THE FORM OF THE BOOK IN ALTERNATIVE PUBLISHING PRACTICES

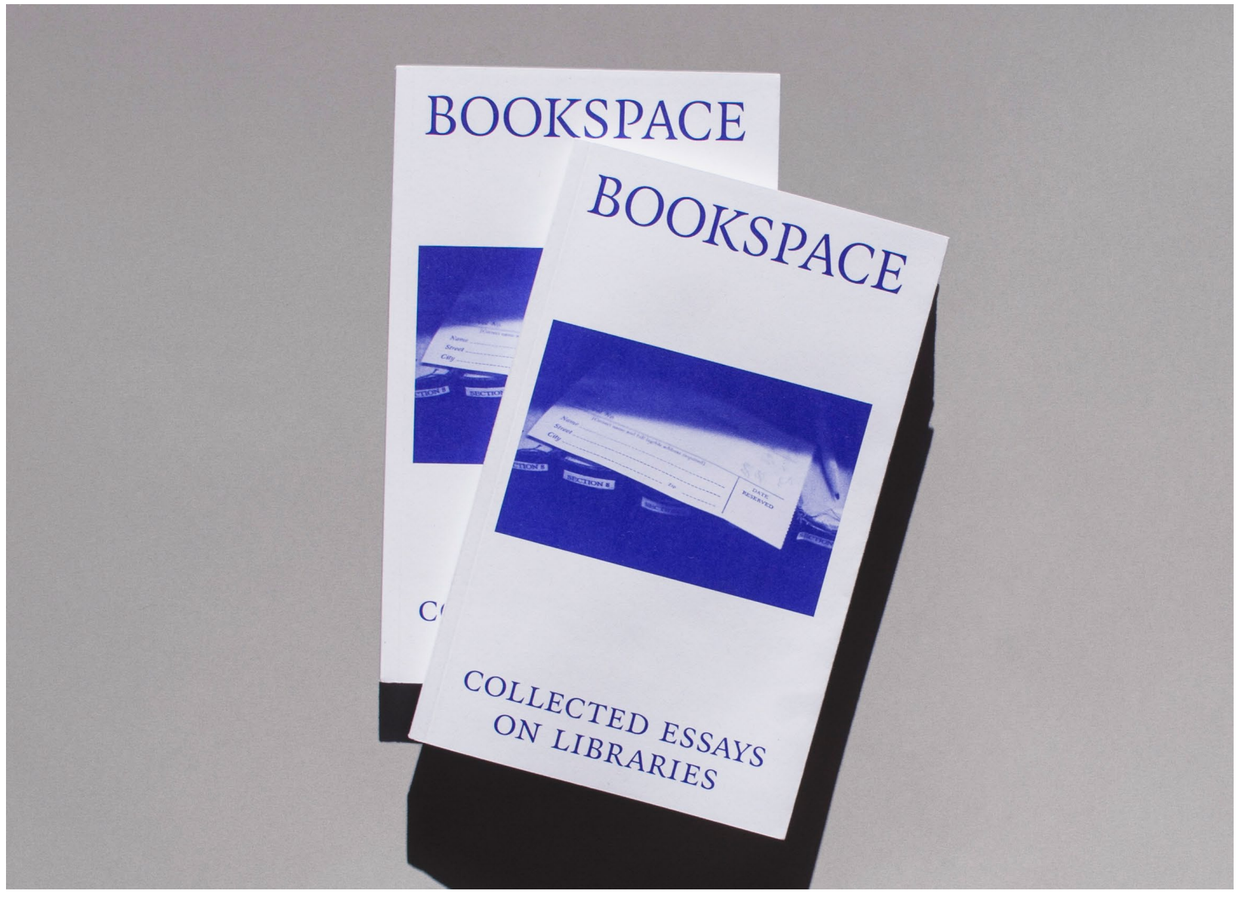
Maria Inês Cruz & Lozana Rossenova, Inland Editions

Face Forward, Dublin, 2015

The Production Line of Happiness
Bauhaus building in Dessau
BOOKSPACE
COLLECTED ESSAYS ON LIBRARIES
INVERSIONS

Inland Editions, London/Oxford, 2013

- Publishing critical texts on social issues, art, and culture written by young authors from various professional and research backgrounds



Contemporary publishing landscape

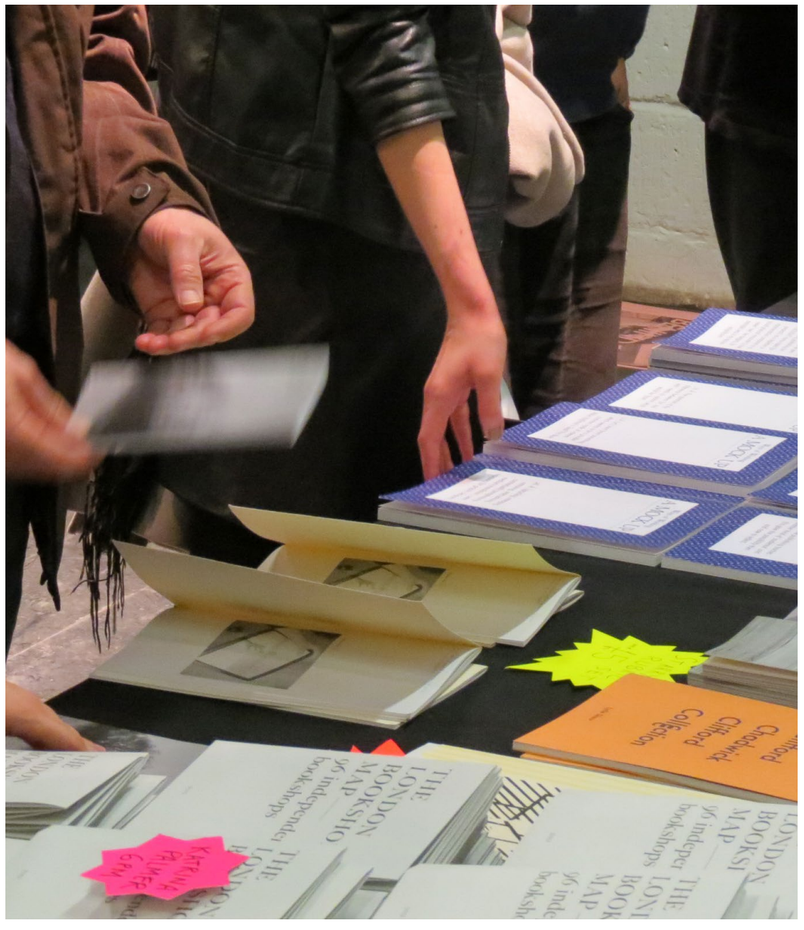


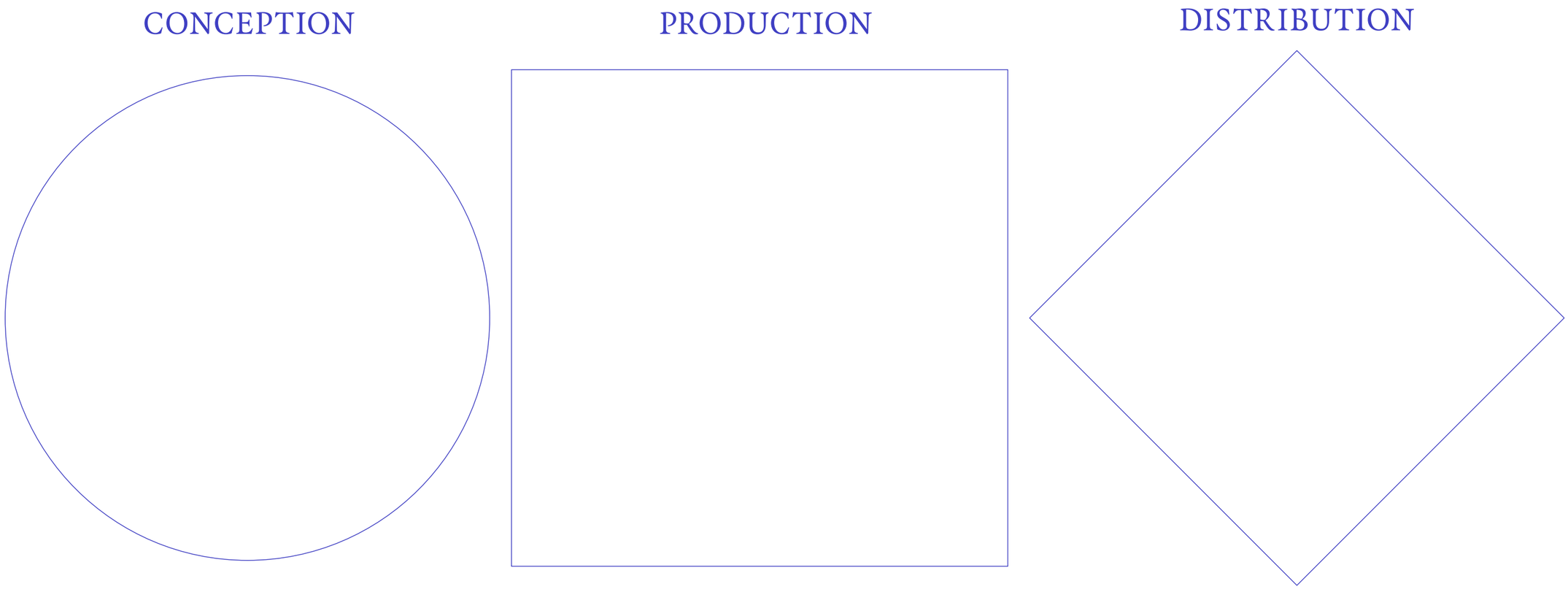
Image credits: Waterstones Blog, Taschen Blog, MA in Design Writing Criticism Blog

The form of the book following:

- Collaborative and cross-disciplinary models
- Digital products and archiving methods
- Print-on-demand and new distribution models
- The social life of the book

Just in Time, or a Short History of Production, 2010; Image credits: Xavier Antin

Traditional publishing model



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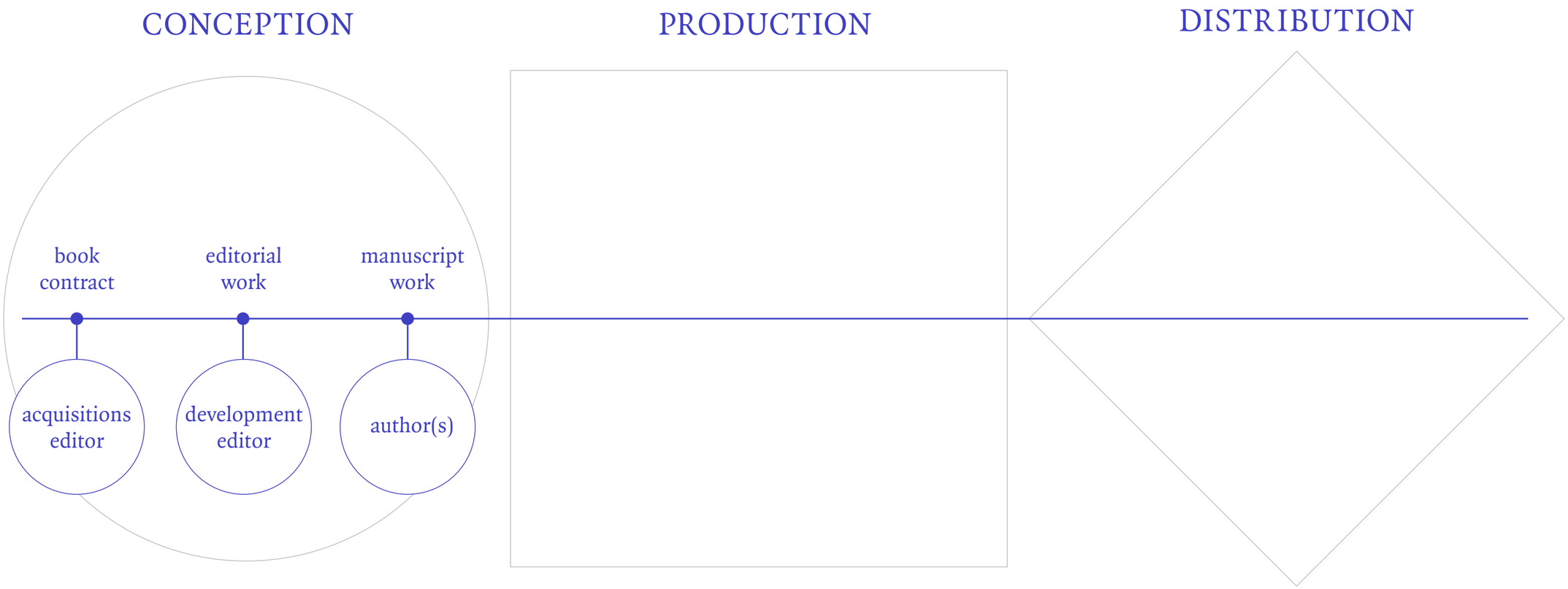

