

Dear *Afterimage* readers and supporters,

After forty-five years, Visual Studies Workshop (VSW) in Rochester, New York, is ceasing its publication of *Afterimage*. As readers know, *Afterimage* was launched by photographer, curator, and educator Nathan Lyons (1930–2016) shortly after he founded VSW in 1969. You are holding in your hands the last print issue of the journal, which published its first issue in 1972 as an offshoot of VSW's education, exhibition, and artist's book programs, and has seen many changes over these intervening decades.

The publication is about to undergo another change: beginning in March 2019, *Afterimage* will be published by the University of California Press (UCP), joining an impressive stable of journals including *Feminist Media Histories* and *Film Quarterly*. With that first issue at UCP (Volume 46, no. 1), *Afterimage* will become an online-only, full-color, quarterly journal (released in March, June, September, and December). And starting in 2020, the journal's feature articles will also be peer-reviewed.

At the University of California Press, *Afterimage* will continue its legacy of providing an important voice in the media arts, featuring unique and high-quality coverage of the visual arts, photography, independent film and video, new media, and alternative publishing. Current and potential subscribers can find more information about this transition on the back cover of this issue.

On the front cover of this, our last print issue, it seemed fitting to share an image by the photographer JEB (Joan E. Biren) of one of the many nuclear arms protests at the Seneca Army Depot in Upstate New York that took place beginning in 1983. For well over four decades, *Afterimage* has been an important venue for the voices of the disenfranchised and marginalized, and it has expanded its focus to reflect the increasingly global exchange among cultural producers, scholars, and activists. We have highlighted the work of emerging artists and the voices of new writers alongside established makers and scholars in the field. While we plan to take advantage of the myriad possibilities of digital publication, we vow to honor the publication's long legacy by continuing that commitment. We hope you will join us.

Karen vanMeenen
Editor