Művészet- és zenetudományok

	Szekcióelnökök:	**Művészet és zenetudomány** **Dr. Stachó László (zenetudomány)** **Dr. German Kinga (művészettudomány)**
III. panel	**15.45-16.00**	Ibrahim Sonia
	16.00-16.15	Dorottya Gulyás
	16.15-16.30	Belinszky Anna
	16.30-16.45	Bódi Barbara
	16.45-17.00	Endrődiné Pásku Veronika
	17.00-17.15	Könyves-tóth Zsuzsanna
	17.15-17.30	Lakatos Gabriell
	17.30-17.45	Ren Chao
	17.45-18.00	Sulaiman Mah

Rehabilitation of heritage school as academic-community centre after conflict: Jawdat Alhashmy school in Syria as a prototype

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Reconstruction on the current complexity and urban conflicts must analyze the social and cultural components and even anthropological. Then re-install it after understanding the relationships, and the most critical tools and thems to revive the community. Negative change always aims to break the relation between city residents, and the building borders and patterns that should alien in their context. Positive change begins with investing in symbols of pluralism, one of which is local heritage. The paper studies the rehabilitation of Jawdat Alhashmy historical school as an essential shard heritage in its urban context. Reconstruction process after conflict starts with damage assessment and understanding the social and economic context. Damage to the education sector in Syria is estimated at more 7,400 schools which have been destroyed or put out of service. During the conflict, about 1,900 schools were used as displacement centres, while some were turned into military barracks for combat purposes. Education transforms lives and is essential to build peace after conflict, eradicate poverty and drive sustainable development. The paper examines two factors that resulted from the destruction: a fractured community and the massive educational spaces destruction after conflict. Accordingly, this paper discusses the social and architectural rehabilitation of the educational structures and spaces to create flexible, resilient, interactive learning spaces. Besides, the community recovery through this rehabilitation is investigated as the educational centre is rehabilitated into a space for community gathering, workshops and different activities. The historical Jawdat Alhashmy school had a traditional learning space and limited use to an essential ancient structure in Damascus, and a community around with the need to be healed from war trauma. The rehabilitation achieved a successful balance between creating its own historical and functional identity and providing a flexible educational space for students and interactive gathering spaces for people. The intervention transformed the school to an inviting, functional space to learn to people from different ages at all times of the day as the areas of the building will be used as an academic centre in the day and community centre in the evening.
The reconstruction process demands responsive methods to communities needs, as the school of Jawdat Alhashmy influenced the history of Syrian people, now this historic building could represent its involvement as a community centre for a war-torn community.
Keywords: Flexible learning spaces, Resilient, Interactive learning, Historical context.

A Look at Béni Ferenczy's Years of Emigration through his Correspondence

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Béni Ferenczy's family background provided the stepping-stone for the start of his artistic endeavours. He spent his childhood at Nagybánya, where he acquired general knowledge of art alongside the painters in training. His approach to sculpture was developed further during several study tours abroad. From the middle of the 1910s, he started to gain recognition by exhibiting his works in Budapest. In 1919, Ferenczy participated in the art life of the brief Hungarian Soviet Republic, and was a member of the Art Directorate. After the fall of the regime, he joined the wave of left-wing emigrants and fled from Hungary. During this period, he mainly stayed in Wien, but his stretch in the Austrian capital was interrupted be two longer and several shorter journeys abroad. It was already 1938 when he relocated to Hungary permanently.

His years of emigration is one of the least known period in Ferenczy's oeuvre. His artistic output from that time only survived fragmentarily, and only a few photographs and written sources exist from this period. This is why a collection of more than hundred handwritten letters is of great significance. These letters arrived to the Archives of the Hungarian National Gallery from the bequest of the brother of the art historian Johannes Wilde. The majority of the letters written by Béni Ferenczy are addressed to Ferenc Wilde, who resided in Budapest, but the collection also contains fragmentary correspondence the other members of a close-knit circle of his friends from the 1910s.