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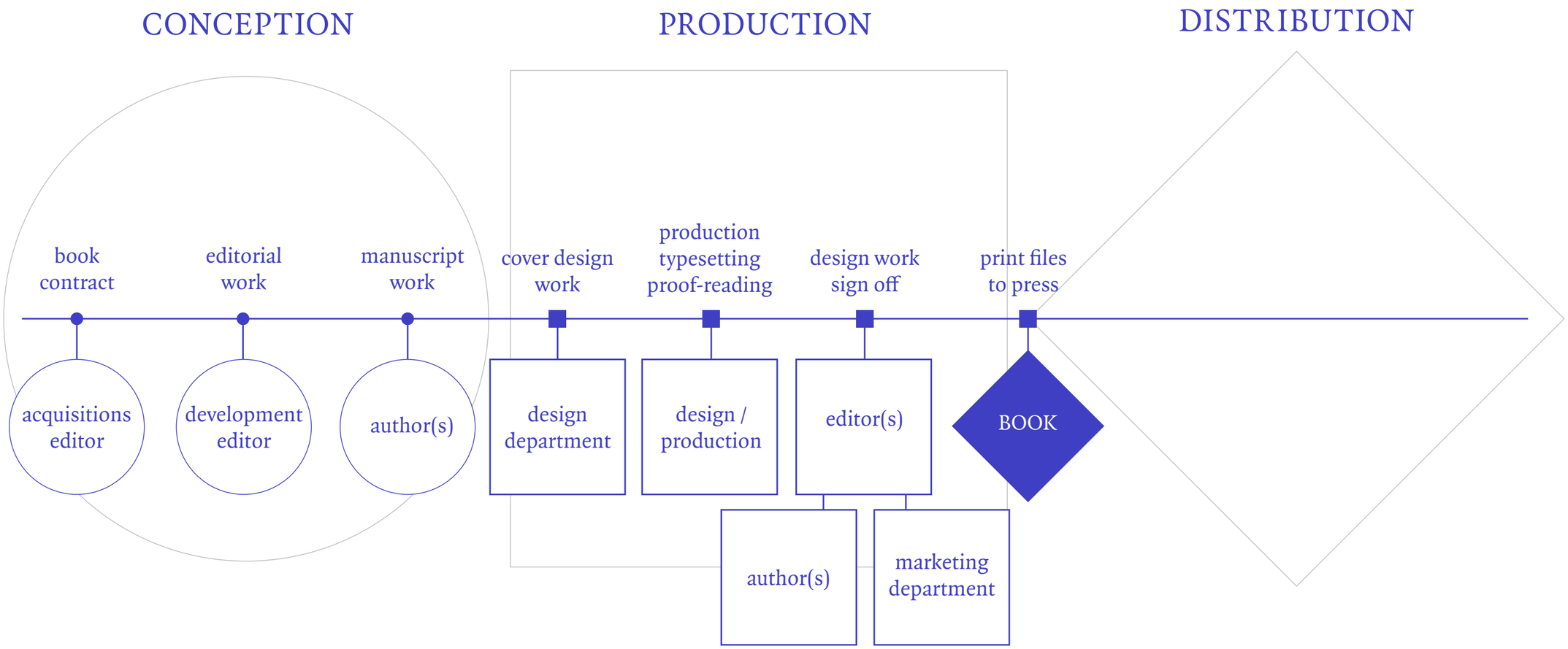

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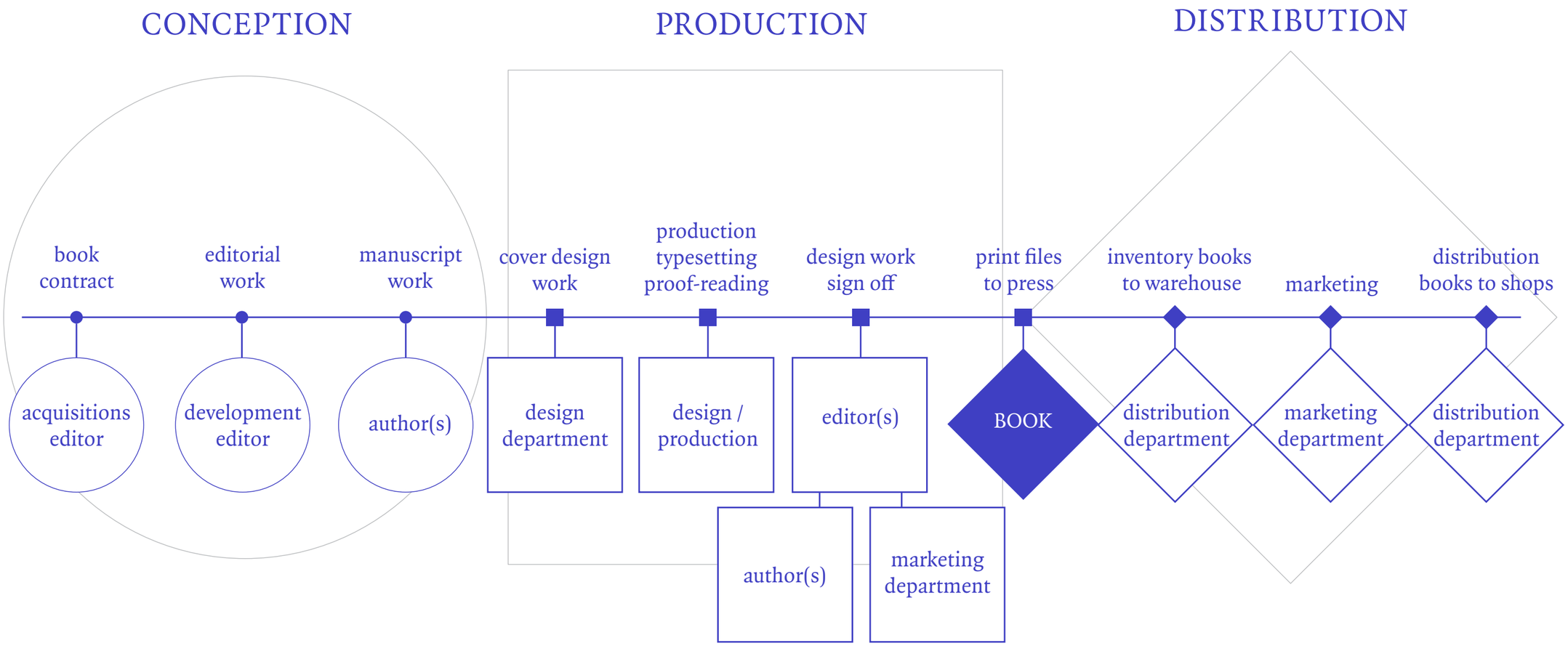
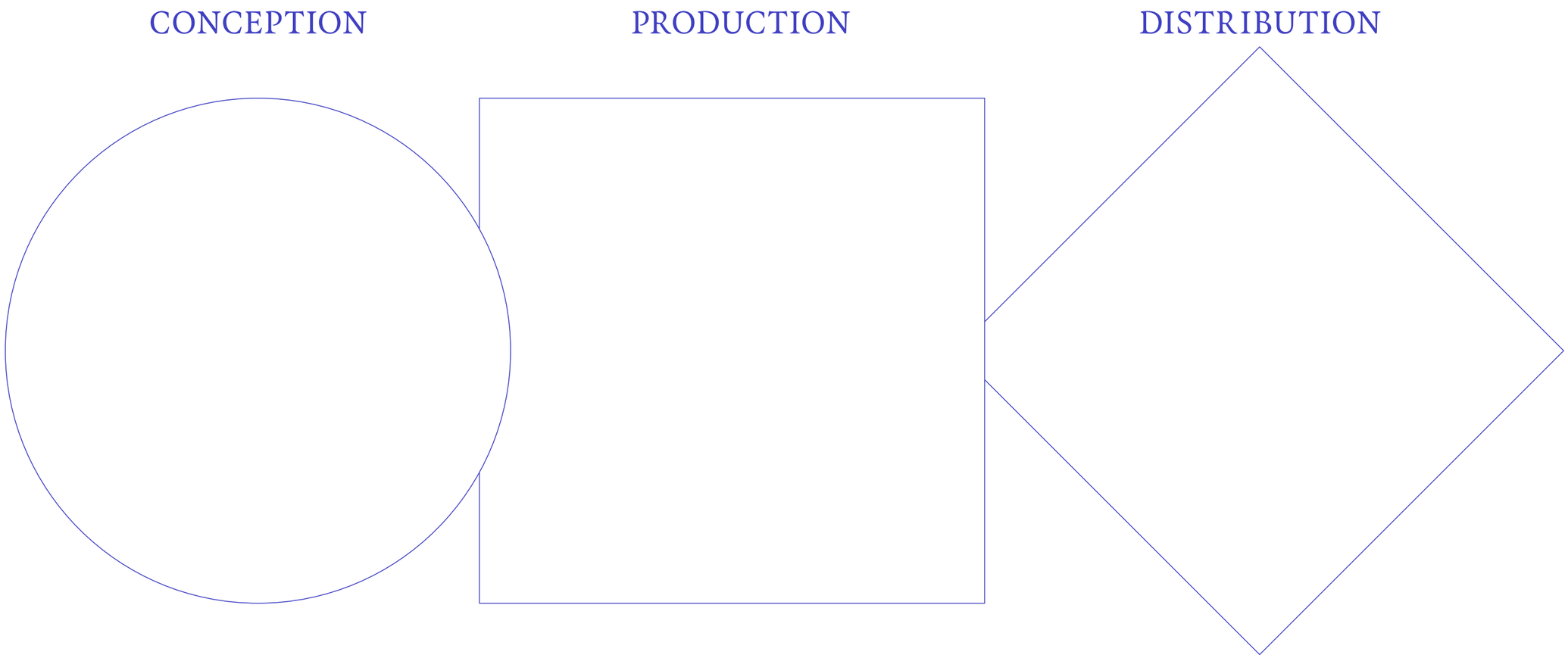


