

HUDBA, TANEC A ANTROPOLOGIE MĚSTA/ MUSIC, DANCE AND URBAN ANTHROPOLOGY

5. etnomuzikologický a etnochoreologický seminář

23/11 2022

Zasedací místnost EÚ AV ČR, v. v. i.

Na Florenci 3, Praha 1



PROGRAMME

9:30 **Registration**

9:45 **Introduction**

10:00 – 11:00 Session 1

Dancing in the public space: Israeli Folk Dance's practices outdoors.

Marie-Pierre Gibert

Gentiles playing Jews for Gentiles: urban festivities, remembrance of the disappeared and the identity of today's Třebíč

Zita Skořepová

11:00 – 11:15 coffee break

11:15 – 12:15 Session 2

From Sunny Grave to Odyssey: the prohibition of the creative process in socialist Czechoslovakia in the cases of rock groups Blue Effect and Atlantis

Oldřich Poděbradský

Nostalgia, tango, and war: Prague's Tango Community after the start of the war in Ukraine

Matvey Gotlieb

12:15 – 13:00 **LIGHT LUNCH**

13:00 – 14:30 Session 3

Intertwining worlds: urban communities of "Folklorists"

Laura Kolačkovská

Strakonice International Bagpipe Festival in the labyrinth of regional and European politics

Zdeněk Vejvoda

Stories of the Prague „masopust“. Design of the visual study

Daniela Stavělová

14:30 - 14:45 coffee break

14:45 – 15:45 Session 4

Romani Cultural Intimacy on the National Scene. A Contribution to Dialogic Knowledge Production

Zuzana Jurková

Researching rural musical culture in the urban context.

Matěj Kratochvíl

15:45 – 16:00 coffee break

16:00 Round table

Ethnomusicology and ethnochoreology in interdisciplinary projects. The importance, specifics, and indispensability of both related disciplines

Kontakt: stavelova@eu.cas.cz

Akce se koná ve spolupráci s Fakultou humanitních studií UK a s podporou

Strategie AV21, program č. 23 Město jako laboratoř změny: stavby, kulturní dědictví a prostředí pro bezpečný a hodnotný život.

STRATEGIE AV21

ABSTRACTS

Nostalgia, tango, and war: Prague's Tango Community after the start of the war in Ukraine. Matvey Gotlieb, PhD student, Faculty of Humanities, Charles University, Prague

Prague tango is a social practice which revivals the dance forms of the last century in the circumstances of the modern city. Thanks to its historicity and its pluralism, both a dialogue between the generations and a dialogue between cultures become possible; both create fertile ground for the emergence of nostalgic manifestations. This paper is an attempt to answer the question: How the Prague tango dancers either fit into a nostalgically tinged time and space or create new spatio-temporal connections that allow them to experience nostalgia? To investigate the mutual influence between the urban space and the local tango community, I analyze my field observations collected at the Prague *milongas* (tango parties). My focus is the sensual and verbal forms that embody nostalgia which I propose calling 'nostalgic techniques'.

Chronotopic lens has allowed me for the revelation of the spatio-temporal relationships characteristic of Prague *milongas* that took place both before and after 24 February 2022. I offer to consider more detailly the effect of the Russian-Ukrainian war on the Prague tango community. The chronotope of 'the effect of war' supposedly includes two nostalgic techniques: 'The moment of silence' allows those involved to slow down the course of events so that there is time for a reflection of what has been left behind 'there and then'. 'The echo of war' confronts community members with the transience of the tango experience.

Romani Cultural Intimacy on the National Scene. A Contribution to Dialogic Knowledge Production. Zuzana Jurková, senior lecturer, Faculty of Humanities, Charles University, Prague

Disgusted by and tired of the current ethnocentric, nationalist discourse in the presentation of the heroes and history of the Czech Republic, I proposed Olga Fečová, an 80-year-old Romani woman, for high state honors in 2020, not just as the archetypal mother of a prominent family of musicians, but for her lifelong, relentless care for children, particularly those at risk – and not just Romani ones.