The surviving records provide a tremendous source for achieving a deeper understanding of the oeuvre. They uncover Béni Ferenczy's existential circumstances abroad, his peculiar role in the art scene, give background to the birth of his art works, as well as provide a glimpse into his private life. This period in the sculptor's career demonstrates quite well the route that the Hungarian avant-garde artist choosing to go abroad had to take. After the fall of the Hungarian Soviet Republic, a substantial number of Hungarian intellectuals relocated to Wien, and a lot of them moved to Berlin or Moscow later. Béni Ferenczy actually lived in both cities. It is almost obvious that the artist making abstract, cubist wooden sculptures decided to try his luck in Berlin in the 1920s, as the German capital sported a more open attitude than the Austrian one. On the other hand, his stay in the Soviet Union between 1932 and 1935 was also motivated by private considerations. In my presentation, I will attempt to reconstruct the most important events of his time in emigration and the defining moments that shaped his artistic career during that period, based on his surviving correspondence.

Irreconcilability of past and present: Brahms's rewriting of the finale of his Piano Trio in B major

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The Piano Trio in B major is one of Brahms's most conflicting pieces: under the Op. 8 sign we find an early (1854) and a late (1889) work at the same time. When Brahms got the chance to revise his composition before its new edition, he virtually rewrote the trio: he made striking and decisive changes in the music by composing new second themes, and deleting or revising longer passages or even whole sections. While he aimed for structural integration, formal and harmonic developments, his revision seriously harmed the early piece as he cut out several characteristic sections which were responsible for its personal tone and expressive nature. The recomposition of the trio tells us about not just how the composer related to his youth but also how he tried to preserve and destroy his music simultaneously. The late finale with its perceptibly absent *An die ferne Geliebte* quotation (*Nimm sie hin denn, diese Lieder*) is firmly connected to the questions of the allusion's personal and public meanings and the functions of musical memory as well. If we examine the destroyed sections of the early trio and the newly composed themes of the late piece, we find ourselves facing the problem of the irreconcilability of past and present. As the musical story of the last movement unfolds, we hear the new march-like second theme leading to a failure just like it happened to the original second theme in the early piece. While we can interpret the recomposed finale as an act of resignation, it can also carry meanings that resonates with Adorno's idea, who saw some of Brahms's last movements as if they were somehow 'returning to the land of childhood'. A closer look at the rewritten trio's inner musical processes also demonstrates why it is desirable to regard the 1889 version as an authentic late work in itself rather than just a revised form of the early piece.

Művészet és zenetudomány
15.45-18.00
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Dobozba zárva - Konzervált értékeink

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Mikor bezárva látunk valamit, egy összerogyott kartondobozra vagy egy rozsdásodó konzervre gondolnánk elsőképp. Miután pedig a tudomásunkra jut, hogy a többség a dobozon kívül tartózkodik, és a kisebbség lakozik elzártan – talán még nagyobb elkülönülést érzünk. Egy elkallódott, elnyűtt doboz, amelyben olyasmi van bezárva, melyet olykor alul értékelve és szükségtelenné minősítve – elkülönítenek. Nem sokan éreznek késztetést arra, hogy kinyissák és megismerjék, hogy vajon mit rejthet. Azonban írásomban megkísérlem a doboz mélyét feltárni, belülről megismertetni, hogy tudjuk és ismerjük meg, mi is lakozik valójában benne.