Alternative publishing model



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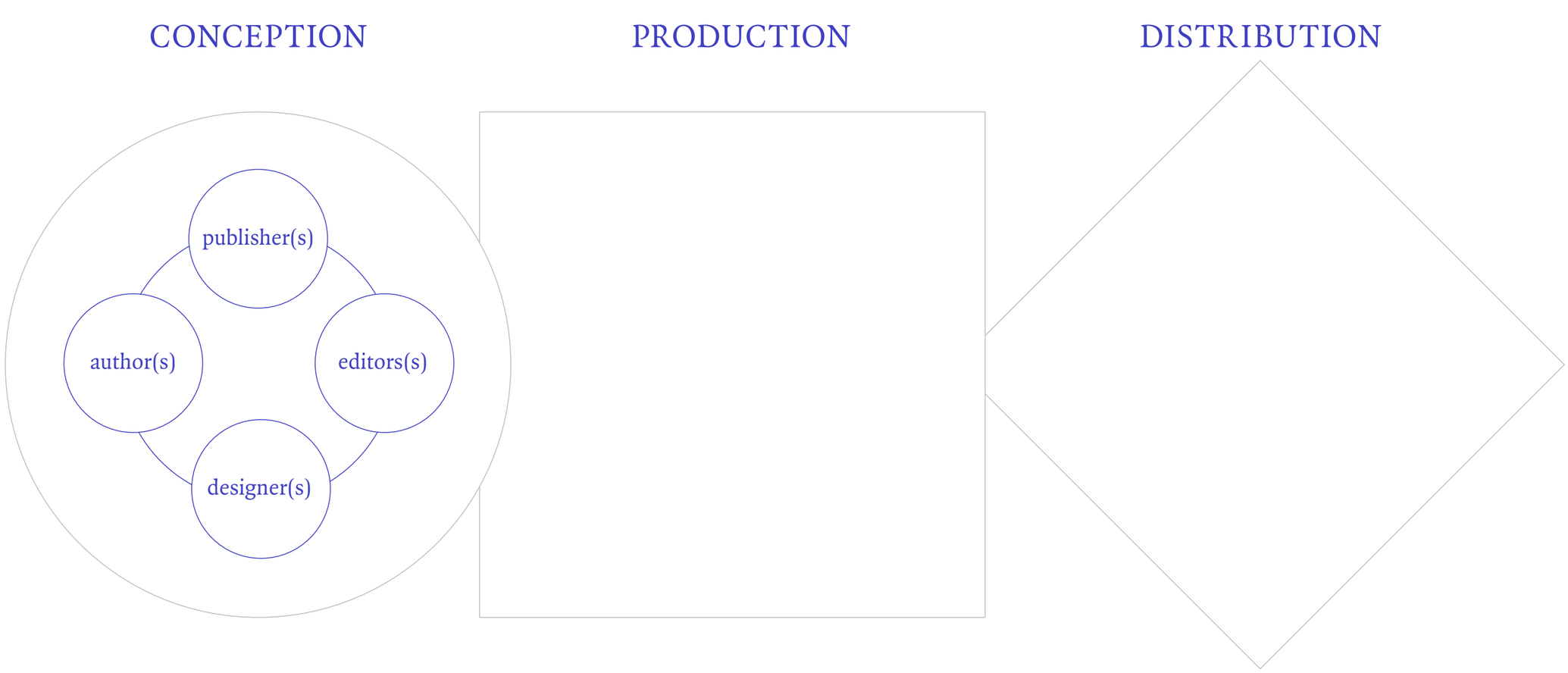

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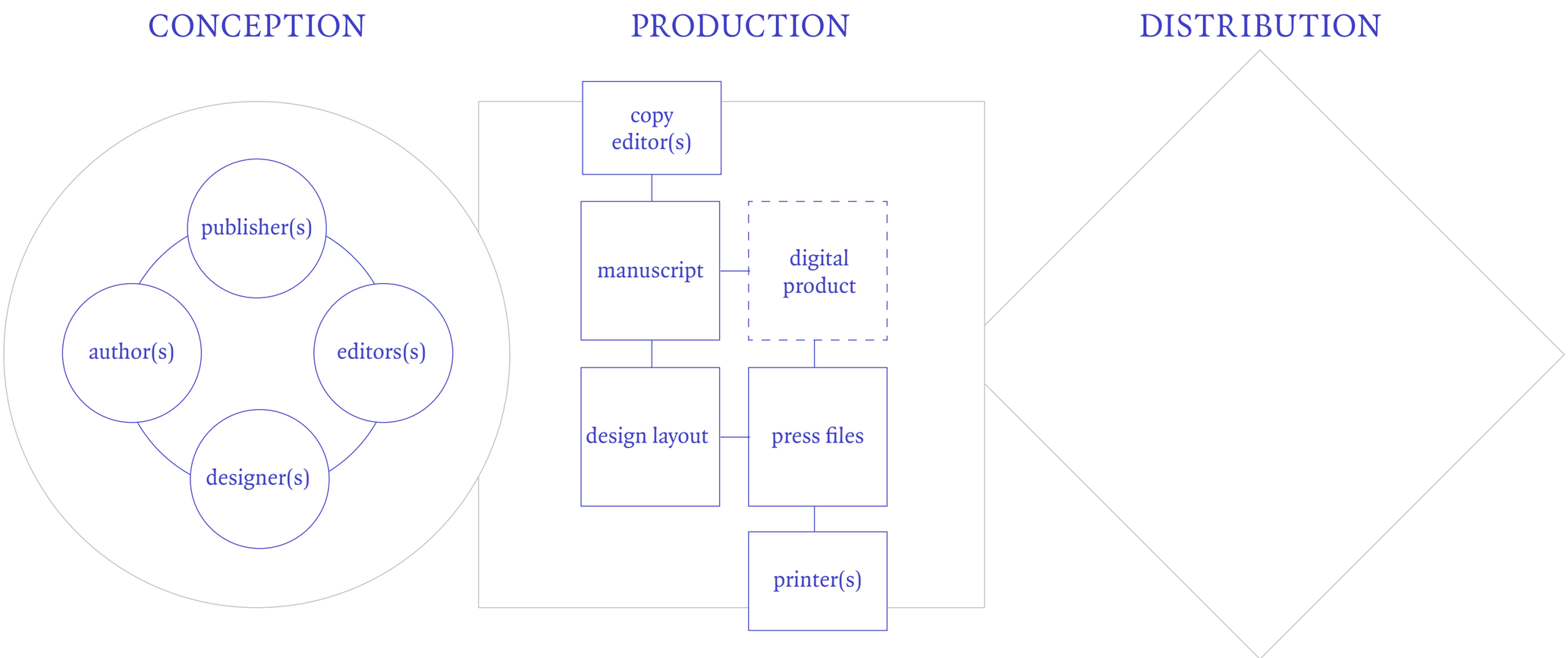

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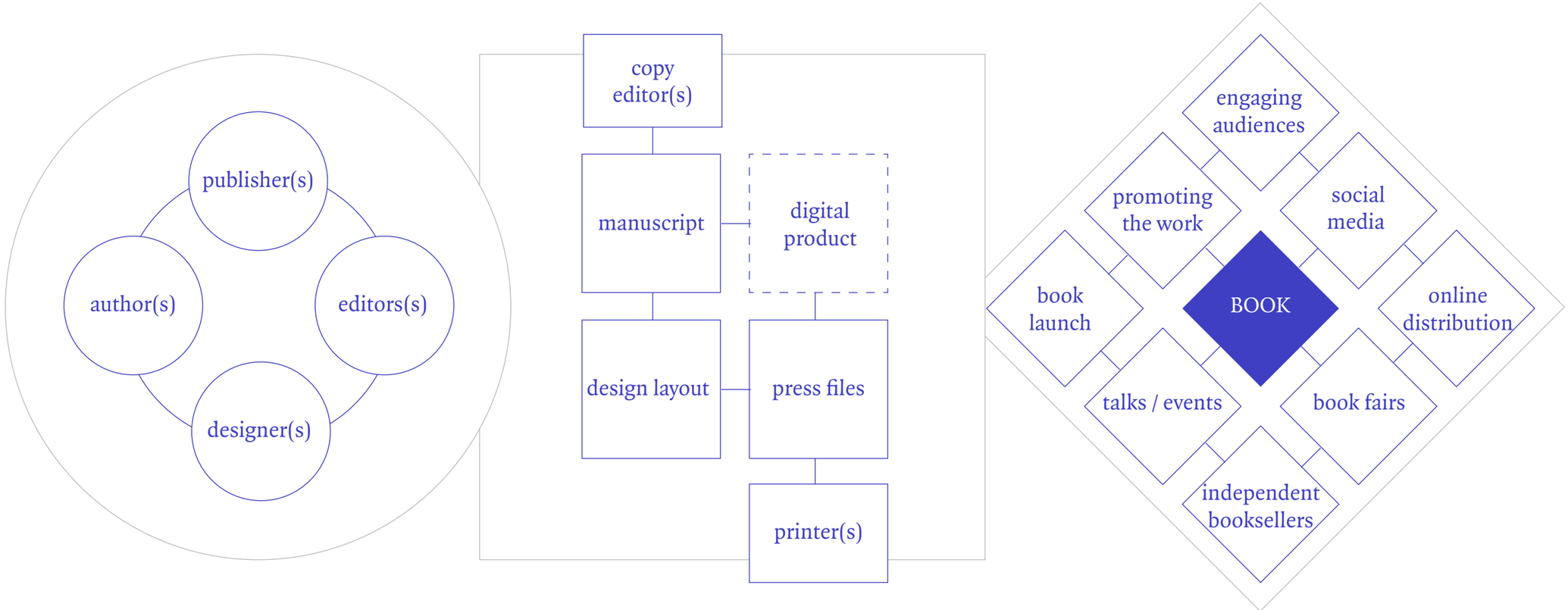

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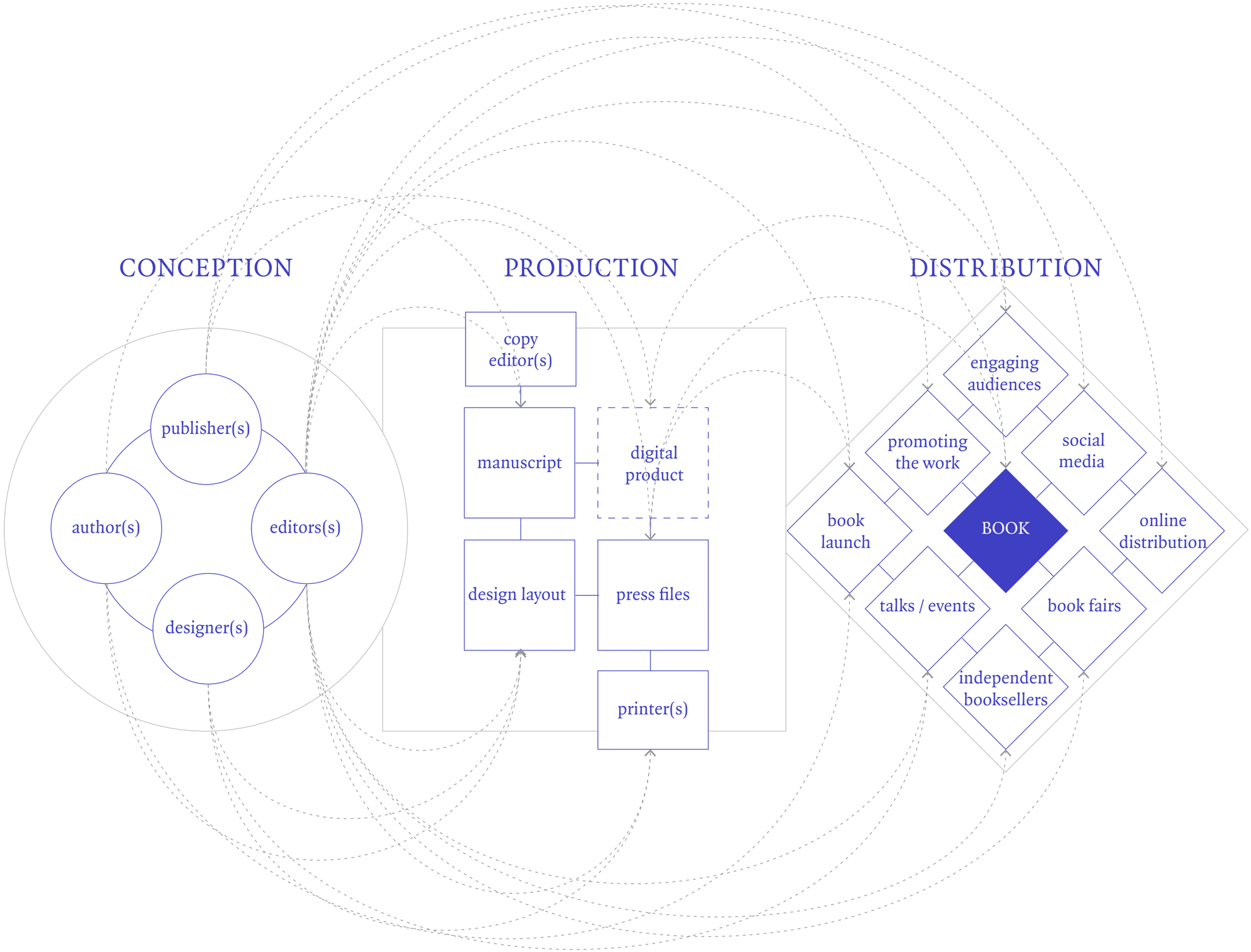


How are these alternative practices working with such interlinked models in order to experiment with and re-shape the form of the book?

