



KUL'T-TOVARY CULTURAL COMMODITIES

**The Commercialization of History in Mass
Culture and Literature in Contemporary
Russia and in the World**

May, 29-31 2019

Department of Modern Languages,
Literatures, and Cultures
University of Bologna

Via Cartoleria, 5
Bologna

Conference Schedule

WEDNESDAY MAY 29, 2019

9.00 – 9.30 Registration
9.30 – 10.00 Welcome speeches
10.00 – 10.30 Keynote 1, Mario Caramitti
10.30 – 10.45 Q/A
10.45 – 11.00 Coffee Break
11.00 – 12.30 Parallel sessions I
 Panel 1, Literature 1
 Panel 2, Cinema 1, TV Series
12.30 – 12.45 Q/A

12.45 – 14.30 Buffet lunch

14.30 – 16.00 Parallel sessions II
 Panel 3, Literature 2
 Panel 4, Cinema 2, TV Series

16.00 – 16.15 Q/A
16.15 – 16.30 Coffee Break
16.30 – 18.00 Parallel Sessions III
 Panel 5, Theatre & Cinema
 Panel 6, Material Culture
18.00 – 18.15 Q/A

THURSDAY MAY 30, 2019

9.30 – 10.00 Keynote 2, Mariya Chernyak
10.00 – 10.15 Q/A
10.15 – 10.30 Coffee Break
10.30 – 12.00 Parallel sessions IV
 Panel 7, Memory of the Past
11.45 - 12.30 Panel 8, Italian Research Centres 1
12.30 – 12.45 Q/A

THURSDAY MAY 30, 2019

12.45 – 14.30 Buffet lunch
14.30 – 16.00 Cultural program (Group 1, optional)
14.30 – 16.00 Parallel sessions V
 Panel 9, Contemporary Russian identity
 Panel 10, Italian Research Centres 2
16:00 – 16.15 Q/A
16.15 – 16.30 Coffee Break
16.30 – 17.30 Book presentation

19.30 – 23.00 Social dinner

FRIDAY MAY 31, 2019

10.00 – 11.30 Parallel sessions VI
 Panel 11, Young Italian Slavists
 Panel 12, Young Russophone Slavists
11.30 – 11.45 Q/A
11.45 – 12.00 Coffee Break
12.00 – 12.30 Keynote 3, Mark Lipovetsky
12.30 – 12.45 Q/A

12.45 – 14.30 Buffet lunch

15.00 – Donatella Possamai presents "Wu Ming"
 Translation: Dmitry Novokhatskiy
16.30 – Closing remarks

17.15-19 Cultural program (Group 2, optional)



WEDNESDAY MAY 29, 2019

PLENARY SESSION, 10.00-10.45

Plenary session - Sala Convegni

Chair: Irina Marchesini (Bologna University, Italy)

MARIO CARAMITTI (La Sapienza University, Italy)

"Новый язык власти: советизмы под крылом орущего орла"

Где кроется языковая суть всех медийных, полит-технологических и вяло-насильственных стратегий, на основе которых путинизм старается порождать новое общественное сознание, совмещающее советское единогласие и всепокорность с царским величием и великоотечественной гордостью? Неоднозначный ответ прослеживается на социо-лингвистическом уровне (калькирование шаблонов, словооборотов, лозунгов, идеологем; семантическая аура советизмов и вложение новой, гибридной семантики в слова и понятия царской эпохи) и на уровне социо-культурном (брендизация советского прошлого, создание советоподобных массовых организаций, роль ценностного ориентирования, возложенная на православную церковь и побудительная роль СМИ – вплоть до кричащих телеведущих и фабрики троллей). Особое внимание обращается к потенциальному сдвигу мышления между доминирующим позднесоветским поколением и первым и вторым послесоветскими поколениями.

"The new language of power: Sovietisms under the wing of the screaming eagle"

This paper concentrates on the strategies applied by the media and propaganda of the Putin's era in order to create a new social consciousness in Russian citizens in which Soviet unanimity and obedience and the pride of having defeated Nazism merge with the tsarist chauvinist grandeur. An answer, albeit partial, can be found through a sociolinguistic approach (calques of syntagms, clichés, slogans, hybridation of Soviet and prerevolutionary ideological terms, concepts and phrases), as well as through a sociocultural analysis of the current commodification of the Soviet heritage, the creation of mass associations similar to those typical of the Soviet era, and the paramount moral and religious rôle of the Russian Orthodox Church. Another point of interest can be the gap that exists between the mentality of the last Soviet generation, which is still in control of power, and that of the first and second generations born in the post-Soviet age.

