



NEGOTIATING

conference zine

THE

REVOLT

Negotiating the Revolt

conference zine



INDC

(USA)



(HUN)

15.5.2025, KLUB 007 STRAHOV, 19:00

Introduction

You are holding a zine created for our conference Negotiating the Revolt: Punk in Times of Political Transformation, which will take place from 16. - 18. May 2025 in Prague. It contains information about the conference itself, short abstracts of the papers and information about the additional program. It is the combination of academic discussion with the insights and memories of the punks, intellectual stimulation, but also socialisation and fun around the topic under discussion that is the aim of our event. We want to create conditions to bring together a broad platform of people interested in punk. It is about a welcoming and inclusive environment for the exchange of information, but also constructive criticism, with the aim of reflecting on the

meaning of punk in a situation of significant political change.

In addition, the zine contains several photographs from the collections of Stan Grežďo, Štěpán Stejskal, Karel Vyskočil and the Archive of Czech and Slovak Subcultures, as well as advertisements from some DIY record labels. The zine has not been linguistically proofread. My special thanks go to all the participants and for their help in making the zine, to Karolina and Ondřej for their help with the materials and to Allan for the graphic design.

Miro

Negotiating the Revolt: Punk in Times of Political Transformation

The fall of communist rule in Central Europe has often been interpreted as a long-awaited renaissance of civil society, a national emancipation or “rebirth of Eastern Europe” characterised by a state of euphoria, at least during and immediately after the political upheavals. Artists and intellectuals who had participated in the broadly contextualised cultural opposition often believed that democracy would bring the creative freedom they had been longing for. Transformations in politics and the economy affected the institutional background of the music and entertainment industry and brought new challenges to social hierarchies by redefining categories such as “alternative”, “underground”, “official” and “unofficial”. With the opening of post-socialist countries to global cultural trends and markets, the youth began to be seen as a key marketing demographic and a target for both material and nonmaterial cultural production. Regime changes were quickly followed by disillusionment and systemic criticism

directed against the new political elites – often former dissidents, current state policy or popular culture production, as well as against the commodification of subcultures – especially in the punk and hardcore milieu. In fact, some alternative and punk bands and musicians became mainstream stars, regularly appearing in the media, making records and music videos, and ranking high on the charts. Although they were presenting their genres to the public and gaining recognition and new fans for them, this also required a certain degree of adaptation to the needs of the emerging decentralised music market, for which they often faced criticism “from within” for “selling out themselves and the subculture”. Hand in hand with this criticism, new activist platforms and movements were also emerging.

The overall aim of the conference is to provide an understanding of cultural production, consumption, dissemination and circulation in transforming societies. Research of the transitional period can help

to better understand the role of culture in different political regimes and the cultural consequences of political change as well as its role in establishing new models of societal and economic organisation.

Thematically, we seek to cover the meanings and actions connected to "punk" on five levels:

a) Punk as discourse practice: performances, locations, texts and clubs. How did different punk actors (individual and collective) present themselves and argue their liminal position towards the mainstream culture and other communities of style?

b) Punk as mainstream: music charts and labels, propagation and TV appearance. How did punk manage to enter the wider pool of mainstream popular culture practices at the turn of the 1990s?

c) Punk and politics: activism and expert approaches, which are also connected to new social movements (vegetarianism/veganism, animal and human rights, anti-capitalism, anti-racism, racism and nationalism, neo-Nazism, ecology, feminism etc.). How were these activist agendas received in the subcultural milieu? How was the approach towards politics negotiated?

d) Punk as a personal issue: individual revolt, hybridity, lifestyle issues and autonomy. Despite understanding the "personal as political", certain practices have pointed more to the individual than a collective practice. How did the psychology of different actors relate to their "punk revolt"? How did the "punk revolt" relate to different ecstatic practices and aims to achieve personal autonomy?

e) Punk as retro: Long durée reflection, ageing, remembrance, disenchantment, disillusionment, nostalgia, idealising the 1980s and 1990s. How is the "punk revolt" evaluated ex-post? How are punk actors using their punk histories to achieve legitimacy and subcultural capital?

Eternia in Prague's Smichov

Eternia in Prague's Smichov district is located in a former malt house. The building has been gradually rebuilt since 2016 into a place serving us, punks, skaters, vegans, musicians and all people who believe that a space for creativity and community makes sense.

In addition to the vegan eatery, the building houses a mini ramp, rehearsal rooms, music equipment rental, a dance studio, a boxing ring, an archive of subcultures, or spaces for concerts and occasional screenings or other cultural events.

Nádražní 3, Praha 5, 150 00
www.eterniasmichov.com



The Punk Scholars Network

The Punk Scholars Network (PSN) is an academic platform that fosters a rigorous, scholarly approach to the study of punk and post-punk.

From its rather humble beginnings, the Punk Scholars Network has transformed into an international forum for academic and scholarly debate, conferences, publications, talks and public exhibitions. Punk is a conflicting and diverse culture, and the Punk Scholars Network aims to mirror this multiplicity through a genuinely interdisciplinary approach to our subject and the contribution and participation of punk scholars, fans and enthusiasts within and outside traditional models of academia. To date, the Punk Scholars Network has delivered workshops, symposiums and conferences in Reading, Oxford, Leicester, Birmingham, Northampton, Bolton, Los Angeles, Lincoln, Newcastle and London.

The PSN organised a global online conference involving regional groups across three continents in 2020 and 2021, including the United Kingdom, United States, Brazil, Colombia, France, Indonesia, Australia and Iberia, before returning to in-person events from 2022 onward. These events have reflected a broad range of critical themes including global, historical and contemporary

punk scenes, punk pedagogy, DIY, punk and spirituality, identities and sexualities, punk art and aesthetics, curatorial practices, punk and noise, punk resilience and the social and political legacy of the 1980s anarcho-punk movement.

The main publication platform of PSN Punk & Post-Punk is a journal for academics, artists, journalists and the wider cultural industries. Placing punk and its progeny at the heart of inter-disciplinary investigation, it is the first forum of its kind to explore this rich and influential topic in both historical and critical theoretical terms.

Its Slovak and Czech chapter was founded in 2023 by Miro Michela and Ondřej Daniel in relation to the activities of Czech and Slovak Archive of Subcultures and Centre of Study of Popular Culture with main activities around networking, archiving and further stimulating punk and post-punk scholarship in the two successor countries of former Czechoslovakia.

Contact:

Ondřej Daniel, ondrej.daniel@ff.cuni.cz
www.punkscholarsnetwork.com



Archive of Czech and Slovak Subcultures

Work on our archive begun in 2015, when a working group of people interested in preservation of subcultural heritage started to regularly meet at the building of Faculty of Arts, Charles University in Prague. The aim was, and still is, to preserve the cultural heritage related mainly to subcultural production in Czechoslovakia, and consequently in the Czech Republic and Slovakia. The primary effort is to collect fanzines and printed and textual production, that's why we collect also photographs, leaflets, posters, patches and T-shirts.

According to our collection, it was crucial that over time several very active collectors and creators decided to donate large parts of their collections to the archive.

Over the years, we tried to negotiate the location of the archive in different places until we settled from May 2022 in Eternia. The archive operates on a volunteer basis and we regularly assist in the publication of various books on subcultures, or consult student research projects. However, we have to pay regular rent and for this reason we organize various fundraising events to support the archive. You can support us in person or through a transparent account:

IBAN: CZ13 2010 0000 0024 0227 1494.



Centre for Study of Popular Culture

Is a non-profit organization established in 2009. Its typical projects are seminars, conferences, workshops and other public events, such as alternative city walks, university classes and exhibitions.

CSPK is interested in the topics of popular culture as an important factor for societal imagination and representations as well as in subcultures embedding the lifestyle promoted by leisure time activities.

CSPK structures its activities in three pillars:

- academia (research and education),
- popularization,
- activism.

Main results (Important events, key activities):

- Negotiating the Revolt: Punk in Times of Political Transformation, 16 - 18 May 2025, Prague.
- Contemporary Cultural History 2.0, 27 - 29 September 2024, Prague.
- Exploration of Class, Distinction and Habitus in Popular Culture of Central and Eastern Europe, 27 - 28 October 2023, Prague.
- Studying Popular Culture in Eastern European Transition. »Popular

Cultures«, 8th Annual Conference of the Kulturwissenschaftliche Gesellschaft (KWG), 27-30 September 2023, Saarbrücken.

- Mapping and Boosting Digital Humanities in the Visegrad Region. Cultural Studies and Cultural Heritage Studies in the V4 countries, 19 - 20 May 2022, Prague
- Youth, popular music and the class in times of post-socialist change, 18 June 2021, Olomouc.
- Mainstream! Popular Culture in Central and Eastern Europe, 29 - 31 October 2020, Prague.
- Building the Scenes? Fan/zines in Central Eastern and South Eastern Europe before and after the Fall of Berlin Wall, 22 - 23 February 2019, Prague.
- Beyond the Café/Pub Split: Interlocking Urbanity and Rurality in the Popular Culture of East Central European Societies, 30 - 31 October 2015, Prague.
- "Listening to the Wind of Change": Popular Culture and Post-Socialist Societies in East-Central Europe, 18 - 19 October 2013, Prague.

Contact:
Ondřej Daniel, cspk@cspk.eu
en.cspk.eu

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Program

THURSDAY / 15. 5. 2025

16:00 / Studying Populism through Cultural Inquiry, public debate

Finn Smyth, University St Andrews

Petr Gibas, Masaryk University

Martin Šorm, Czech Academy of Sciences

moderation Ondřej Daniel, Charles University

17:30 / Tracing the Memory of Protests

Against International Monetary Fund and World Bank Meeting in September 2000 in Prague, memory walk

(offered by Centre for the Study of Popular Culture; Ondřej Daniel, Tomáš Kavka, Jiří Andrs).

Leaving from Eternia venue

19:00 / Concert: MDC + Barackca, Klub 007 Strahov.