A roma nemzetiség, mint hazánk legnagyobb lélekszámú kisebbsége több évszázados Magyarországon való tartózkodása révén számos kulturális értéket tett hozzá a magyar kultúra közkincséhez, melyből a vizuális művészeteket, a roma képzőművészetet szándékozom alapjaiban bemutatni – s mindezt belülről, a doboz mélyéről, maga az alkotó szemszögének aspektusából közvetítve. Ahhoz, hogy napjainkban is aktívan formálódó és kibontakozó művészi tendenciáinak megismerésére és befogadására tegyünk kísérletet, fontos a kezdeti roma képzőművészeti mozgalom létrejöttét, fejlődési folyamatát, kimagasló festőegyéniségeit és nem utolsó sorban a roma képzőművészet meghatározását érintenem. A roma képzőművészet fogalmának meghatározásán túl annak változásának folyamatait és a jelenkor önreprezentációját taglalom elsősorban a művész aspektusából, a roma identitás önvallomás útján való etnikai klasszifikációjából eredően. A roma képzőművészeti mozgalom hagyományokon alapuló létrejöttét, majd az abból kialakuló modern magyar-roma képzőművészetet s végül a hivatásos képzőművészet kategóriáit határozom meg egymáshoz való viszonylatukban és a magyar képzőművészethez, illetve az európai cigány művészet és egyetemes művészethez való kapcsolódásukban. A roma származású festőművészek önreprezentációja a napjaink többségi-kisebbségi dimenziójának kontextusában, a belső és külső reflexiók különbözőségében a legfőbb közös a műalkotás minőségi értéke az egy képzőművészeti színtérben. A tanulmány a roma képzőművészet értelmezésén túl lehetőséget kínál a kortárs képzőművészek pontosabb és részletezőbb megismerésre és alkotásaik közelebbi, árnyaltabb megértéséhez és értékeléséhez.

Kulcsszavak: etnikai klasszifikáció, roma képzőművészet, modern magyar-roma képzőművészet, hivatásos képzőművészet, európai roma képzőművészet, egyetemes művészet, roma festőnő, roma női művészet

Problematic elements of notation of Hungarian folk music

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From the beginning of the 20th century – when collecting folk music started to gradually flourish in the Hungarian linguistic terrorities – the developement of recording techniques enabled us to notate folk music in a more detailed way. Although, notating folk music may seem to be easy at first sight, we have to face the fundamental problem: we have to express a freer manner of performance, special assymetric rhythms, complicated ornamentations, etc. with the notation used in European classical music. The aim is to use a uniform notation with which folk music transcriptions can be comprehensible not also for ethnomusicologists but for everyone able to read scores. These problematic elements of notation mentioned earlier appear in the works of almost all ethnomusicologists, sometimes with different solutions. Should we write time signature in melodies performed in *parlando* or *rubato*? How can we divide the lines into bars? Which time signature should we use in songs with special asymmetric rhythm (for example *lassú magyaros* [*slow Hungarian*] from the Gyimes region)? In which key signature should we notate vocal music and different kinds of musical instruments? Which technical difficulites should we pay attention in case of recordings made with phonograph and gramophone? The difficulty of folk music notation is proven by the fact that Béla Bartók – who established the Hungarian ethnomusicology with Zoltán Kodály – has revised many of his transcriptions after a few decades. Zoltán Kodály also directs our attention to the importance of notating folk songs correctly, firstly in his study *Ötfokú hangsor a magyar népzenében (1917)* [*The pentatonic scale in Hungarian folk music*] criticizing István Bartalus's transcriptions from the book *Magyar Népdalok Egyetemes Gyűjteménye III., (1888)* [*Universal Collection of Hungarian Folksongs*].

In my presentation I would like to answer these questions through the works of the most important ethnomusicologists showing their different views and try to come to a conclusion supported with a number of examples of transcriptions and recordings.

One opera in two cities. The press reception of Péter Eötvös: *Paradise reloaded (Lilith)* in Vienna and Budapest

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The idea to write an opera on the Hungarian poemes d'humanité, *The Tragedy of Man*, dates back to 2010, when in Munich the Bayerische Staatsoper premiered Péter Eötvös's opera with a libretto by Albert Ostermaier, *Die Tragödie des Teufels*. Owing to the composer's remembrance, already during the rehearsals he decided to write a new opera on the same topic, because of the many misfortunate circumstances around the composition work and because he did not find Lucifer's role sufficiently central, while he saw far greater potential in the figure of Lilith. The premiere in Munich received an ambivalent press coverage, and after the season ended, he withdrew the opera and started to write immediately the new piece for Neue Oper Wien titled *Paradise reloaded (Lilith)*. He rearranged and revised the libretto with his wife, Mari Mezei, requested three more scenes from Ostermaier, and completely rewrote the music to his new work. This time the opera was a success: after the Viennese premier in October 2013, they took the production to the Müpa Budapest in the beginning of 2014; and since the premiere it had 18 performances in 4 cities and staged all together by 3 different companies, the last one in this spring. The score of the opera was published by Schott Music and the BMC made a recording in 2016 with the original singers and the Hungarian Radio Symphonic Orchestra. In my paper I will concentrate on the first staging comparing the reaction of the press in Vienna and Budapest. The production was almost the same except for the orchestra and conductor, that was the Amadeus Ensemble Wien directed by Walter Kobéra in Vienna and the Hungarian Radio Symphonic Orchestra with Gregory Vajda in Budapest. My research is based on the press collection of Neue Oper Wien and Müpa Budapest, complimented with the private collection of Péter Eötvös. Using my previous research of the first opera's receiving, I am searching for the reasons of the difference in the reaction of the audience and the causes of the composer's decision of the complete revision.

