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Dear graduate students,

I would like to invite you to contribute to a book. It is an anthology, a next-generation textbook for students in visual studies, *Bildwissenschaft*, art history, art theory, art criticism, gender theory, visual communication, vision science, cognitive psychology, political theory, postcolonial theory, and related subjects—any field associated with the study of vision and visuality.

This is a collaborative project, authored by graduate students from around the world. You are eligible if you are a graduate student (studying for an MA, MFA, MS, MPhil, MLitt, PhD, etc.).

The book has two purposes:

1. We want to produce an anthology that reflects the interests of the worldwide community of younger scholars interested in visuality. The editor, Jim Elkins, will not be contributing any texts except the Introduction, but he will read and edit all the contributions.

2. We want this to be the first publication about visuality where images really matter. The rule is: no image can merely illustrate the text it accompanies. Each image has to argue with, against, or to one side of the texts.

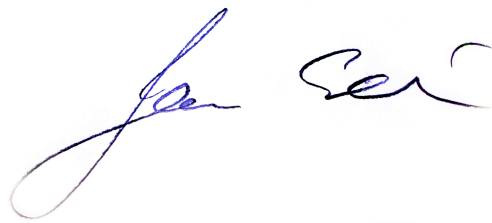
The book was begun at the School of the Art Institute, Chicago, in 2008. The book will have 100 short chapters, called Topics, each one between 3 and 4 pages long. At the moment only about 25 Topics have been taken, leaving about 75 open. If you contribute a Topic, you would choose an image and a brief text to discuss, and you'd write a 750 word introduction and analysis.

Everything is on our wiki is at <http://visualreader.pbwiki.com>.

Read all about it, and then if you'd like to contribute a Topic, send us an email, describing how you think your Topic would fit in. As soon as it's approved, you'll be part of the project. The deadline for proposals is October 15, 2009, and we hope to have all 100 Topics assigned by the end of 2009. After that, everyone who has contributed a Topic will be part of an international group, which will continue to work together, suggesting changes to each other's texts, as the book grows over the next few years.

Help shape the book and the next generation of visual studies!

Best,

A handwritten signature in blue ink, appearing to read 'James Elkins', with a large loop at the end of the name.

James Elkins