Publication Studio – Live Publishing of Plastic Words. Image credits: Raven Row Gallery, London

Publishers

Publishers

- Bedford Press, London, 2008
- K. Verlag, Berlin / Toronto, 2011
- Publication Studio, Portland, Oregon, 2009–
  (13 sibling studios internationally)
- The Serving Library, New York City, 2011–
- Visual Editions, London, 2010

Collaborative and cross-disciplinary models

Collaborative and cross-disciplinary models

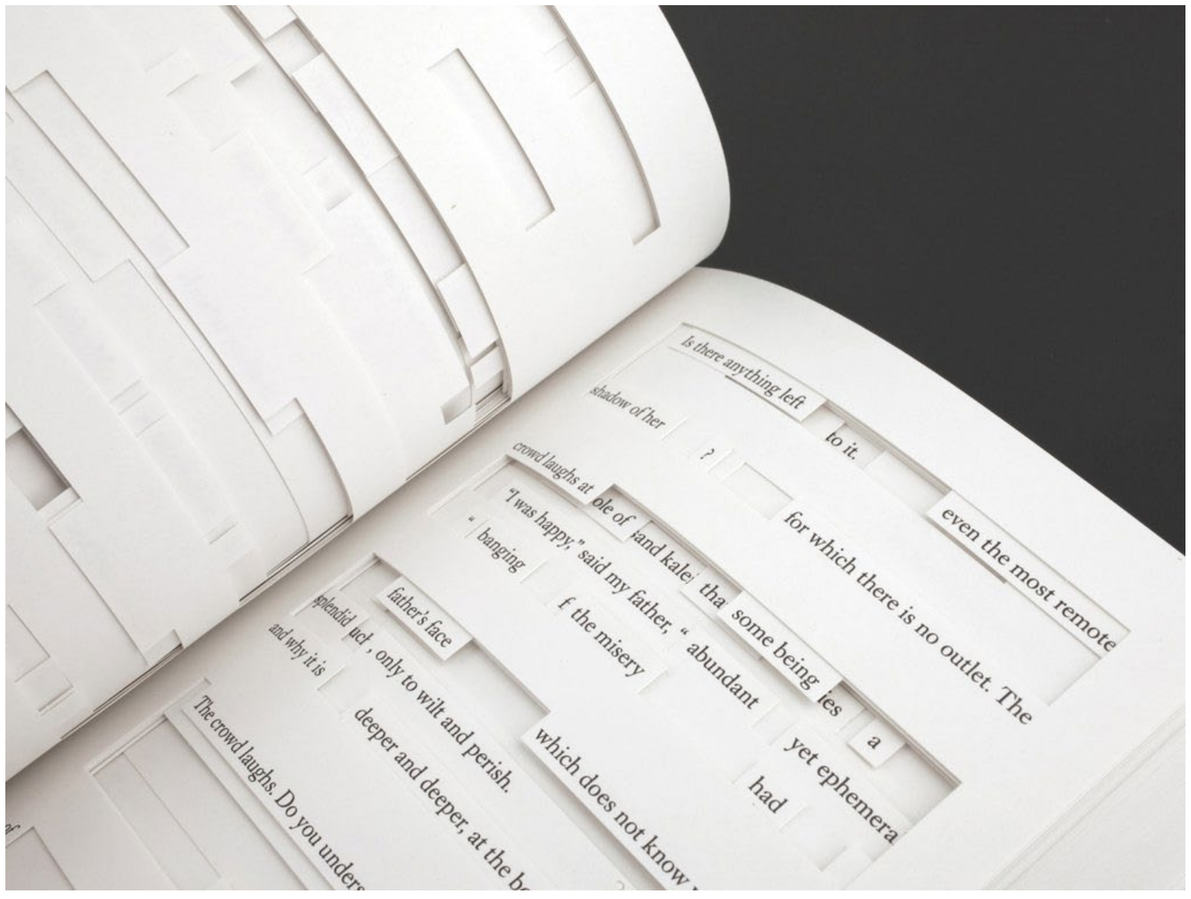
CONCEPTION

Collaborative and cross-disciplinary models

- ‘Creating great looking stories’: art, design and literature

Collaborative and cross-disciplinary models

- ‘Creating great looking stories’: art, design and literature



Tree of Codes, Visual Editions, London; Image credits: New York Times Blog & Visual Editions on Vimeo

Collaborative and cross-disciplinary models

- ‘Creating great looking stories’: art, design and literature

Where You Are, Visual Editions, London; Image credits: Visual Editions

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Contestations, Bedford Press, London; Image credits: Wayne Daly and Arturo Snuze

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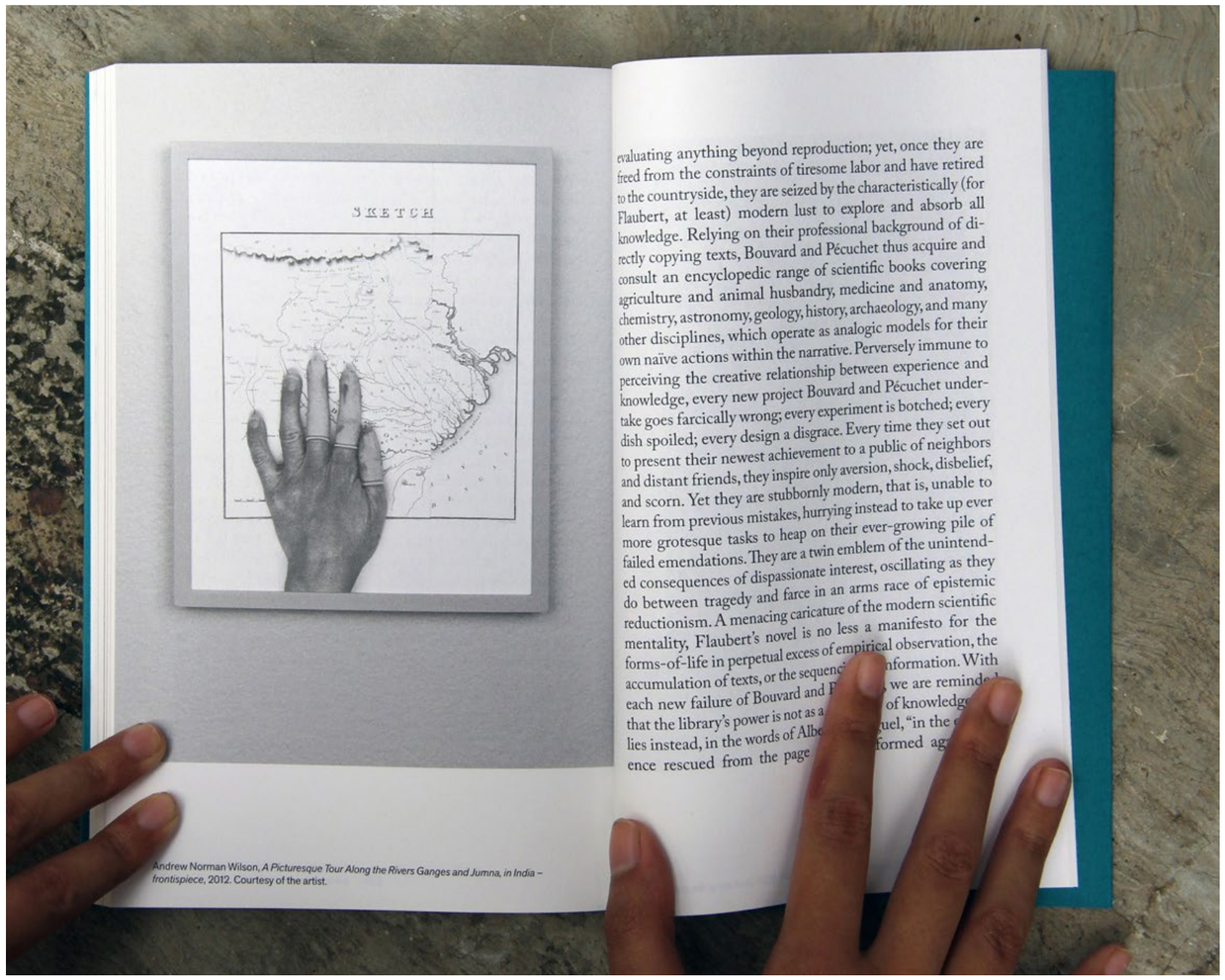

Fantasies of the Library, K. Verlag, Berlin / Toronto; Image credits: K. Verlag

Digital products and archiving methods

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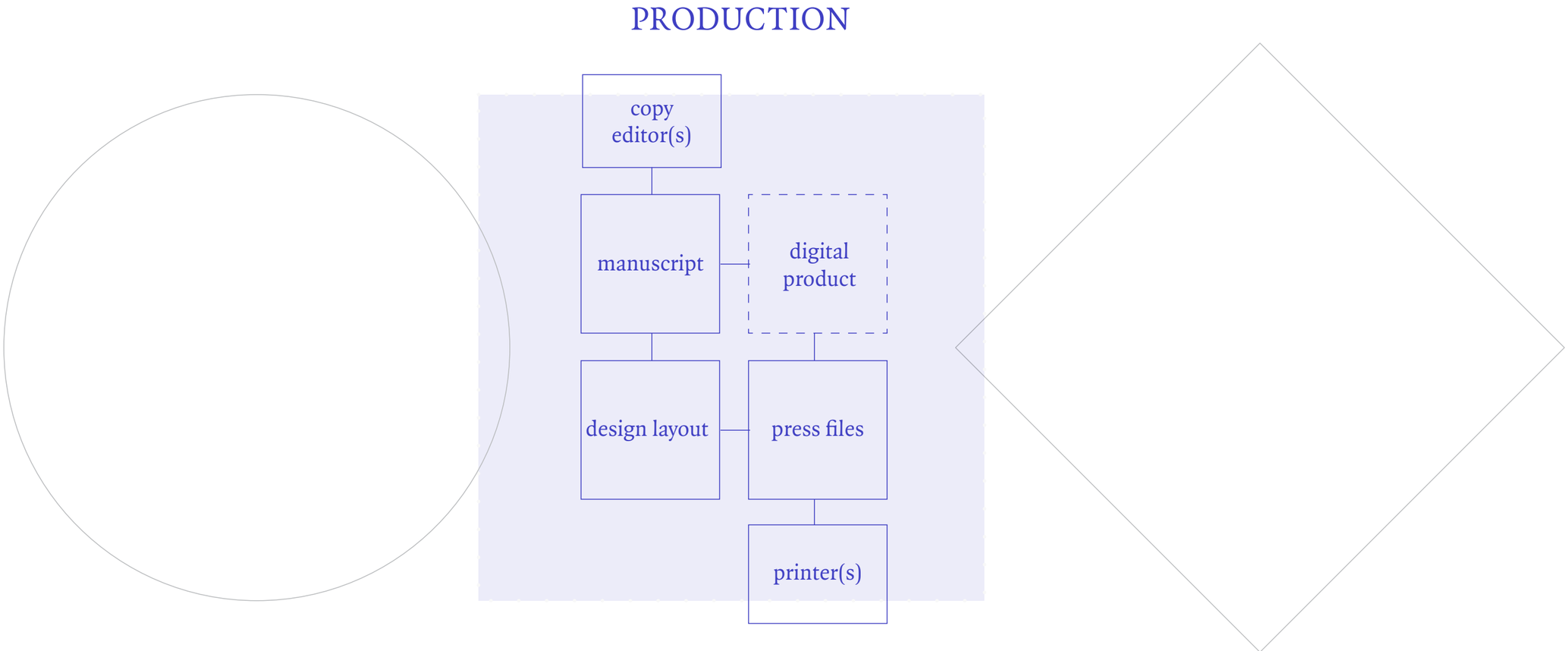