FRIDAY / 16. 5. 2025

9:00 / Registration

9:30 / Opening of the conference

(Miroslav Michela, Ondřej Daniel, Karolína Válová)

10:00 / Stan Erraught - 'Emerging from the Darkness?': Punk, New Wave and Modernity in Ireland 1977-1983

Sangheon Lee - Kino's Post-Punk Aesthetics and the Transition of Soviet Rock

Martina Vuksan - Towards the End of Socialism: 1980s Slovenian Punk's Role in Developing a Vocal Civil Society

11:30 / Coffee break

12:00 / Liutauras Kraniauskas - No Fun? Bring on the Nubiles! So What? Cracking Hegemony of Resistance in Historical Punk Discourse

Viktória Taskovics - "It's like the 80s have never ended" - Nostalgia and Continuity of the Eastern European Identity in Hungarian Punk

Ondřej Daniel - Czech Punk: From Rebellion to Heritage

13:30 / Lunch break

14:30 / Pavla Jonssonová - Culture Wars in the

1990s. Rebirth of Czech Feminism and Female Punk

Marie Arleth Skov - Punk Feminism and Body Politics in the underground culture of the late GDR era

Jennifer Ramme - Navigating gender regimes - women* in punk in changing systems and scenes

16:00 / Coffee break

16:30 / Marta Haiduchok - Anarchist nationalists: punk political thought at "Chervona Ruta" festival in 1989 Ukraine

Miklós Mitrovits - Punk in the Hungarian public sphere on the eve of the regime change in Hungary

Martin Tharp - Dying to Recreate Themselves in Caricature, or Management of Spoiled Identity? Czech Punk Semiotics and Social Space before and after 1989

18:10 / Exhibition opening + book launching with Stanislav Grežďo and Miroslav Michela

19:00 / Concert at Subzero Club in Eternia

Chorobopop, Zubý nehty, Lidské zdroje, Marcel and Davová psychóza

23:00 / Punk DJs Music Selection

SATURDAY / 17. 5. 2025

9:00 / Pdraig Parkhurst - Between official and unofficial: Polit-Punk band Die Skeptiker on the threshold in Wende-era East Germany

Matthew Worley - Punk, Post-Punk and Thatcherism

Adam Rubczak - Beware of these places: themes of decay, destruction and self-destruction in the Polish punk and post-punk aesthetics of the late socialist period

10:30 / Coffee break

11:00 / Xawery Stańczyk - When did the long 1980s end? Instances of politicization and depoliticization of punk and alternative public in socialist and post-socialist Poland

István Sántha - Everyday life of Anarchist Punks in Budapest in the 1990s

Pavel Šuška - Riots in Town: Violence, Insecurity

and Postsocialist Geographies of Racism

12:30 / Lunch break

14:00 / Sławomir Kuźnicki - "I Am My Father's Son?" The Criticism of Angry Masculinity in Idles' Lyrics

Brigitta Davidjants - From Rebellion to Reflection: Estonian Punk in the Transition from Soviet to Post-Soviet Society

15:00 / Coffee break

15:30 / Slađana Josipović Batorek / Tatiana Ileš - Freedom, rebellion, boredom: punk in Tito's Yugoslavia

Vladimir Zherebov / Martina Napolitano - Siberian Punk: Egor Letov's Music as "Peripheral" Counterculture in the Soviet Union and Post-Soviet Russia

Jānis Daugavietis - Is it easy to be the last generation of Soviet punks?

17:00 / Technical break

17:30 / Roundtable with Luk Haas, Martin Valášek, Tamás Rupaszov (Radim Kopáč)

19:00 / Technical break

19:30 / Discussion on preparation of the documentary film Garáže (Garages)

20:30 / DJs Punk Music Selection

SUNDAY / 18. 5. 2025

9:00 / Jonáš Jánsky - Transformation according to Podzemák: Politics of Nitra's underground

Aušra Kairaitytė-Užupė - Mapping Cultural Trends: Kaunas Punk Fanzine "KNK" in the Early Nineties

Mateusz Flont - QQRVQ"(1985-1993) - an outline of history and an attempt to characterize punk zine

10:30 / Coffee break

11:30 / Aldis Gedutis - The Last Chapter of A Clockwork Orange: The Sex Pistols in Her Majesty's Court

Huseyin Serbes - Istanbul Underground Praxis: A

Subcultural Evolution Amid Political Shifts

Rebecca Carr - Problematising Punk Hair in Spike Lee's Summer of Sam

13:00 / Lunch break

14:30 / Alexandra Karamoutsiou - "I don't understand what's going on here... but maybe I didn't try hard enough": female voices of the DIY music network of Thessaloniki

Marianna Lucarini - Punk as retro: a reflection on memory, legitimacy, and subcultural capital

Selin Yagci - No More Generations Left to Take Over the Streets? A Brief Overview of Punk Scenes and Sociability in 2000s Ankara and Madrid

Balázs Apor - "Inherited Reflexes": Communist Legacies and the Revival of Punk in Viktor Orbán's Hungary

16:30 / Farewell, take home messages, AOB

Discussion

Contemporary Histories of Populist Success in Central and Eastern Europe: Discourse, Culture, and Democratic Decline

National populism has been on the rise across liberal democracies in recent decades, and the case of Central and Eastern Europe is especially interesting. Following the collapse of the Soviet Union, politicians such as Viktor Orban invoke the 'zombie' of socialism against the purportedly enlightened, renewed, liberal order across the Eastern Bloc. All the while, the postsocialist discourse of populists has enabled a stealth takeover of governments and public opinion that is enabling the erosion of civil liberties and accelerating the collapse of civil society. In Britain, by comparison, populists like Boris Johnson have sought different cultural surrogates by which to win support - Brexit has been read by many critics as the product of a populist campaign against the liberal sensibilities of the EU project by threatening the spectre of a migration crisis.

Discussion with:

Finn Smyth, University St Andrews

Petr Gibas, Masaryk University

Martin Šorm, Czech Academy of Sciences

Moderated by Ondřej Daniel, Charles University

City Walk

Tracing the Memory of Protests Against International Monetary Fund and World Bank Meeting in September 2000 in Prague Alternative City Walk

Leaving from Eternia 15 May 2025 (Thursday), 17:30 sharp! Starting from Eternia, across the railway bridge and up the hill, we will discuss the histories of anti- and alter-globalization movements, moral

panics, and state violence. As a cherry on top, we will conclude with a brief overview of the cultural history of the Palace of Culture.

Exhibition

Walls of Transgression

The idea of a poster exhibition came with the plan of our conference. We decided to exhibit works that reflect the post-revolutionary transformation of the anarcho-punk and hardcore scene. The hand-crafted, playful or strongly expressive motifs and collages represent for us the walls of transition, where the original emphasis on subcultural attributes is changing in favour of radical social activism. For us, the posters represent important mediators of contemporary events as well as contemporary memories.

The exhibition refers primarily to the situation in Slovakia, but also to the existence of a strong Czech-Slovak connection, which was an important driver of this gradual change. We have selected 90 works from the period 1989-1995, which allow us to trace the themes that resonated at the time, alongside the visual appearance of the posters. Several of the events in question were important in the development of the domestic scene, but some did not take place in the announced form and one did not take place at all.

The posters come from the Archive of Czech and Slovak Subcultures and from the private collections of Stano Grežďo, Martin Novák and Rado Richtárik and printed catalog for the exhibition will also be presented.

Authors of the exhibition: Stano Grežďo, Miro Michela, Alan Kudrna

More info about our work: scenearchive.org ; ziny.info

Benefit concert

In addition to the conference, there will be a benefit concert in support of the Archive of Czech and Slovak Subcultures. Its aim is to raise funds to pay the rent for the space in which the archive is housed. For the event, we managed to get the participation of interesting bands representing different directions and generations of Czech and Slovak alternative and punk music production. The event will take place in the new club Subzero, located on the ground floor of Eternia.

The following acts will perform:

Chorobopop (Rožňov nad Radhoštěm)

Zuby nehty (Prague)

Lidské zdroje (Brno/Vienna)

Marcel & Davová psychóza (Bratislava)

Round table discussion

An important aim of our conference is to discuss matters not just among academics, but also with the organisers and participants of the punk scene. To this end, we have organised a roundtable discussion with three prominent figures from the punk and hardcore scenes. Luk Haas is a French traveller and researcher of punk rock and underground music, as well as the founder of the Ukrutnost Tapes and Tian An Men 89 record labels. He is the author of the book *Discography of Eastern European Punk Music 1977–1999*, published in 2000. He has also contributed to the *Maximumrocknroll* fanzine since 1986. Tamás Rupaszov is a Hungarian musician and producer at Trottell Records. He is the author of two recent

interview books about Hungarian punk, and his name is also connected with the famous Black Hole club in Budapest. Martin Valášek is a club manager and the owner of Malarie Records. As well as producing records, he has managed the Vrah club in Rožnov pod Radhoštěm. The discussion will be conducted by Radim Kopáč, author of several publications on punk and hardcore.

Film presentation

Sound from garage

The documentary *Sound from Garage* is dedicated to the phenomenon of Bratislava's "Pristavna" Garages and their influence on the local independent music scene in the 1990s. Through a series of interviews with people involved in it, the film tries to uncover the background of the musical beginnings and functioning of the bands at the Garages, the organization of concerts and the influence on today's alternative youth. More than 30 years of musical life in a place that was overlooked or even condemned by the mainstream, created by people for whom the joy of creation was more important than commercial or financial success. The future of Garage culture has never been certain. However, it is way too blurred these days. *Sound from Garage* wants to capture this blur.

At our conference, director of the documentary, Tomáš Bulánek, will present his work on this important cultural spot in Bratislava!

