
Lunch break

14:00–15:00
Jazz and Politics

Jade Jiang (Edinburgh)
**Becoming Cultural Elites:
History of the Chinese Jazz
Field Since the 1980s**

Ádám Havas (Barcelona)
**“Swinging” Cultural
Difference in Eastern
Europe: The Genesis
and Structure of the
Hungarian Jazz Diaspora**

Coffee break

15:15–16:45
Class on TV

Blanka Nyklová, Petr Gibas
(Prague)
**DIY Gendered Practices
at Czechoslovak Television
in the Late 1980s and Early
1990s**

Aurelian Giugăl, Romina
Surugiu, Alexandru Gavriș
(Bucharest)
**The TV Show “Las Fierbinți”:
Mediation of Inequalities
and Marginalization in
a Neoliberal Romania**

Jan Géryk, Jana Tokarská
(Prague)
**Politicians and their “Folk”
Self-Presentation on TV
and Social Media**

17:00–18:00
Class on the Silver Screen

Irena Šentevska (Belgrade)
**Posljednji podvig diverzanta
Oblaka: Revolution and
Class Dynamics in Yugoslav
Cinema**

Domagoj Krpan (Rijeka)
**Marshal Tito’s Spirit:
Communist Elites on the
Road to a New Class**

Saturday, 28 October

9:15–10:45
**Bourdieu and the Post-1989
Transformation I**

Musthafa Mubashir
(Bangalore)
**Reproduction of Micro-
Classes in Kerala through
European Fashion Brands**

Stefan Vilotič (Novi Sad)
**The Role of Cultural
Participation in Reproducing
Social Inequalities in Serbia**

Predrag Cvetičanin (Niš),
Inga Tomić-Koludrović (Split),
Mirko Petrić (Split),
Željka Zdravković (Zadar),
Adrian Leguina
(Loughborough)

**“It Bothers Me To Hear It”:
Analysis of Distastes in
Serbia and Croatia**

Coffee break

11:00–12:00
**Bourdieu and the Post-1989
Transformation II**

Piotr Marzec (Essex)
**A Bourdieusian Analysis
of the Class Structure of
Poland after 1989 – On the
Path To Convergence with
Western Europe?**

Željka Tonković (Zadar)
**Taste Structures and Class
Divisions in Contemporary
Croatia**

Lunch break

14:00–15:00
**Bourdieu and the Post-1989
Transformation III**

Johan Lindell,
Andreas Melldahl (Uppsala)
**Class Distinction and
Culture Consumption:
The Case of Television
Preferences in Post-Social
Democratic Sweden**

Jiří Šafr (Prague),
Miroslav Paulíček (Ostrava)
**Reproduction of Cultural
Taste: Children’s Emerging
Habitus and Parental Social
Class**

Coffee break

15:15
Conclusions

cover: still from the movie “Ziemia
obiecana”, dir. Andrzej Wajda, 1975,
Zespół Filmowy „X”
source: author’s archive

Conference Venue

Charles University in Prague
The Lecture Room “Chapel” – 5th Floor
Voršilská 1
CZ 110 00 Praha 1

Conference Language

English

Contact

German Historical Institute Warsaw
Branch Office Prague
dhi.waw.pl
f /pracoviste.Praha

Charles University in Prague
Faculty of Arts
ff.cuni.cz/home
f /ff.cuni

Centre for the Study of Popular Culture
cspk.eu
f /centreforthehistoryofpopularculture

Exploration of Class, Distinction, and Habitus in Popular Culture of Eurasia

Conference

German Historical Institute Warsaw – Branch Office Prague
Faculty of Arts – Charles University Prague
Centre for the Study of Popular Culture

Prague, 26–28 October, 2023

Ein Institut der

Max Weber
Stiftung

Deutsche
Geisteswissenschaftliche
Institute im Ausland



FACULTY OF ARTS
Charles University



Centre
for the Study
of Popular
Culture



Deutsches
Historisches Institut
Warschau

Niemiecki
Instytut Historyczny
w Warszawie

30

NIH w Warszawie
DHI Warszawa

Außenstelle Prag

Class, distinction, and habitus have a contested position in the political and social sciences. No less controversial are the concepts in the humanities, even though the study of class in cultural studies seems to be long past its prime. Since the 1960s, Western youth and working class popular and urban cultures have received wide scholarly attention. Minority groups and people on the margins ridiculed and stigmatized by popular culture experienced a research boom several decades ago and a renewed interest owing to research into reality TV shows. Representations of white upper-class heterosexual male domination in popular culture has been interrogated with the finest critical tools in the last years.