Although the President of the Czech Republic did not give her state honors, both Olga and I got some attention from the media, which I used to conquer another pillar of discourse: the National Museum. I convinced them of the need to present Olga and her family as part of the museum's significant work in an exhibition online, wherein Olga performs their music at a housing estate in northern Bohemia and acquaints visitors with the activities of her family members and their history. The design of the storyboard for this exhibition involved the entire family and impacted the organization of all of its aspects, actually yielding knowledge production that was participatory (see e.g. Hernández - Gay y Blasco 2018): together, we discussed what to

(un)reveal from the family history, I have learned – directly and indirectly – which meanings are ascribed to different “exhibits” (photos, sound- and video recordings... see e.g. Araujo 2010), Olga and I jointly created the personal narrative of the script... From the perspective of applied/public ethnomusicology, it was a good school of negotiation with institutions of the state that have become accustomed to a national narrative that is ossified.

The conference presentation will show key moments from the production of the exhibition as well as its final form.

Intertwining worlds: urban communities of "Folklorists". Laura Kolačková, PhD student, Academy of Performing Arts, Prague

The significant position of folklore activities in urban society is evidenced by their immense number and time-proven viability. Actors of the folklore revival movement meet regularly to spend free time together. Spending free time is not the only thing that unites these people.

One of the possible approaches of urban anthropology is the perception of the city as a set of smaller units in the wider context of the urban community (Gmelch – Zenner 1996). The main idea of this paper is to look into specific communities, i.e., smaller units that are part of urban society. Communities in modern society are mainly characterized by association based on common interests (Delanty 2003).

The paper deals with folklore activities in which the participatory character dominates. I will pose three main research questions. Who are the people from the communities seeking folklore activities and what are their motivations. What does folklore mean for a person living in a city in the 21st century?

Researching rural musical culture in the urban context. Matěj Kratochvíl, Institute of Ethnology, Czech Academy of Sciences, Prague.

During the 20th century, many forms of music and dance originating in the rural environment have found their way to cities. In some cases, they keep the aura of their origin, functioning as havens of otherness contrasting with the dominant urban culture. Others merged with the new surroundings, creating a hybrid form, combining elements of both worlds.

The relationship between rural and urban societies and their culture was an important topic for philosopher Henri Lefebvre who pointed out differences in the way the society as well as public space is structured, and the role various kinds of festivities play in both cases. In my presentation, I would like to look at various kinds of current forms of folkloric or folklore inspired events in the Czech Republic through the lens of Henri Lefebvre's theories. I will use

examples from Masopust, Konopicka, and informal activities of folklore revival ensembles and I will try to identify if there are any elements that are influenced by the transition of the music from its original rural setting to the revival or new existence in the cities. I will try to ask what the motivation for this transition are and how they change the music itself.

From Sunny Grave to Odyssey: the prohibition of the creative process in socialist Czechoslovakia in the cases of rock groups Blue Effect and Atlantis. Oldřich Poděbradský, Faculty of Humanities, Charles University, Prague

During the second half of the 1960s, Czechoslovakia underwent major changes in the cultural field. These also included so-called “beat music” (the term “rock” or “rock’n’roll” music was banned because of the Anglo-American connotations). During the “Prague spring” movement, the restrictions towards beat music –mostly that with English lyrics – were lifted and the genre attracted more audience as well as more musicians. Between 1966 and 1968, beat music was on its peak, with songs in English officially released and the genre even being supported by the socialist state.

Change occurred after the occupation by Soviet forces in 1968. Beat music as a genre was still played on the radio and at public venues, but with the new political culture came new oppressions. This time the problem was not only the language but also the lyrical themes of the newly created songs.

