

Special Issue

Artists' Books: Concept, Place, and a Quiet Revolution

Message from the Guest Editor

Since the early 1970s, the origins of artists' books has been extensively discussed and documented, yet the genre continues to generate new questions and paradoxes regarding its place and status within the visual arts as a primary medium. The development of artists' books has been a quiet revolution that emerged from both the centre and the fringes of the art world over six decades ago. This begs the question, why, in an era of potentially print-free communication, do we continue to pursue the possibilities of the physical book format? What can the traditional structures of the codex, the leporello, the single section or that most basic and satisfying action of creasing a sheet of paper—the folio—offer the tech savvy audience or maker? What is the particular place within visual communication that the artists' book, the photo book or the zine holds, that other media or digital technologies fail to embrace?

Guest Editor

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Message from the Editor-in-Chief

Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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