43°48′21″N - 06°14′75″E

43°46′63″N - 06°13′85″E

Notice biographique

Tom SOWDEN

Tom Sowden is Senior Research Fellow in the Centre for Fine Print Research, and Lecturer on the MA Multidisciplinary Printmaking course, at the University of the West of England, Bristol, UK. He is also a practising artist for whom artists' books make up a significant proportion of his output and his research interests.

Tom completed a two-year AHRC funded research project with Sarah Bodman in early 2010: In an arena including digital and traditional artists' publishing formats - what will be the canon for the artist's book in the 21st Century? This major study was a responsive exploration with a collaborative, international audience involved in the field of artists' books, in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist's book. During the study he developed, and continues to expand, a keen interest in the ways in which digital technologies can aid, develop and change artist's book production.

In 2011, Tom completed the AHRC funded project Paper Models: investigating Laser cutting technology to develop new artists' books and paper based creative practice for arts, crafts and design. A study into the long-term potential of laser cutting technology for artists, it explored the potential of the laser cutter as a tool for artists to work with the book form and paper-based work.

Tom's other significant area of research is around the artists' books of Ed Ruscha and how they continue to be appropriated by artists. For the last six years he has been collecting artists' books that reference, mimic, are made in homage to, or just rip-off the iconic books made by Ed Ruscha. To date he has a collection of over 70 books and collaborates with fellow artist and Ruscha fan Michalis Pichler, to co-curate an ongoing exhibition project of their collections under the title Follow-ed (after hokusai). To date they have exhibited this at the Winchester Gallery, Winchester School of Art, Arnolfini, Bristol and Gallery P74, Ljubljana.

Tom is also Art Editor for the Artist's Book Yearbook and The Blue Notebook.

www.tomsowden.com
www.bookarts.uwe.ac.uk
tom.sowden@uwe.ac.uk

Résumé / Abstract

Click, Swipe, Download, Share – Digital Artists' Publishing

Tom SOWDEN

In this article, the British artist Tom Sowden looks at some of the ways in which other artists are publishing their books digitally. From hypertext works to ebooks to blogging; artists are beginning to utilise purely digital publishing tools as a method of producing artists' books. Their reasons for doing so range from the ease of distribution to a larger audience, to creating a completely new reading experience, to making comments on the move from physical to digital, or at times in order to minimise production costs.

Taking a small selection of works that he considers to be important in the lexicon of digital artists' books, Sowden assesses how artists are using the technology available, what they are doing with it, and whether he considers it successful. Not an exhaustive list, but some key works that are conceptually sound, while demonstrating the myriad ways in which digital technologies can be utilised. By its very nature the digital world is continually adapting, changing and improving, so these works are only a snapshot of what has happened in the recent past and what is happening now.

Written from the viewpoint of a practising artist who makes books, the interest in how digital publications can influence artist's book practice is approached from different angles. It is a keen observation of his peers' production methods and how new technologies have developed their practice and its content. It is also a survey of how widely these publishing methods are being utilised and offered by artists. It is also Sowden watching how things develop and how new technologies could possibly influence his practice.

Dans cet article, l'artiste britannique Tom Sowden observe certaines des façons dont d'autres artistes publient leurs livres numériquement. Des travaux hypertextuels aux livres électroniques en passant par les blogs, les artistes commencent à utiliser les outils d'édition purement numériques comme une méthode de production de livres d'artistes. Les raisons pour lesquelles ils utilisent un si large panel d'outils s'étirent de la facilité de distribution à un public plus large, à la création d'une toute nouvelle expérience de lecture, la possibilité de faire des commentaires sur le passage du physique au numérique, ou la réduction des coûts de production.

Appuyant son développement sur une petite sélection d'œuvres qu'il considère comme importantes dans le lexique des livres d'artistes numériques, Sowden évalue comment les artistes utilisent la technologie disponible, ce qu'ils font avec elle et en détermine enfin l'éventuelle réussite. Il ne s'agit donc pas d'une liste exhaustive, mais de certaines œuvres clés qui sont

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conceptuellement solides et qui illustrent les multiples façons dont les technologies numériques peuvent être utilisées. Par sa nature même, le monde numérique s'adapte constamment, change et s'améliore, et ces œuvres ne sont qu'un aperçu d'un passé récent et de ce qui se passe maintenant.