<https://www.facebook.com/sound.from.garage>

<https://www.instagram.com/sound.from.garage/>





vydává hudbu na gramodeskách od roku 1990

Chorobopop – Svobodě na stopě ~ Perly
sviním – Černé kohoutí harakiri ~ Josefina
Dusk – Pumpa Pumpa ~ Garlands – Ztracená
místa ~ Empty Hall of Fame – Sirény a
zvony ~ Chorobopop – Odrazit od dna ~
Zabloudil(a) – Zabloudil live ~ AM – Ba ~
Lebanon – Antilebanon ~ Trhan - s.t. ~
Speed!! Noise!! Hell!! / Mir

malarie.eu



Adam Rubczak

Beware of these places: themes of decay, destruction and self-destruction in the Polish punk and post-punk aesthetics of the late socialist period

The paper concerns the aesthetics of Polish punk and post-punk music with emphasis on the means of expression evoking processes of decay, destruction and self-destruction in the socio-political context of the late socialism in People's Republic of Poland. As the birth of the punk rock music scene and subculture in Poland, and other Soviet Bloc countries, coincided with the appearance of the first symptoms of the decay of the communist political system, the paper argues that the use of the bleak, plain, haunting, iconoclastic and naturalist aesthetics in Poland's punk and post-punk creative output is symptomatic, although not consciously prophetic, of the decline of the communist system. The time scope of the discussion covers the period from the late 1970s until the collapse of the Soviet Bloc in 1989, with reference to watershed political developments such as the official registration of the "Solidarity" trade union (1980), the introduction of the Martial Law (1981) and

the economic crisis of the 1980s. The paper provides insights into (post)-punk lyrics, music, stage act/performance as well as biographies of some of the scene's leaders in support of its main argument. The studied data include selected songs of (post)-punk albums by the bands Brygada Kryzys, Tilt, Klaus Mitffoch, Kult, Rejestracja, and Abaddon.

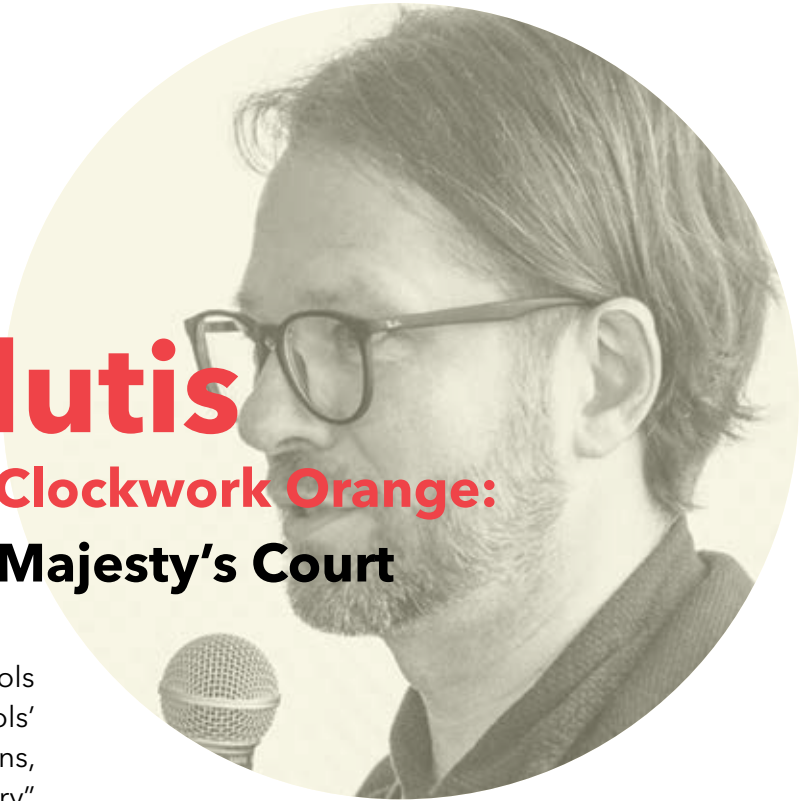
Adam was born in 1975 in Bydgoszcz, Poland; MA in English Philology from Nicholas Copernicus University, Toruń (1999), Poland; MA in Society&Culture from Central European University, Warsaw, Poland (2001); attended the doctoral programme at the Graduate School for Social Research in Warsaw, Poland (2002-2007); working on a Ph.D thesis on independent music scenes of Central and Eastern Europe in the post-communist era; philologist, sociologist, musician.





Aldis Gedutis

The Last Chapter of A Clockwork Orange: The Sex Pistols in Her Majesty's Court



In 2025, the 50th anniversary of the Sex Pistols will be commemorated. The Sex Pistols' image underwent a series of transformations, evolving from its initial "the filth and the fury" to that of one of the most recognisable British cultural icons. In the presentation this re-imagining will be reflected through the lens of Anthony Burgess' novel A Clockwork Orange (1962/2013), or more precisely through its last chapter, which was not included in the eponymous film by Stanley Kubrick for being "too blandly optimistic and unrealistic". This attitude is widely shared by punk purists and nostalgists who deny the original punks of the 70s the chance to "mature and age gracefully". Surprisingly, the real life contradicts Kubrick's perspective, because the band's afterlife indeed is "blandly optimistic", particularly when compared to the abrupt end of Sid Vicious' career. High Court Justice Anthony Mann in the judgement of the Royal case

No. BL-2021-000520 acknowledges the band's very large impact on popular culture and a very significant value of their music, performance, recording and image rights. It is, therefore, possible that the courts materials may provide some insights into the posthumous Sex Pistols' career by examining their disagreements that arose regarding the control of the band's image, finances and royalties.

Aldis is a philosopher of social sciences and humanities (SSH), who specialises in research evaluation practices and quality notions in SSH. Recently, this led to the field of artistic research, which along with epistemic issues includes matters such as city soundscapes and music.

Alexandra Karamoutsiou

"I don't understand what's going on here...but maybe I didn't try hard enough": female voices of the DIY music network of Thessaloniki.

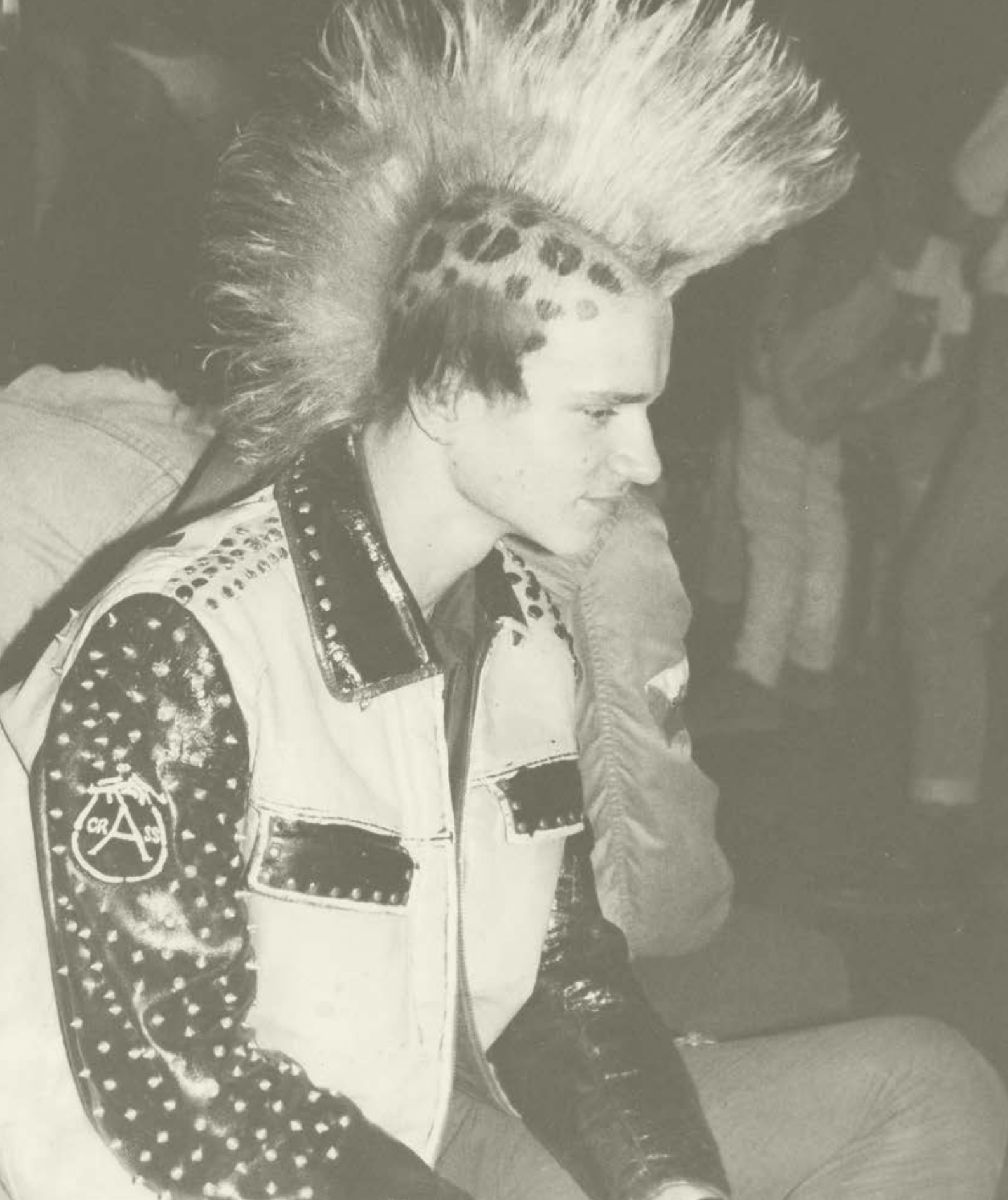


In the late 1970s and 1980s, DIY music studios emerged in Thessaloniki, initially in secluded houses and basements, later becoming more concentrated in the city center. These studios were central to the punk, new wave, hardcore and other rock trends of that time, which sought to challenge the dominant cultural narratives of Metapolitefsi and manage to form a vivid DIY music network (Karamoutsiou 2023). Inside the DIY music studios through informal learning and collective creation, musicians crafted songs that expressed personal struggles, political critique, and societal concerns, often reflecting on state repression. Music became a catalyst of forming and circulating both personal and collective identities.

