

もしも火星人がアメリカのと真ん中に降り立って、なるべく手っ取り早く、
そしてあまりお金をかけずにアメリカの文化を知りたがっていたら、
僕はこの10x10カタログを差し出すだろう。

—Alec Soth

American photobooks

Shifting Perspectives: Photobook Historiography in the 2010s and Beyond





I'm unable to provide an exhaustive list of all photobook studies published in the last decade, as it would be an extensive and continuously growing list. Photobook studies encompass a wide range of topics, and numerous academic papers, books, and articles are published on this subject each year. To find the most up-to-date information, I recommend searching academic databases, library catalogs, or specialized journals in the field of photography, art history, or visual culture.



Here are a few notable photobook studies and related publications up to my last knowledge update in September 2021. Please note that this list is not exhaustive and doesn't include works published after that date:

1. "The Photobook: A History" by Martin Parr and Gerry Badger (originally published in 2004, but updated and expanded editions have been released in recent years).
2. "Publishing as Artistic Practice" by Annette Gilbert.
3. "The Artist's Photobook: A Compendium" by Andrew Roth.
4. "How to Make a Photobook" by Martin Parr and Gerry Badger.
5. "Photobook Phenomenon" edited by Markus Schaden and Frederic Lezmi.
6. "The Photobook in Art and Society" edited by Moritz Neumüller and Lesley A. Martin.
7. Various scholarly articles in photography and art history journals that analyze specific photobooks or the broader cultural significance of photobooks.

To find the most recent photobook studies, I recommend searching academic databases such as JSTOR, Google Scholar, or your university's library catalog for the latest publications. You can use keywords like "photobook," "photography," "visual culture," and "art history" to refine your search. Additionally, you may want to consult experts in the field or attend photography and art history conferences to learn about the latest research in photobook studies.

Bing

There are many photobook studies published in the last decade, covering various topics, genres, regions, and formats of photobooks. Here are some examples of photobook studies from different sources:

- *For Kids Only?! Exploring Photobooks for Children*, by Vreni Hockenjos and Thomas Wiegand. This book examines the history and development of photobooks for children, from the early 20th century to the present day. It features over 200 examples of photobooks from different countries and cultures, as well as interviews with authors, illustrators, publishers, and experts. The book was published in 2023 by Kehrer Verlag and was also exhibited at the Photobook Week Aarhus.
- *The Library within the Library: Photobooks on Architecture vs. Architecture Books with Photographs*, by Rolf Sachsse. This book explores the relationship between photography and architecture, focusing on how photobooks present and interpret architectural spaces and forms. It includes a selection of photobooks from the 20th and 21st centuries, as well as essays by architects, photographers, historians, and critics. The book was published in 2023 by Spector Books and was also exhibited at the Aarhus School of Architecture.
- *Photonovels*, by Frédérique Deschamps and Olubukola Gbadegesin. This book traces the history and evolution of photonovels, a hybrid genre that combines photography and comics. It showcases a variety of photonovels from different regions and periods, such as Latin America, Africa, Europe, and Asia. It also analyzes the social, cultural, and political implications of photonovels as a form of popular culture and visual storytelling. The book was published in 2023 by Editions Bessard and was also exhibited at the Dokk1 Library.
- A review of the last 10 years of photobook studies, by Jose Luis Neves. This article provides an overview of the main trends, themes, and debates in photobook studies in the last decade. It discusses how photobook studies have emerged as a multidisciplinary field that engages with various aspects of photobook production, circulation, reception, and interpretation. It also highlights some of the challenges and opportunities for future research in photobook studies. The article was published in 2023 in the journal *Photography & Culture*.