Écrit du point de vue d'un artiste producteur de livres, l'intérêt de la façon dont les publications numériques peuvent influer la pratique du livre d'artiste est abordé sous différents angles. Il s'agit d'une observation attentive des méthodes de production de ses pairs et de la manière dont les nouvelles technologies ont développé leur usage et de leur contenu. Cet article constitue également une enquête sur la manière dont ces méthodes d'édition sont largement utilisées et proposées par les artistes. Il est également fait état de l'observation de Sowden à l'égard du développement et de l'influence éventuelle des nouvelles technologies sur sa propre pratique.

Click, Swipe, Download, Share – Digital Artists' Publishing

Tom SOWDEN

In early 2010 Sarah Bodman and myself completed a two-year study – *What will be the canon for the artist's book in the 21st Century?* – which culminated in the publication *A Manifesto for the Book*. In developing the Manifesto we were interested in seeing how and why artists were approaching digital technologies in the production of their books, and how this influenced their practice and possibly changed the formats that artists were using to publish books. The Manifesto opens with the following paragraphs:

"Ulises Carrión's *The New Art of Making Books* begins with: A book is a sequence of spaces.
If it is to be argued that a book has to be a sequence of pages inside a container, and if a container is considered as a physical entity – then as well as covers, a container must also be able to be a computer monitor, a mobile phone screen, a room, a box, the Internet. A series of pages can exist on paper or on a screen. On screens we scroll through the pages reflecting an original, historical book format. The big mains-

tream publishing houses have no problem terming screen-based works as books. Just look at the recent push for e-books from publishers and hardware manufacturers alike."

At that point there were a few artists who were using digital technologies to produce what they termed books, but not many. Others were working digitally but did not consider that they were producing books, but rather something different. Because of this, we thought about using the term "artists' publishing" as opposed to "artists' books" as a descriptor of contemporary practice, but this was met with resistance by those who were producing physical books. It was a love of books and reading that had led them to making books, and they didn't want to lose that term. In the end we settled on the term 'book arts' that encompassed those who produced any artwork around the book, but we still wanted to wrestle this term away from the slightly craft-based connotations it had become synonymous with.

Under this established but broader term, we began to look at book-related activity very much including digitally-based production and presentation of work. At the time there were a few notable examples, but since then more have begun to appear. One of the key moments since the publication of the *Manifesto* was Apple's launch of the iPad. At the time of our publication this was on the near horizon, but still a few

weeks away. We argued then that it would be this that changed the ways in which artists published their work, and while it is still relatively early days, it does appear that artists are beginning to look at tablets as an opportunity to publish work.

Some artists will not position the publications made through a digital sphere as a 'book', rather wanting them to have their own terminology to better describe that which will only exist as a digital output. For example, the American artist Sally Alatalo, for whom books are a regular part of her practice, says: "I think the web is an incredibly interesting vehicle for publishing… but I don't think it's a book. I think it's the web, I don't know what to call it. Why we want to borrow these terms I don't know. I guess it's a sense of familiarity, but I think it's a mistake to use that space only in the same way as we use a book space, because it's got so much more potential.[1]"

For the purposes of this essay I am going to include works which may not have been specifically titled as books when they were produced, but I believe have elements within them that appear to have their origins in books – or have, as the British artist Les Bicknell would define as: "bookness"[2]. By that I mean there is something in them that references or can be attributed to a book, it could be text, text with image, order, sequence, structure, collection or means of publication. This is not to try and term all of them as books,

but rather show and suggest ways in which book artists can work if they want to publish books digitally and engage with a new set of possibilities. What follows is also not an exhaustive list, but a selection of works that have appealed to me in their 'bookness', and I believe are important in the newly forming lexicon of digital artists' publishing.

One of the key artists at the forefront of digital publishing is Radosław Nowakowski who lives and works in Poland. He tends not to describe himself as a book artist; his work is produced as part of the literary-based genre, Liberature[3]. Radosław is a multi-faceted, incredibly talented musician, writer and artist who has been producing his own books since the late 1970s. Producing books under Communism in Poland at that time was a difficult and risky business, so Radosław would produce small editions on his typewriter. Layering paper and carbon paper, he could produce at least five legible copies in one go. He had a bookbinder that was willing to bind these pages into books for him so he could produce small editions, small enough to be ignored by the authorities.