Mario Caramitti is associate professor at La Sapienza University, Rome. His main research themes are contemporary Russian literature, Russian avant-garde literature, autofiction, Russian theatre, ethical and aesthetic peculiarities in Russian culture, lexicology of the Russian language, teaching of Russian as a Foreign Language. He published the anthology of contemporary Russian Avant-garde prose 'Schegge di Russia. Nuove avanguardie letterarie' and a monographic study, 'Letteratura russa contemporanea. La scrittura come resistenza' (Laterza, Roma-Bari 2010), focused on unofficial and dissident writers and experimental aesthetic orientation.

He translated several books from Russian into Italian (Pushkin's prose, Tolstoy's 'The Kreutzer Sonata'; twentieth century classics, such as Shklovsky, Zamyatin, Remizov and Venedikt Erofeev; contemporary writers, such as Sokolov, Otroshenko, Pelevin, Petrushevskaya; Prigov's poetry), mostly for high-level publishers such as Adelphi, Rizzoli, Einaudi, La Repubblica.



WEDNESDAY MAY 29, 2019

Parallel Sessions I, 11.00-12.45

PANEL 1, LITERATURE 1 - Room I

Chair: Duccio Colombo

Duccio COLOMBO (Palermo University, Italy)

"'Кто и когда начал войну?' Рефункционализация советского шпионского детектива"

Dmitry NOVOKHATSKIY (Padova University, Italy)

"Мифогенные полёты голой пионерки: сказочная история Великой Отечественной войны"

Reeta KANGAS (University of Turku, Finland)

"Battle in Berlin' – Bubble Comics' fantasy-ification of the 'Great Patriotic War'"

Evgeniya VOROB'EVA (Russian State University for the Humanities, Russia)

"'Эпоха застоя' и ее репрезентации в современном романе: к вопросу о конструировании временной дистанции"

Nadezhda KAZARINOVA (Saint Petersburg University, Russia), Tamara KASHINA (Barnaul, Russia)

"Квазикритика неакадемических исторических текстов как формат публичной истории: пример исторического проекта Бориса Акунина"

PANEL 2, CINEMA 1, TV SERIES - Sala Convegni

Chair: Tat'yana Ryabova

Tat'yana RYABOVA (The Herzen Russian Literature, Russian Pedagogical University, Russia)

"Киногерои 'холодной войны' в современной России: Массовая культура и социальные представления"

Clemens GÜNTHER (Freie Universität Berlin, Germany)

"Cinemiography – Poetics and Politics of the Periphery in Contemporary Historical Fiction"

Almira OUSMANOVA (European Humanities University, Lithuania)

"The World without a Future: Reification of Soviet Utopia and Digital Retrofuturism in Contemporary Russian Cinema"

Danijela LUGARIĆ (University of Zagreb, Croatia)

"Между мифом и травмой, или Сколько длится прошлое: воспроизводство памяти в фильмах 'Крылья' Л. Шепитько и 'Вор' П. Чухрая"

Tat'yana AVTUKHOVICH (University of Grodno, Belarus)

"Вторичная мифологизация Великой Отечественной войны в современном российском кино"



WEDNESDAY MAY 29, 2019

Parallel Sessions II, 14.30-16.15

PANEL 3, LITERATURE 2 - Room I

Chair: Vladimir Zherebov

Tat'yana AKIMOVA (Ogarev Mordovia State University, Russia)

"Методы конструирования прошлого в романе В. Пикуля 'Фаворит'"

Ol'ga TURYSHEVA, Larisa NAZAROVA (Ural Federal University, Russia)

"Память поколения в романе А. Сальникова 'Петровы в гриппе и вокруг него', или История страны в истории одного подъезда"

Vladimir ZHEREBOV (KU Leuven, Belgium)

"Мифологизация прошлого в современной России как психолингвистический конструкт: когнитивный анализ и перспективы"

Marco PULERI (Bologna University, Italy)

"Mapping Ukrainian Russophone Narratives of Soviet history: The case of Aleksey Nikitin's 'Victory Park'"

PANEL 4, CINEMA 2, TV SERIES - Sala Convegni

Chair: Irina Savkina

Mariya LITOVSKAYA (National Chengchi University, Taiwan)

"Феномен 'юбилейного' кино в СССР и России: три экранизации популярной трилогии"