Digital commons products and archiving methods

- ‘An archive that publishes and a publisher that archives’

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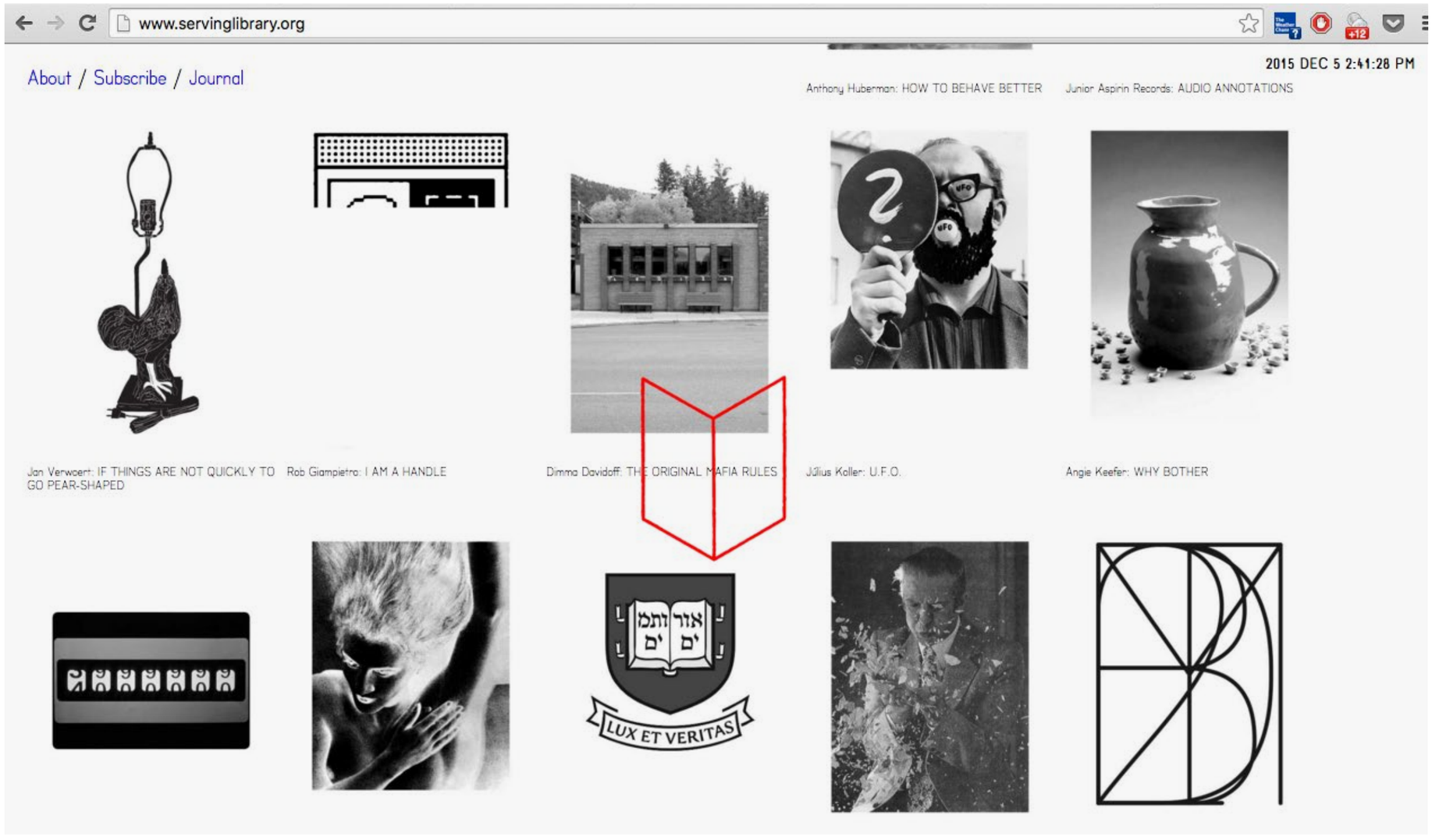

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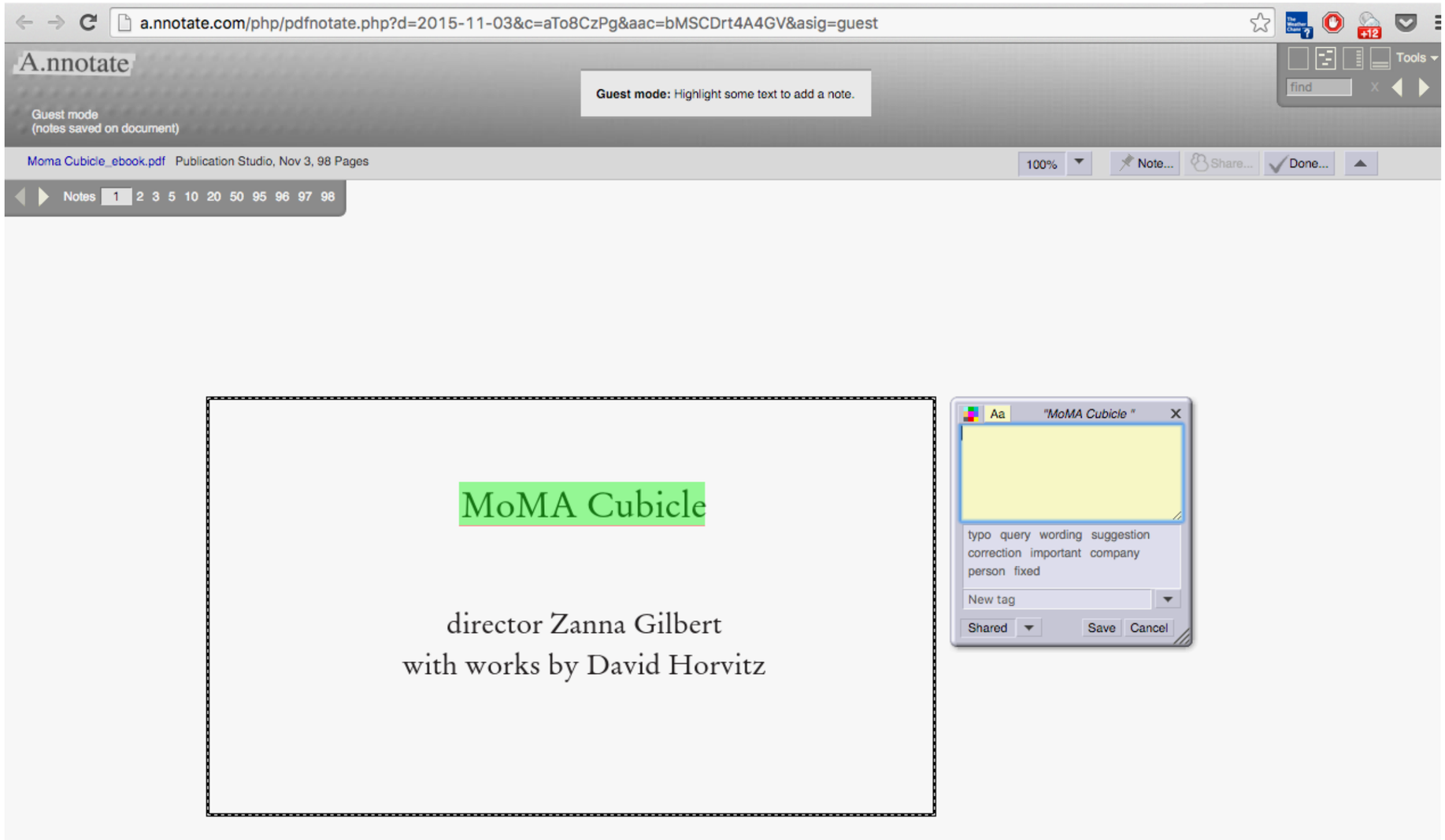

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- A book site / microsite: the full books' content presented in a digital-first approach and accessible after the book is out of print

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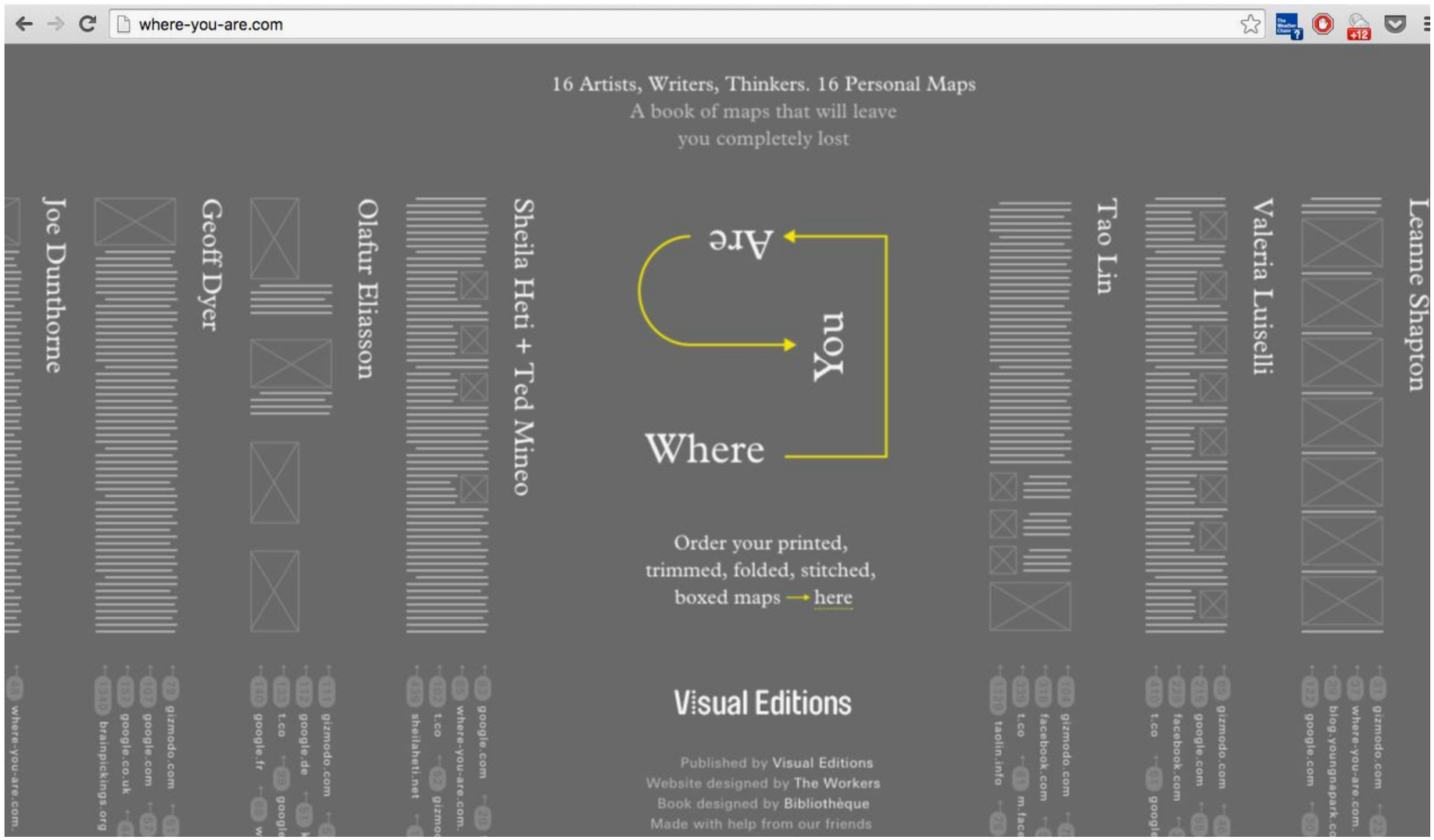