As Communism fell and technological changes enabled Radosław to re-produce existing works and produce new ones, so his books began to change. Reformatted on a computer and printed on a dot matrix printer, then on an inkjet printer. Finally Radosław was able to produce works in a new way; entirely web-based

hypertext 'books' such as *End of the World According to Emeryk*[4].

Books' in inverted commas because Radosław doesn't really think that a hypertext book is possible. A hypertext poem, novel or story yes, but a book no. As Radosław says "A book is an object having some weight, volume, capacity. Anybody can take a book, keep it in his or her hand, put it into a pocket or onto a shelf. A monitor is also an object having some weight, volume and capacity… but a monitor is a part of a bigger unit, bigger device and does not contain only stories. It can be used to make a lot of other things like watching films, drawing charts or listening to music."[5]

Although some of Radosław's hypertext work also exists as a printed book, the beauty of the hypertext version is that it has been very specifically designed to

Figure 1
End of the World According to Emeryk, Radosław Nowakowski, 2002 onwards

work only on a screen and as a hypertext work. Sometimes the pages are very large so that you have to scroll both vertically and horizontally, sometimes the text is larger than the screen so that it cannot all be viewed at once, and of course the narrative is such that it is designed to be played with by the reader. The jumping nature of allowing a clicked link to take you somewhere unknown and different each time – sometimes into a dead end, sometimes back to the beginning.

Radosław's ongoing hypertext work is *Liberlandia*[6].

A work in progress that again plays with the labyrinthine possibilities of hypertext. With text in Polish, English and Esperanto to cater for many readers, the narrative puzzle appears to send you in pre-determined routes with arrows pointing the way, but the signage only extends so far, and it is not long before you are looping around

Figure 2
Liberlandia, Radosław Nowakowski, 2002 onwards

the story of *Liberlandia*. Visually pleasing and engaging narratives mean that a journey through *Liberlandia* doesn't appear to be a confusing chore, and as with a web-based programme you can never get truly lost. The trail of breadcrumbs in the forest never gets eaten, you can always just click 'back' to retrace your steps (handy at times if like me you land in a Polish section that you can't understand).

Whilst I enjoy and admire Radosław's work greatly, it is the ability to retrace your steps that I would like to be eliminated. The journey forward in a web-based programme such as his is unknown, and happening upon new sections is interesting, but I also think it would be very interesting to get completely lost. No back, only forward. Yes, you might stumble back into the same sections, but only by following the narrative forward and not by clicking back. It would be fantastic also to find that every time you returned to the website you immediately came back to where you last left it.

Whilst I also understand that I might be asking for an experience that is not what Radosław wants, or indeed if it is even possible to deliver, it does remind me of a particular book produced to read on an Apple device, *Fish* by Robin Sloan[7].

An artist's book, no (but I'm not saying categorically so), but it is an exercise in only moving forward in what he terms a 'tap

essay'. There is no back button. It is an essay that plays with the format of the device that you are reading it on (iPhone, iPod or iPad) and about the interaction we have with web-based material. It is a very nice, short play on the fact that we are deluged with information on the Internet and although we want to share what we 'like' we rarely return to it. We have already moved on to something else at the very point we are sharing it with others. We only move forward.

As I see it, this can also be a hindrance to anyone thinking about producing an artist's book to be read digitally. The digital world is one that is based around transience and a throwaway culture. From the hardware it is read on, constantly being

Figure 3
Fish, Robin Sloan, 2012

but I am growing suspicious that our likes don't mean much at all
IN THE ENDLESS FLOOD
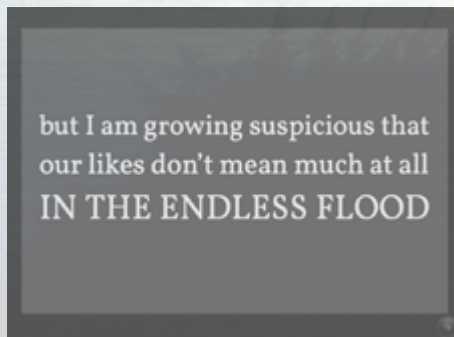
superseded by something better and faster, to the software that is tagging or driving it along at the same pace. The ease with which anything can be distributed and consumed means that nothing feels particularly precious. I don't know about you, but if I had invested a lot of time and creative energy into a project, I'd feel a little deflated if it was over for an audience so quickly. You also have to worry about any form of longevity when there is the very real chance that there won't be a device that can even read it in the near future.