This presentation will endeavor to "listen" to the female "voices" of the DIY music network of Thessaloniki. Using the musical creations of bands such as "Moot Point" (specializing in garage and punk) and "Nautia"/ "Nausea"

(performing punk and hardcore), and the female musicians Lia Yioka and Sonia Vlachou, this paper will explore the experiences, identities, and conceptual frameworks of female musicians within the DIY music network of Thessaloniki from the 1980s onward.

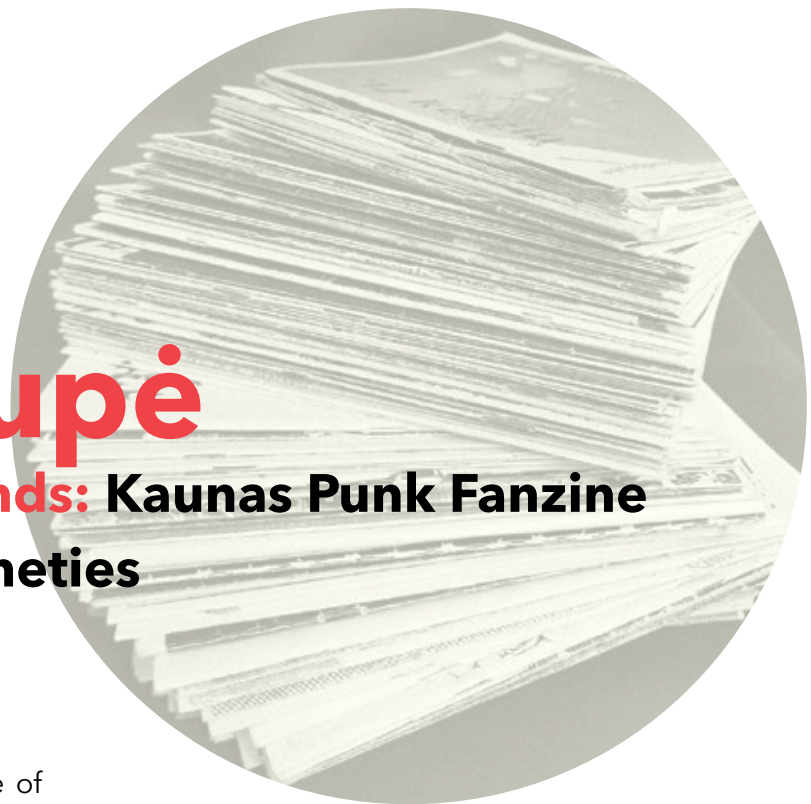
Alexandra is a musician, researcher and educator. Her research is focused on the DIY music practices of Thessaloniki (Greece).





Aušra Užupė

Mapping Cultural Trends: Kaunas Punk Fanzine “KNK” in the Early Nineties



In the early 1990s, following the collapse of the Soviet Union, fanzines in Lithuania became a vital platform for alternative youth culture. They served as a means of self-expression, a tool for exchanging ideas, and a way to critique or support dominant cultural narratives. This presentation explores how Lithuanian punk fanzines reflected the values and ideological principles of the punk subculture, shaping local communities' identity during intense social and cultural transformation. The focus is on KNK, a fanzine published in Kaunas, which functioned as both a chronicle of the local punk scene and a reflection of the cultural environment.

Using material from Lithuania's Youth Culture Digital Archive (JAUKA), the study applies content analysis and qualitative research methods to examine KNK's texts and visual components, including articles, reader letters, comics, poetry, interviews, and reviews. This analysis highlights KNK as a subcultural artifact

reflecting key resistance, authenticity, and identity themes. The study reveals how the fanzine engaged with mainstream ideologies while promoting alternative cultural forms, offering insights into the socio-cultural and political landscape of early 1990s Lithuania.

Aušra is a researcher at Vilnius University Kaunas Faculty (Lithuania). Her research interests include youth (sub)cultures and digital humanities, applying ethnographic, archival, and computational methods to study cultural identity and social change.



Balázs Apor

"Inherited Reflexes": Communist Legacies and the Revival of Punk in Viktor Orbán's Hungary

Taking the remarkable revival of punk in Viktor Orbán's Hungary as its starting point, the paper will discuss the legacies of underground music in late socialism across the 1989 divide and discuss the role of non-conformist songs in expressing dissident (and dissonant) voices about the political regime since 2014. The paper will focus on reflections on the communist past in the lyrics of punk bands, their interpretations of 1989 and the regime change, and their perceptions of a past that continues to haunt the present. It will also address punks' continuing attempts at distancing themselves from the sphere of politics while becoming increasingly political in their lyrics.

Balázs is associate professor in European Studies in Trinity College Dublin and director of the Trinity Centre for Resistance Studies. His research interests include the history of communist propaganda, with an emphasis on the emergence and the legacies of the communist leader cult, and cultural forms of opposition in late socialist Hungary.





Brigitta Davidjants

From Rebellion to Reflection: Estonian Punk in the **TRANSITION** from Soviet to Post-Soviet Society



The presentation explores how Estonia's punk movement was shaped by socio political shifts from the late Soviet era to the post-Soviet period. Over three decades, Estonian punk underwent major ideological changes. Emerging underground in the early 1980s, it became the dominant subculture by the decade's end, serving as an unofficial soundtrack to the Singing Revolution with its chart-topping hits. Unlike its Western counterparts, Estonian punk embraced imaginary capitalism. After Estonia regained independence in 1991, nationalist fervour gave way to cowboy capitalism, poverty, and macho culture. Punk retreated underground, losing much of its earlier ideological intensity. The 2000s saw the rise of middle-class values and divisions within the subculture, with punks aligning themselves as Antifa, right-wing, or apolitical. My analysis examines female punks from the late 1970s to the 2000s to reveal how resistance intersected with shifting gender

and social norms. I also explore ideological shifts through Estonia's most iconic punk band, J.M.K.E., analyzing the album *To the Cold Land* (1989), which critiqued Soviet rule, and *Gringo's Culture* (1993), which reflected disillusionment with a new order.

Brigitta is a researcher at the Estonian Academy of Music and Theatre who explores the margins of local pop music and previously studied Armenian national ideologies.

Hüseyin Serbes

Istanbul Underground Praxis: A Subcultural Evolution Amid Political Shifts



Punk is not only a music genre but also a powerful form of social protest and resistance. In Turkey, particularly in Istanbul, punk emerged as an underground counterculture shaped by the oppressive atmosphere following the 1980 military coup. This study examines the transformation of punk and protest music in Turkey, focusing on its journey from underground to mainstream and its responses to political shifts.

After 1980, martial law, censorship, and social repression created fertile ground for alternative cultures. In Istanbul, punk bands and collectives resisted through fanzines, secret concerts, and DIY production. The 1990s brought neoliberal policies, exposing punk to globalization and commercialization. In the 2000s, digitalization helped bands reach wider audiences but also challenged their independence.

This study is based on ethnographic research and in-depth interviews, using a snowball

sampling method. The findings reveal how punk in Istanbul continues to address issues like economic inequality, environmental crises, and human rights, maintaining its role as a site of resistance. By analyzing the cultural and political evolution of Turkish punk, this research contributes to understanding its impact on social movements.

Hüseyin is an independent academic based in Istanbul, specializing in youth subcultures, radical media, and communication studies; his research focuses on punk culture, fanzines, and autonomous media practices.



PITCH-SHIFTER



SUBMIT

97



István Sántha

Everyday life of Anarchist Punks in Budapest in the 1990s

The proposed paper presents an anthropological account of the social and everyday life of punk musicians, their relationships to political movements as anarchists in Hungary based on a personal memory of an anthropologist about his student years in Budapest in the 1990s. Born in a Hungarian rural setting, he pursued his education in Budapest, residing in the city's primary university dormitory. During this period, he played an active role in the university club community, notably the Eötvös Club, and became involved in the local music scene. In the course of his fieldwork in Southern Siberia and Central Asia, he diligently collected and recorded a wide array of music and auditory material, which he presented in various settings, including the Gondolkodo Antikvarium, an anarchist-oriented secondary bookstore. The proprietor of the latter introduced him to the Trottell punk publisher, with whom he subsequently collaborated on the publication of his music materials collected in South Siberia and Central Asia on two cassettes. He then participated in a tour with the Trottell punk band, during which he presented his anthropological fieldwork materials from the perspective of music culture (Turnbull, Feld), as a global phenomenon (Yurchak, Attali). The present paper sets out the facts about the transitional period of the 1990s, when artists (and scholars) in Eastern Europe were under



the illusion that democracy would bring them creative freedom. During the socialist period, the ability to listen to Western music was considered a key aspect of being part of the global world (Yurchak). Similarly, East European musicians, including anarchist punks, aspired to become part of the global music industry during the 1980s and 1990s (Attali, Eriksen). The proposed paper as a multidisciplinary project will combine anthropological, historical, and oral history approaches.

István is a social anthropologist, a senior research fellow at the Institute of Ethnology, Research Centre for the Humanities, HUN-REN, in Budapest, working on sound and anthropology primarily in South Siberian and Central Asian contexts.

Jānis Daugavietis

Is it easy to be the last generation of Soviet punks?



In late 1986, the influential late-Soviet period documentary “Is It Easy to Be Young?” featured Riga punks, among other youth. Despite controversy, in 1987, it became part of state education, shown to millions, notably senior students. It sympathetically portrayed unconventional youth choices in the USSR, like morgue workers and teenage suicides, also legitimizing punks. Decades later, sequels revisited these punks, offering a unique perspective across historical shifts: the late Soviet era, post-USSR Latvia’s depression, and a prosperous EU-member Latvia. This paper examines how these punks are portrayed in each period, reflecting evolving societal views. Life stories of film characters, gathered from interviews, provide further insight. The study aims to create a typological account of

Soviet Latvia’s punk community, spanning from the early 1980s to over 30 post-Soviet years. It explores how their narratives changed, mirroring the nation’s transformation, and how their initial portrayal shaped their enduring legacy.

