

# ANNUAL REPORT 2020



*Estetika* is a peer-reviewed open access journal of the highest academic standard, published twice a year. Since 2012, the journal has used triple anonymous peer review. *Estetika* publishes research articles that engage with the diverse and rich traditions of philosophical aesthetics in Europe and beyond. The journal is indexed by Sherpa Romeo, Scopus, Web of Science (Arts and Humanities; Current Contents / Arts and Humanities), CEEOL, ERIH Plus, CEJSH, DOAJ, philpapers, Google Scholar, EBSCO Knowledge Base, Chronos, CrossRef, JISC KB+, and Ex Libris.

In the beginning of 2020, Helsinki University Press and the Faculty of Arts of Charles University in Prague signed a **memorandum of agreement** on the publishing of *Estetika*. At this occasion, the journal's title was modified to *Estetika: The European Journal of Aesthetics* (formerly, *Estetika: The Central European Journal of Aesthetics*) reflecting the journal's aspiration to become the leading venue for research in European aesthetics.

During 2020, the **transition under a new publisher**, Helsinki University Press (HUP), was completed, and *Estetika* is now published by HUP in collaboration with the Faculty of Arts at Charles University

in Prague. HUP is a university publisher that is committed to the ideals of open science and making publicly funded research available to all. The editorial office of the journal is located at the Department of Aesthetics at Charles University in Prague.

In 2020, the journal launched **a new website** ([estetikajournal.org](http://estetikajournal.org)) and made all of its contents since 2008 freely accessible. In March, the journal started using the Journal Management System (until then, papers were submitted via email). The production of the journal has changed, too: copy-editing and type-setting services are now provided by Ubiquity (a partner of HUP). Since 2020, *Estetika* is no longer published in print.

There were no significant changes in the editorial team of the journal in 2020. The editor-in-chief is Hanne Appelqvist (Helsinki), her deputy is Zoltán Papp (Budapest), and the managing editor is Tereza Hadravová (Prague). Associate editors of the journal are Monika Bokinić (Gdansk), Josef Šebek and Štěpán Kubalík (Prague), and Jakub Stejskal (Basel). A new intern, Sabrina Muchová, started working for *Estetika* in September 2020.

## Contents of the two issues of 2020

**The first issue of 2020** was published on April 15 (with a month delay caused by the transition of the contents to the new website). As a special issue on Wittgenstein's aesthetics, it includes invited contributions by Joachim Schulte and Severin Schroeder, and research articles by Eran Guter, Vojtěch Kolman, and Andreas Vrahimis. In addition, the issue features Oskari Kuusela's review of Beth Savickey's *Wittgenstein's Investigations: Awakening the Imagination*. The issue also contains Saul Fisher's critical note to Peter Lamarque's and Nigel Walter's article 'The Application of Narrative to the Conservation of Historic Buildings', published in *Estetika* 1/2019, and Lamarque's and Walter's responses to Fisher.

**The second issue of 2020**, published on September 15, contains four research articles including "Non-standard Emotions and Aesthetic Understanding" by Irene Martínez Marín, who was awarded the Fabian Dorsch ESA Essay Prize for the best essay written by a young scholar, presented at the European Society for Aesthetics conference in 2019. The other three published papers include

Rasmus Rosenberg Larsen's and David Sackris's discussion of Jesse Prinz's version of sentimentalist aesthetic theories, Fernando Silva's article on under-researched concept of *Witz* in relation to Kant's theory of the power of judgement, and Jochen Schuff's reconstruction of Stanley Cavell's autobiographical writings. The issue also features a book review of Sam Rose's *Art and Form: From Roger Fry to Global Modernism* written by Michalle Gal.

### **Number of Submissions**

In 2020, *Estetika* received **61 new submissions** of research articles. Out of these, **52 submissions were rejected** (9 after peer review, 43 being desk rejected) and 6 submissions were accepted. **Hence, the acceptance rate in 2020 was 10.3 %**. Three submissions are still under review. Depending on the outcome of these review processes, the final acceptance rate may still change.

In 2019, *Estetika* received **42 new submissions** of articles. Out of these, **33 submissions were rejected** and 9 accepted for publication. **In 2019, the acceptance rate was 21.4 %**.

In 2020, the number of submissions to *Estetika* increased by 45 % and its acceptance rate decreased by 48 %.

### **Submissions by Country**

Belgium (1), China (5), Finland (1), France (2), Germany (4), Great Britain (5), Greece (2), Indonesia (3), Israel (2), Italy (2), The Netherlands (1), Poland (5), Portugal (2), Romania (2), Russia (2), Slovakia (1), Slovenia (1), Spain (3), Sweden (2), Switzerland (1), Syria (1), Taiwan (3), Turkey (1), Ukraine (1), United States (7)

### **Processing time**

In 2020, it took an average of **27 days** to send submitted manuscripts to referees and **29 days** to issue a desk rejection. The average time to reach a verdict after the first round of refereeing was **116 days**, and **116 days** on resubmitted manuscripts.

Research articles featured in the 2020 volume were, on average, published **401 days** after their initial submission and 174 days after acceptance for publication.

## Referees

A great number of scholars have served as referees for *Estetika*. In 2019–2020, the following reviewers accepted our invitation to referee a submission for the journal (some of them repeatedly). We thank our referees for their important work.

Thomas Adajian, Alexey Aliyev, Gorazd Andrejč, Adam Andrzejewski, Tim Beasley-Murray, Alessandro Bertinetto, Gregory Bchner, Peter de Bolla, Eliza beth Cantamelessa, Remei Capdevilla, Stephen Davies, Corey Dyck, John Dyck, David Egan, Richard Eldridge, Patrik Engisch, Anna Enström, Juliet Floyd, Manuel García-Carpintero, Achim Geisenhanslüke, Alison Gibbons, John Gibson, Rob Goodman, James Grant, Krzysztof Guczalski, Garry Hagberg, Stephen Halliwell, Graham Harman, Lars Herzberg, Hans Christian Hones, Rob Hopkins, John Hyman, Eileen John, Claire Kirwin, William Kitchen, Gary Kemp,

Tilman Koepe, Piotr Kozak, David Krasner, Robbie Kubala, Anežka Kuzmičová, Robert Innis, Joshua Landy, Giovanni Mion, Paisley Livingston, Dom Lopes, Gianluca Lorenzini, David Macarthur, Jakub Mácha, Rafe McGregor, Colin McQuilan, Tyrus Miller, Jeff Mitscherling, Annelies Monseré, Danièle Moyal-Sharrock, Roger Paden, Stephen Palmqvist, Catalin Partenie, Michael Pettersson, Tibor Pintér, Witold Plotka, Carl Posy, Kalle Puolakka, Matteo Ravasio, Timothy Reiss, Martina Reuter, Anna Christina Soy Ribeiro, Sam Rose, Simo Säätelä, Rodrigo Y. Sandoval, Roger Savage, Shen-yi Liao, Elisabeth Schellekens, Sonia Sedivy, Karen Simecek, Marteen Steenhagen, Zoltán Varga, Alberto Voltolini, Johannes Wankhammer, Christian Wenzel, Nick Zangwill, and Jakub Zdebik.