

Dear Reader,

With immense pleasure and honor, I have the opportunity to present to you, once again, the culmination of rigorous scholarship, collaboration, and generosity. Issue VI of *Dianoia: The Undergraduate Philosophy Journal of Boston College* represents, indeed, the world's finest undergraduate work in philosophy. We were delighted this year to have received over 150 submissions from around the world, and our published articles and book review are the fruits of *Dianoia's* collaboration with scholars from North America, South America, and Europe. In fact, earlier this year, we were approached by Cambridge Scholars Publishing (Newcastle upon Tyne, UK) to publish a review of the Argentine philosopher Julio Cabrera's latest work on bioethics, *Discomfort and Moral Impediment: The Human Situation, Radical Bioethics, and Procreation*. Our graduate advisor, Myles Casey, has kindly offered a thought-provoking explication and review of Cabrera's work.

Our publication mandate has remained: "*Dianoia* publishes the world's finest and most thoughtful, original, and creative papers on any philosophical topic or idea." The papers in our current issue accordingly present thoughtful and original philosophical work that engages with some of philosophy's most revered fields of scholarship, including hermeneutics, phenomenology, philosophical anthropology, the philosophy of politics, as well as film theory, critical theory, and the philosophy of communication. In many ways, our selections this year represent our editorial staff's training in a robust and dynamic department of philosophy, which has uniquely provided us with, among other things, world-class training in contemporary continental philosophy. I am certain that such training will continue to influence our annual review and will continue to keep us firmly in our position as a top journal of undergraduate work in philosophy.

In many ways, the design of our front and back covers represents the ubiquity of the philosophical dialogue that *Dianoia*—and the journal's name further suggests this—proudly features. The dialogue—such as that occurring on our front and back covers—transcends physical borders and enables, as it does in Cézanne's work, its interlocutors to share a drink and a game of cards over philosophy. As you will see, our own choice of cover design, inspired by this issue's piece on Roland Barthes, Maurice Merleau-Ponty, and Paul Cézanne, is already a manifestation of such a dialogical act. It is with bittersweet sentiments that I conclude my letter this year, as I will be stepping down from my post as Editor-in-Chief to focus on my graduate studies here at Boston College. Before I close, however, I would like to express my sincerest gratitude to those who have supported me during my editorial tenure. First and foremost, I would like to thank all *Dianoia* editors, past and present, whose

philosophical expertise and keen eye have made the journal what it is today. My colleagues (and, above all, friends), Noah Valdez, Weitao Liu, and Ethan Yates, in *Dianoia's* 'upper-level management,' as we call it, deserve my heartfelt thanks. I am greatly indebted to our faculty advisor, Fr. Ron Tacelli, for his generous words of encouragement and generous supply of dinner and snacks during our late-night editorial sessions. I thank the Boston College philosophy department and the Institute for the Liberal Arts, directed by Dr. Mary Crane, for the support, both in-kind and financial. Paula Perry, of the Boston College philosophy department, deserves a word of sincere thanks for her advocacy, support, expertise, and graciousness. I thank, also, Gregory Kacergis, of Boston College's Media Technology Services for turning our philosophical review into a work of art—his patience, and above all, his friendship, does not go unnoticed. And, at this point, as I officially complete my undergraduate studies at Boston College, I would like to thank publicly my family, as well as those friends, colleagues, and supporters who have made this and many other endeavors possible.

Happy reading!

Sincerely,

A handwritten signature in black ink that reads "Peter Klapes". The signature is written in a cursive style with a horizontal line underneath the name.

Peter Klapes
Editor-in-Chief