Liliya NEMCHENKO (Ural Federal University, Russia)

"Стратегии работы с ностальгией по советскому (на материале сериала Валерия Тодоровского 'Оттепель')"

Irina SAVKINA (Tampere University, Finland)

"'Екатеририады': гендер власти в российских исторических сериалах"

Yuliya BRYUKHANOVA, Ilya OLEYNIKOV (Irkutsk State University, Russia)

"Гипомнезия современного российского байопика"

Aleksandr ZHITENEV (Voronezh State University, Russia)

"Erotization of the past: retro in film and television projects of 2000-2010 by R. Litvinova"



WEDNESDAY MAY 29, 2019

Parallel Sessions III, 16.30-18.15

PANEL 5, THEATRE & CINEMA - Room I

Chair: Andrei Gornyykh

Farida ISMAGILOVA (Almetyevsk Tatar State Drama Theatre, Russia), Milyausha KHABUTDINOVA (Kazan Federal University, Russia)

"Dynamics and forms of representation of the past in the Tatar theater in XXI century"

Violetta GUDKOVA (Art State Institute, Russia)

"Тривиализация уникального: исторические события в массовом сознании (на материале театральной рецепции творчества М.А. Булгакова)"

Arina MEDVEDEVA (Chelyabinsk State University, Russia)

"Спротивление негативной стереотипизации прошлого в жанре 'обзор плохого кино'"

Andrei GORNYKH (European Humanitarian University, Lithuania)

"Деньги в советском и постсоветском кино: ностальгия и анти-утопия"

Sopio TAVADZE (Batumi Art State University, Georgia)

"Деятельность русских кинорежиссеров в грузинском кинематографе"

PANEL 6, MATERIAL CULTURE - Sala Convegni

Chair: Oleg Ryabov

Natal'ya IVANOVA (Moscow State University, Russia)

"Адаптация советского времени и его персонажей на постсоветском телеэкране, сцене и в жанровой прозе"

Oleg RYABOV (Saint Petersburg State University, Russia)

"«2.0». Ностальгия по Холодной войне в современном российском сувенире"

Vera ZVEREVA (Jyväskylä University, Finland)

"'Novichok' Vodka at the 'KGB' restaurant: how (post)Soviet brands are discussed in social media"

Tat'yana MARKOVA (South Ural State Humanitarian-Pedagogical University, Russia)

"World War II in the mirror of mass culture"



THURSDAY MAY 30, 2019

PLENARY SESSION, 9.30-10.15

Plenary session - Sala Convegni

Chair: Donatella Possamai (Padova University)

MARIYA CHERNYAK (Herzen State Pedagogical University of Russia, Russia)

"'Любовь к истории' как литературный проект: к вопросу о производстве исторического знания"

Доклад будет посвящен различным способам проекции современных идеологических дискурсов на историческое прошлое XX века, которые можно достаточно репрезентативно обнаружить в современной российской массовой литературе. Многочисленные литературные проекты (проект «Любовь к истории» Б.Акунина, исторические детективы А. Чиж, исторические квесты А. Марининой, проекты «русского Дюма» Д. Миропольского, идеологические реконструкции истории XX в. П. Дашковой и др.) представляют собой разнообразные способы «вовлечения» массового читателя в прошлое и формирования исторического знания. Обращение к этим текстам дает основания говорить о феномене «искривленной памяти» (А.Эткинд) и о трансформации исторического знания.

"'Love of History' as a literary project: on the issue of the production of historical knowledge"

This paper will be devoted to various methods of projection of modern ideological discourses onto the historical past of the twentieth century which can be found in modern Russian mass literature. A number literary projects can be quoted: the B. Akunin's project "Love for History", A. Chizh's historical detective stories, A. Marinina's historical quests, D. Miropolsky's project "The Russian Dumas", the ideological reconstructions of the history of the twentieth century by P. Dashkova, etc. All of these projects represent various ways of "involving" the general reader in the past and contributing to the formation of historical knowledge. On the basis of the analysis of these texts we can speak about the phenomenon of "twisted memory" (A. Etkind) and the transformation of historical knowledge.

Мария Черняк – специалист по изучению современного литературного процесса и русской массовой литературы XX века, автор более 200 статей и десятка книг и учебных пособий по современной литературе, среди которых «Массовая литература XX века», «Актуальная словесность XXI века: приглашение к диалогу», «Массовая литература в понятиях и терминах» (в соавторстве с В.Д. Черняк), «Проза цифровой: тенденции, жанры, имена», «Современная русская литература» и др.