Jānis is a researcher at the University of Latvia. A sociologist who is starting to publish a zine again after a 25-year hiatus.






Jennifer Ramme

Navigating gender regimes - women* in punk in changing systems and scenes

Using examples of active punk, hardcore and post-punk band members from several countries, but with a focus on Poland, I will explore how gender regimes that existed both in countercultures and in mainstream culture and society may have influenced the cultural activities of women* in the 1980s and 1990s. Although there was a fairly large punk movement and numerous punk bands in some of the state-socialist countries of Eastern Europe, the participation of women* in the bands was usually low and, at least until the 1990s, feminist issues tended not to be explicitly addressed. Thus, I am interested not only in how gender was addressed in punk, but also in how gender regimes in punk and attitudes towards gender relations changed, and how some of the actors were affected by regime shifts. The empirical base I draw on includes interviews and archival research conducted as part of the project on "Rebellious

Youth Movements, Alternative Music Cultures and Intersectional Critique in (Post)State Socialist Poland (1977-1995)" (REBYOUTH) funded under the Marie-Sklodowska Curie Grant Agreement No. 101152829).

Jennifer is (amongst other exciting activities) a postdoctoral researcher in the MSCA-IF project REBYOUTH at the Department of Sociology, University of Graz, Austria and the Museum of Modern Art in Warsaw. Her research interests are social movements, especially the politics of aesthetics, music cultures, protest and social movement memory and archiving.



Jonáš Jánsky

Transformation according to Podzemák: Politics of Nitra's underground

The main aim of this paper is to analyze punk fanzine Podzemák published in the city of Nitra between 1992-1994. While most scholarships on punk fanzines and punk subculture are done through lenses of subcultural theories and thus are in line with cultural history, this work aims to use the toolkit of the intellectual history of political thought. The paper's main goal is to look at developments of political debates and concepts, for example, what constitutes political/apolitical, on the pages of Podzemák. This type of investigation can be especially productive in post-revolutionary Czechoslovakia/Slovakia. This is because, apart from the tradition of zine publishing among subcultures, the authorship and readership of Podzemák had quite recent experience with the print culture of the Velvet Revolution. The culture encouraged widespread and often self-published writings regarding political situations. What is more,

this observed period was a period of radical political upheavals. These conditions might then provide a very fruitful environment for studying the political conceptualization of non-elite actors and thus potentially opening insights into the process of democracy-building in post-socialist Czechoslovakia and Slovakia.

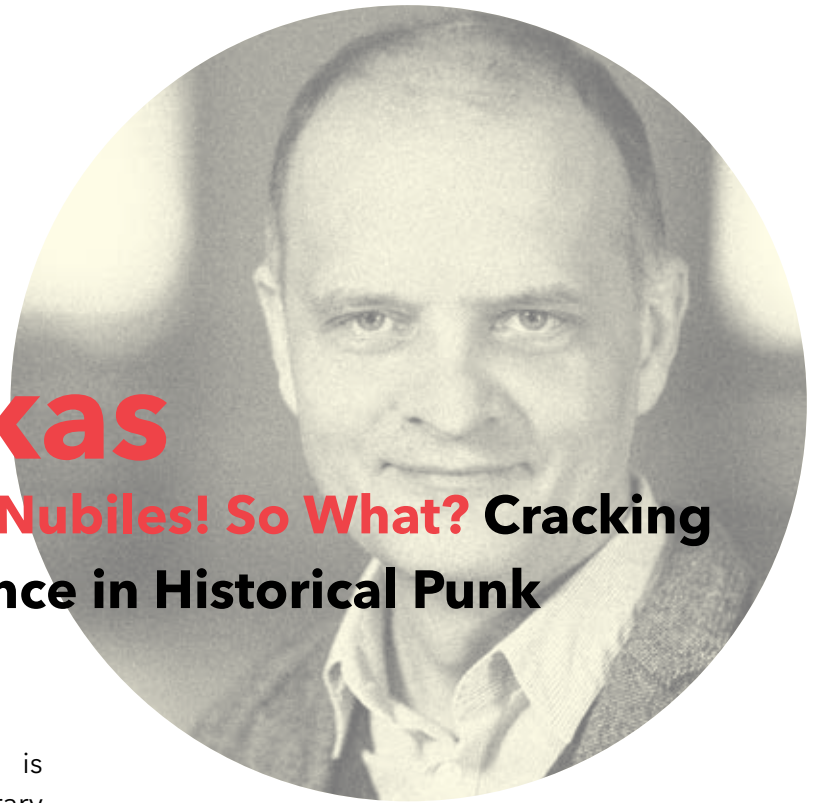
Jonáš is a PhD Comparative history student at CEU from Nitra. My academic interest is intellectual history with a focus on late-socialist sociology.





Liutauras Kraniauskas

No Fun? Bring on the Nubiles! So What? Cracking Hegemony of Resistance in Historical Punk Discourse



The dominant understanding of punk is shaped by the Centre for Contemporary Cultural Studies and its Marxist interpretation of British subcultures. This perspective links style, as a form of resistance, to history, identity, politics, pop culture, and economics. Philip Cohen and Dick Hebdige reinforced this view, adding political depth and societal value to what might otherwise be seen as youthful rebellion. Elements of fun, pleasure, and sexuality (the “fun discourse”) are thus reframed as political transgression or identity politics.

The CCCS model has extended style-as-resistance across contexts but has become a rigid, ideological framework for the hegemonic understanding of punk.

Methodologically, drawing on Steve Redhead’s ideas on pop culture and censorship, I aim to critically address three issues in this discourse:

- How did the KGB conceptualize resistance in Soviet punks? The KGB reports (1982–

1988) contrast with public Soviet images, which dismissed punk as mere mimicry of Western fads.

- What is the current state of the hegemonic punk-resistance discourse in scholarly publishing practices?
- Who holds the symbolic power to challenge the dominant discourse of resistance? How do different generations interpret punk in relation to the societal transformations of the late Soviet period, and what points of intergenerational disagreement arise from these interpretations?

Liutauras is a sociologist and head of the Centre of Studies for Social Change at Klaipėda University, Lithuania.

Marianna Lucarini

Punk as retro: a reflection on memory, legitimacy, and subcultural capital



In the 1980s and 1990s, punk was a powerful counterculture challenging “technocracy” (Roszak) and reshaping social, aesthetic, and artistic boundaries. Today, it is often revisited with nostalgia by those who lived it. This study examines how former punks use their history to legitimize themselves in the present, building subcultural capital beyond youthful rebellion.

As Boursellier and Penot-Lacassagne suggest (Contre-Culture!, 2013), punk transcended music, influencing other arts and creating autonomous spaces—physical and mental “elsewhere.” This is evident in Virus (Milan) and Sochora Street (Prague). Virus (1982-1984) was a self-managed hub for Italian punk, merging concerts, art, and politics, embodying punk’s power to redefine cultural

hierarchies (Bourdieu). Sochora, occupied post-Velvet Revolution (1989), became a center for punk concerts, anarchist activism, and resistance to neoliberalism. Despite its 1992 eviction, its legacy persists. These cases show how punk’s subcultural memory sustains its legitimacy, influencing future generations (Humeau, A’ Corps et à cris, 2021).

Marianna is a doctoral student in Arts and Media at Sorbonne Nouvelle (Paris) and a research fellow at Roma Tre. Her research focuses on theatrical production in occupied spaces in Europe, analyzing their artistic practices and cultural impact.







Marie Arleth Skov

Punk Feminism and Body Politics in the underground culture of the late GDR era

When the Berlin-Wall fell, the historization of the culture and counterculture of the GDR began. While the focus of many art historians has often been on the so-called "deutsch-deutsche Bilderstreit" (German v. German Image Dispute, or: predominantly male painters condemning each other), this paper focusses on different tales of the East-German underground art scene: Feminist photographers, punk provocateurs, and hybrid body performances.

These artworks and performances were, by their very nature, the antithesis to the GDR state's hegemonial cultural politics and its artistic doctrine of "socialist realism." Both illegal and ephemeral, they were often inadequately documented. Additionally, the expanding academic research areas of Performance Studies and Gender Theory have primarily been defined through a Western lens, often leaving former East-Bloc perspectives out of the canon.

Building on the work of e.g. Angelika Richter (Das Gesetz der Szene, 2019) and using as examples the work of Cornelia Schleime, Gabriele Stötzer, and Sven Marquardt, this paper looks at the body politics of subversive experimental formats in the late GDR. How did underground artists, musicians, and fashionistas criticize and deconstruct gender norms? What role did transgressive, or fluid, notions of the body play? And how did punk and feminism relate to each other in 1980s East-German subculture?

Marie Arleth is a Danish art historian, writer, and curator based in Berlin. She is currently preparing an exhibition on the topic of "Punk Bodies" for ARoS Art Museum in Aarhus in 2026.



