

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>