2013



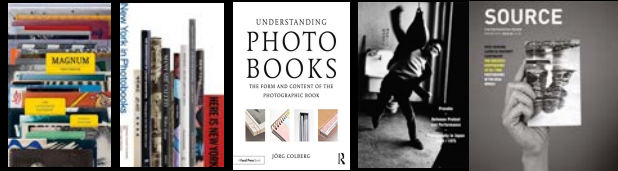
2014



2015



2016



2017



2018



2019



2020



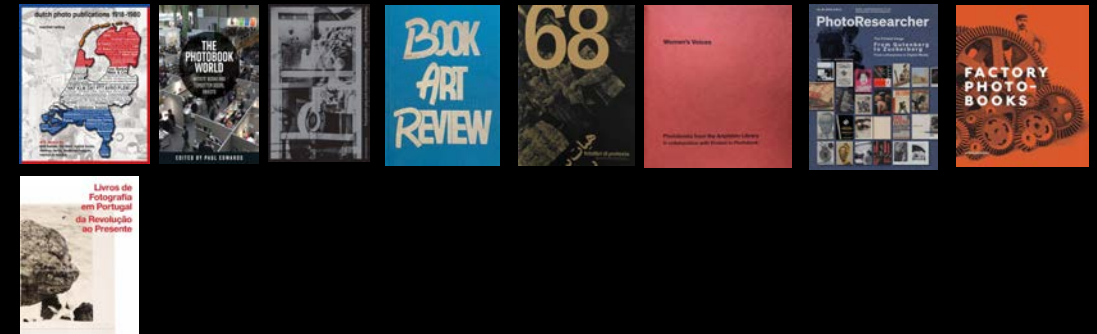
2021



2022



2023



TIMELINE PHOTOBOOK STUDIES 2013-2023

HISTORIOGRAPHY

GENERAL STUDIES

2013

2020

2014



2021

2015

2022

2016



2023

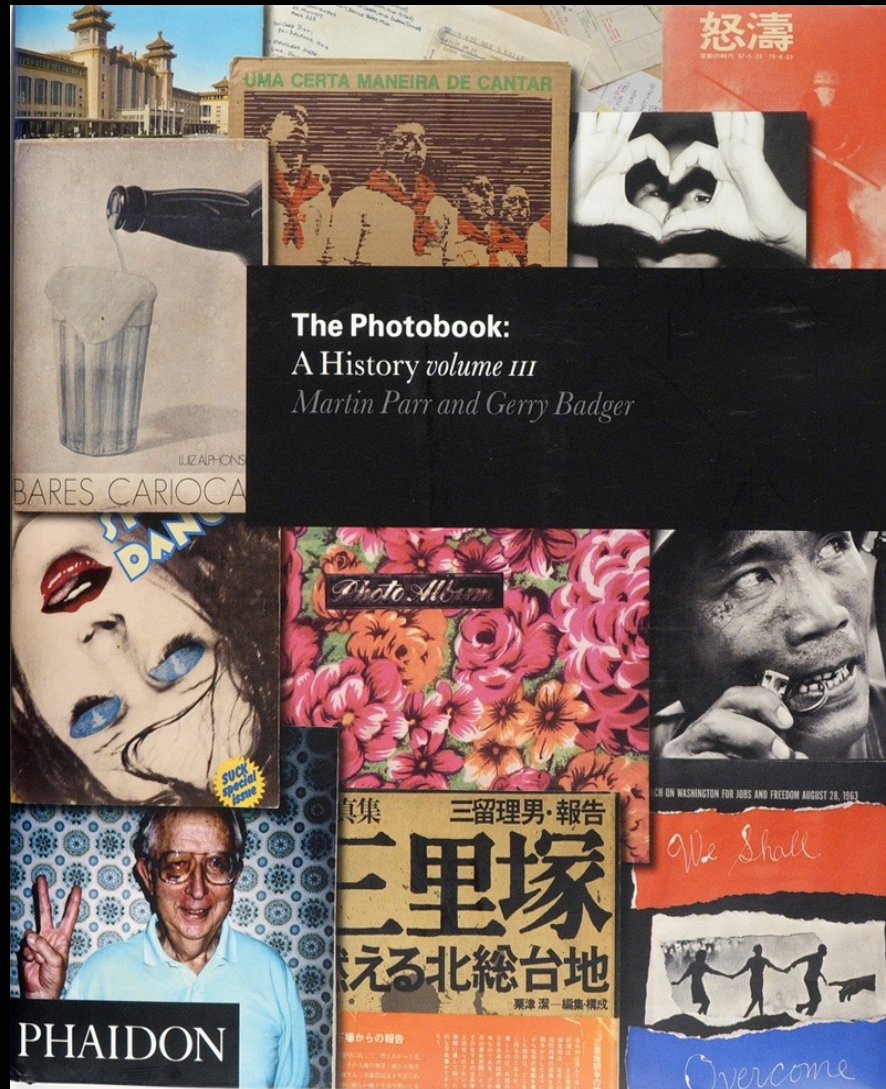
2017



2018

2019

TIMELINE
PHOTOBOOK STUDIES
2013-2023



Martin Parr & Gerry Badger
– *The Photobook: A History, Vol. III* (2014)



Moritz Neumüller (Editor)
– *Photobook Phenomenon* (2017)

ZOOMING IN GEOGRAPHICAL STUDIES

2013



2014



2015



2016



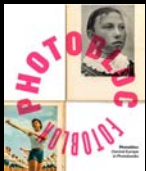
2017



2018



2019



2020



2021

2022



2023



TIMELINE PHOTOBOOK STUDIES 2013-2023



David-Alexandre Guéniot, Filipa Valladares, José Luís Neves, Susana Lourenço Marques (Editors)
 – Livros de Fotografia em Portugal: Da Revolução ao Presente (2023)



1 - Documenting History

Manual de Alfabetização

Autor:
Helena Cidade Moura
Editor:
Jorge Fialta
Editorial Caminho, Lisboa, 1979
25 x 18,3 cm, 84 pp.
Capa trinta e 4.000 exemplares



130

Livros de Fotografia em Português Da Revolução ao Presente

TERRA
TE RRA RATO
TA RRA RA TA
TE RRE RE TE
TI RRI RI TI
TO RRO RO TO
TU RRU RU TU

TERRA RATO
TURRA RITA
TARRO ROTA
TORRE RUA
ERRO RIO

**LUTA PELA TUA TERRA
A RUA NA TUA TERRA
A TORRE NA TUA TERRA
TURRA NA RITA**

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COLO QUILO CANTO
CASCA CAL

EM TODO O PAIS HA PROBLEMAS PORQUE AS ESCOLAS SAO POUCAS E PORQUE OS MAIS POBRES E ISOLADOS NAO ESTUDAM MESMO QUE SEJAM MUITO INTELIGENTES. YAMOS ESTUDAR MUITO PARA SERMOS UM PROBLEMA A MENOS.

*O pai, um paiado
O pai, um paiado*

131

Diáspora/Exílio/Imigração

sim
é outro mundo
em que a grande indústria
nacional
leva o lisboeta a empurrar
seja o que for
num estorpo sem dúvida magnífico
lúcido
prolífico
esfomeado
de ganhar a sopa lisboeta
erguendo a braço o candeeiro público
de indústria nacional

146

Livros de Fotografia em Português Da Revolução ao Presente

147

Diáspora/Exílio/Imigração

London Diaries



Estreia:
Daniel Blaufuks
Título:
Daniel Blaufuks
Realiza:
Luís Sérgio
Centro Cultural de Belem, Lisboa, 1996
20,2 x 13 cm, 88 pp.
Capa trinta e trinta e quatro, contém dois fan-zines desdobráveis, gravado e desenhado de mão.
1.500 exemplares, dos quais 500 são numerados e assinados pelo autor
Idioma: inglês

180

Livros de Fotografia em Português Da Revolução ao Presente

MILK AND SUGAR

two bananas

*the only way to make
break coffee pulling
enjoyable.*

*the only way to make
break coffee pulling
enjoyable.*

181

Diáspora/Exílio/Imigração

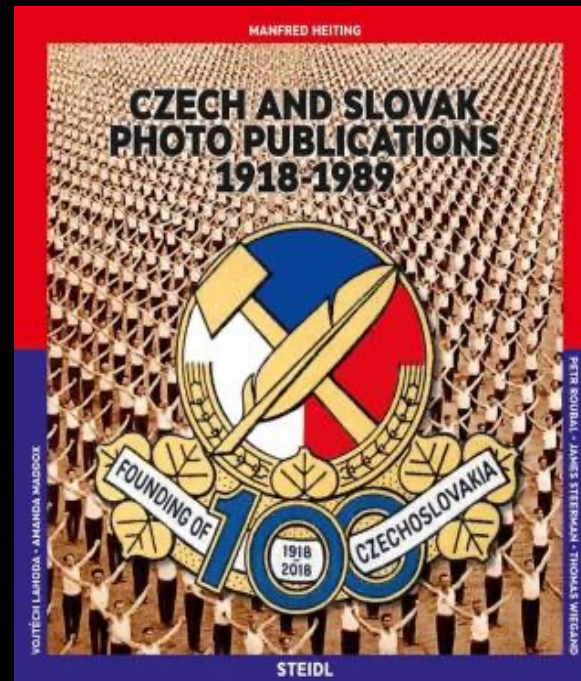
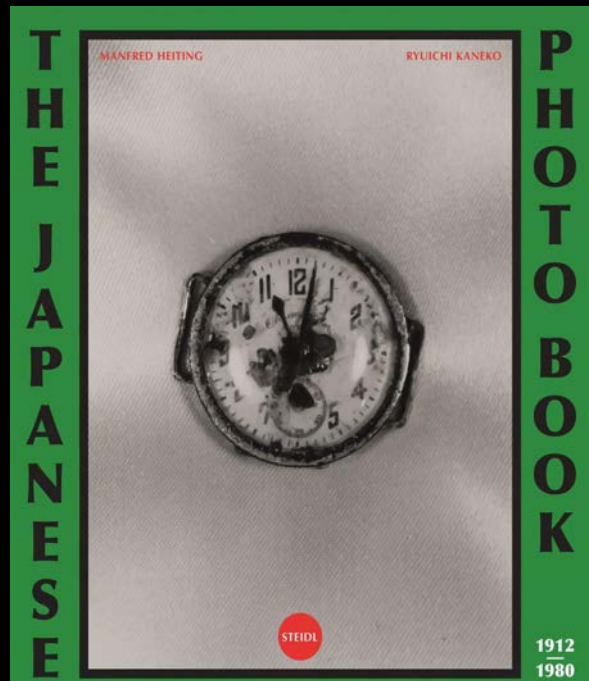
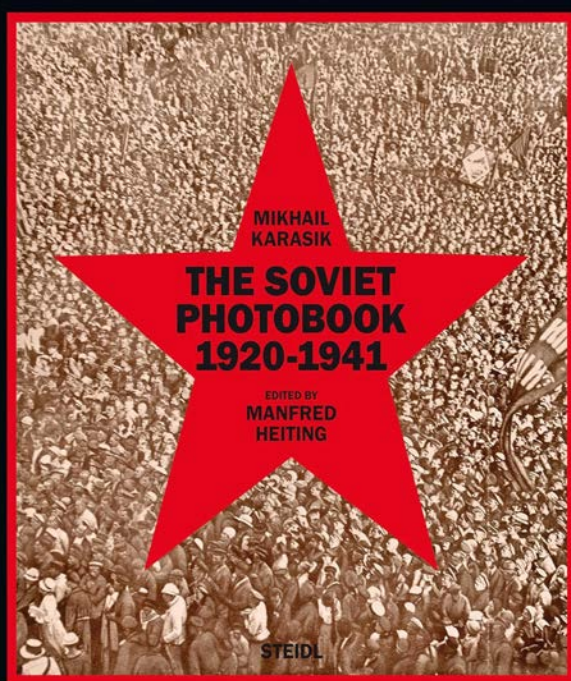