Even though the oppression of musicians in socialist Czechoslovakia have already been very well described (Bolton 2012; Hagen 2019; ...), I will focus on two very concrete and lesser-known cases – the song “Sunny Grave” by Blue Effect and the album *Odyssea* by Atlantis. Sunny Grave could not be released with its original English lyrics in 1969 and, because of the change of political culture, it was not even possible to release it on the band’s first album with new Czech lyrics. In the case of *Odyssea*, the regime ordered that the whole batch of the released records be destroyed because of in compliant themes and lyrics.

My goal in this paper is to show how much the perception of music and lyrics changed because of the state’s repressive apparatus and how the artists negotiated with the regime under the circumstances of the given period.

Gentiles playing Jews for Gentiles: urban festivities, remembrance of the disappeared and the identity of today’s Třebíč. Zita Skořepová, Institute of Ethnology, Czech Academy of Sciences, Prague

The town of Třebíč was historically an important economic, administrative, political, and cultural center of southwestern Moravia. In 2003, the well-preserved whole of the Jewish

quarter with more than 120 houses, including two synagogues, a town hall, a rabbinate, a hospital and an almshouse was inscribed on the UNESCO World Cultural Heritage List together with the Basilica of St. Prokop in the neighborhood. For almost twenty years, both the Shamayim festival and the Revived Jewish Town cultural-historical festivity are key events in the main tourist season. My contribution will present a project based on ongoing and time-consuming fieldwork. Although the research is focused on music and dance phenomena, the interpretation is based on the broader context of the festivities and their relation to today's town cultural policy and representation. In addition to music and dance, the overall concept includes number of other performances and programs. These are guided tours of the monuments of the Jewish quarter, lectures, discussions with witnesses, performances by theater volunteers or presentations of other aspects of Jewish culture such as cuisine or Hebrew language. The declared goal of both events is to commemorate the disappeared Jewish element of Třebíč and to "bring life back" to Třebíč's Jewish quarter. These annually organized events are attended by returning participants. However, apart from a few festival's guests, who are the descendants of several natives of Třebíč living today in the USA or Isarel, Jews no longer live in Třebíč. The paper outlines the significance of these festivities, referring to the disappeared Jewish residents and their culture, for shaping the town's current identity. One can also ask, what image of Jews and Jewish culture is communicated by the festivities, organized, and attended by Gentiles?

Strakonice International Bagpipe Festival in the labyrinth of regional and European politics. Zdeněk Vejvoda, Institute of Ethnology, Czech Academy of Sciences, Prague

Significant attributes from among traditional folk culture and folklore tend to be loaded with symbolic meanings in the political and local-patriotic representation of towns, regions, or even entire nations. Strakonice, a South Bohemian town with a long and rich history, is closely associated with *bagpipe* and *bagpipe music*, the connection dating as far back as to the early 19th century. Motifs originally known from songs and legends which had been passed down generations orally were now exploited to the full and popularised by writers, artists, and composers from among the national movement active in those early days, but they have never ceased to permeate Czech culture.

Following World War Two, it seemed only natural for the modern folklore movement to build upon the long-standing tradition in a novel way. The form selected was that of a music festival focusing on a specific genre. In 1956–1961, Strakonice was the venue of *South Bohemian Song and Dance Festival*, modelled on the longest-established Czechoslovak folklore festival in Strážnice, South Moravia. Later, in the liberal political atmosphere of the second half of the 1960s, the Strakonice festival was transformed into an enterprise of Europe-wide scale and significance. The year 1967 saw the establishment of a tradition in *Strakonice International Bagpipe Festivals*.

The paper provides a brief historical overview of the transformations taking place – between the late 1960s and today – in the organizers' motivation, the political and ideological restrictions applying in different eras, the forms of presentation typical of the various active participants, including solo bagpipers, bands and dance ensembles performing to live bagpipe music, as well as the audience's expectations and preferences. In addition, the paper analyses the contribution made by the founding personalities and the substantial modifications to the festival's programme resulting from social changes in Czechoslovakia and, later, the Czech Republic.