This is a problem for those working with collections. How do you collect and archive digital material, when in fact you will probably have to also archive the devices too? How on earth do you begin to store all this? Or do you just try and adapt the digital material to the current device and then become in danger of detrimentally altering the original work? These are questions that Sarah and I put to those in charge of collections and are very real problems for them. Maria White, Chief Cataloguer of Tate Britain's Library and Archive does not collect digital artists' books at all. As she says "these [digital] works to be stored and viewed in the computer, what used to be called computer art, actually falls within the remit of the gallery rather than of the library."[8] Or Doro Böhme, head of the Joan Flash Artists' Books Collection at The School of the Art Institute of Chicago, "We need to keep everything, record player and cassette player… I have books

in the collection that include these big floppy discs. I called Apple's archives, but even they can't play it anymore."[9]

But then, is this the point with digital works? Should they be precious, should they be collected and archived? Probably not, but then does this mean that the quality of production suffers because you don't want to devote too much time to them? In some cases I'm sure yes, but not always. Nicolas Frespech, his colleagues and students from the École Nationale Supérieure des Beaux-arts de Lyon have been developing artists' books to be read across multiple digital platforms.

Entertaining, funny and often playing with the act of reading and interacting with the very device you are viewing it on. They are definitely not of low quality, they are designed to be viewed purely on a digital device and they invite an audience to work with it, even change it and participate with it. Nicolas has even coined a new acronym for these new works – BIPs (Books in Progress). Because of this they are not throwaway either, they are intended to be adapted and interacted with. Again they will be difficult to archive for the collector or librarian, but then that is perhaps not the point. They're not transient, but not eternal either.

The books are available to download from www.lirepub.com or www.frespech.com/ebook and many of the titles are

to be viewed across many platforms as they are in the epub format. Easily read on, amongst other things, an iPad/Phone/Pod through Apple's iBooks app, on a computer using a programme such as Adobe Digital Editions or through a browser such as Firefox using its epub add-on. Two of my particular favourites particularly play on the fact that they are intentionally digital books.

Nicolas's *Bookcases* presents us with page after page of images of empty bookcases that have been sourced through the Internet.

When reading this book through iBooks on an iPad, the book is presented as a facsimile of a real book, complete with the just visible mock hardback binding on the edge

Figure 4
Bookcases, Nicolas Frespech, November 2011-March 2012

of the mock pages (for a company that prides itself on its hardware design, why is the software sometimes so disgusting?). The idea of leafing (swiping) through this mock book (the mockness having been imposed by Apple not Nicolas) of pixel-rendered objects, whose existence will become redundant if the very device you are reading the book on becomes ubiquitous, leads you through feelings of guilt and nostalgia. Also bear in mind that to choose the book in the first place, it had to be selected from a virtual bookcase, complete with fake wood paneling.

Bookcases begins with a quote from Ed Ruscha, when he was first producing his books "The books are definitely not works of art in the same sense as the paintings […] They're tied to a bookshelf". Now

Figure 5
Apple's Books Library

they don't even have to be tied to a publication date. As an example of a BIP, the version I was reading was 1.6, and it has been in production between November 2011 and March 2012 to this point. Not transient, but adaptable and changing.

Another of the works that I particularly like from Nicolas's associates, is the book *Prendre du Recul* by Florent Lagrange.

