



POLITICS AND AESTHETICS OF THE COMMON: CULTURAL PERFORMANCES AND THE PUBLIC SPHERE

International interdisciplinary workshop

31. 8. – 3. 9. 2017

Jaroměř – Josefov

Czech Republic



Instytut Kultury Polskiej



Katedra divadelních
a filmových studií

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Srdečně zveme studentky a studenty Katedry divadelních a filmových studií UP k účasti v mezinárodním workshopu POLITICS AND AESTHETICS OF THE COMMON: CULTURAL PERFORMANCES AND THE PUBLIC SPHERE, který je spolupořádaný ve spolupráci s [Katedrou divadelních studií Masarykovy univerzity](#) a [Ústavem polské kultury Varšavské univerzity](#), a který se uskuteční 31. srpna až 3. září v Jaroměř – Josefově.

Účastníci a účastnice si mohou vybrat jeden ze tří tematicky zaměřených seminářů, které povedou zkušení praktici a teoretici z oblasti umělecké a sociální akce z Čech a Polska. Podrobný program a přihlašovací formulář naleznete níže.

Práce bude probíhat společně ve třech česko-polských skupinách. Ve formuláři proto můžete označit preference a ne jedinou volbu. O rozdělení do skupin rozhodnou organizátoři právě na základě jednotlivých preferencí. Doprovodné přednášky jsou otevřeny všem.

- Prosíme zájemkyně a zájemce o účast o [vyplnění tohoto formuláře](#) do 21. července.
- Účast je omezená, v případě velkého zájmu organizátoři vyberou na základě údajů v registračním formuláři.
- Pracovním jazykem je angličtina a požadovaná je jeho znalost na úrovni, která umožní aktivní účast na seminářích.
- Studující mohou za účast získat 2 kredity v zimním semestru 2017 prostřednictvím předmětu Exkurze.
- Poplatek za účast je 1500 Kč, přičemž katedra část nákladů refunduje prostřednictvím stipendia.

Veškeré dotazy zodpoví **Martin Bernátek (martin.bernatek@upol.cz), 739 989 706.**

POLITICS AND AESTHETICS OF THE COMMON: CULTURAL PERFORMANCES AND PUBLIC SPHERE

International interdisciplinary workshop

Proposed International interdisciplinary workshop is organized by the Department of Theatre Studies, Faculty of Arts, Masaryk University in Brno in partnership with the Department of Theatre and Film Studies, Faculty of Arts, Palacký University Olomouc and Institute of Polish Culture, Faculty of Polish Studies, University of Warsaw. It is going to take place in Jaroměř - Josefov, East Bohemia, from the 31st of August to the 3rd of September 2017.

The Workshop will focus on relations between cultural performative actions and rituals and the public sphere. It brings together students and scholars to inquire collectively and collaboratively into relations between current cultural, and political processes in Central Europe, while methods from theatre and performance studies, cultural studies and anthropology are taken as a starting point for interdisciplinary exploration of the topic.

More specifically, three mixed Czech and Polish working groups will spend three days of intensive collaboration to share knowledge of **a)** "Folk politics," and participatory and activist art, **b)** culture of protest and **c)** community arts and alternative social history. All three themes will be introduced by a keynote by an expert, and reflected upon in final general debate. Besides its educational aspect, the ambition of the workshop is to strengthen bonds between university students as well as scholars in Central Europe, to establish a broader platform for exchanging ideas across the field of cultural studies, social anthropology, and theatre and performance studies, and to develop innovative concepts to address their common research challenges.

For further information's concerning applications' submission and deadlines, or any other details please contact your Department coordinator:

More information's about where the summer school will take place you can find in the following links:

University of Warsaw

Weronika Parfianowicz-Vertun

(veronika.parfianowicz@gmail.com)

Palacký University Olomouc

Martin Bernátek

(martin.bernatek@upol.cz)

Masaryk University

Lukáš Kubina

(lukas.kubina@mail.muni.cz)

Jaroměř-Josefov

<http://www.bastion4josefov.com/>

<http://www.pevnostjosefov.cz/>

The official website of Jaroměř-Josefov

<http://www.jaromer-josefov.cz/en/>

WORKING GROUP 1

WHAT WAS THE AESTHETICS OF FOLK-POLITICS?

Seminar: Mgr. Václav Magid, Academic Research Centre of the Academy of Fine Arts, Prague

The term “folk politics” has been recently introduced by Nick Srnicek and Alex Williams to describe a prevailing leftist tactic at the beginning of the 21st century, with its dominant focus on direct action, horizontalism and local solutions. While the hegemony of folk politics begun with the rise of alter-globalism in the nineties, its decline has been represented by the failures of the Occupy Movement after 2011. The seminar will be based on a hypothesis that most of participatory and politically engaged art of the last two decades can be placed in the framework of “folk politics”, which will consequently allow us to apply aspects of its political criticism to the domains of aesthetics and art. Nevertheless, the large part of the seminar will be devoted to exploration of competing theories which have been used to conceptualize participatory and activist art of this era – from Nicolas Bourriaud's “relational aesthetics” through Grant Kester's idea of “dialogical art” up to Claire Bishop's accentuation of “dissensus” and antagonism, rooted in philosophy of Jacques Rancière. The ultimate failure of the promises of the “folk political” participatory art and the consequent turn to the art of “platforms” will be approached through the analysis of differences between the 7th and the 9th Berlin Biennials.