where-you-are.com, Visual Editions

Print-on-demand and new distribution models

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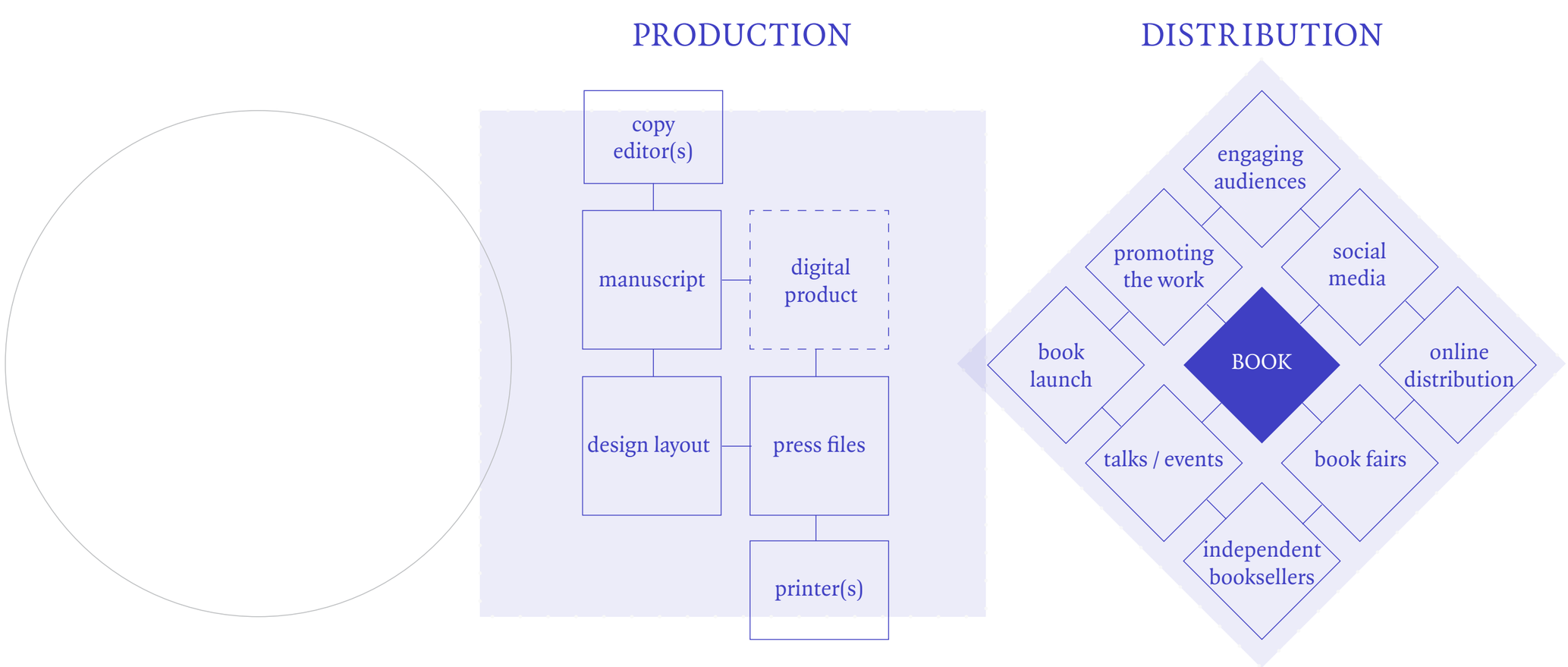

Print-on-demand and new distribution models

- Producing the books on location and minimising distribution and shipping costs

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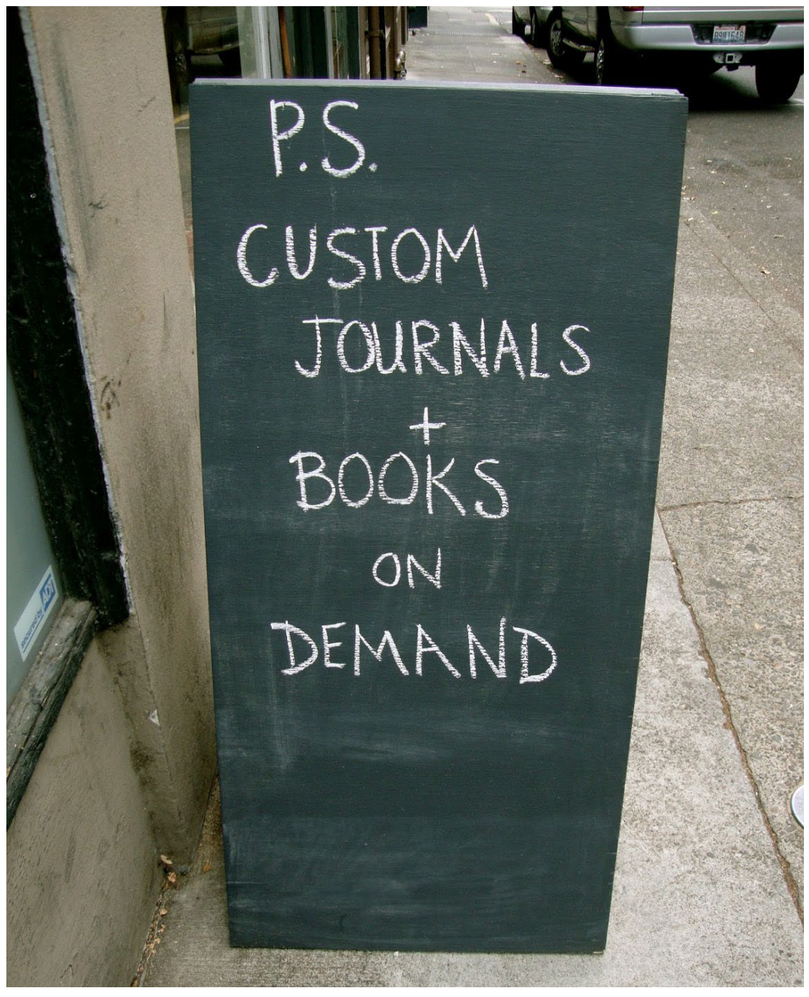