This book really has to be read on an iPad, preferably starting at 20.06 in the evening, with 27% battery, Bluetooth on and 2 out of 3 bars on the Wifi connection (trust me, it's more fun this way). This book again plays with the device that you are reading it on and how you often sit when reading it. The pages appear to stack on the screen and

Figure 6
Prendre du Recul, Florent Lagrange, 2012
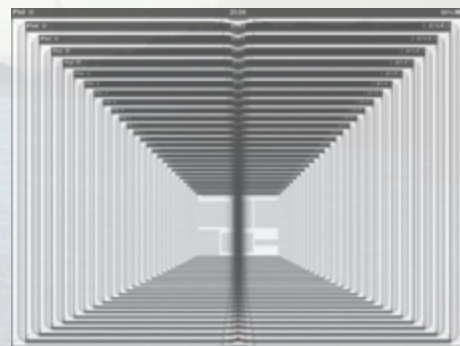
begin to repeat themselves endlessly, much like looking at a reflection in two opposing mirrors. The bottom page slowly disappearing downwards as you swipe through the pages. The resulting effect is one of being slowly pulled up, whilst looking down into the abyss as it grows away from you.

This book seems to play on the way in which we position screens of mobile devices. Unlike desktop computer screens which sit up in front of you, and should be at eye height to alleviate a bad back, mobile devices are often read from above. Much like a book. Excluding the times when you might be lying down, they are on a table top or similar, or anywhere between the chest and waist area. The fact that you read this book by looking down into it, only increases the vertiginous feelings as you progress through the pages.

As I write this now and re-engage with the digital works that I know, I am being drawn back to *A Manifesto* for a *Book*. I am not happy with the term 'Book Arts' to include this work. I feel that we got it right, and were more inclusive, in wanting a broader term such as Artists' Publishing. Within this, there are of course subsections and other terms, but I think I do want to separate some of this work from books. They do have an element of books or bookness about them as I said earlier, but to term them just as 'books', is wrong. When they are only meant for consumption on a digital device and offer a new reading

experience that can't be achieved with the printed page, they are as Sally Alatalo said, "something else".

New and established digital platforms also give artists a new outlet for a continuation of their work. For example On Kawara has transferred his 'I AM STILL ALIVE' series of work to Twitter[10].

Originally the series was made up of telegrams that he sent daily to friends and colleagues around the world. As the telegram as a communication tool has died, he has now just adapted it to a contemporary and very similar form of communication. The Twitter feed follows the same pattern, a daily announcement that I AM STILL ALIVE, and after each one #art so that it can 'trend' and be easily searched on the

Figure 7
On Kawara's Twitter feed (@On_Kawara)

subject.

Is it a book? I'm not really sure if that is the intention, but considering the telegrams had previously been collected into an artist's book, why not class the Twitter account as an artist's book? It's certainly artists' publishing. The question is, does it have the same resonance? For me, possibly not. Maybe it's the ease of presentation and distribution that reduces its impact, perhaps it's the fact that we can all see it and he no longer needs to target recipients, perhaps the fact that there isn't the backdrop of the Vietnam war (although we have had Iraq and Afghanistan) or perhaps it's the handy hashtag that tells us it's art. The real poignancy for me is that as he reaches his 80th year, how much longer will these keep coming? When *he* does die will it just end?

One thing for sure, and something that is close to my heart, is that it has spawned a series of imitators that play on his work. We have: Off Kawara (@Off_Kawara) I AM STILL SLEEPING; On Kawara (@afterOnKawara) I GOT UP AT…; On Kawara (@onkawara) I am still alive; No Kawara (@No_Kawara) I AM STILL EMPLOYED. Who's to say that that which appears to be real is really On Kawara? I like the lack of clarity that Twitter brings, and if it really isn't him, then congratulations are due to the person who still makes a daily announcement.

A book on Twitter reminds me of the book *Awaiting Transmission*[11] by the artist EF Stevens.