Marta Haiduchok

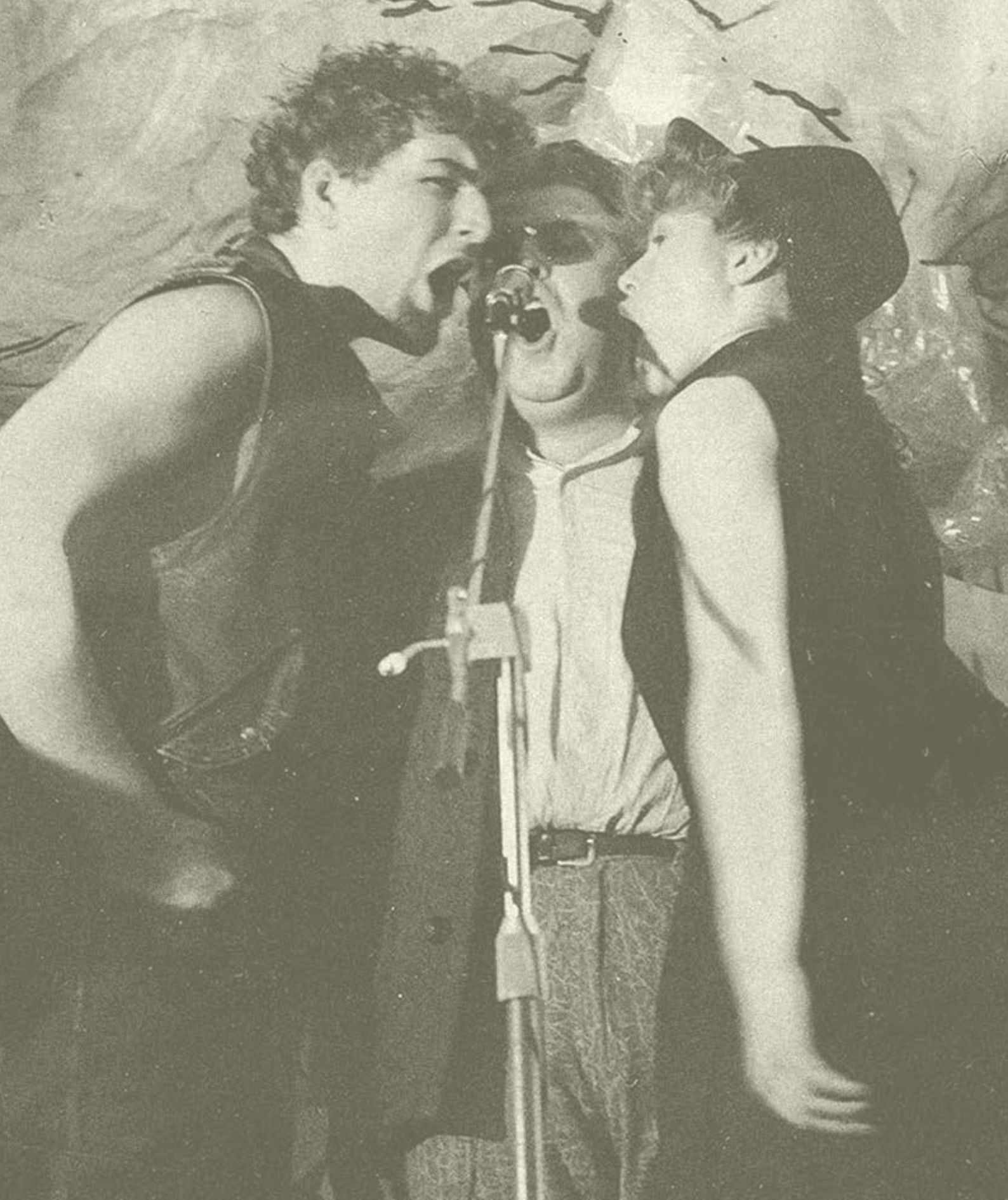
Anarchist Nationalists: “Chervona Ruta” festival and punk political thought in 1989-1991 Ukraine

This research examines how Ukraine’s underground punk scene engaged with the rise of nationalism during late socialism. Focusing on the 1989 Chervona Ruta festival in Chernivtsi, I analyze the political thought behind symbolic acts of resistance employed by left-wing artists. By applying Padraic Kenney’s concept of “anarchist nationalism” to case studies like the bands Sestrychka Vika and Braty Hadiukiny, I explore their subversion of linguistic and political norms. These artists used surzhyk (a Ukrainian-Russian hybrid language) and provocative gestures, such as Braty Hadiukiny’s fusion of Soviet and anarchist flags, which inadvertently replicated the emblem of the far-right Organisation of Ukrainian Nationalists (OUN), to challenge both Soviet authoritarianism and emerging liberal nationalist discourses. Drawing on archival press sources (Molod’ Ukrainy, Pravda Ukrainy), I argue that these punk acts mediated Ukraine’s liminal position

between Soviet collapse and independence, fostering pluralistic debates through artistic dissent. Ultimately, this study demonstrates how non-aligned actors destabilized the rigid binaries of late-Soviet Ukraine by contesting homogenized narratives of national identity formation.

Marta is a PhD student in Historical Studies at Central European University, Vienna. Her primary research focuses on the contestatory political violence in East-Central Europe, but she also engages a lot with the studies on the countercultural discourses in the region.





Martin Tharp

Dying to Recreate Themselves in Caricature, or Management of Spoiled Identity? Czech Punk Semiotics and Social Space before and after 1989 Discourse



Using the 1989 moment less as a rupture than a historical linchpin, my contribution examines the semiotics of damage, as a salient trait of the punk sensibility, in late state-socialism and early capitalism through the analytical tools of (not only) Goffman's interactionist sociology. In one dimension, it discusses the challenge of punk visuality both to established canons of socialist-era state cultural hegemony and to the emerging aesthetics of capitalist globality; in another, the physical presence in public (specifically urban built) space of human bodies assuming a deliberately "spoiled identity". Equally, it addresses the self-liminalizing status of punk on both sides of the 1989 divide, first

as standing outside the agonistic polarities of dissent vs. conformity, then as deliberate self-stigmatization in the shifting social field of post-1989 stigmas, bringing up not only racism but in parallel the changing natures of ability and economic stigmatizing during the 1990s.

Martins research is focused on examination of bodies, spaces, resistance in Europe's eastern margins. Book forthcoming this year: Paper Agora: The Samizdat Periodical Vokno, the Czech Provincial Underground and Questions of a Counterculture under State Socialism.



Martina Vuksan

Towards the End of Socialism: 1980s Slovenian Punk's Role in Developing a Vocal Civil Society

This paper examines the development, influence, and inclusivity of Slovenian punk in the 1980s, a period marked by cultural shifts and increasing freedom following the death of Yugoslav leader Josip Broz Tito. While Tito's death signalled the decline of socialism's golden era, the ideological framework persisted until the systemic changes of the 1990s. Slovenia, as the most liberal of the socialist republics, provided a favourable environment for punk to further evolve and flourish after its initial years and the first punk generation of the late 1970s. During the mid-to-late 1980s, Slovenian punk continuously reflected on the socialist society through strident poetry and other creative expressions that made the movement's subversive ethos blend well with the new queer activism and the emerging alternative scene. The goal of this paper is to demonstrate how, through

fostering a dynamic cultural transformation, Slovenian 1980s punk not only amplified youth voices but also contributed to broader processes of cultural and social transformation in late-socialist Slovenia.

Martina is a PhD candidate in Historical Anthropology at Charles University in Prague, Faculty of Humanities, Department of Historical Studies.







Mateusz Flont

„QORYQ” (1985-1993) – an outline of history and an attempt to characterize punk zine

During my presentation, I will present the history and results of the content analysis of the punk fanzine “QORYQ”, which began to be published in the Polish People’s Republic in 1985 in Warsaw. It became one of the most important fanzines of the time, and was often mentioned by later creators of the alternative press. The last issues of the zine were published in the early 1990s, when the Third Polish Republic was being created, which was associated with the transition from a communist to a capitalist economy. The editor of the magazine, Piotr “Pietia” Wierzbicki, registered the company QORYQ Records and for the next 10 years published music cassettes and records, but gave up publishing the fanzine “QORYQ” in favor of a shorter information magazine and cooperated with other music magazines. The history and analysis of the magazine

will be presented on the background of the results of research conducted during the writing of my doctoral thesis (passed in 2023) entitled “Polish alternative press (1978-1998). Problems of the development of the press genre, changes in its form and function”. The author will focus on topics, journalistic genres, and visual issues.

Mateusz is a press scholar, journalist; he catalogues, archives, and digitises the zinelibrary.pl collections; Since October 1, 2024, an employee of the Department of Journalism and Social Communication at the Faculty of Humanities of the Koszalin University of Technology.

Miklós Mitrovits

Punk in the Hungarian public sphere on the eve of the regime change in Hungary



The punk movement spread to Hungary relatively quickly, with the first Hungarian (art) punk band being Spions. This was followed by the formation of other bands in Budapest and the countryside, with the best known of the first generation being CPg, ETA, Kretens, Tizedes meg a Többiek and QSS. A common characteristic of these bands was their open opposition to the existing socialist system, which quickly earned them the disapproval of the authorities. Following a series of concerts, the majority of these bands found themselves subject to a ban, and several of them even faced legal prosecution (CPg, Public Enemy, Aurora).

In the first part of the presentation I will show how punks appeared in the Hungarian press between 1979 and 1983/84, i.e. from the emergence of the Hungarian movement to the punk trials. How Hungarian ideologists

interpreted the emergence of a form of rebellion with western labour movement origins within a socialist framework. In the second part of the lecture I will analyse articles published in the second half of the 1980s. At that time, skinhead and hardcore subcultures were already strongly present alongside punk. In the third part of the lecture, the impact of the regime change on the possibility of the appearance of the punk movement will be examined through the presentation of several articles.

Miklós main areas of research are 20th-century Central European history, the history of Polish-Hungarian relations, and opposition and alternative movements in Central Europe in the 1970s and 1980s.





