

About the Journal

“eSamizdat. Rivista di culture dei paesi slavi” (ISSN 1723-4042) is an open access scientific peer-reviewed journal. It is published once a year both in digital and printed form (Aracne Editrice). eSamizdat is interested in Slavic comparative cultures and literatures, cultural and visual studies, theatre and performance studies, theory of literature, translation studies. Papers on social and political history, history of art and architecture, cultural anthropology and folklore are also welcome. eSamizdat favours an interdisciplinary approach and encourages the debate among different fields of studies.

The journal accepts papers in Italian, English and all Slavic languages.

Each issue is divided into four sections:

- (1) A monographic section, with call for papers
- (2) A miscellaneous section, open to free proposals
- (3) A translation section, with call for papers (only translations to Italian are accepted)
- (4) An interviews section, with interviews to scholars/authors/artists who deal with Slavic cultures

All papers – with the exception of section (4) – undergo a double blind peer review. Therefore, publication depends on a positive evaluation from two experts in the field. Editors oversee that all the procedures are conducted properly; they are also responsible for papers’ final approval or refusal.

History and present of eSamizdat

Founded in 2003 by Alessandro Catalano and Simone Guagnelli, eSamizdat has been one of the most innovative projects among Slavic studies in Italy, and a landmark for an entire generation of scholars. The journal has adopted open access as its editorial policy from the very beginning. Moreover, it has always welcomed interdisciplinary approaches, with a special consideration for new methodologies, peripheric and non-aligned cultural phenomena, “minor” Slavic cultures, as well as for extra-academic publishing. After almost 20 years and 18 published issues, eSamizdat carries on the same policies, although its scientific-editorial team has been recently renovated.

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CALL FOR PAPERS / eSamizdat 2020 (XIII)

Timeline (valid for all sections)

Deadline abstract (700-1000 words with bibliography): February 1st 2020

Notification of acceptance: February 15th 2020

Deadline paper: May 1st 2020

Release: December 2020

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I. Monographic section

ROOMS, DÉCOR, OBJECTS.
THE *INTÉRIEUR* IN THE SLAVIC AREA

Ed. by Emilio Mari

«The most important feature of human life is not symbolic language but the incessant and diverse transactions that take place between people and myriad artifacts»

M.B. Schiffer

«History pass through homes, through private life of men»

Ju.M. Lotman

In the last years, the humanities and social sciences have increasingly discussed about the so-called *material turn*. The publication of *The Social Life of Things*, edited by Appadurai in 1986, along with a number of studies by Latour, Bourdieu, Douglas, Miller and Löfgren, directed the attention of the scholars to concepts like materiality, inalienable and consumer goods, “career” and the “social life” of things. Slavic studies have approached this question following another, less straightforward path. The last researches conducted by Lotman on *byt* and the “everyday behaviour” prove a certain “densification” of the object of semiotics and its gradual repositioning from structural linguistics to cultural history. However, only from the 2000s have scholars tried to connect with the new approaches based on the material turn. The results of this effort are, for example, the essays by Boym, Buchli, Kelly, Kiaer, Gronow, Reid and Crowley on everyday life during the Soviet period, or the collective volume *Material Culture in Russia and the USSR. Things, Values, Identities* edited by Roberts in 2017. Working within this framework, the monographic section “Rooms, décor, objects. The *intérieur* in the Slavic area” intends to reflect upon some fundamental questions from a variety of perspectives: which anthropological and cultural meanings has the *intérieur* acquired for Slavic people? In which way has the “small” history of the *intérieur* intersected the “big” political and social history, or the changes in fashion and habits? In which way has this particular microhistory mirrored or even anticipated changes in style and taste? Moreover, shifting from real life to its representation: in which ways has the *intérieur* been deployed in Slavic folklore, figurative art and literatures? Which symbolic and narrative role has been assigned to domestic material culture by writers and artists from different eras, aesthetic and philosophic trends, political leanings and social backgrounds? Finally, in which way have rooms, décor and objects interacted at an intra-textual and extra-textual level?

eSamizdat accepts theoretical and/or analytical proposals from a wide range of disciplines: aesthetics and history of art, history of architecture and interior design, sociology, anthropology and ethnology, literary criticism and cultural studies.

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II. Translation section

SEMIOTIC STUDIES ON RUSSIAN SYMBOLISM

Ed. by Anita Frison

The translation section of eSamizdat 2020 (XIII) will be devoted to semiotic studies on Russian symbolism. The aim is to spread among the Italian public – and especially among Italian students – a number of seminal studies in this field, regarding:

- (1) Russian symbolism as a literary movement;
- (2) specific authors;
- (3) intertextuality among symbolist writers;
- (4) thematic/literary analysis of specific works.

III. Interviews section

LIVING AND BUILDING IN RUSSIA/USSR. INTERVIEWS

Ed. by Anna Vyazemtseva

The planning of every-day life in post-revolutionary Russia lasted throughout the entire XX century and gave a crucial role to architecture and design, involving them into the political and cultural changes that crossed the country. The myth of the standardization of the 1920s, neglected by the hierarchical and oppressive culture in the Stalinist USSR, was reborn in the Sixties, when people hoped for a balance between the public and the private spheres. The "Soviet" spaces became in a way a cultural code, thus provoking different reactions, from irony to nostalgia.

This section proposes a retrospective of the spaces designed in the Soviet Union and Russia from the point of view of experts: the travel memoirs by Italian architectural historians who travelled in the USSR when the border with the “West” was not at all conventional, the story of a designer of space stations at the time of the first Space explorations, the thoughts of a contemporary architect who is currently reconstructing the iconic building of constructivism in Moscow (the Narkomfin Residence), trying to restore the original interior design.

Interviews to:

Vieri Quilici, architectural historian

Claudia Conforti, architectural historian

Galina Balashova, space architect, designer of ship interiors and space stations of the USSR

Alexei Ginzburg, architect