

ELSIE IVANCICH DUNIN – ANCA GIURCHESCU – CSILLA KÖNCZEI (EDITORS)

FROM FIELD TO TEXT & DANCE AND SPACE

**PROCEEDINGS FOR THE 24TH SYMPOSIUM OF THE
ICTM STUDY GROUP ON ETHNOCHOREOLOGY**



Cluj-Napoca, 2012

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ICTM STUDY GROUP ON ETHNOCHOREOLOGY**

(10–16 July 2006, Tranzit House, Centre for Contemporary Art and Culture)

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Editors

ELSIE IVANCICH DUNIN – ANCA GIURCHESCU – CSILLA KÖNCZEI

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The Romanian Institute for Research on National Minorities
International Council for Traditional Music: Study Group on Ethnochoreology

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TABLE OF CONTENTS

INTRODUCTION	9
ACKNOWLEDGEMENTS	13
SYMPOSIUM PROGRAM	15

THEME ONE

FROM FIELD TO TEXT: TRANSLATIONS AND REPRESENTATIONS

Research paper presentations (alphabetical order)

ELENA BERTUZZI (France) Différentes modalités d'utilisation de la cinégraphie Laban en ethnologie de la danse	21
LINDA DANKWORTH (United Kingdom) Embodied translations of Mallorcan dance and the influence of romantic ideology as a process in the production of cultural heritage	33
HELENE ERIKSEN (United States/Germany) From field to practice: the embodiment of field research	39
JÁNOS FÜGEDI (Hungary) Motivic microstructures and movement concepts of expression in traditional dances	43
GÁBOR MISI (Hungary) Formal methods in form analysis of Transylvanian male solo dances	47
DANIELA IVANOVA (Bulgaria) The folk dance group as a cultural phenomenon in Bulgaria: the period of transition after 1989	59
IRENE LOUZAKI (Greece) <i>My place in the dance</i> (film)	63
RUTH ANNE MOEN (Norway) <i>Halling</i> from Suldal: embodying the source material	65
JUDITH E. OLSON (United States) The intersection of dance structure and videotape: making a record of Hungarian <i>táncház</i>	69
MEHMET ÖCAL ÖZBILGIN (Turkey) From field to stage	75
SILVESTRU PETAC (Romania) <i>Hora de pomană</i> – metonymic symbol of the dead one's wedding	79
VINCENT REES (Canada) <i>Bereznianka</i> : a Ukrainian dance revival?	87
DANIELA STAVĚLOVÁ (Czech Republic) Word and image: representing dance in a symbolic and cultural-historical framework	91
NARCISA ALEXANDRA ȘTIUCĂ (Romania) "Dancing with death" (Romanian initiation rites in post-funeral context)	95

JOËLLE VELLE (France)	
Du terrain au texte: la relation chercheur-danseur comme facteur de développement de la maîtrise de la danse et de son enseignement	101
<i>PANEL 1. Diverse fields to text: revival case studies</i>	
EGIL BAKKA (Norway)	
Ideological discourse and practical priorities of the Norwegian folk dance movement	109
TVRTKO ZEBEC (Croatia)	
Perceptions of the staged folk dance practice in Croatia	115
STEPHANIE SMITH (United States)	
English country dance in the United States: rooted in Englishness or purely recreation?	119
MATS NILSSON (Sweden)	
From popular to folk -> from folk to popular: the Swedish case	125
MARIE-PIERRE GIBERT (France)	
Can Israeli folk dance be still called revival? Shifting paradigms as a movement becomes a tradition (abstract)	129
ANDRIY NAHACHEWSKY (Canada)	
Comparing revival case studies	131
<i>PANEL 2. Walking fifteen thousand steps with St. George: from field to text</i>	
ADRIENNE L. KAEPLER (United States)	
Ritual, theatre, and spectacle: exploring the rituals of Saint George's Day	139
MOHD ANIS MD NOR; HANAFI HUSSIN (Malaysia)	
<i>Mag-igal and Igal-jin</i> : dancing the spirits of the ancestors in the rituals of Magduwata of the Bajau Kubang in Bumbum Island, Semporna, East Malaysia	143
<i>PANEL 3. Representation of different realities experienced in the fieldwork carried out in the region of Izmir, Turkey</i>	
MEHMET ÖCAL ÖZBİLGİN (Turkey)	
2005 İzmir / Turkey field research from the perspective of the planner	153
ANCA GIURCHESCU (Denmark/Romania)	
<i>Hidrellez</i>	157
FAHRIYE DINÇER (Turkey)	
Some observations on Tahtaci ritual movements in Akçeşme village, May 2005	161
JAYNIE RABB AYDİN (United States/Turkey)	
From field to text – DVD presentation	165
THEME TWO	
DANCE AND SPACE	
BARBARA ALGE (Germany)	
<i>La dança or Os Pauliteiros</i> – different spaces of a Portuguese stick dance	171
VESNA BAJIĆ (Serbia)	
Dance in space: <i>kolo</i> and its cultural space	175