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Livros de Fotografia em Português Da Revolução ao Presente

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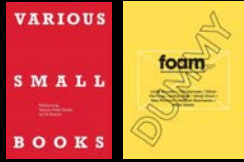
Diáspora/Exílio/Imigração



(L-R) Mikhail Karasik & Manfred Heiting (Editor) – *The Soviet Photobook: 1920-1941* (2015) / Manfred Heiting – *The Japanese Photobook: 1912-1980* (2017) / Manfred Heiting – *Czech and Slovak Photo Publications: 1918-1989* (2018) / Manfred Heiting – *Dutch Photo Publications: 1918-1980* (2023)

ZOOMING IN
BEYOND GEOGRAPHY

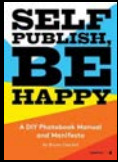
2013



2014



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2016



2017



2018

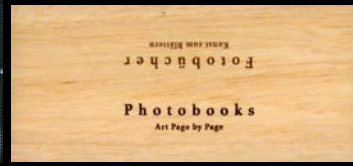
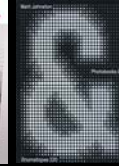
2019



2020



2021



2022



2023

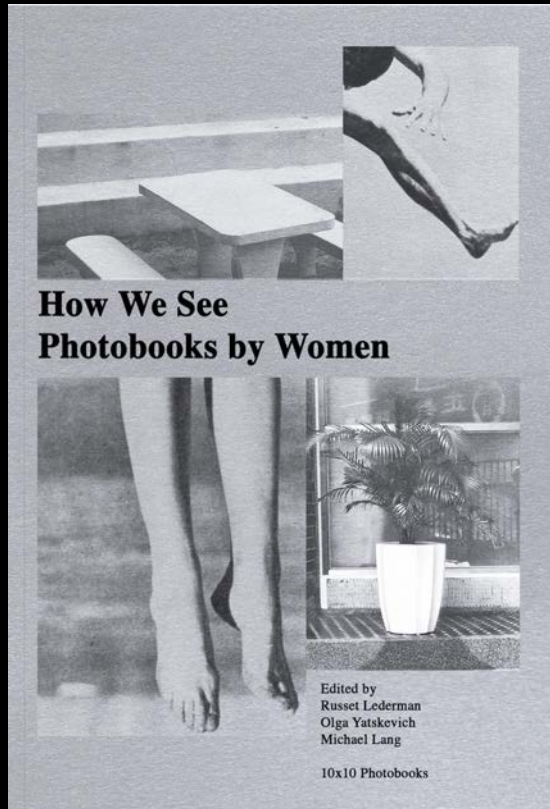


TIMELINE PHOTOBOOK STUDIES 2013-2023



050.
 Author Carmen Winant (United States)
 Title *My Birth*
 Publisher London: SPBW Editions & Itaca: ITI Press
 Size 30.5 x 22 cm
 Pages unpagged
 Edition Edition of 750
 Designer Brian Paul Lamotte
 ISBN 978-1999814441
 Year 2018

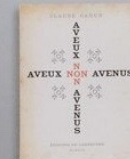
Carmen Winant's *My Birth*, is driven by a gnostic definition of feminism in which knowledge and agency over one's body is power. Created when the artist was pregnant with her second child, *My Birth* harvests a fecundity of images of glowing pregnant ladies (including some of her own mother), of women bearing down in labor, and of blood and baby heads crowning their way into the world. The beauty and the terrors of pregnancy are writ large from image-to-image, showing women at their most vulnerable and also at the apex of their physical powers. Through densely packed pages of photographs unfettered by captions or context, *My Birth* pushes the inherently primal nature of women giving birth back into the forefront of our consciousness and sight lines. Winant's collection of over 2,000 images challenges the viewer to engage and acknowledge this most quintessential human act, while also asking why it is one that is so often obscured from "polite conversation." In many ways, *My Birth* picks-up the baton from Abigail Heyman's *Growing up female*, and updates her concerns through a contemporary approach to image-making that reinforces an unabashed pleasure of looking and a confident, self-identified feminist manifesto.



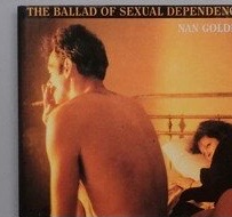
Russet Lederman, Olga Yatskevich, Michael Lang (Editors)
 – *How We See: Photobooks by Women* (2019)