Literature:

Nick SRNICEK, Alex WILLIAMS, *Inventing the Future*, 2015

Nicolas BOURRIAUD, *Relational Aesthetics*, 1998

Grant KESTER, *Conversation Pieces*, 2004

Claire BISHOP, *Artificial Hells*, 2012

Jacques RANCIÈRE, *The Politics of Aesthetics*, 2004

Jacques RANCIÈRE, *Dissensus*, 2010

A review of 7th Berlin Biennial, TBA

A review of 9th Berlin Biennial, TBA

Lecture: Smells Like Teen Spirit

Mgr. Jan Zálešák, Ph.D, Department of Theoretic Studies and History of Art, Faculty of Fine Arts, Brno University of Technology

The aim of the lecture is to offer a background for Václav Magid's seminar entitled What was the Aesthetics of Folk-Politics? It will introduce several “case studies” – examples of artistic projects that declare the intention to achieve a change in the social fabric, in the way how politics is done, or how wealth and power are distributed, ranging from the early 1990s ‘new genre public art’ (Suzanne Lacy) or ‘relational aesthetics’ (Jens Haaning) to recent efforts to re-invent political art (Jonas Staal).

WORKING GROUP 2

CULTURE OF PROTEST/PROTEST CULTURE

Seminar:

PhDr. Marta Kolářová, Ph.D., Institute of Sociology, Czech Academy of Sciences,

Mgr. et Mgr. Arnošt Novák, Department of Social and Cultural Ecology, Faculty of Humanities, Charles University

The seminar will focus on study of culture of protest from a sociological, anthropological and media studies perspectives.

1. One part will present theoretical approaches to protest. What is a protest? The different kinds of protests. From pressure politics to prefigurative politics.
2. Second part will deal with methodological approach to study protests. The students will learn and practically apply qualitative research methods (participant observation, interviews, media analysis etc.). We will analyze particular forms of theatricality and media representations of protests, e.g. counterculture of the 1960s and the alter-globalization movement around the turn of millennium.

We will discuss following (and other) questions:

Can theater and theatrical forms be significant tactics for the mobilization and organization of protests?

Is theatrical performance successful? (Analyze under what conditions and compare with other protest tactics)

Students can bring their own projects and we can discuss them collectively.

Literature:

Dorothea KRAUS. „Theatrical Protest“. In *Protest Cultures: A Companion*. Edited by Kathrin Fahlenbrach, Martin Klimke, and Joachim Scharloth. New York: Berghahn, 2016

Marianne MAECKELBERGH. „Doing is believing: Prefiguration as strategic practice in the alterglobalization movement. “ *Social Movement Studies* 10(01): 1-20, 2011

WORKING GROUP 3

PUBLIC SPACE AND ALTERNATIVE SOCIAL HISTORY

Seminar: Dr Joanna Kubicka, Institute of Polish Culture, Faculty of Polish Studies, University of Warsaw

The seminar will focus on participatory practice in public space and it will be discussed in the context of historical concept of cultural democracy. We will look through different community-based projects and will practically explore how community arts and cultural animation define the idea of cultural democracy and creative collaboration. Participants will get know more about the history of community arts and about the role of participation in social and cultural development.

This workshop will also give critical review of methods and tools being used by community and participatory art for engaging and empowering people. Last part of the seminar will be devoted to practical exercises - participants will work on their own ideas of participatory projects for Josefov surroundings.

Tags: culture, democracy, community and participatory arts, empowerment, creative communities, public space.

Literature:

www.restlessart.com

Art and Social Change. A Critical Reader, ed. Will Bradley, Charles Esche, London 2007

Beginner's Guide to Community-Based Arts, ed. Keith Knight et al, 2006

Critical Community Practice, ed. Hugh Buthcher et al, 2007

Glenn BUGLASS, Marc WEBSTER, *Finding Voices, Making Choices*, 2004

Great Art and Culture For Everyone, England City Council, 2013

Francois MATARASSO, *Use or Ornament. The Social Impact of Participation in the Art*

Lecture: Towards an Alternative Social History: Ethnography, Art, and Experimentation in Postsocialist Poland

Dr Tomasz Rakowski, Institute of Ethnology and Cultural Anthropology, Faculty of History, University of Warsaw

In my presentation I will show how the unnoticed traditions of social self-organization born in rural Poland may reveal deep conflicts embedded in Polish society during the last decades. I draw on something that could be called "the culture of shaming" – a perspective that appears where modernizing discourses on Polish society are confronted with the cultural experiences of Polish farmers and

villagers. I subsequently explore several possible ways of going beyond this perspective: turning to the world of rural social subjectivity as it emerges from artistic and ethnographic projects, investigating the conditions of belonging and the possibilities of performing an 'inward turn', and exploring the potential to construct an alternative understanding of society – a proto-sociology. In my argument, artistic projects are linked with ethnography, and above all with the possibility of revealing an alternative social history, capable of reversing the fixed assumptions about the contemporary Polish society. The presentation will include a display of film materials.