С 2009 года является соорганизатором международного междисциплинарного научного проекта «Культ-товары: феномен массовой литературы современной России», объединяющего университеты Санкт-Петербурга, Перми, Екатеринбурга, Финляндии и Италии.



THURSDAY MAY 30, 2019

Parallel Sessions IV, 10.30-12.45

PANEL 7, MEMORY OF THE PAST - Sala Convegni

10.30 – 12.00; Q/A 12.00-12.15

Chair: Marina Abasheva

Nina TUMARKIN (Wellesley College, USA)

"Can These Bones Live? Searching for MIAs From the Great Patriotic War"

Marina ABASHEVA (Perm State Research University, Perm State Humanitarian-Pedagogical University)

"Изобретение русской праистории в современной массовой культуре"

Mikhail TIMOFEEV (Ivanovo State University, Russia)

"Кто поедет в советский Диснейленд? Ульяновск и Иваново: реструктуризация символического капитала"

Vladimir ABASHEV (Perm State Research University)

"Будущее как возвращенное прошлое в эсхатологии Александра Проханова (роман 'Человек Звезды')"

Boris STEPANOV (Higher School of Economics, Russia)

"Популярные исторические журналы в современной России: стратегии коммуникации и образ истории"

PANEL 8, ITALIAN RESEARCH CENTERS ON RUSSIA IN POPULAR CULTURES 1 - Room I

"From Russia with Pop: Icons and Global Markets". NuR 'Power to the Pop: Osservatorio sulle Culture Pop Contemporanee'

11.45 - 12.30; Q/A 12.30-12.45

Chair: Paola Scrolavezza

Paola SCROLAVEZZA (Bologna University, Italy)

"Ritorno al passato: i ciliegi di Sorokin"

Gino SCATASTA (Bologna University, Italy)

"Power to pop (off)"

Rita MONTICELLI (Bologna University, Italy)

"Venduto a Mosca!": l'utopia russo-emiliano-romagnola di Peppone e Don Camillo e la loro ricezione in UK e USA"



THURSDAY MAY 30, 2019

Parallel Sessions V, 14.30-16.15

PANEL 9, CONTEMPORARY IDENTITY ISSUES - Sala Convegni

Chair: Anna Shcherbakova

Anna SHCHERBAKOVA (Rennes 2, France)

"Идеи Николая Фёдорова (философия общего дела) в русской (около)массовой литературе век спустя"

Marina ZAGIDULLINA (Chelyabinsk State University)

"Ренессанс условного средневековья в начале XXI века: к вопросу об эстетическом коде актуализации прошлого"

Aleksei SEMENENKO (Umeå University, Sweden)

"Музей Москвы: коммерциализация прошлого и создание новой идентичности"

Aleksandr LYUSYI (GITR Film and Television Institute, Russia)

"Eykonomik History and War of Parades"

Massimo TRIA (Cagliari University, Italy)

"The Soviet invasion of Prague seen through the filter of 'colour revolutions' and of Ukrainian Majdan"

PANEL 10, ITALIAN RESEARCH CENTERS ON RUSSIA IN POPULAR CULTURES 1 - Room I

CENTRO INTERUNIVERSITARIO PER LO STUDIO DELLA CULTURA E DELLA CONTROCULTURA POSTSOVIETICA "CCCP"

(Inter-University Center for the Study of Post-Soviet Culture and Counterculture "CCCP")

Тоска 90-х/по 90-м/с 90-х

Chair: Massimo Maurizio

Round table with Claudia OLIVIERI (Catania University, Italy), Bianca SULPASSO (Macerata University, Italy), Massimo MAURIZIO (Turin University, Italy), Laura PICCOLO (RomaTre University, Italy)



THURSDAY MAY 30, 2019

Book presentation, 16.30 - 17.30

Book presentation, Room I

Manuel Boschiero, Gabriella Pelloni (Verona University)

Chair: Gabriella Elina Imposti (Bologna University)

L'est nell'ovest / The East in the West

Over the last three decades since the fall of the Berlin wall the relationships between the East and the West in Europe have undergone substantial changes. Long-standing borders have been opened, and the European integration process that followed the end of the Cold War's ideological divisions has made decisive steps forward. All of this has brought the East back to the core of the Western sphere of interest, redefining the very concepts of "West" and "East", as well as generating new cultural topographies, involving phenomena of transcultural identity and hybridization. Such phenomena are accompanied, however, by the return of a nostalgic national identity, and by the attempt to build new walls and to identify new forms of otherness. The main goal of the volume 'The East in the West' is to investigate the changes and continuities of meaning in both the Western look towards the East and the Eastern look towards the West, through the analysis of literary representations in different national and transnational discourses.