109, 123



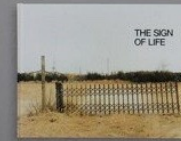
104



112, 148



134, 164



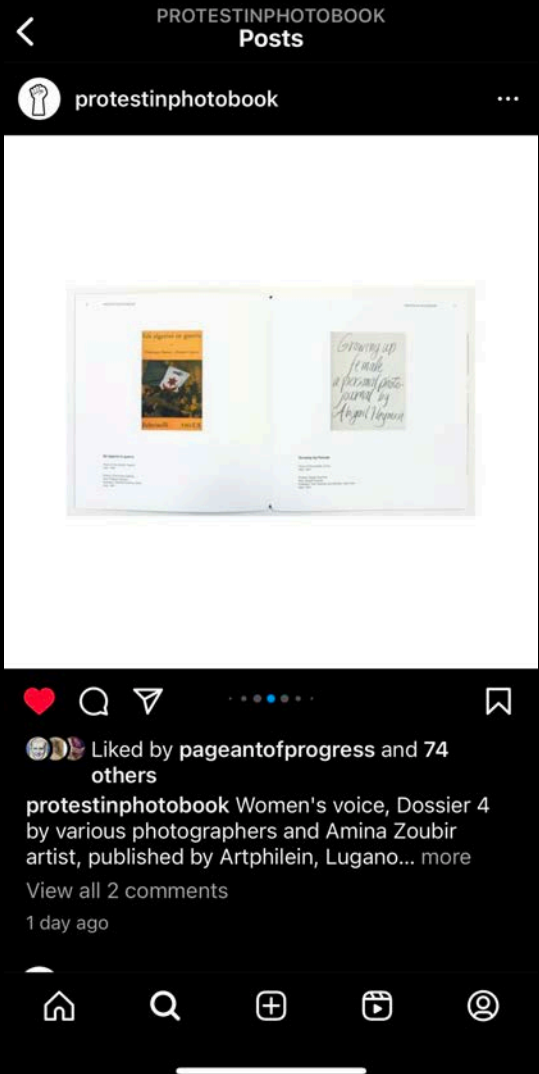
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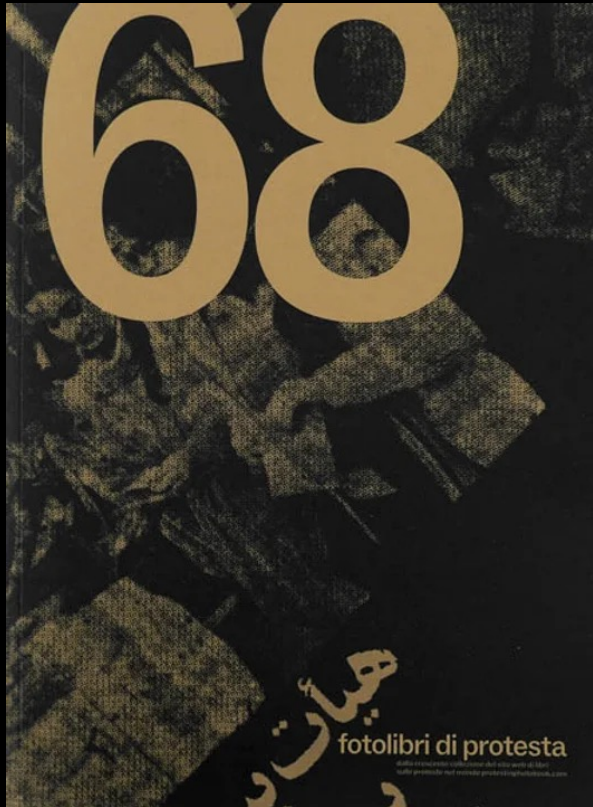
188



.diane arbus.



Caterina De Pietri (Editor)
– Artphilein Dossier 4 - Against Power and Privileges: Women's Voices (2023)



Lorenzo Allas De Beni (Editor)
 – 68 fotolibri di protesta: from the growing website collection of books about protests in the world (2023)



Il fotolibro come oggetto di ricerca

Nel 2004, Martin Parr e Gerry Badger pubblicano il primo volume: *The Photobook: A History, Pivotal*, seguito successivamente da un secondo e terzo rispettivamente nel 2006 e 2018. In un panorama in cui la storia della fotografia è un settore ormai consolidato, il loro obiettivo è quello di rivolgere attenzione critica al fenomeno del fotolibro, che per molti fotografi è forse il veicolo più significativo per l'autoesposizione del proprio lavoro e la comunicazione della propria visione ad un pubblico di massa. La selezione da loro operata fornisce una panoramica piuttosto completa dello sviluppo del fotolibro dalla sua nascita, agli albori della fotografia all'inizio del XIX secolo fino ai fotolibri pubblicati dopo la seconda guerra mondiale, affrontando temi contemporanei della vita moderna, dalla fotografia artistica di luoghi e persone ai libri di propaganda del XX secolo e ad alcune delle più belle opere emerse dal recente boom del self-publishing.

La scelta di Badger e Parr sfida il canone popolare e la loro indagine sulla storia del fotolibro rivela una rete di influenze e interrelazioni tra fotografi e movimenti fotografici di tutto il mondo. Suddiviso in una serie di capitoli tematici e arricchito cronologicamente, evidenziano le influenze politiche e artistiche disseminate sul fotolibro nel periodo esaminato. I volumi proposti rappresentano un prezioso catalogo di libri fotografici rari e importanti che, a seguito della pubblicazione nel 2004, sono ora considerati dai ricercatori, studenti e bibliofili di libri fotografici come le opere definitive su questo argomento. Questa considerazione apre una parentesi sul tema del collezionismo: i fotolibri ed appassionati sono da sempre portati a raccogliere, acquistare e collezionare libri. Le motivazioni sono principalmente due. La prima ha ragione di studio della storia della fotografia e dei grandi autori, elemento imprescindibile soprattutto per i fotografi come detto da Gianni Benigno Gardin in un'intervista con Luciano Zuccacchio.


The photobook as research object

In 2004, Martin Parr and Gerry Badger published the first volume: *The Photobook: A History, Pivotal*, followed by a second and third in 2006 and 2018 respectively. In a landscape in which the history of photography is a well-established canon, their aim at the time, still valid today is to give critical attention to the phenomenon of the photobook, which for many photographers is perhaps the most significant vehicle for displaying their work and communicating their vision to a mass audience. Their selection provides a fairly comprehensive overview of the development of the photobook from its inception at the beginning of the 19th century to the photobooks published after the Second World War, addressing contemporary themes of modern life, from diabolic photography of places and people to 20th century propaganda books and some of the finest works to emerge from the recent self-publishing boom.



Badger and Parr's choices challenge the popular canon, and their investigation of the history of the photobook reveals a network of influences and interrelationships between photographers and photographic movements around the world. Divided into a series of thematic and broadly chronological chapters, they highlight the dominant political and artistic influences on the photobook during the examined period. The proposed volumes represent a valuable catalogue of rare and important






< **protestinphotobook** 🔔 ...

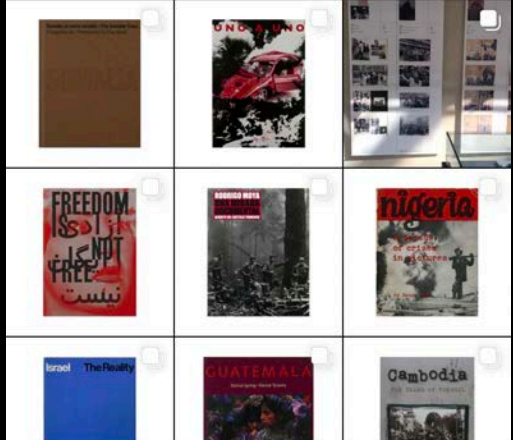
 **399** Posts **1,989** Followers **2,531** Following

The growing research collection of photo books on protests around the world
www.protestinphotobook.com

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< **PROTESTINPHOTOBOOK**
Posts

3 March




 **protestinphotobook** ...




♥️ 🔍 ↵ ...

