at the Hull Literature Festival, 2008. View the video at: [www.hydrohotel.net/HOTELMOTELMOTET\\_STANZA\\_2.mov](http://www.hydrohotel.net/HOTELMOTELMOTET_STANZA_2.mov)

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>