Sikerkoncepciók az 1931 és 1944 között készült vígjátékokban

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A harmincas-negyvenes években készült magyar játékfilmek történetében központi helyet foglalnak el az anyagi és társadalmi helyzettel kapcsolatos témák, legyen szó meggazdagodásról vagy elszegényedésről, társadalmi felemelkedésről vagy deklasszálódásról, örökségről, lakhatási problémákról, szegény és gazdag rokonokról, érdekházasságról, munkanélküliségről vagy a végzettségnek megfelelő munkahely megtalálásáról. Az 1931 és 1944 között készült 176 vígjátékból 109 filmben összesen 148 főszereplő a történet során társadalmi vagy anyagi sikert ér el: felemelkedik a társadalmi ranglétrán vagy anyagilag jobb pozícióba kerül a történet kezdetéhez képest. Az elért siker csupán az esetek elenyésző részében (10%) köszönhető az egyén kvalitásainak, úgy mint a kemény munkának, kitartásnak, szorgalomnak vagy szakértelemnek. A vígjátékok jelentős részében (90%) a társadalmi felemelkedés és az anyagi gyarapodás egy jól megválasztott házasságnak, az identitással való ügyeskedésnek, rokoni kapcsolatoknak, valamilyen trükknek vagy a vakszerencsének köszönhető.
Ebből a megfigyelésből kiindulva előadásomban a következő kérdést járnám körül: milyen társadalomtörténeti, gyártástörténeti vagy kultúrtörténeti okai lehetnek egy ilyen típusú sikerkoncepció kialakulásának? Valóban helytálló-e az a szakirodalmi konszenzus, amely szerint a harmincas-negyvenes évek filmkultúrájának legfőbb jellemzője az eszképizmus és a valós társadalmi problémák negligálása, miközben a korszak filmjei olyan témákat tesznek a cselekmény részévé, mint az alacsony társadalmi mobilitás, a (diplomás) munkanélküliség vagy a nők limitált karrierlehetőségei?

NARRATIVE EXPRESSION OF PLACE SPIRIT IN THE MEMORIAL SPACE

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In the modern world, with increasing economic and cultural growth, the public pays more attention to the pursuit of spiritual culture. Memorial space plays an important role in the development of urban culture. As the material carrier for the development of urban public memory, memorial space is the storage of the city's public memory, and the emotional medium for the dissemination of public memory. It takes up the social responsibility of recalling the past and enlightening the present. The public's demand for emotional experience of public space has increased the demand for memorial space and find some problems. For example, the forms of memorial space tend to be similar, the lack of public interaction experience, the unclear spiritual expression of space field and the spiritual expression of the spatial field is unclear.
The design of memorial space not only emphasizes the principle of "form follows function", it also pays more attention to the spiritual experience of the field conveyed by the space form. The focus of memorial space design is to use the comprehensive form of the space to convey information to the public and affect the public's spiritual feelings, and to convey information through storytelling or other ways to arouse the emotional resonance of visitors. The significance of narrative design lies in making the audience feel across time and space through the feeling of space-time interlacing, which transforms into eternal commemoration and enables the audience to feel the spirit conveyed in the field. The target audience necessarily inevitably needs to cover the majority of people of different generations. This paper studies the narrative of memorial space through cases, summarizes how narrative guides the design to express the spirit of space field, and how to guide the public to experience and feel stories. Finally, he narrative strategy of the design in cases will be summarized to obtain a more relatively complete design method of memorial space, which can be used to guide the design of memorial space in future urban construction.