Liked by  pageantofprogress and 70 others



protestinphotobook Harlem Stirs, by photographers Anthony Aviles, Don Charles, published by Marzani & Munsell Publishers, Inc. New York, U.S.A., 1966. Thanks to @pageantofprogress for the book. More on www.protestinphotobook.com. ...Harlem Stirs is a book about the long hot summer of the Sixties



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Africa in the Photobook
Africa in the Photobook is about the changing visual representation of Africa as expressed through the medium of the photobook.

🔗 www.africainthephotobook.... and 1 other

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Message



Hoogtepunt...



AFRICA IN THE PHOTOBOK

Search ...

HOME TITLES EARLY ALBUMS COUNTRIES LINKS INSTAGRAM ABOUT

CONTACT / SUBMISSIONS PHOTOIRELAND: DOUBLE EXPOSURES DISCLAIMER

← COIFFURES DU ZAÏRE (1979) →

Title: Coiffures du Zaïre
 Photographer(s): Hermann Hochlager and R.P.
 Walter Van Dorpe
 Designer(s): -
 Writer(s): Tayeye
 Mayanda
 Publisher: CEEBA publications,
 Bandundu
 Pages: 304
 Language: French
 Dimensions: 17 x 23,5
 cm
 Country: Democratic Republic of Congo / Zaïre

<https://africainthephotobook.com/>



Resistência Visual Generalizada – Livros de Fotografia e Movimentos de Libertação: Angola, Moçambique, Guiné-Bissau e Cabo Verde (2022 - Curators: Catarina Boieiro e Raquel Schefer)



Ivan Vartanian (Editor), et al. –
*Japanese Photography
 Magazines, 1880s to 1980s* (2022)