Manuel Boschiero is Assistant Professor at the Department of Foreign Languages and Literatures, University of Verona. He is specialised in modern and contemporary Russian literature, with a focus on (a) Russian prose in the Twenties and Thirties of the 20th Century, in particular Lev Lunts and Sigizmund Krzhizhanovsky; (b) the diffusion and reception of Russian culture in Italy in the Early 20th Century; (c) Gulag and Holocaust literature in Russia. He is co-founder of the research group NuBE (Nuova Biblioteca Europea) on contemporary literature and has edited the volumes 'Writing between cultures. Migration Literature in Contemporary Europe' (2008) and 'Masks over the tongue. Negotiation and identity performance of migrants in Contemporary Europe' (2015).

Gabriella Pelloni is Senior Researcher of German literature at the University of Verona. She has researched extensively on Friedrich Nietzsche, on German-Jewish literature and culture and on contemporary German intercultural literature. She has also worked on Austrian literature, particularly on Ingeborg Bachmann, publishing a critical edition of unpublished texts ('Male oscuro. Aufzeichnungen aus der Zeit der Krankheit' (Suhrkamp 2017). She is a member of the International Research Group on Friedrich Nietzsche (INFG) and co-founder of the research group NuBE (Nuova Biblioteca Europea) on contemporary literature.



FRIDAY MAY 31, 2019

Parallel Sessions VI, 10.00 - 11.45

PANEL 11, YOUNG ITALIAN SLAVISTS - Room I

Chair: Iris Karafillidis

Diana ANTONELLO (Padova University, Italy)

"Contemporary representations of 'besprizornost': the case of 'Ital'yanets'"

Martina NAPOLITANO (Udine University, Italy)

"Myths, Legends, Postmodern Rewritings: The Figure of Jakov Brjus (Jacob Bruce) in Maxim Amelin's long poem"

Iris KARAFILLIDIS (Pisa University, Italy)

"The 'distant' past and the 'Slavic fentezi': the case of M. G. Semyonova in the light of some lexical aspects"

Alice BRAVIN (Udine University, Italy)

"'Dovlatov' and 'Leto': Rewriting the Myth of Soviet Underground"

Ilaria SICARI (Firenze University, Italy)

"Ayn Rand e l'apologia del capitalismo nella Russia post-sovietica, ovvero, strategie di legittimazione del liberismo"

PANEL 12, YOUNG RUSSOPHONE SLAVISTS - Sala Convegni

Chair: Michael Kuhn

Tamara KUSIMOVA (Central European University, Hungary)

"Buying Soviet or Buying Russian? Towards the Political Economy of Nostalgia"

Viktoriya KAZ'MINA (Higher School of Economics, Russia)

"Инструментализация прошлого в музейном пространстве: случай мультимедийного проекта 'Россия – моя история'"

Maria SARGSYAN (Russian-Armenian University, Armenia)

"Representation Attempts of Soviet Era in Contemporary Russian Cinematography"

Ol'ga GRINEVICH (Grodno University, Belarus)

"Усадебный текст в современной массовой литературе: от 'мест' к 'не-местам'"

Anna KOZLOVA (European University in Saint Petersburg, Russia)

"Эффективный менеджмент (против) советского наследия в эпоху возрождения 'Артека' и 'Орленка'"

Michael KUHN (Jagiellonian University, Poland)

"Pioneer organization in the Russian mass culture of the beginning of the XXI century. Nostalgia for an idealized past or distant criticism?"