This book commissioned by Sarah Bodman and myself, was delivered through SMS text message in 160 character instalments to people who responded to her offer of the free transmissions, for 6 days from 31st October 2008. Published just on

Figure 8
Awaiting Transmission, EF Stevens, 2008
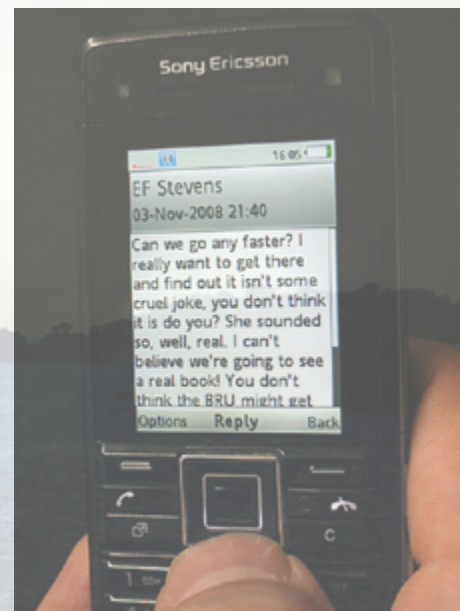
the cusp of when Twitter was exploding across the world, this book already feels a little dated. It was inspired by the Japanese *Keitai Shousetsu* novels, stories that have been popular in Japan since the beginning of the 21st Century, and are delivered to subscribers by text message in very short chapters.

EF Stevens book presents a post-apocalyptic view of the world. A world which no longer has books or paper (as these were used for fuel when the oil ran out) but a world in which communication continues through mobile devices. It is again a digital book whose subject matter is based around the very device it is being read on. It plays with the idea of the continued dominance of that device and also the slightly stunted conversations that are had through it. Presented through the internal monologue of the main character, it manages, even with its economy of words, to remain very descriptive.

This is not to say that all digital artists' books are about utilising, exploiting and playing with hardware and software to create a new reading experience. Of equal importance, and certainly as the publishing houses are also seeing it, is the ease of distribution to reach new audiences and the cost of production. Ebooks are an area that book artists have been and are continuing to exploit, albeit in smaller numbers than those who want to produce a physical book. The one area that has boomed for

book artists with the growth of computers is print-on-demand. Allowing for a physical book to be produced with a ready-made distribution network and no production costs. Both of these formats are an incredible aid to the production, dissemination and affordability of artists' books.

An early adopter of both ebooks and print-on-demand is the American artist Clifton Meador. His publications from 2008 *Internet Police Uniform Sites*[12] and *Dallas Texas Bail Bond Yellow Pages Ads*[13] are available through Lulu to buy as a printed book and to download as an ebook (PDF) for free or a nominal amount.

This is something that he has continued to do with subsequent publications. His latest books, such as Sixteen: *Flu*,[14] are now available on Lulu and also on the iBookstore so that they can be immediately read on an iPad/Phone/Pod.

Meador does not seem to be

Figure 9
Internet Police Uniform Sites, Clifton Meador, 2008
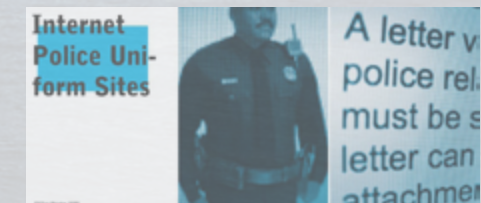
trying to construct a new reading experience that is closely wedded to the digital device it is read on, although presenting photographs of a computer screen (*Internet Police Uniform Sites*) back on a screen in an ebook is definitely playing around with it. His books are almost the same in both virtual and digital format and are read very much like you would a 'traditional' book. What this technology does allow him to do is reach a broad audience quickly and to distribute cheaply. Much in the same vein as those who were appropriating the book format in the Conceptual Art movement of the 60s, it seems to be more about ease of distribution and a positioning of artwork outside the gallery system that underpins his choice of publishing format.

This choice is still growing. Blurb and Lulu, the main two print-on-demand publishers, continue to expand their range and offer the ability to publish ebooks that can be tailored to be read on different devices. Blurb also offers Blurb Mobile that enables you to "Create and edit a storystream with the photos and video on your iPhone, and layer on text captions and voiceovers however you like… Then share your Blurb Mobile storystream with friends and family on Facebook, Twitter, email – even broadcast it on your very own channel on Blurb.com/mobile."[15] It will be interesting to see if this is taken up and played with by artists, and how they can take it further than just being another way to share the same banal things that are already floating around cy-berspace.