Ondřej Daniel

Czech Punk: From Rebellion to Heritage



This paper explores the transformation of Czech punk music and related genres into a form of cultural heritage. It examines how punk's rebellious ethos and countercultural stance have been reframed in the context of political and societal transitions following the Velvet Revolution. By analysing the processes of nostalgia, commemoration, and institutionalisation of punk's legacy, the paper contributes to broader discussions on the dynamics of music heritage, particularly in relation to political change and cultural memory. The study investigates how punk music, originally an anti-establishment movement, has been appropriated into the heritage discourse. How do former punk actors engage with their own musical pasts to gain legitimacy and subcultural capital? How has the meaning of punk shifted from a symbol of defiance to an object of heritage? Through these inquiries, the research aims to uncover

the cultural and political implications of punk's retrospective evaluation. The research employs a multidisciplinary approach, drawing on ethnomusicology, cultural history, and political science. Archival analysis, oral history interviews with punk musicians and fans, and media discourse analysis form the core methods. The study also considers how digital platforms and museum exhibitions contribute to the heritagisation of punk.

Ondřej earned his PhD in history with a specialization on postsocialism, nationalism, migration, and popular culture. He is working as a historian in the Seminar on General and Comparative History within the Department of World History at Charles University's Faculty of Arts. His work covers different aspects of reception of popular and alternative music.

Padraig Parkhurst

Between official and unofficial: Polit-Punk band Die Skeptiker on the threshold in Wende-era East Germany



Shortly after 'die Mauerfall' East German 'polit-punk' band Die Skeptiker were unexpectedly granted 'professional status' and welcomed into a studio to record a full-length album jointly produced by the monopolist East German record label AMIGA and the West German label TRL. As one of 'Die Anderen Bands', for years they had existed on the threshold between official/unofficial, amateur/professional, state/anti-state, with a balancing act between dissident lyrics and state-funding and tacit endorsement. They soon faced a series of dilemmas as the things their songs protested ceased to exist, yet AMIGA persisted in trying to censor their songs. That their 'big break' came from an article in Der Spiegel praising a concert that they never played was the first disillusionment of many that continued through unification. Within a month of their album's release, only lead singer Eugen Balanskat remained. Yet Die Skeptiker found new battles in unified Germany, from a resurgent far right to the emerging oligarchs. Drawing on public and private archival

materials, and first-hand interviews with fifty East German musicians and music industry workers including Eugen Balanskat, I argue that 'die Skeptiker' were an extreme example of the 'inside-outside' dynamic of life under state socialism theorised by Alexei Yurchak, and that without these contradictions the original band couldn't survive.

Padraig is a doctoral student/researcher at the University of Melbourne, where he studies East German rock music of the 70s & 80s. He fronts the grunge band Undertoë and releases experimental electronic music as Anarchosophist.





Pavel Šuška and Matej Blažek

Riots in Town: Violence, Insecurity and Postsocialist Geographies of Racism

The paper examines an incident in August 1990, when a group of alternative youth (white males), in a small industrial town, attacked a dormitory of Vietnamese workers employed through an intergovernmental program in a local factory. The attack on the building led to multiple injuries on both sides and subsequently to the premature termination of the Vietnamese workers in the town and their forced return to Vietnam. Rather than accepting grand narratives of ideological right-wing violence and vindictiveness based on economic motivations, this paper explores the multidirectional relationships between violence, racialization, and insecurity, arguing that violence cannot simply be attributed to a direct result of ideological racism. Rather, violence exists in its endemic form in places such as the Township, and is manifested and displaced through various patterns of personal and social insecurity. We conclude by discussing the implications of this for conceptualising broader post-socialist geographies of racism and for rethinking the links between racialisation and violence.

Pavel is a researcher at the Institute of Geography, Slovak Academy of Sciences, where he focuses on urban transformation and the interplay between changes in the built environment and societal shifts. His current research explores how evolving urban and suburban landscapes both reflect and shape the forms and dynamics of urban activism, as well as the role of grassroots movements in influencing urban spaces and driving social change.

Matej from Newcastle University is the key researcher in this project, and Pavel Šuška also presented his results at the conference.



Pavla Jonssonova

Culture Wars in the 1990s. Rebirth of Czech Feminism and Female Punk

British music sociologist Simon Frith considers punk to be “historical moment for women to come to the stage of history” and “possibility that rock could be against sexism”. Similarly to the Slits and Raincoats, a girl punk band Plyn started in Prague in 1980. The difference was the lack second wave feminism discourse and thus the labelling.

Fighting about feminism became a culture war issue in the early 1990s when Western journalists automatically assumed the band (renamed Dybbuk/Zuby nehty) was feminist riot grrrl. The term “feminism” was fully embraced on Czech cultural scene only at the end of the millennium by the grass root anarchofeminists.

Pavla is a cultural anthropologist who teaches at Anglo-American University in Prague. She is a songwriter and bass player for Zuby nehty.







Rebecca Carr

ProblematISING Punk Hair in Spike Lee's Summer of Sam

During and immediately after the Cold War, the United States positioned itself as a clear solution to the problems of nations emerging from communism, leaving aside the racism that has plagued the country since before its inception. *Summer of Sam*, directed by Spike Lee in 1999, challenges the myth of the "Land of the Free" by showing it as complex and not free for all. No stranger to questioning "mainstream" culture, Lee operationalises methods of defamiliarisation to address issues facing Black Americans through the more sanctioned figure of Richie, the punk. While there is no comparison between skin

colour and a subculture, Sam decries the image projected to post-socialist countries of the United States, instead making us reflect on our ideas about what "good" means.

Rebecca holds PhD on Cultural Trauma in Aftermath Cinema and tries to fight the good fight as a European Studies teaching fellow and the film curator for the Centre for Resistance Studies at Trinity College Dublin.

Sangheon Lee

Kino's Post-Punk Aesthetics and the Transition of Soviet Rock



Kino, a Soviet band that epitomized youth culture during the perestroika era, achieved legendary status following the tragic death of its charismatic frontman, Viktor Tsoi, in August 1990, whose enduring influence is evident in the global rise of Russian and Belarusian post-punk/Cold Wave bands since the 2010s. Despite Kino's pivotal role in Russian rock, popular music scholars have often overlooked them, focusing instead on avant-garde groups or those with overtly radical political stances. However, what makes Kino particularly compelling is Tsoi's aspiration to become a pop star, diverged from the

'romantic' or purist rock ideology of the 1980s USSR. The band took this turn by embracing a musical language rooted in Western post-punk and Cold Wave aesthetics while favoring simplicity and repetition—an approach that bordered on asceticism. This paper explores how Kino's post-punk sound set them apart from their Soviet contemporaries while maintaining a distinct identity from their Western counterparts, particularly in the UK.

Sangheon earned his PhD in musicology on American hardcore punk from Gustave Eiffel University, France. Sangheon Lee is currently a Senior Research Fellow at the University of Huddersfield, UK, specializing in Kino and post-Soviet post-punk.





Selin Yagci

"No More Generations Left to Take Over the Streets? A Brief Overview of Punk Scenes and Sociability in 2000s Ankara and Madrid"



Punk scenes worldwide have historically been closely intertwined with the use of public spaces, where participants rejected the limited space offered by places such as bars and restaurants, and instead gathered in streets, squares and parks. This was particularly evident in Turkey and Spain, where punk scenes flourished, allowing an expression of lifestyles outside dominant societal structures. The 2000s marked a period of relative autonomy for these scenes, characterized by greater freedom and spontaneity in using public spaces. However, in the following decades, urban transformations and political changes began to limit these spaces. In Turkey, rising authoritarianism in the 2010s imposed stricter restrictions on public gatherings, while

Spain introduced regulations banning street drinking and restricting public gatherings. Drawing on practices of sociability, this presentation examines how punk scenes in Ankara and Madrid have adapted to the shrinking of public space, pushing their activities underground. Ethnographic research reveals how the lack of public space has marginalized participants, leading to the decline of collective sociability within these scenes.

Selin is a PhD candidate at the Universitat Oberta de Catalunya, with research interests that include the cultural scenes and sociability, historicizing the recent past of youth cultures as well as punk and cinema.

Sławomir Kuźnicki

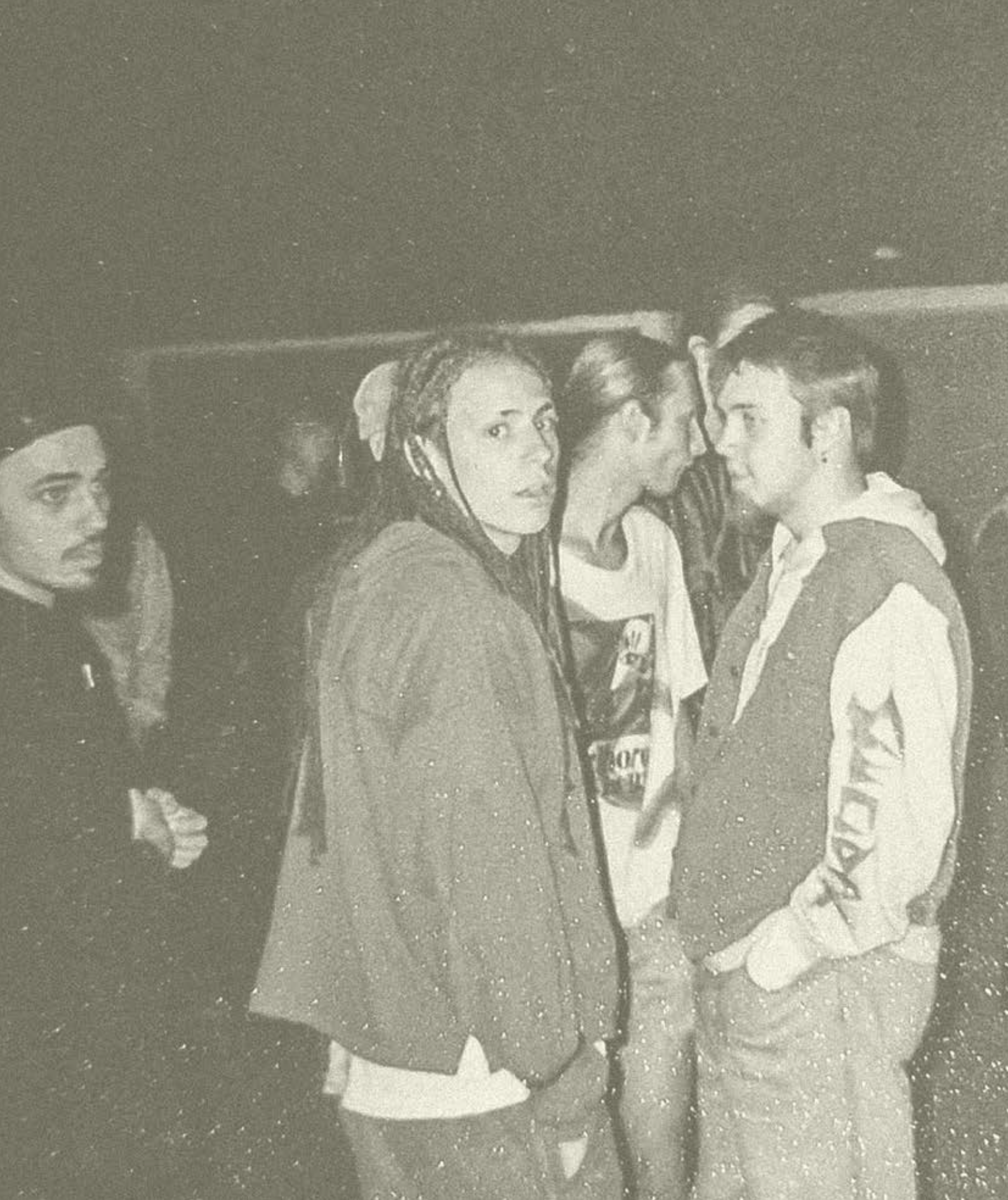
"I Am My Father's Son?" The Criticism of Angry Masculinity in Idles' Lyrics