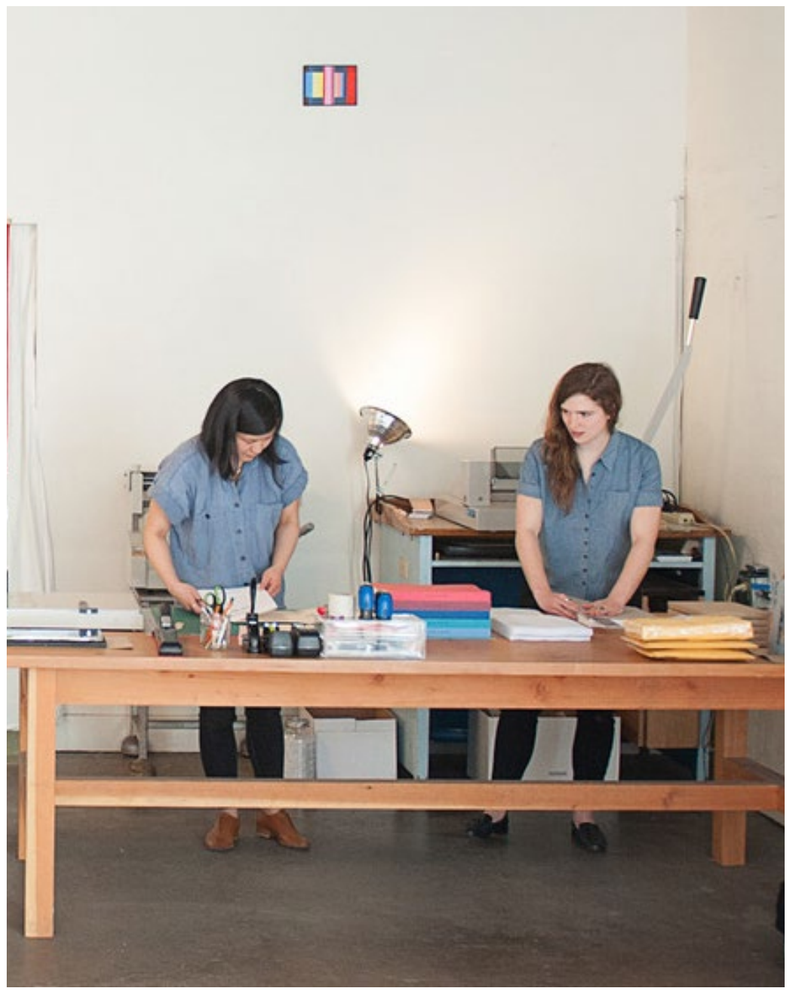

Publication Studio, Portland; Image credits: Wesley C Smith

Print-on-demand and new distribution models

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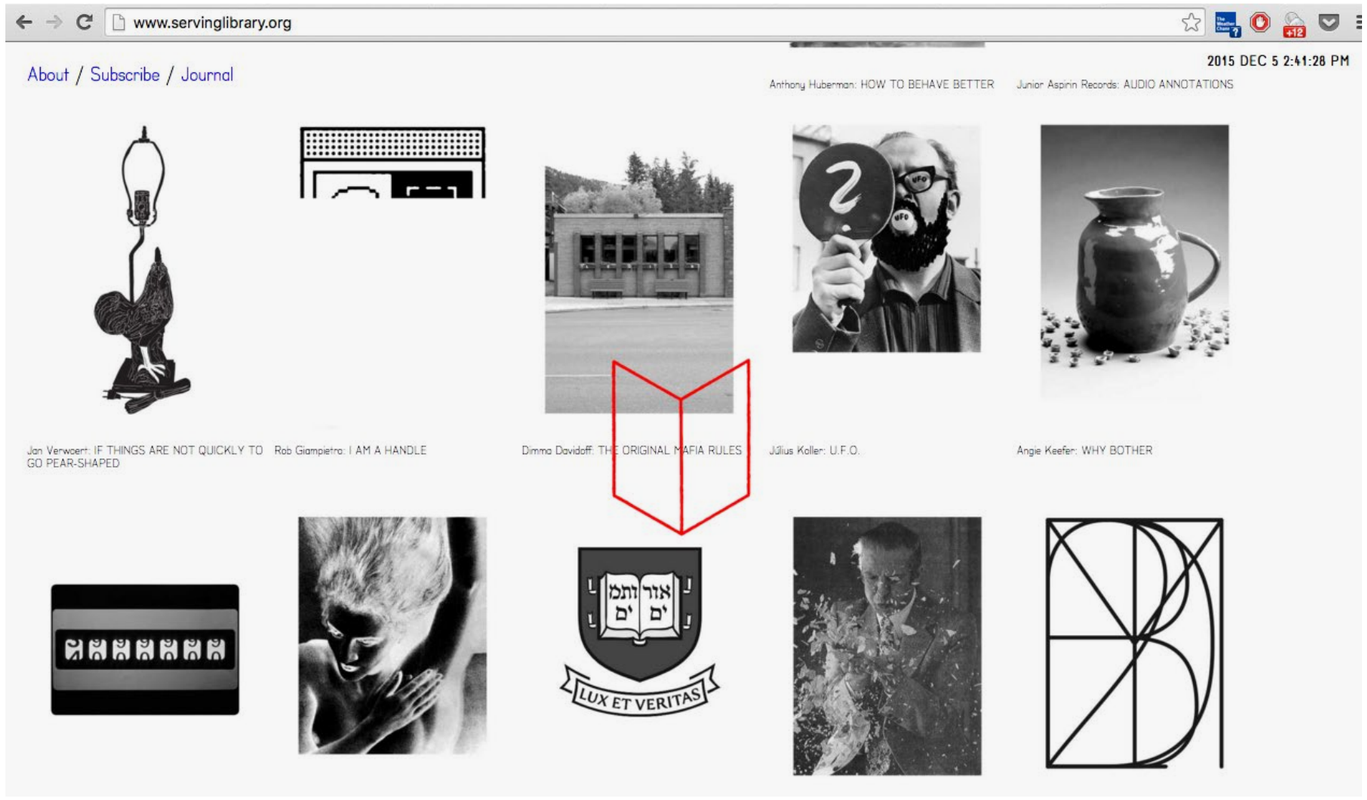

Bulletins of The Serving Library; Image credits: The Serving Library

The social life of the book

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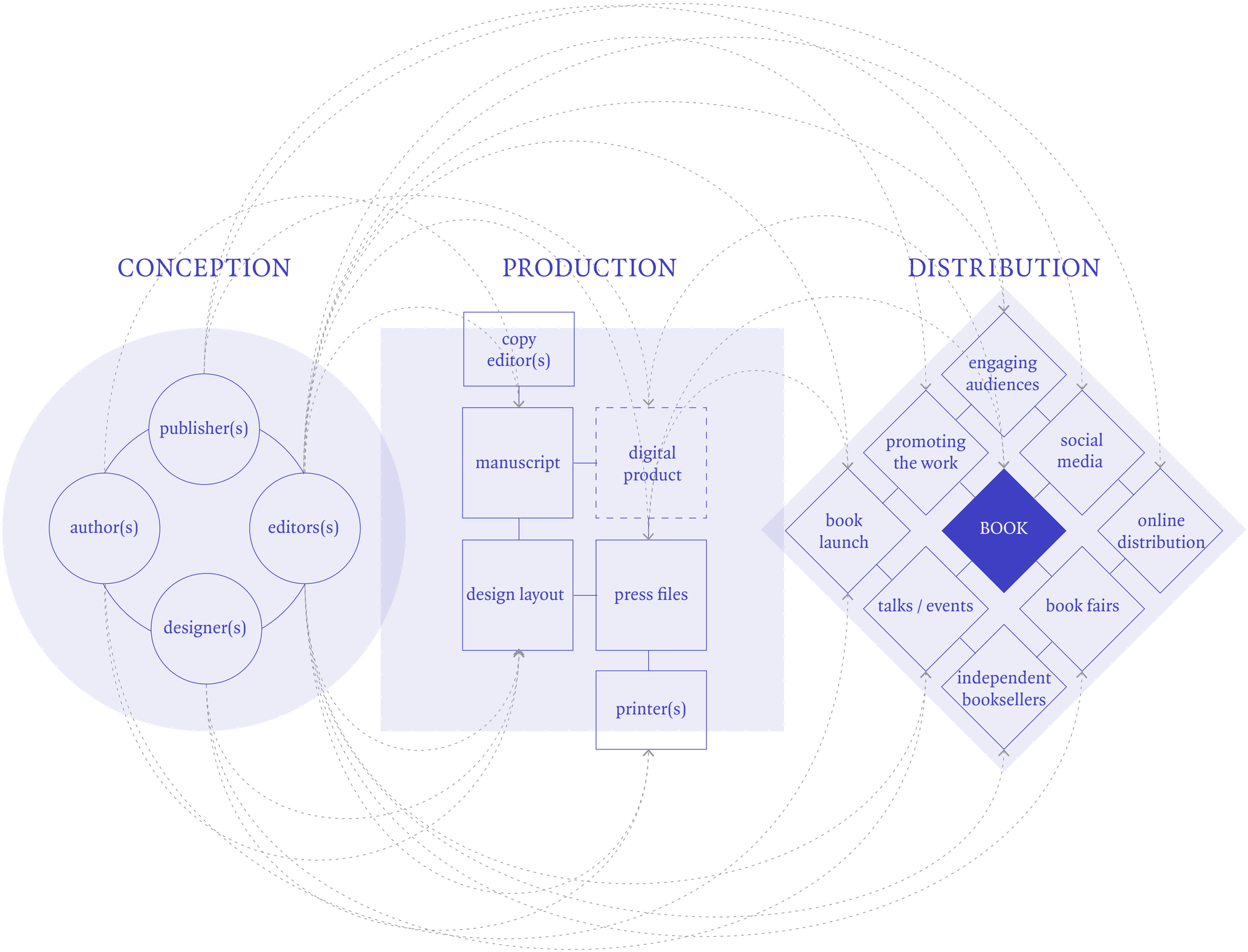

The social life of the book

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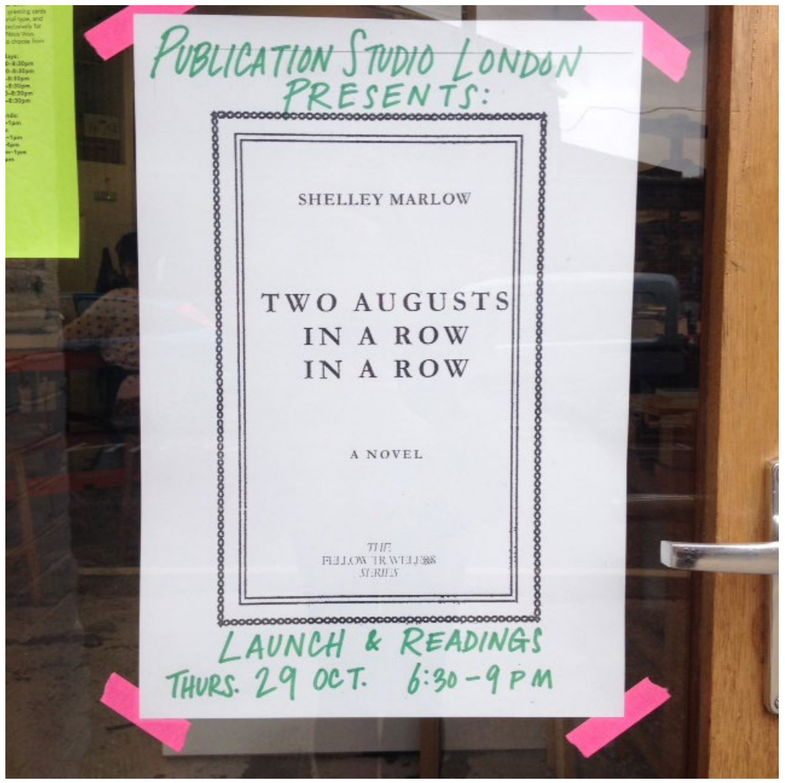
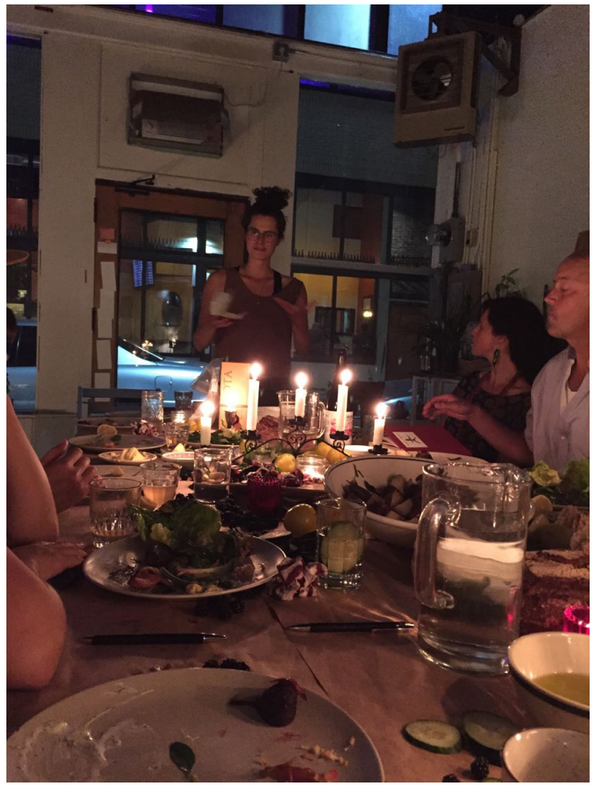


PS London

PS Rotterdam



PS Portland

Image credits: Publication Studio

The social life of the book

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- The [art] book-space beyond documentation: creating adjacent, parallel, or extended curatorial spaces

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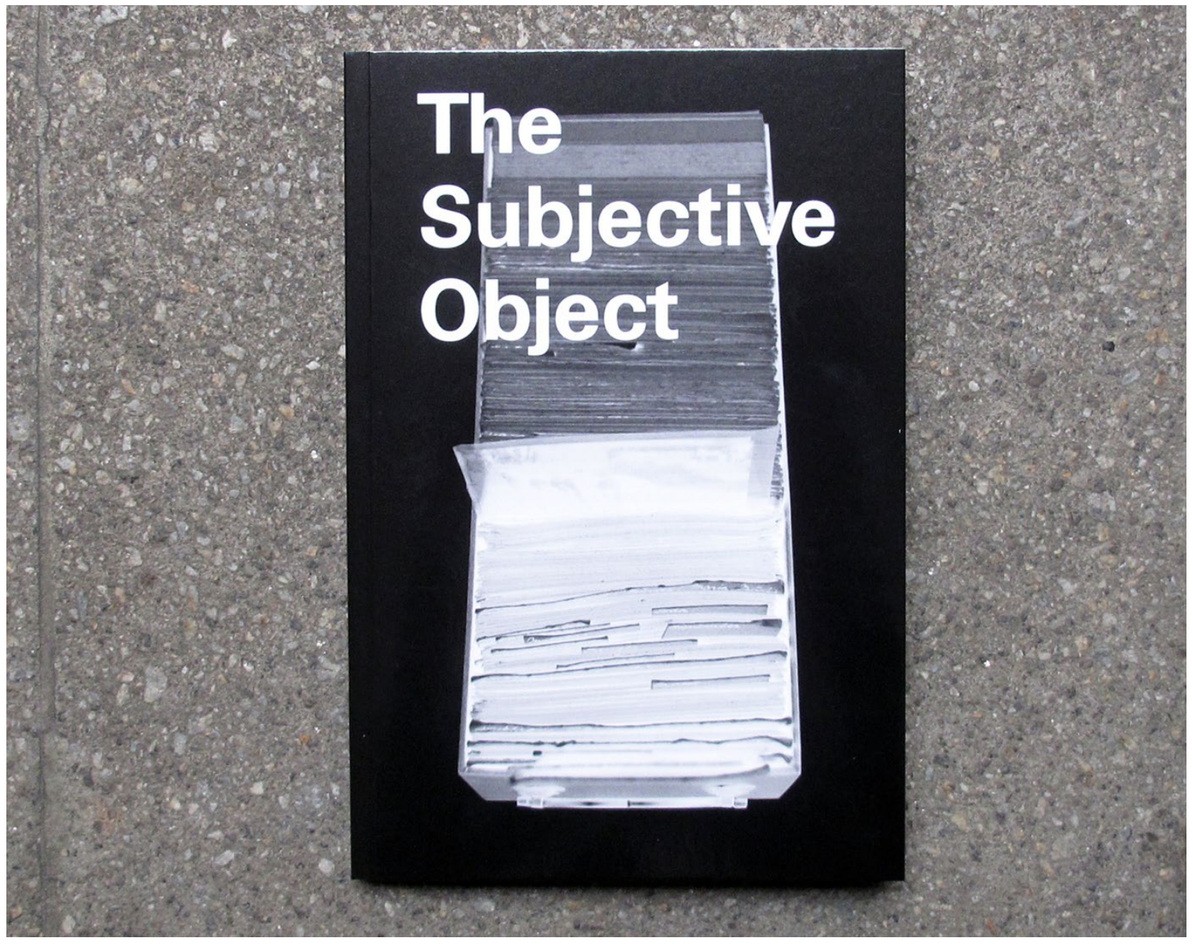

