

EDITORIAL

The most important event in the almost fifty year long history of *Estetika* has probably been its relaunch as an international journal during the years following the change in editorship in 2006. Without this event, the journal would not exist in its current form. More specifically, the relaunch led to the implementation of three changes that have been essential in determining what *Estetika* is today.

First, and perhaps most important, the journal switched from being published in Czech to being published in English and German. English was chosen to render *Estetika* widely accessible to an international audience, while the choice of German paid tribute to the language's importance in philosophical discussions about art and the aesthetic in the Czech Republic and the neighbouring countries.

Secondly, the scope of the journal was extended from its previous focus on works by Czech and Slovak scholars to the inclusion of research done in Europe and beyond, with particular attention to the aesthetic tradition in the Visegrad countries. This shift in emphasis has been particularly prominent in the reconstitution of the editorial team, in the selection of books reviewed, and, especially, in the newly introduced archive section, which ever since has been offering commented translations of classical texts in aesthetics, written in Czech, Hungarian, Polish, or Slovak, which previously had been largely unknown outside of the respective countries.

Thirdly, the journal fully implemented the widely acknowledged standard of double-blind peer review. This was motivated by the new editorial team's decision to broaden the appeal of the journal and to improve the quality of the published articles. As a result, *Estetika* has developed into a genuinely international journal that publishes research of a high value – as acknowledged, for instance, by the European Science Foundation that listed *Estetika* as one of the 'publications with an internationally recognised scholarly significance among researchers in the respective research domains, and which are regularly cited worldwide' (Foreword, *ERIH Revised Lists 2011*).

In contrast to these wide-ranging and far-reaching changes, the recent transfer of duties of Editor-in-Chief from Tomáš Hlobil to me has been accompanied by an accentuation of continuity. Not only am I in the fortunate position to be able to work together with the same editorial team as my predecessor. But it also continues to be the journal's main ambition to enhance its international profile and to publish the best research from the many diverse and rich European traditions in aesthetics. Furthermore, *Estetika* remains attached to the Visegrad region by informing a wider audience about important historical and contemporary

Editorial

works from Central Europe, which would otherwise stay largely inaccessible to aestheticians because of language. Our general aim is thus to maintain and secure *Estetika's* position as one of the leading European journals of aesthetics.

This does not mean that there will be no adjustments at all to the direction of *Estetika* in the near future – a topic to which I intend to return in a coming editorial. But it does mean that the fundamental aims are to remain the same, not the least because *Estetika* has fared quite well with them. Indeed, the continuity in editorship has been possible chiefly due to Professor Hlobil's excellent and groundbreaking work in turning *Estetika* into a respected journal for philosophical aesthetics. For this, the current editorial team is most grateful and much indebted to him, and also welcomes him as a new member of the advisory board.

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