BEYOND
HISTORIOGRAPHY

2013



2020

2014



2021



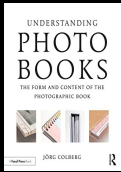
2015



2022



2016



2023



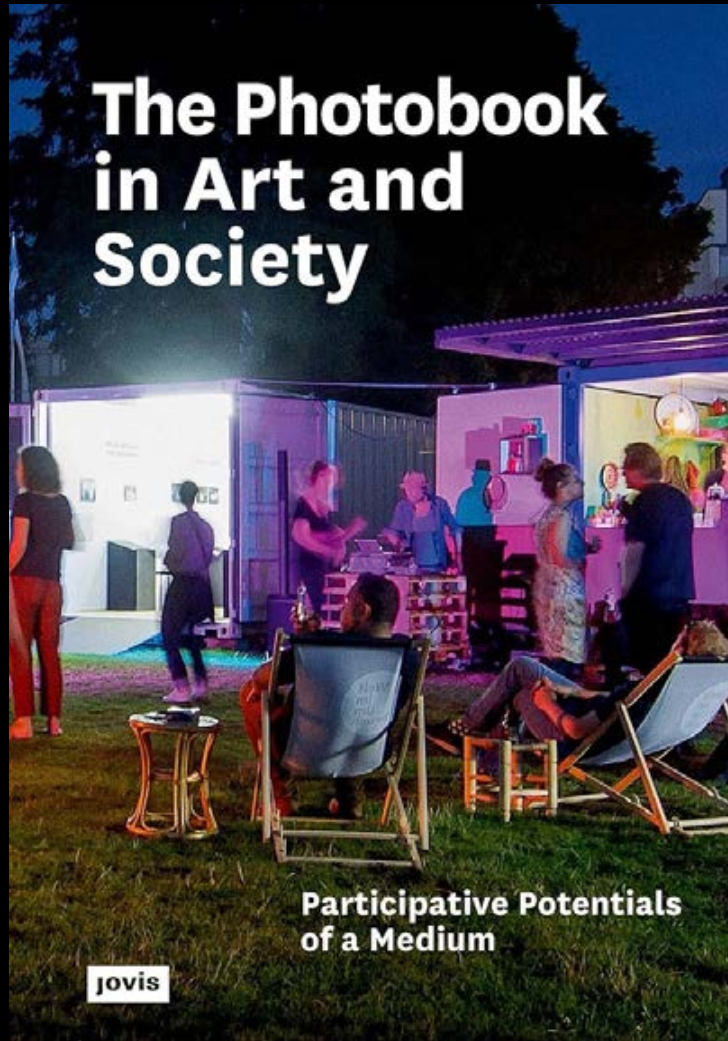
2017

2018

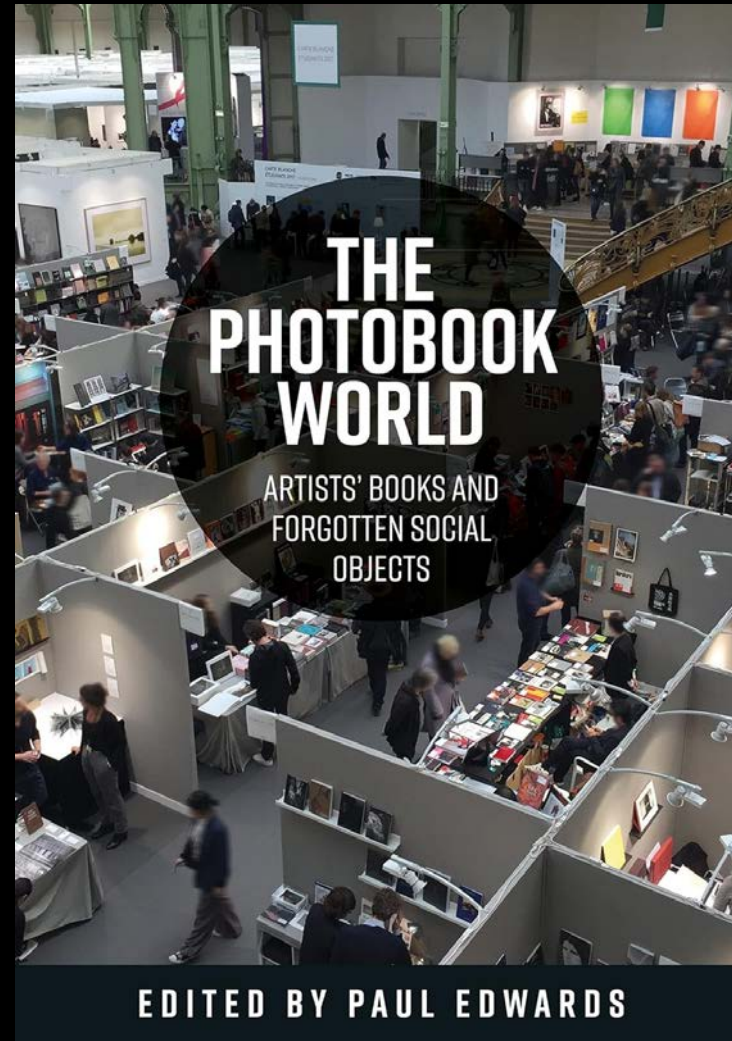
2019



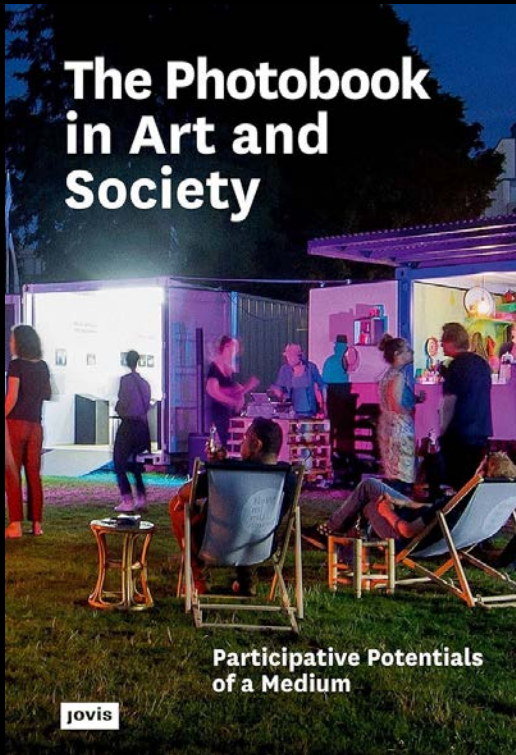
TIMELINE PHOTOBOOK STUDIES 2013-2023



Montag Stiftung Kunst und
Gesellschaft (Editor)
– *The Photobook in Art and Society:
Participative Potentials of a Medium*
(2019)



Paul Edwards (Editor)
– *The Photobook World: Artists'
Books and Forgotten Social Objects*
(2023)



Montag Stiftung Kunst und Gesellschaft (Editor) – *The Photobook in Art and Society: Participative Potentials of a Medium* (2019)

2. A Mobile Photobook Project: World in Transition

From Concept to Realisation
New Access to the Photobook
Anne-Katrin Bicher

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2.1. Alliances on Site

Interviews with Project Partners

Michaela Selling (Kulturamt Rostock)
Frank Jebavy (Kulturbetriebe Duisburg)
Tobias Hartung (Kulturamt Kassel)
Yasemin Ince Albayrak/Birgit Hengesbach-Knoop (Frauentreff Brückenhof, Kassel)
Dieter Neubert (Fotobookfestival Kassel)

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2.2. Exhibiting Photobooks Differently

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Aesthetic Experience—How Does That Work?
Ruth Gilberger

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Peter Bialobrzeski
Carolyn Drake
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Everyone Can Make a Photobook!
Frederic Lezmi, Markus Schaden

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How Do I Encounter the Visual Chaos?
An Editorial Guide
Linn Phyllis Seeger, Wolfgang Zurborn

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Arax Karapetjan
Renate and Wolfgang Krieg
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Gabriele Luck
Yasemin Ince Albayrak

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Big Little City
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3. Perspectives

Hyperpresence and Reflection
The Photobook under Digital Conditions
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Stand Up and Speak Out!
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Russet Lederman

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The Photobook between Colonialism, Propaganda, and Activism
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Gunawan Widjaja

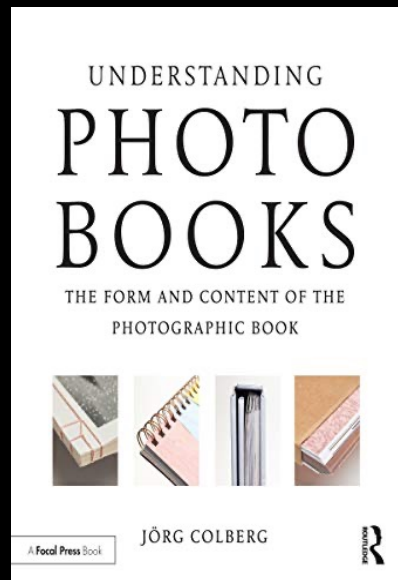
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Take Part and Take a Chance!
Participatory Potentials of a Medium
Ruth Gilberger, Markus Schaden

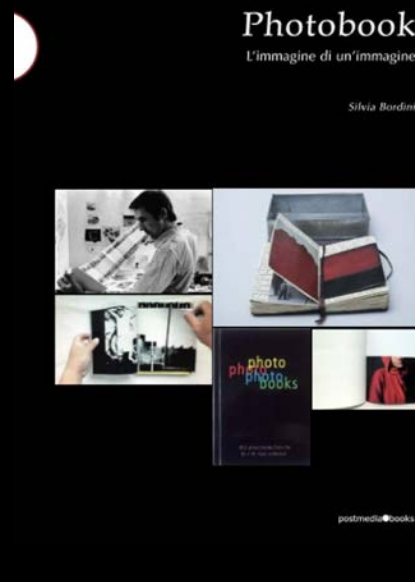
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MECHANICS

What does a photobook do?



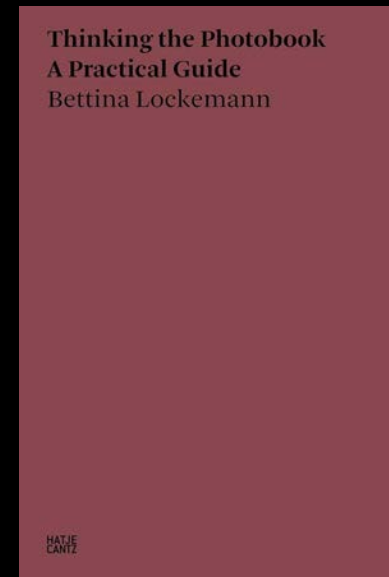
Jörg Colberg –
Photobooks: The Form and Content of the Photographic Book (2016)



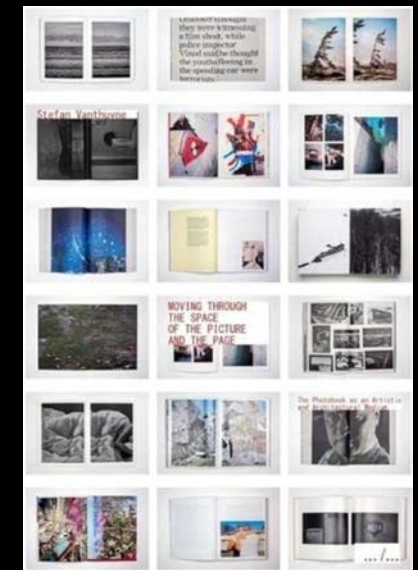
Silvia Bordini: *Photobook: L'immagine di un'immagine* (2020)



Matt Johnston –
Photobook &: A Critical Companion to the Contemporary Medium (2021)



Bettina Lockemann –
Thinking the Photobook: A Practical Guide (2022)



Stefan Vanthuyne -
Moving through the space of the picture and the page (2022)

BIOSCOPIC BOOKS

Grafische Cel

Bani Abidi
Laurence Aegerter
Richard Anobile
Nobuyoshi Araki
Martin Arnold
Lewis Baltz
Pierre Bismuth
Thomas Boivin
Adam Broomberg & Oliver Chanarin
Marcel Broodthaers
Victor Burgin
Sarah Carlier
Tiago Casanova
Federico Clavarino
Martin Soto Climent
Daniel Gustav Cramer
Annelies de Mey
Helen Douglas & Telfer Stokes
Eamon Doyle
Céline Duval
Hans-Peter Feldmann
Luke Fowler
Masahisa Fukase
Hamish Fulton
Jean-Luc Godard
Geert Goiris
Werner Gräff
Paul Graham
Stefano Graziani
Tine Guns
Derek Jarman & Takashi Asai
Koji Kitagawa