FRIDAY MAY 31, 2019

PLENARY SESSION, 12.00-12.45

Plenary Session - Sala Convegni

Chair: Gabriella Elina Imposti (Bologna University, Italy)

MARK LIPOVETSKY (University of Colorado-Boulder, USA)

Capitalism with a Socialist Face: The Utilization of Thaw and Stagnation in Russian TV Series of the 2010s

In my paper I will analyze TV series about Thaw and Stagnation that appeared in the 2010s: 'The Thaw' (2013, dir. Valery Todorovsky), 'Dark Side of the Moon' (2012, Alexander Kott), 'Fartsa' (2015, dir. Egor Baranov), 'Our Happy Tomorrow' (2016, dir. Igor Kopylov), 'Optimists' (2017, dir. Aleksei Popogrebsky), 'Hotel Russia' (2017, dir. Sergei Sentsov). I will analyze these series as "retroutopias" (Zygmunt Bauman), in which late Soviet period appears as the cultural and economic condition for more "restrained" and less violent than post-Soviet forms of capitalism, which basically suggests that the anti-communist revolution of the late 1980s-early 90s was unnecessary and destructive. The interest to the 1960s-70s in these series and elsewhere stems from the negative attitudes towards the turbulent 1990s that constitutes one of the symbolic justification for the current regime along with the popular nostalgia for the tranquil Soviet times. These series provide wide opportunities for highlighting direct and indirect connections between current political period and the late Soviet society, whereas the former appears as the legitimate heir and successor of the latter. In these series, all advantages of post-Soviet lifestyle appear to be already available in the 1960s-70s; however, seemingly much more manageable and predictable malaises (formalized Soviet ideology and corrupt bureaucracy) replace negative and much more dangerous aspects of the post-Soviet condition. At the same time, these series depict late socialism as a fertile soil for capitalist entrepreneurship and creativity even within the narrow limits of Soviet conditions, which seemingly serve as a stimulating factor rather than as an obstacle.

Mark Lipovetsky. Since the 1990s, Russian postmodernist literature and culture has been at the center of Lipovetsky's interests. He is the author of more than a hundred articles published in the US, Russia, and Europe, eight books, and co-editor of nine volumes on Russian literature and culture. Among his monographs: "Russian Postmodernist Fiction: Dialogue with Chaos" (1999), "Modern Russian Literature: 1950s-1990s" (co-authored with Naum Leiderman, 2001 and six consequent reprints editions), "Paralogies: Transformation of (Post)modernist Discourse in Russian Culture of the 1920s-2000s" (Moscow: NLO, 2008). Volumes, co-edited by him, include a two-volume critical reader on late Soviet and Post-Soviet Russian literature (2014, 2015).



FRIDAY MAY 31, 2019

BOOK PRESENTATION, 15.00-16.30

Donatella Possamai (Padova University) presents "Wu Ming", Sala Convegni

Translation: Dmitry Novokhatskiy (Padova University)

Chair: Irina Marchesini (University of Bologna, Italy)

WU MING

Wu Ming is a collective of writers founded in Bologna, Italy, in 2000. We are the authors of 'Q', '54', 'Manituana', 'The Army of Sleepwalkers', 'Proletkult' and other novels. In various phases of the band's history, our line-up comprised four, then five, then again four members. Since 2015 we've become a trio. As singular authors we sign our writings and interventions as «Wu Ming 1», «Wu Ming 2» and «Wu Ming 4», in geometrical progression. The digits follow the alphabetical order of our last names: Roberto Bui, Giovanni Cattabriga and Federico Guglielmi. As anyone can see, our names aren't secret. Simply, like many others did before us, in our literary works and cultural activities we use noms de plume.

PROLETKULT

[From Einaudi, translated by IMJ Moscow, 1927. Stories mingle with reality to the point where they come to life: isn't this the secret dream of every narrator? This is what happens to Aleksandr Bogdanov, a science fiction writer, a revolutionary, a scientist and a philosopher. While preparations for the tenth anniversary of the October Revolution are in full swing and the showdown between Stalin and his opponents is approaching, the author of the famous Red Star receives a visit from a character who seems to have come straight out of the pages of his novel. This will be an opportunity to retrace the steps of a life lived on the edge of the abyss, between insurrections, exile and wars, chasing the ghost of an old companion lost along the way. This search will deeply shake the certainties of a lifetime. "They head to the exit, passing between models on display. Different rockets seem to reveal the origin of their designers. Max Valier's one, South Tyrolean, is a spindle of metal and German will, with two stubby wings, similar to arms, each ending in a pointed missile. Fedorov's spaceship is a tin whale, full of mysterious diverticula and curved trumpets. One can imagine it navigating in a Russian melancholia to other galaxies. Goddard's lunar torpedo is a giant, pragmatic, Yankee bullet without frills. The Esnault-Pelterie aircrafts are butterflies of French elegance, whereas the four-stage rocket with a double reaction engine, created by the Italian Gussalli, is baroque starting from the name".



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www.cherkashinart.com

