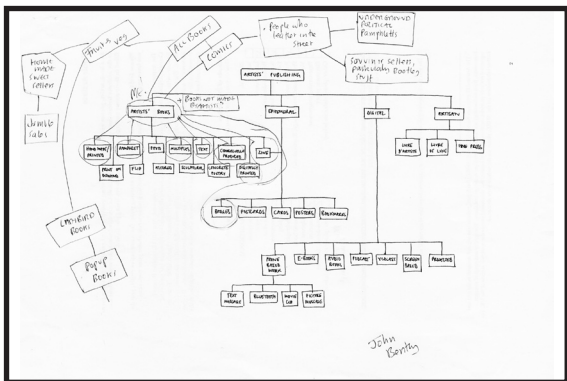


**John Bently, Artist, United Kingdom**  
 www.liverandlights.co.uk  
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**Creative Practice**

Production processes for artists' books include:  
 Laser Printed, screen based/Internet, Podcast/audio,  
 Letterpress, linocut, woodcut, screen print, photocopy,  
 hand-drawn/Letraset, print Gocco, rubber stamps.



**ABTREE**

With reference to the ABTREE, I would add: books not made by artists, Pop up books, ladybird books, jumble sales, homemade sweet sellers, fruits and veg, all books, comics, people who leaflet in the street, underground political pamphlets, souvenir sellers particularly bootleg stuff.



*The Billyman, Liver & Lights No 9, John Bently, 1990. Edition 200*

**Technology and Tradition**

Over time my methods have not changed much at all. It was offset litho and photocopy 20 years ago – and now laser printed and other methods on top – I like to use low-tech production methods. These are used because a certain quality, or texture, or *feeling* is important. I mix and match any production methods with relish! I have made gloriously unsuccessful books, but this is my fault, not the production method.

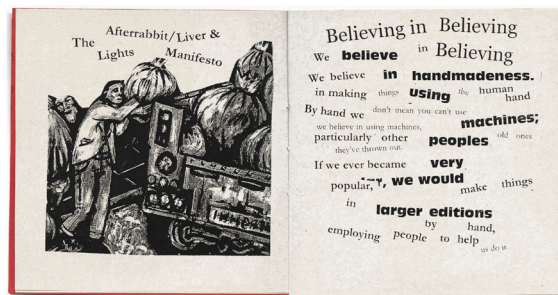
I like to make low budget books because I am a low budget person. Charity shops are where I live. I would like to make a very high budget book before I die though.

Yes, the computer has helped enormously in the production of my books, in too many ways to list. As for any new technologies, everything is there to try – I will have a go at everything and sometimes a method will influence what I do creatively.

I think hand made, in look and feel, is best – I want to reflect that in my books – I don't want things to look homogenised and slick. It's like the old fashioned shoe repair shop nestling in a high street full of Pret a Manger, Starbucks, WHSmiths, estate agents and the like.

**Marketing and Distribution**

The majority of my books are sold at gigs and to subscribers (a loyal few who collect my books...). I have also sold through my own website. I think books produced as solely digital media will be collected, stored, ignored, discarded.



*Liver & Lights No.38 Manifesto Zine, John Bently & Afterrabbit*  
 A free book - 'When it comes to Jam, Shoes and Music - Hand Made is Best!'

**The Future of the Book**

No, I don't think there is or will be any limit to the definition of an artist's book. I have no concerns about the future of the book – there will be books for a while yet – there will be less of them and they will be more beautiful and more meaningful and more nostalgic and rarer and more precious

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>