



The Photobook: From Talbot to Ruscha and Beyond

By Patrizia Di Bello, Colette Wilson, Shamoond Zamir (Eds)

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The photograph found a home in the book before it won for itself a place on the gallery wall. Only a few years after the birth of photography, the publication of Henry Fox Talbot's *The Pencil of Nature* heralded a new genre in the history of the book, one in which the photograph was the primary vehicle of expression and communication, or stood in equal if sometimes conflicted partnership with the written word.

In this book, practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook, developing new ways of understanding how meaning is shaped by an image's interaction with its text and context and engaging with the visual, tactile and interactive experience of the photobook in all its dimensions. Through close studies of individual works, the photobook from fetishised objet d'art to cheaply-printed booklet is explored and its unique creative and cultural contributions celebrated.

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Editorial Review

About the Author

Patrizia Di Bello teaches History and Theory of Photography at Birkbeck, University of London. Her books include Women's Albums and Photography in Victorian England. **Colette Wilson teaches French Literature and Visual Culture at the Institute of Germanic and Romance Studies, London. She is the author of Paris and the Commune 1871-1878: The Politics of Forgetting .Shamoon Zamir has taught at the University of Chicago, York University, and the University of London. He is the author of Dark Voices: W.E.B. Du Bois and American Thought.**

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