



by Inge Bruggeman

THE JOURNAL STAFF AND EDITORIAL BOARD are pleased to present this third volume of *Openings: Studies in Book Art*, the journal of the College Book Art Association (CBAA). This issue focuses on pedagogy in the book arts. It includes articles that examine various approaches to teaching, including the integration of special collections and archives into the curriculum, along with a typology of book arts programs in the United States. My particular interest in this article is that it might lay a foundation for continued discussion about how to integrate the growing field of publication arts with the more established academic book arts programs. We also continue our book reviews and our newer column, From the Maker's Perspective. This article gives an in-depth analysis of an artist's work. More than just a review, this column aims to contribute to critical discussion by analyzing the impetus and ideas behind an artist's body of work while contextualizing it within a larger scope of contemporary and interdisciplinary theoretical practices. We hope this issue will continue to energize artistic practice, stimulate academic study, and encourage more profound and multifaceted thinking in this dynamic field.

Openings: STUDIES IN BOOK ART

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Openings: Studies in Book Art examines the continually shifting role the book and publication arts play in contemporary culture. It is an expansive field of study, one that gloriously defies definition, breaks boundaries, and reaches into a wide array of studies both within and outside the arts and humanities. I recently had the great fortune of attending the *Booknesses* exhibition and colloquium in Johannesburg, South Africa. In particular, one panel stood out to me. It included a wide range of academics in the humanities whose use of the book as a unique space to explore interdisciplinary creative research projects was astounding. One example discussed was Nick Sousanis' award-winning PhD project in education on visual thinking which took the form of a graphic novel titled *Unflattening*. The attributes of layering and sequencing textual and visual narrative, in the material experience of the physical book, continue to make this media one of the most impactful ways to communicate. It is a fully embodied experience, one we soak in and soak up through all our senses. It was exciting to see these examples of academic inquiry explored within the expressive medium of the book as art. This event also made relevant the artist publication as a tool for social justice and expression, which we now have more reason than ever to recall and make use of. Let us not forget the power of the press to make change. Yes, anyone can publish in this day and age, and what better time than now to exercise that right frequently, poetically, and compassionately? The conference in South Africa and the Artists Books Brisbane Event (ABBE) in Australia, among a myriad of other book arts events nationally and internationally, illustrate the growing interest and breadth of activities within the book arts today. This journal is proud to be at the heart of these conversations.

Remember, however, that the success of this journal depends on you. Your participation in submitting papers, and recommending *Openings* to others as a platform for critical and theoretical investigation, is always greatly appreciated. The journal continues to gain strength and speed, so stay tuned for future issues full of critical and compelling work in the field of book and publication arts. ■

*Images from The Space of Poetics by Sarah Hulsey.
See "Visual Reconstructions of Language."*