There is of course another method of publishing that has really taken hold around the world by artists, writers and anyone wishing to tell their story, and that is blogging. Many artists have blogs just as a way of communicating their work and ideas to an audience outside of the gallery, but there are also those who treat the blog much as if it was an artist's book. One artist who does this and whose work I greatly admire and enjoy is Kevin Boniface. A Huddersfield-based artist in the UK, writer and postman, he has for a number of years been producing works that revolve around his experiences as he goes about his postal round.

He has previously had his artists' books published by Old Street Publishing[16] and self-published printed books, but since 2010 he has also been publishing his work via his blog *The Most Difficult Thing Ever*[16].

The blog suits his diary-entry style of writing, but also allows him the freedom to not only include images, but also moving image and sound. The combination of video with ambient sound and accompanying text, works particularly well for his work and subject matter. Deadpan videos that taken on their own are intriguing, in combination with the tragic and very funny text are elevated in status. Whilst seemingly unconnected directly, the text, photos and images speak about a keen sense of observation and the

ability to retell the experiences in an engaging and appealing way.

There are many notable entries on this ever-expanding blog/book (perhaps a BIP?) as was recognised with his award as winner in the Blog North Awards, 2012. A particular favourite of mine is *Vincent, my neighbour, caught me as I was leaving for work...*[18] an early entry from August 2010 that has footage of a Benny Hill style pigeon accompanied with text that varies from describing his neighbour trying to offer him a disposable foil cooking tray from a chicken, to the man who is walking down the road cutting his own hair with plastic scissors by feel alone.

I hope that these examples I have

Figure 10
The Most Difficult Thing Ever, Kevin Boniface, 2010 onwards

shared with you give just a little flavour of the ways in which artists are publishing book works digitally. As I stated earlier, this is by no means an exhaustive list, there are many others approaching digital technologies to produce work in many different and interesting ways, but these are just a few of the works that I consider to be important. There are also organisations that I have not covered, but are significant in the growing area digital artists' publishing. These include One Star Press in Paris[19] and Badlands Unlimited[20] in New York who specialise in publishing artists' work, particularly in ebook form. Or Artists' eBooks[21], a project from James Bridle and booktwo.org, that concentrates solely on the production of work in the artist's book tradition, but through the experimentation and distri-

Figure 11
The Most Difficult Thing Ever, "Vincent, my neighbour, caught me as I was leaving for work…" Kevin Boniface, 2010

bution of ebook technologies.

One thing I think it is important to note, is that digital does not seem to have become as dominant a force in publishing, in both the traditional and artistic book worlds, as might have been expected at this point. Be it readers (national) tastes and allegiances 'A quarter of the US book market is now digital, but in France, only 2% of all books sold are e-books'[22] or "Either I'm missing something or there's a serious lack of artist-designed apps and e-books."[23] As Corinna Kirsch, senior editor at Art Fag City tweeted on 20th October 2012. I think I agree. As someone who produces my own artists' books, and has an interest in the ways in which artists are beginning to use digital publishing, I still have no desire

Figure 12
Artists' eBooks, www.artistsebooks.org, 2009 onwards

to do it myself.

I think it is the complete lack of preciousness with a huge amount of effort that bothers me. As I have spent the day fighting with computers, phones and tablets that are an essential part of my work life, I also feel a close connection to what Alessandro Ludovico says in his recently published book on post-digital print: "having an information carrier which is physically reliable (as well as independent of electrical and data connections) is increasingly being recognised as a precious resource by a generation which spends much of its days glued to 'unsteady' laptops." [24] Maybe I just want my books to be 'steady', maybe I just like the feel and smell of them. Whatever it is, as excited as I am about the possibilities of digital publishing, I won't be dipping my toes in the pool just yet

Notes

[1] Sarah Bodman, Tom Sowden, A Manifesto for the Book, Bristol, Impact Press, 2010, p. 66.
[2] http://www.slideshare.net/l.bicknell/what-is-book-bookness-10
[3] http://www.bookarts.uwe.ac.uk/contrad09/liberature.htm
[4] http://www.liberatorium.com/emeryk/end.html
[5] Radoslaw Nowakowski, "Is a hypertext (artist's) book possible?", Artist's Book Yearbook 2012-13, Bristol, Impact Press, 2011, p. 51.
[6] http://www.liberlandia.net/
[7] http://www.robinsloan.com/fish/
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