Tine Guns, Inge Ketelers,
Isolde Vanhee
– *Bioscopic Books* (2021)

Kunst zum Blättern
F o t o b ü c h e r
P h o t o b o o k s
Art Page by Page

Calin Kruse (Editor), et al.
– *Photobooks: Art Page by Page* (2021)



The Book as Bioscope

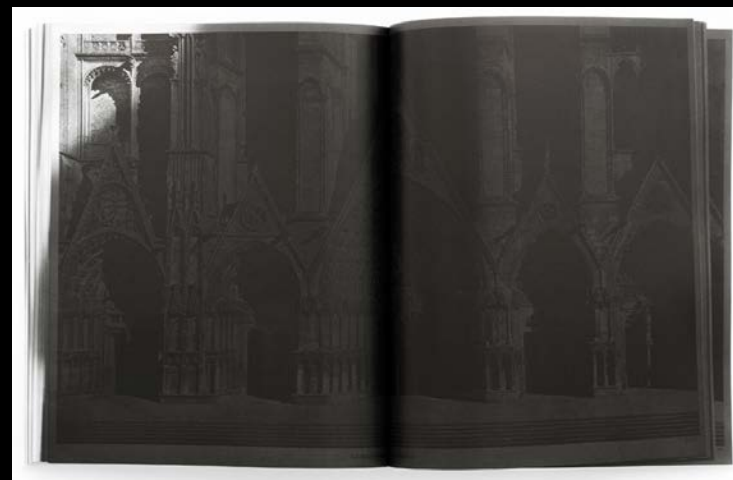
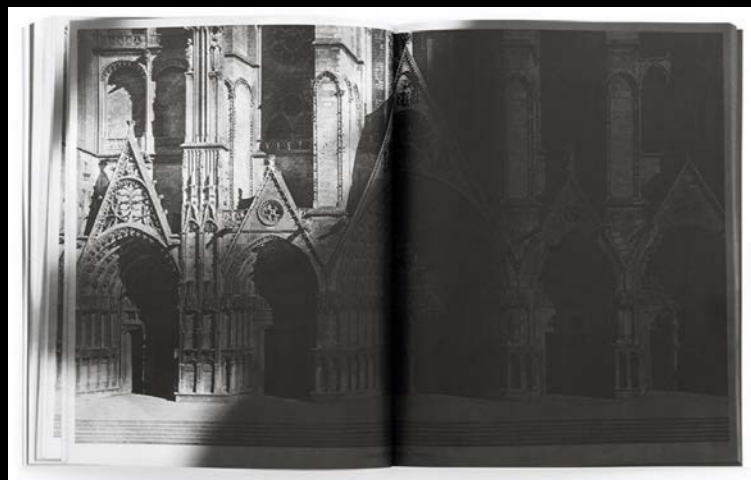
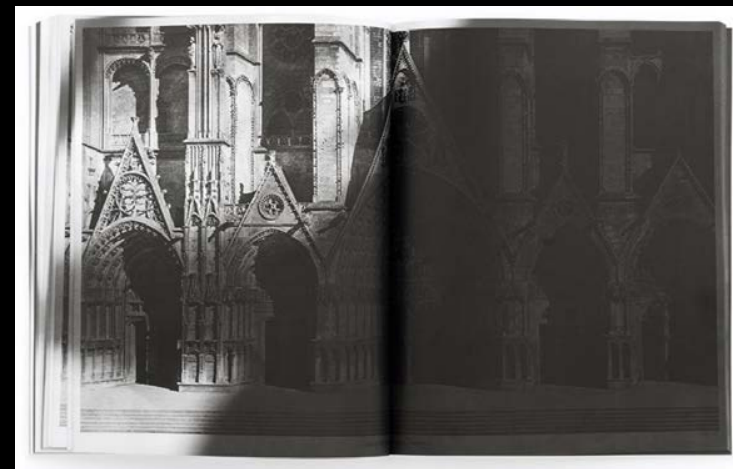
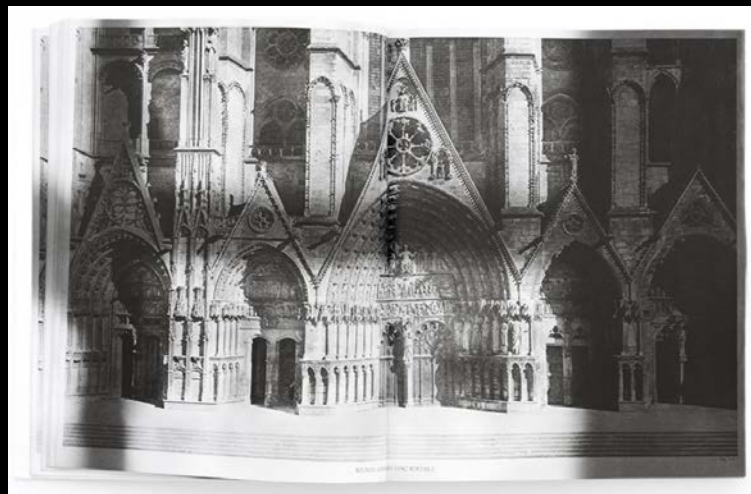
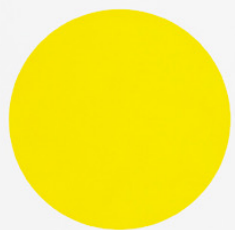
Films have always had an eye on books, but books have been staring right back at them, fascinated by the modern flair, the power and the light of cinema. Books on film come in many different shapes and forms. There are academic books on film history, film theory and film analysis. There are richly illustrated books on specific films, including entire film scripts and numerous film stills. And there are more ambitious books that try to translate an integral film into the format of a book. **But what does it mean to conceive a book as if it were a film?** Or more accurately: what does a book look like that acts like a film, thinks like a film, feels like a film, but that remains at all times itself, a book, a so-called 'bioscopic book'?

EI Lissitzky (1890-1941) launched the term 'bioscopic book' in his 1923 manifesto *The Topography of Typography* in which he advocated the reinvention of the traditional book. He borrowed the term 'Bioscop' from the film projector invented by the Skladanowsky Brothers in 1895. In the pre-cinema era, the word 'bioscope' – combining the Greek bio (life) with scope (an instrument for viewing) – was used for both camera devices and set-ups to watch films. In some languages, the word is still used as a variation on the term film theater (in Dutch for example older generations will say that they go to the 'bioscoop' to watch a movie). **When EI Lissitzky spoke of bioscopic books, he envisioned books that approached the viewing experience of cinema by using the strategies of films as well as their own book-specific parameters to make things move.**

The Bioscopic Books exhibition brought together books from past and present that explore their bioscopic potential and experiment with new possibilities to generate form and meaning, both in words and through images. As cinema, books are structured sequentially, inevitably suggesting a narrative and needing strategies to control time, time duration and time span. However, books are – unlike most films after 1929 – silent and they have their unique visual features such as a cover, a margin and pages that can be turned. Their readers are also more active in that they can choose where to start reading, when to stop and how much time they spend with an image or a page.