The research agenda of Central and Eastern European popular culture looks a bit different. Due to the allegedly different path to modernity, exploration of class, distinction, and habitus in popular culture offers interesting stimuli even today. A closer look at the political and socioeconomic changes that the region has undergone shows that these phenomena were closely linked to the development of industrial capitalism and the rise of the bourgeois society in the 19th century on the one hand. On the other, class often dissolved into nationalist and even racist ideology. Unique group's distinctions were melted into the cult of the common people. A specific habitus was suppressed by the all-encompassing folksiness. Mass movements in the interwar period placed the removal of the enemy class and distinction at the center of their politics.

The socialist dictatorship after the Second World War declared that it had done away with class and group-specific distinctions; differing habitus was to be replaced by uniformity. However, in the post-Stalin period, even the mildest proclamations concerning a classless society had to be revised. New social differentiations and subtle distinctions among people became more visible and found not infrequent reflection in literature, film, music, and visual arts. In late socialism, power elites gradually abandoned the banner of egalitarianism and the new class manifested in a showy manner its distinctions and habitus.

The conference asks what the (dis)continuities between late socialism and post-socialism in terms of class, distinction, and habitus in the popular culture were. It seeks to answer how class, distinction, and habitus have been represented in popular culture in the "long durée" perspective. In what ways have these representations been transformed? What were the causes and consequences of these transformations, if any? Did these representations affect their recipients and in what manner?

Thursday, 26 October

10:00
Welcome & Introduction

10:30–11:30
The Politics of Good Taste and Looks I

Agáta Kravčíková (Prague)
The Taste of the Low: Workers' Theatre and the Transformation of the Working Class Culture between the 1870s and 1940s

Mioara Anton (Bucharest)
The Education of Good Taste in Socialist Romania

Coffee break

11:45–12:45
The Politics of Good Taste and Looks II

Alexandra Bardan (Bucharest)
Mapping the Eastern European Look: Hair, Hairstyling, and Hairdressing in Romania, 1965–1985

Ivan Lavrentjev (Tartu)
Working Class Culture at the Dvigatel Industrial Metal Plant in the Late Soviet Union

Lunch break

14:30–15:30
The Politics of Class I

Valentina Pricopie (Bucharest)
Discourse on "Class" in Communist Romania. A Case-Study on Scinteia Newspaper, 1948–1989

Petra Požgaj (Zagreb)
Social Distinctions in Popular Yugoslav Youth Magazines of the Great Patriotic War

Coffee break

15:45–16:45
The Politics of Class II

Anna Ronell (Medford)
Intelligentsia and Habitus in Nina Voronel's *With No Embellishment*

Alina Thiemann (Paris)
Dorel and the Devaluation of Labor: Exploring the Representation of the Working Class in Post-Communist Romania

Coffee break

Friday, 27 October

17:00–18:00
Music and Politics I

Padraig Parkhurst (Melbourne)
Red Rockers as Working-Class Heroes: The Formation of the Ostrock 'Genre Public' in the 'Classless Society' of 1970s East Germany

Jouni Järvinen (Helsinki)
Music that Infuriated Commies: Rock, Performativity and Symbolic Politics in Late Socialist Czechoslovakia

9:15–10:45
Music and Politics II

Adam Rubczak (Toruń)
Intellectual Ethos in Polish Independent Music after 1989

Ondřej Daniel (Prague)
"We, who are not as others": Studying Music, Youth and Class in Czech Post-Socialism

Anna Kaznacheeva (Prague)
Popsa Versus the French *Chanson*: Popular Music and Class in Post-Soviet Russia

Coffee break

11:00–12:30
Music and Politics III

Sarah Chaker (Vienna)
Post-Liberal Policies, Urban Planning and Social Inequality among Street Musicians

Jelena Gligorijević (Dublin)
A Critical Overview of Theories Using the Class Concept Vis-à-Vis Popular Music Practices of the Ex-Yugoslav Diaspora

Ann Werner (Södertörn/Uppsala)
Looks Hungarian: Musicians on Instagram Staging Ethnicity, Class and Gender