The Subjective Object, K. Verlag, Berlin / Toronto; Image credits: K. Verlag

The social life of the book

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- Partnering with like-minded institutions and individuals before and after publication

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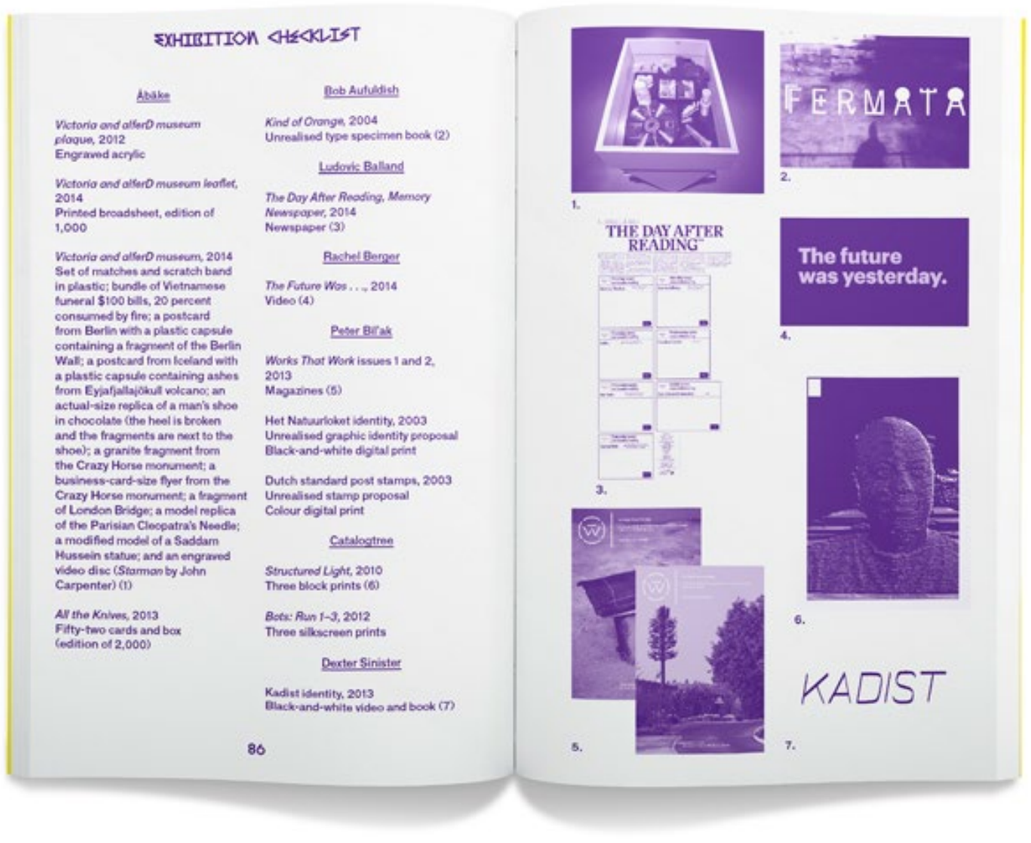


EXHIBITION CHECKLIST

Åbäke

Victoria and alferD museum plaque, 2012
Engraved acrylic

Victoria and alferD museum leaflet, 2014
Printed broadsheet, edition of 1,000

Victoria and alferD museum, 2014
Set of matches and scratch band in plastic; bundle of Vietnamese funeral $100 bills, 20 percent consumed by fire; a postcard from Berlin with a plastic capsule containing a fragment of the Berlin Wall; a postcard from Iceland with a plastic capsule containing ashes from Eyjafjallajökull volcano; an actual-size replica of a man's shoe in chocolate (the heel is broken and the fragments are next to the shoe); a granite fragment from the Crazy Horse monument; a business-card-size flyer from the Crazy Horse monument; a fragment of London Bridge; a model replica of the Parisian Cleopatra's Needle; a modified model of a Saddam Hussein statue; and an engraved video disc (*Starman* by John Carpenter) (1)

All the Knives, 2013
Fifty-two cards and box (edition of 2,000)

Bob Aufuldish

Kind of Orange, 2004
Unrealised type specimen book (2)

Ludovic Balland

The Day After Reading, Memory Newspaper, 2014
Newspaper (3)

Rachel Berger

The Future Was . . ., 2014
Video (4)

Peter Bil'ak

Works That Work issues 1 and 2, 2013
Magazines (5)

Het Natuurloket identity, 2003
Unrealised graphic identity proposal
Black-and-white digital print

Dutch standard post stamps, 2003
Unrealised stamp proposal
Colour digital print

Catalogtree

Structured Light, 2010
Three block prints (6)

Bots: Run 1–3, 2012
Three silkscreen prints

Dexter Sinister

Kadist identity, 2013
Black-and-white video and book (7)

86

1.

2.

FERMATA

THE DAY AFTER READING

3.

The future was yesterday.

4.

5.

6.

7.

KADIST

ÅBÄKE / BOB AUFULDISH / LUDOVIC BALLAND / RACHEL BERGER / PETER BIL'AK / CATALOGTREE / DEXTER SINISTER / DANIEL EATOCK / IAAN EVART, JULIAN HAGEN, AND DANIËL MAARLEVELD / EXPERIMENTAL JETSET / ED FELLA / GENERAL WORKING GROUP / HANSJE VAN HALEM / DAVID KARWAN / MR. KEEDY / NA KIM / JÖRG LEHNI / WILLEM HENRI LUCAS / LUST / MACFADDEN AND THORPE / KAREL MARTENS / JEREMY MENDE AND BILL HSU / METAHAVEN / MEVIS & VAN DEURSEN / MONIKER / LESLEY MOORE / KARL NAWROT & WALTER WARTON / RADIM PEŠKO / PRACTISE / PROJECT PROJECTS / PSY/OPS / RESEARCHCENTEREDDESIGN / JOEL STILLMAN / SUKKI AND MIN / MARTIN VENEZKY'S APPETITE ENGINEERS / VOLUME INC. / ZAK GROUP

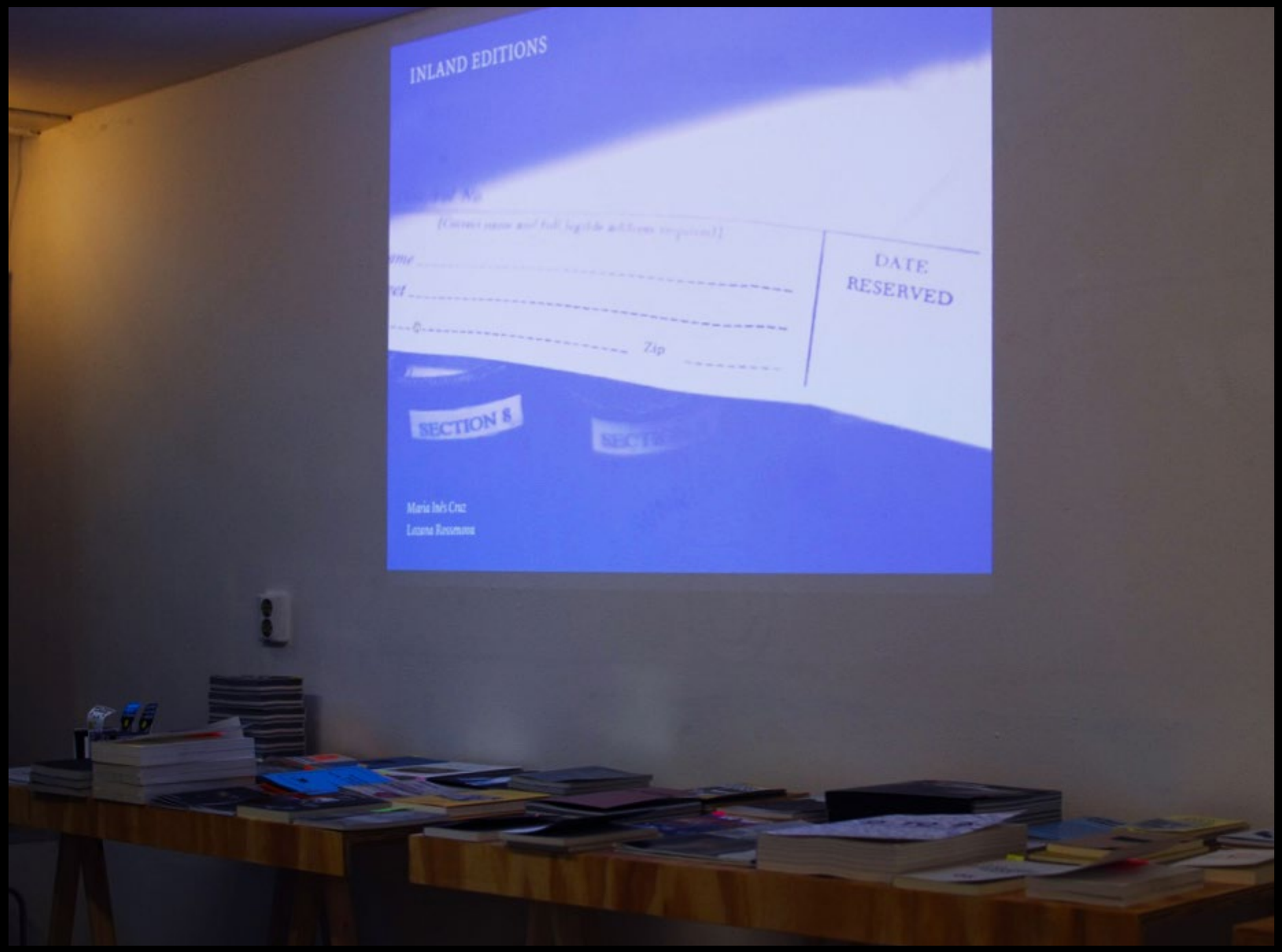
ALL POSSIBLE FUTURES

JAN 14 – FEB 13, 2014

All Possible Futures, Bedford Press, London; Image credits: Bedford Press

INLAND PRACTICE

The form of the book in alternative publishing practices is not only related to the process of making a book, but to the ways in which the book engages the public and the ways in which the public interacts with the book.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DATE
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SECTION 8
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Lozana Rossmann

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