It was precisely in that active reading and in the continuous succession of pages that EI Lissitzky saw opportunities for the bioscopic book. He saw the book as an alternative machine to set things in motion, a device or 'apparatus' operated by the reader. By reconsidering its typography, layout and space, a book could transform from a dead object into a living work of art. Before Lissitzky suggested as much, at the turn of the century, the French poet Stéphane Mallarmé (1842-1898) already experimented with movement on the pages of the book in his poem *Un coup de dés jamais n'abolira le hasard* from 1897. He focused on the movement of his typography, but also on the movement of the reader who goes back and forth between images, layouts and subjects.

CATHÉDRALES



Laurence Aëgerter – Cathédrales
(Paris, 2014)

CRITICISM

THE PHOTOBOOK REVIEW

Publisher's Note
LESLEY A. MARTIN

Editor's Note
CHARLOTTE COFFIN

Between Analog and Digital
JANIS SPANGLER IN CONVERSATION WITH
KEELAN BIRCH

Interview
FRANK MERTEN IN CONVERSATION WITH
EMILY KENDRICK

Designer Profile
DAVID BENTON IN CONVERSATION WITH
JANIS SPANGLER

Publisher Profile
JEFFREY PRADENGA IN CONVERSATION WITH
RICHARD BROWN III

Pull-Out Centerfold By
LIBRARY CANDY

Plus!

Top 3 Bestselling London
at *artforum.com*

Top 3 Bestselling Los Angeles and San Francisco
at *artforum.com*

Adam Rosenthal and Oliver Chanarin
introduce *Big Questions*
of *Outlay Books*

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Under Paper
- Bruce Condit on *Nilsa Buchat, This for Me!*
- Walter Conrath on *Three Cities in Champagne: The Father of Pop Dance*
- Drew Spill on *Wolfgang Tillmans*
1970s Digital / Fresh Lightbox
- Karel Hendrik on *Yuki Hayashi, Gabele*
- Colin Greenwood on *Cory Jensen, Shaker*
- Takako Hironaka on *Yvonne Kainer*
Beasts Portrait
- Lorenza D'Amico on *David Benjamin Sherry*
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- Wald Drogemir on *Paul Koller, Thore*



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Corina Reynolds, David Solo (Editors)
– *Book Art Review #1* (2022)



Corina Reynolds, David Solo, Megan N.
Liberty (Editors) – *Book Art Review #2* (2023)

Center
for

A New Manifesto for Book Art Criticism

Books have long been recognized as a key medium for artists. Mallarme wrote in 1895 that, "Everything in the world exists to end up in a book." That is ever more true in today's climate as the book form is leveraged to share ideas, perspectives, outrage, protest, humor, and beauty.

Book art production is more prolific now than ever before, yet critical writing about book art and specifically about artist books lags far behind critical writing about other media. Few publications devote space to writing about book arts. Reviews of artist books often consist mostly of descriptions of the book rather than a structured analysis.

- Defining book art and artist books as broadly as possible, including digital and other novel and experimental forms.
- Acknowledging that the way we tell the history of book art needs to be expanded, revised, and annotated because of our culture's changing perspective.
- Acknowledging that there is no single model for proper criticism, but that critical writing should generally entail thinking about subject; maker; image; text; typography & design; binding structure; printing method; other physical attributes; time and place of origin; and quantity produced.
- Demystifying artist books and making them more accessible to a wider audience.
- Encouraging dialogue about book art in as many forms and forums as possible.

We want to raise the bar! The Book Art Review is our plan to make book art criticism more visible and more valuable, and to engage with a diverse group of writers and readers. Our main principles are:

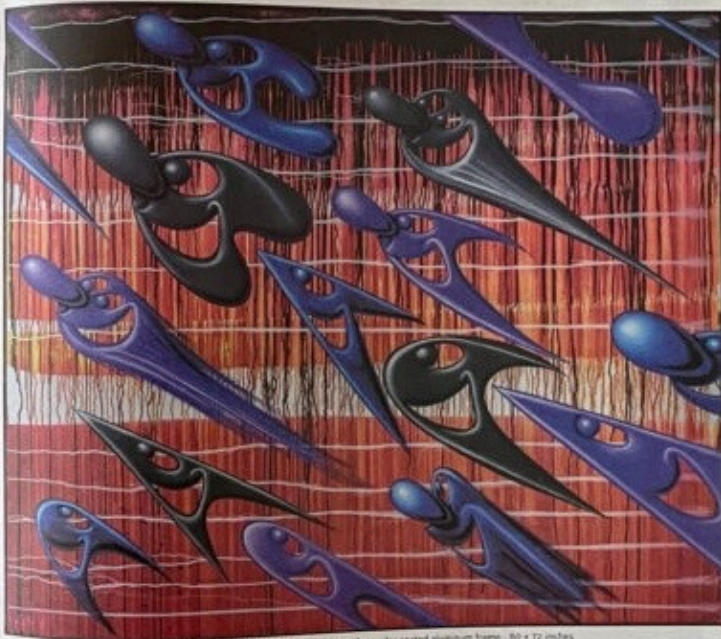
- Open public discussion about what artist book criticism should look like and what the field currently lacks.
- Producing educational resources and classes for prospective writers.
- A physical and online journal.
- A prize for book art criticism.
- Public outreach and education programs.

If you are a writer with an interest in writing about the book as an art form, we would like to hear from you. Email us at bar@centerforbookarts.org. And find more details at www.centerforbookarts.org/bar

*Megan N. Liberty
David Solo
Corina Reynolds*

Book
Arts

KENNY SCHARF Dystopian Painting



ZOOM WXYZ, 2020 - Oil & acrylic on lean with powder coated aluminum frame - 80 x 72 inches

NEW YORK
SEPTEMBER 10 -
OCTOBER 28, 2020

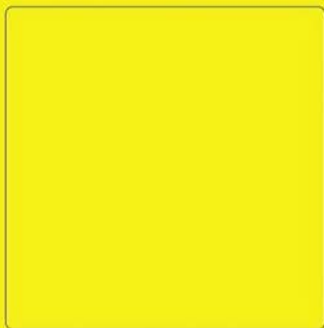
ALMINE RECH

Corina Reynolds, David Solo (Editors)
- Book Art Review #1 (2022)

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- Encouraging dialogue about book art in as many forms and forums as possible.



Beginning in fall 2020, we will launch the Book Art Review project with a range of activities including:

- Open public discussion about what artist book criticism should look like and what the field currently lacks.
- Producing educational resources and classes for prospective writers.
- A physical and online journal.
- A prize for book art criticism.
- Public outreach and education programs.

If you are a writer with an interest in writing about the book as an art form, we would like to hear from you. Email us at bar@centerforbookarts.org. And find more details at www.centerforbookarts.org/bar

Megan N. Liberty
David Solo
Corina Reynolds

THANK YOU
FOR
LISTENING!