

Introduction

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Along with publishing four issues annually, each on time and up to the highest standards, *Mosaic* runs a successful student intern program, training each intern in all aspects of academic journal publishing, organizes an international interdisciplinary conference approximately once every four years, and regularly welcomes Distinguished Visiting Lecturers to the University of Manitoba. Each Distinguished Visiting Lecturer presents a public lecture, conducts an interview with *Mosaic*, and leads an open seminar. Most recently, Dr. Rebecca Comay travelled to Manitoba as the journal's and the University's distinguished guest. Her interview is published in the journal's March 2017 special issue: *The Mosaic Interviews*. This June 2017 Feature Author issue of *Mosaic* includes, as its opening essay, the public lecture (slightly revised) that Rebecca Comay delivered at the University of Manitoba, "Testament of the Revolution (Walter Benjamin)." Readers of this remarkable essay will gain some sense of the calibre of scholars invited to Manitoba as Distinguished Visiting Lecturers, and will no doubt recognize how deftly and provocatively Comay relates the testamentary to Walter Benjamin's work.

In a special issue on Sculpture (42.2, June 2010), *Mosaic* published an essay, "Inner Space," written by Alphonso Lingis on Antony Gormley's sculptures. For me, one passage from that essay remains unforgettable:

Another place consists of a hundred sculptures of iron that had filled seventeen moulds of Gormley's body held in an immobile position and differing only slightly, with individual traits of his features and his body effaced. They were first set up in 1997 over an area of 2.5 square kilometres in mud flats outside Cuxhaven, Germany, which was one of the major ports for emigration to American in the middle of the last century. The figures look outwards toward the horizon. Daily the tide submerges them; then they emerge again. Seaweed grows about them and mussels attach themselves to them. Visitors are invited to them, to wander from one to another and to look with them toward the horizon of better places. We, with the sculptures, stand on this shore and are submerged and emerge from the mud of our life. (41)

With great pleasure, *Mosaic* includes in this "Feature Author" issue another marvelous Rebecca Comay essay, also on Gormley and titled "Bodybuilding." As does Lingis, Comay, in this at once philosophically rich and entirely readable essay, asks how we speak about artworks and how they speak to us, make a claim upon us. "Why," she asks, "does a mute object make us want to talk so much, and how can a lifeless object induce the feeling that we ourselves are somehow 'more' alive for being in its vicinity?"

These days, I am allowed all of two pages for my *Mosaic* introductions, understandably so, as we wish to fill our pages with the work of the writers who carry us forward. With only a few lines available to me here, I wish nonetheless to say thank you to all contributors, conference presenters, visiting speakers, and readers from whom I have learned so much over the past eighteen or so years as Editor of *Mosaic*. A new Editor should be in place by 1 June 2017—there will be more to come on this news. While I may have issues yet to introduce, perhaps with the new Editor, for now, my sincere thanks.