Keywords: Memorial space, Narrative, Place Spirit, Experience

Animal and Human-shaped Pottery Vessels in Syria during the Late Bronze Age and the Iron Age (1600-700 B.C.)

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This research deals with a set of pottery vessels which appeared over the Late Bronze Age and Iron Age in the period between (1600-700 B.C.). It sheds light on a kind of distinctive vessels in their various forms and method of manufacture which raises curiosity to see what its essence is and its types and its functions.

These pots appeared in many Syrian sites and were mainly concentrated in the coastal and northern locations. But the rarity of research that conducted a detailed study of this species called us to make an attempt to collect a group of them into one framework within general classifications, to accommodate any new shape or vessels with a description of each formation separately. Then the function of these pots was determined within the context in which they were found, trying to link the different shape of these pots with their special use, which gave them exceptional importance

It is also important here, noting the importance of this type of vessels, that there are indications mentioned in the Hittite texts of the term "akkadienbibru", which clearly specifies the use of several forms of utensils during religious ceremonies for the libation for the gods.
These vessels were classified according to the shape to: vessels with completed animal form created completely like the animal body or in the form of part of his body, so that was divided into forms of wild animals (The lion - bull - ram – goats), birds (ostrich) and multiple forms (horn- fish). And vessels were pasted with human formations characterized by being feminine or metaphysical, or animal formations (Ram - Pig – Snake), and some vessels gathered the human and animal formation together.

The focus later was on the importance of the functionality that used these vessels in its context through its forms and the way that represented them. And the place where these vessels was found helped to identify this function , whether residential context or Palace, or even a temple or a cemetery, which was divided between the function of votive used in religious rituals, and special function where used for ornamental purposes or as vessels for table.
It is worth mentioning that this research has contributed to provide an idea of the most important formations that was represented on the vessels in Syria during the Late Bronze Age (1600-1200 B.C) and the Age of Iron (1100-700 B.C), and presented several hypotheses put on how to use and its function as well.

A kompozíciós stílusjegyek és Bartók hangszerkezelésének első megnyilatkozásai. A *Scherzo zenekarra és zongorára*

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A scherzo karakter és tételtípus központi jelentőségű a Bartók életműben. Nemcsak a számottevő ciklustételek és önálló darabok mennyisége révén, de azok jelentősége okán is, hiszen megmutatkozik benne a zeneszerző kompozíciós stílusának egyik fontos és jellegzetes típusa. A karakterábrázolás műfajában különböző formációra és különböző céllal írt művekből mindemellett kirajzolódik Bartók humora is.

A főként liszti hagyományú gondolat, az ideális és a torz, a szép és a groteszk közötti ellentét, valamint a tématranszformáció, a zenekarra és zongorára írt op. 2 *Scherzo* (BB 35) dramaturgiáját is meghatározza. Bartók fiatalkori, 1904-ben írt, nagyzenekari kompozíciójában kibontakozó karakterek előremutatnak a jövőbeli scherzo tételek jellegzetességeire. Így például a középső, „ma poco variato" szakasz groteszk hangja előfutára több zenekari műnek is: a *Két kép* (1910, BB 59) Falu tánca tételének és a meghangszerelt *Román tánc*nak (1911, BB 61), de *A fából faragott királyfi* táncjáték fabáb alakjának (1917, BB 74), továbbá a *Négy zenekari darab* (1921, BB 64) második tételének is.

A nagyzenekarra írt *Scherzó*t a két kontrasztáló téma és annak változatai határozzák meg. Míg a „férfi" téma a zongora megjelenítésében, egy bensőséges jellegű és a zenekarral kérdés-felelet struktúrán alapszik, a második „női" témát a hegedű szólamában, a szimfonikus fejlesztés és a nagyzenekari hangzás jellemzi.

Az értekezés során a kompozíció hangszerelése és a hangszerek alkalmazása kerül górcső alá, párhuzamba állítva Bartók későbbi műveivel.

Kulcsszavak: scherzo, Bartók hangszerelése, hangszer, zenekar, hangszerkezelés