



Image from  
"Textual Activity in  
the Artist's Book"

**FROM THE EDITOR**

By Inge Bruggeman

**WELCOME TO THE** second volume of *Openings: Studies in Book Art*, the journal of the College Book Art Association (CBAA). The journal staff and editorial board are pleased to bring you this long-awaited second volume, with its diverse range of articles and reviews in the field of book and publication arts. As a complement to our regular critical and theoretical articles, this issue offers a new column, From the Maker's Perspective. More than just a review of work, this column aims to contribute to critical discussion by analyzing the impetus and ideas behind an artist's body of work while making comparisons to other artists, artistic movements, contemporary practices, philosophies, and interdisciplinary fields of study. We hope this and future issues will energize your artistic practice, stimulate your academic study, and encourage more profound and multifaceted thinking in this dynamic field.

The inquiry into the book as art, and for art, is spreading its roots deeper and wider. New discourses are cropping up outside our traditional fields of vision and need to be addressed. The areas of publishing, design, creative writing, and journalism are all

**Openings** STUDIES IN BOOK ART

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**ISSN 2326-0157**

*Openings: Studies in Book Art* is a peer-reviewed journal of the College Book Art Association (CBAA). It publishes critical, historical, and theoretical articles, reviews, and interviews about book art and its pedagogy. *Openings* is published yearly online and is available as a part of membership in the CBAA or through institutional subscription.

If you are interested in submitting an article or review to the journal please visit: <http://journals.sfu.ca/cbaa>  
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developing branches of study related to, but slightly outside, the usual discussions in the book art community. This journal seeks to pull these conversations together and to examine the continually shifting role the book plays in contemporary culture.

This issue offers a range of historical and contemporary articles from a variety of perspectives. I am reminded of the incredibly rich history we build on as makers of artists' books and the long-standing creative use of the form, both materially and conceptually, throughout history. The mix of articles presented here also has me looking forward to the book to come. Michael Thompson's recent article "The 2014 Whitney Biennial: The Book as a Medium in Contemporary Art," published in *The Papers of the Bibliographical Society of America* (June 2015), shows the rising popularity of the book as a means in artistic practice. It examines the different ways in which some form of the book is now being used by a great number of artists as a significant part of their work. The book—as material object, icon, metaphor, and social mediator—is being explored from every perspective: within contemporary art and design, within historical and contemporary writing practices, in publishing practices, in design conversations, and more. What better time for more critical writing on the subject?

Readers of *Openings: Studies in Book Art* should look forward to reading future issues with more regularity—"God willing and if the creeks don't rise," as my late mother-in-law often said. However, as always, the success of the journal depends on its readers. Your participation in submitting papers to the journal and recommending *Openings* to others as a platform for critical and theoretical investigation is greatly appreciated. ■



Image from *Book Reviews*