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Editorial

This year marks a new chapter for our journal. As Arnold Berleant, the founder and editor of CA for the past 15 years, announced in last year's editorial, I am assuming editorship beginning with this Volume 16. The transition was planned to take place earlier, but my family obligations delayed the transfer. However, in anticipation of the complete transfer with this new volume, Arnold, our assistant Lynnie Lyman, and I have been working steadily for the last few months to facilitate a smooth transition. Thanks to their work, we are happy to announce that the transition is complete.

Arnold's retirement and my new role as editor are not the only changes at CA. David Goldblatt and Mary Wiseman, who have served on the editorial board, Mary since the beginning of this journal and David soon after, are also stepping down after many years of distinguished service. Their contribution to the journal has been too valuable to put into words. In addition to their active participation in matters involving the board's discussion and decisions, they guided our new feature, Short Notes, for the past two years, and David has been a liaison between our journal and the American Society for Aesthetics Newsletter. Their presence will be sorely missed. Both have generously offered to continue supporting the journal, and we are most grateful for that.

Given those two vacancies, we are welcoming three new members to the board. They are:

Mădălina Diaconu, Dozentin for Philosophy at the University of Vienna

Eva Man, Chair Professor in Humanities and Director of Academy of Film at Hong Kong Baptist University

Ossi Naukkarinen, Professor of Aesthetics and Vice Dean of Research at Aalto University in Helsinki.

All of them are familiar with the journal, both as authors and reviewers, and they share and support our vision for CA. Their appointment reflects the increasingly global reach of CA in its authorship and readership. We look forward to working with them.

John Carvalho, another editorial board member who has served since the beginning of CA, is now the associate editor, the position vacated by my becoming editor. John's contribution, not only as a board member and a reviewer, but as another "go to" person regarding both academic and managerial matters has been a great asset to the running of the journal. I look forward to relying on his good judgment on many matters that are sure to cross the editor's desk.

This is a good time to look back at the 15-year history of this journal and its growth over the years. Our founding editor, Arnold Berleant, had a vision of providing a venue for good work in aesthetics accessible to anybody by utilizing the open-access online format. The advantage of this form of publication, the first of its kind in the field of aesthetics, is the timely publication of accepted articles (as we publish each article as soon as it is copy-edited), inclusion of visual images, film clips, music clips, and web-links that are particularly beneficial for works in aesthetics, and doing away with various costs and logistics associated with paper copy production. At the same time, his vision was to encourage quality work that is constructive in furthering the development of aesthetics discourse with no limitation on the disciplines, methodologies, or cultural references used. While upholding academic rigor ensured with blind reviews by distinguished scholars, CA continues to be committed to offering a platform that is truly inclusive, and does not shy away from considering those works that may require editing to assist authors who are not native speakers of English.

Readership has also increased globally over the years. Because of our open-access policy, we know we are reaching parts of the world that may not have access to journals requiring either library or personal subscriptions. Particularly gratifying to us is the fact that some of our articles are used for teaching purposes, sometimes with translation into different languages.

I believe the journal has achieved Arnold's initial vision, and then some. He gave birth to this journal and nurtured its growth with tremendous dedication and care, and it has become an exciting destination for many innovative and inspiring works. Volume 15 ends as the biggest volume ever, a fitting testimony to the fruits of Arnold's labor as well as a celebration of his last year at the helm, with 21 articles and 8 Short Notes. The authors hail from 15 different countries and 9 different disciplines. This diversity and inclusiveness illustrate Arnold's and the journal's commitment that aesthetics as a field should enjoy cross- and trans-disciplinary dialogues from different cultural traditions. I am sure that authors and readers will join me in thanking Arnold for guiding his

labor of love with such vision, determination, and passion.

I have to confess that it is a daunting task to continue this gift Arnold is leaving for the profession. However, I am firmly committed to honoring his legacy and to continue making this contribution to the field of aesthetics, of course with the help and support from Arnold himself, our assistant Lynnie (my lifeline, I call her), the editorial board, reviewers, and you the readers. I am sure I will face many challenges, but please be patient as I find my way and I welcome any suggestions you may have about the journal.

Our journal cannot exist without the generous time and effort volunteered by our reviewers. We thank the following reviewers for reviewing submissions received in 2017: Michael Alpert; Emmanouil Aretoulakis; Arnold Berleant; Riva Berleant; Emily Brady; David Brubaker; John Carvalho; Peter Cheyne; Jale Erzen; Ivan Gaskell; Kathleen Higgins; Michael Kelly; Deborah Knight; Carolyn Korsmeyer; Tom Leddy; Katya Mandoki; Kevin Melchionne; Aaron Meskin; Ossi Naukkarinen; Yuriko Saito; Sandra Shapshay; Larry Shiner; and Peg Brand Weiser.

Finally, I thank our readers for their continuous support and generous donations, without which the journal cannot survive. We owe you a deep gratitude and we will try our best to continue to publish work that merits your support.

Respectfully,

Yuriko Saito, Editor