ANN R. DAVID (United Kingdom)	
Dancing in the deities' space: questions of sacredness in British Hindu dance practice	177
SHERRY A. JOHNSON (Canada)	
Dancing outside the box: how Ottawa Valley Step Dancers conceive of performance space	183
REBEKA KUNEJ (Slovenia)	
The role of space in the <i>štajeriš</i> dance	187
ZDRAVKO RANISAVLJEVIĆ (Serbia)	
The role of space in the process of forming and shaping of dance heritage: the problem of authenticity of the dance heritage of Vojvodina	191
BARBARA SPARTI (Italy)	
"Partitioning the terrain": the importance of space in 15th-century Italian dance	195
KENDRA STEPPUTAT (Germany)	
From temple courtyard to amphitheater: changes in the use of space in Balinese <i>kecak</i> performances	199
JUDY VAN ZILE (United States)	
"Invading" space: achieving goals in a South Korean masked dance-drama	207
OLIVERA VASIĆ (Serbia)	
The interrelatedness of geographical space and dance	211
NATAŠA VIŠOČNIK (Slovenia)	
Perception of space and body, and cultural anxiety in <i>butō</i> performances in Slovenia	217
KRISTIN HARRIS WALSH (Canada)	
From the kitchen to the stage: shifts in spatial usage with the re-contextualization of Newfoundland set dance	221
ABSTRACTS	
CHI-FANG CHAO, PÉTER CSEMPESZ, EDWIDGE DIOUDONNAT, ELSIE IVANCICH DUNIN, GEORGIANA GORE, NANCY G. HELLER, SIRI MAELAND-SIGURD JOHAN HEIDE, CAROL G. MARSH, ANNE MURSTAD, IVONA OPETCHESKA-TATARCHEVSKA, COLIN QUIGLEY, VICTOR A. STOICHITA, SZTANÓ HEDVIG, OMER BARBAROS UNLU, VARGA SÁNDOR, DEJEU ZAMFIR	227
APPENDICES	
Limerick by ADRIENNE L. KAEPLER	235
Photographic collage of moments during the 2006 Symposium	237

SZTANÓ HEDVIG (Hungary)

Two Resurrections / FILM

Cameraman: DÉNES Zoltán, *Director:* SZTANÓ Hédi, *Producer:* BUGLYA Sándor, *Made by:* Dunatáj Foundation

A film "Two Resurrections" follows the process of the Easter rituals in two different villages in Transylvania: one Hungarian - Magyarvalkó (Valcău) - in Kalotaszeg (Călata) Region and one Romanian – Aknasugatag (Ocna Şugatag) in Maramureş Region. Director of the film, being a professional ethnographer/cultural anthropologist and filmmaker, tries to discover the existing differences and similarities/sameness between the two cultures. She pays attention both to the "saint" and "profane", old and new, traditional and modern elements of the customs. The visual material is fit together with music and narration using the musical and narrative elements of the Easter customs. Dance is also included as an essential part of the village life in both selected villages. In the context of the ICTM symposium, the film illustrates the process from fieldwork to the professional, documentary film.

OMER BARBAROS UNLU (Turkey)

Crossing point of dances: Artvin

The city of Artvin lies in the northeastern corner of Turkey, east of the Black Sea region, and constitutes the border between Turkey and Georgia. The city encompasses a diversity of cultures as a result in history of its location on one of the branches of the Silk Road, serving as a gateway to Anatolia, being a stopping point for various civilizations, and also due to the difficulties in transportation in its uneven and mountainous geography. The people of Artvin, which lies at the point of intersection of "Horon" and "Bar" dances of the present Turkish Folk Dance categorization, have assimilated the solo and duet dance figures of the Georgian and Azeri dance cultures as well. In such a region as this, it is indeed difficult to do field research on local dances and to categorize findings and put them in text.

In this paper, the following subjects will be discussed:

- a) How to correct the established theories and convictions based on incorrect evaluations made in the past regarding Artvin folk dances
- b) What kind of a path should be followed given that the numerous differences and variations between cities cause difficulty in forming generalizations
- c) Differences between emic and etic viewpoints
- d) Differences in the views of researches on either side of the border
- e) Problems which arise from the information extracted from sources who have migrated from Artvin
- f) Discussion regarding the lost kinesthetic value during performance of Artvin dances, which are very important among the efforts of staging Turkish folk dances.

The presentation will be based on the findings of my field research conducted in February 1997 in the city of Artvin, and will include a video presentation.

VARGA SÁNDOR (Hungary)

Symbolic use of space on the dance events of Visa/Vișea Village

The author will show the traditional ways of how dancers, musicians and on-lookers traditionally utilise the space on the dance events of Visa Village. (Visa is a mixed Hungarian, Romanian village in Transylvania in Mezőség/Câmpia Transilvaniei Region.) He focuses on the symbolic meaning of the space, as it is understood by the present members of the dancing community. Special attention is paid to the relation of the dance space and the dance creation. At last the author emphasises the importance of this research in the framework of the dancing individuality research. This presentation is based on a five-year's field research in the above mentioned village and the surrounding 5 villages. My fieldwork resulted in a great amount of video recordings, photos and interviews, which will be selectively shown in the presentation.

DEJEU ZAMFIR (Romania)

CĂLUȘUL and the CĂLUȘERUL: a parallel

Many Romanian and foreign specialists, and melomans have written upon *căluș* and *călușer* as customs and also dances but they referred more to their genesis and less to structure. We believe that a parallel between the two dances with direct reference to the morphological, kinetic and metro-rhythmic structure: measure, time, tempo, cells and common rhythmic motifs, syncretic aspects – relation with the tune and other elements adjacent to the dance, the rhythmic superposition and other particularities is more eloquent in asserting if these have a common origin or not. On the other hand both dances must be analysed in the context of European dances.