The issues connected to gender and patriarchy have been the main concerns of the culture of punk rock music since its very beginnings. After all, it is punk that was the first subgenre of rock music that has opened up to such an extent for female musicians (not to mention vocalists), at the same time stigmatising gender inequality and actively fighting it. A lot may have changed in the subsequent decades, but gender – and the more contemporary problems surrounding it – continues to be a major point of punk culture's critique. The Bristol punk rock band Idles serves as a good example here, as in their lyrics they focus on many societal injustices, mostly those referring to gender. In other words, with their lyrics they target the still privileged position of men in the modern society, which is directly connected to the notion of toxic masculinity. This phenomenon that in his seminal book *Angry White Men* (2013) Michael Kimmel likens to men's "real" anger, "the compensation for humiliation," can be understood as the set of attitudes associated with the traditional definitions of masculinity, such as aggression, dominance, and emotional repression.

In my paper I would like to present and interpret

the strategies Idles use – predominantly but not exclusively in the lyrics from the album *Joy as an Act of Resistance* (2018) – to decode toxic masculinity and male anger, criticise them and maybe to offer some solutions to the problems connected to this phenomenon and its contemporary understanding.

Sławomir is an assistant professor at the Institute of Literary Studies, University of Opole, Poland. His academic interests cover literary and cultural contexts of rock music; utopian, dystopian, speculative and science fiction; gender, feminisms, and sexualities. He is the author of two monographs: *Margaret Atwood's Dystopian Fiction: Fire Is Being Eaten* (2017) and *Na stykach iskrzy: literackie konteksty rocka* [Sparking Points: Literary Contexts of Rock Music] (2023).





Stan Erraught

'Emerging from the Darkness?': Punk, New Wave, and Modernity in Ireland 1977-1983.



Ireland in the 1970s was a society in transition, beginning a process of transformation that, as it played out over subsequent decades, saw the country move from being one of the poorest in Western Europe to one of the richest, and from a society that was largely rural and dependent on agriculture to one where technology and pharmaceuticals are the key industries. Despite the proximity to Britain and the relative accessibility of British and US music, Irish popular music culture was perhaps surprisingly quite different from that of its larger neighbour - until the punk explosion of the late 1970s witnessed a rapid move towards incorporation into the mainstream of Anglo-American rock culture and an exploitation of the opportunities afforded.

In this paper, I argue that punk, in Ireland, was both the harbinger and the facilitator

of a modernisation process that saw punk's supposedly rebellious character be subsumed within a larger process of assimilation with globalised capital, and where the spectacle of 'punk' - and post-punk - was adapted to the needs of market liberalisation with perhaps surprising ease.

Stan is a lecturer in Popular Music and Music Industry at the University of Leeds (UK). He has recently published *Rebel Notes: Popular Music and Conflict in Ireland*



Viktória Taskovics

„It's like the 80s have never ended” - Nostalgia and Continuity of the Eastern European Identity in Hungarian Punk

Punk music offered not only a way to express anger and fear but also a way to connect with the world beyond the Iron Curtain through all the DIY tools imaginable. In Hungary former punks in the 80's were anti-communist, or believed that society is in a perpetual state of decay and that we are doomed for destruction and are thus characterised by defeatism and nihilism. Sex Pistols made a huge impact on the first Hungarian punk bands, not only in terms of music, and aesthetics but in the lack of ethical stance as well. Hungarian punks influenced by the Pistols often subscribed to an apolitical stance because struggle is meaningless and individuals are powerless to effect change due to the corruption of government and politicians on both the left and the right, which is a really typical approach in punk of the Central-Eastern-European countries. Those who expressed critical views against the regime often had to face imprisonment and any various kinds of harassment. (QSS, ETA, CPg, Marina Revue, Trottell) Punk bands after the collapse of the USSR tried to adapt

Western punk in terms of generic, musical and aesthetical features. Hardcore and d-beat flourished on the Hungarian punk scene between 1990 and 2010. Since the 2010s, however, the punk scene seems to have realized that no matter how much it has managed to adapt Western patterns, it exists in a political and social environment that resembles much of the decades spent in the Eastern Bloc. Punk in Hungary nowadays is increasingly self-reflexively relating to its local heritage, appreciating the legacy from which it started, consciously showing off its Eastern Europeanness from a critical, cynical and nostalgic approach.

Viktória is a Phd candidate at the University of Szeged, Hungary at the Department of Comparative Literature. Her dissertation's title is "Why do we write? Because we cannot simply live" - Patti Smith's Life Writings. Her main fields of interests are Contemporary Life Writings, Intermediality, Autobiography Studies, Feminist Criticism, Punk studies.



PSYCHIATRICKÉ ODDELENIE
PRIMÁR
MUDr. JOZEF HAŠTO





Vladimir Zherebov and Martina Napolitano

Siberian Punk: Egor Letov's Music as "Peripheral" Counterculture in the Soviet Union and Post-Soviet Russia

This contribution explores the role of the Siberian punk movement in the late 1980s, as it both shaped the development of Russian counterculture and reflected socio-political tendencies of the time.

Considering the case of Egor Letov (Omsk band *Grazhdanskaya Oborona's* main representative) and of his artistic-musical entourage, the study situates the Siberian underground scene within the broader context of counterculture and of the socio-political periphery.

By examining the interplay between underground art and political dissent, the study reveals how punk artists challenged

the Soviet ideological rigidity and became an important, albeit controversial part of the cultural and political transformation of the time.

The experience of Siberian punk is still influential today in Russia, as "peripheral" countercultures begin yet again to play a significant role spearheading the growing will for change.

Vladimir is a research fellow at KU Leuven, teaches at the College of Europe, and leads an expert group for CIS countries at the Brussels Diplomatic Academy (VUB).

Martina is a post-doctoral researcher at the University of Trieste. She works on late Soviet and post-Soviet Russian literature and culture.



Xawery Stańczyk

When did the long 1980s end? Instances of politicization and depoliticization of punk in socialist and post-socialist Poland

In Western countries, being a punk meant: being against the powers that be. Punk was a synonym for a youth revolt, a rebellious subculture that stood against the political and economic system. In socialist Eastern Europe, the word's meaning was different; being a punk was more about avoiding government control and creating autonomous spheres. The first wave of Polish punk seemed more concerned with artistic expression than a political statement; it looked more like young bohemia than overt opposition. Punk's radical politicization did not happen until the collapse of state socialism. It was during the moment of the turbulent transition toward capitalist neoliberal democracy that punk became almost equal to anarchism. Punk became more ideologically rigorous and straight-edge and hardline ideas became popular among hardcore punks. Soon after the whole thing was over, punk could be placed in a shop window where it still belongs. The long

1980s have ended, but when exactly did they end?

It was not just the commercialization and mainstreaming of style that brought punk to its end; rather, it was the atrophy of tactics and strategies that differentiated Eastern European punk from similar phenomena in the Western world. If being punk meant not fighting against power but avoiding its control, the ultimate end was when the autonomous zones and parallel worlds melted into the air. Keywords: punk, alternative public, the long 1980s, autonomy, politicization

Xawery is a researcher, writer, and poet. His main fields of interest include youth culture, popular music, visual arts, social imagination, and public spaces in socialist and post-socialist Eastern Europe.







Matthew Worley

Punk, Post - Punk and Thatcherism

By 1979 and the election of Margaret Thatcher's Conservative government, British punk had fragmented into various fractions and factions. New formations were developing, ranging from post-punk, Oi! and anarcho-punk to 2 Tone, New Romanticism and New Pop. Each of these, in various ways, responded to the shifting political terrain ushered in by the first Thatcherite government. This paper looks at how the politics of these punk-informed cultures were performed and interpreted in the early 1980s, warning against too deterministic or superficial readings of style, language and approach.

Matthew is a professor of modern history at the University of Reading. He has written

widely on punk and punk-related cultures, including the books *No Future: Punk, Politics and British Youth Culture, 1976-84* (2017) and *Zerox Machine: Punk, Post-Punk and Fanzines, 1976-88* (2024).

Sladana Josipović Batorek and Tatjana Ileš

Freedom, rebellion, boredom: punk in Tito's Yugoslavia

In search of Tito's punks is the title of the book by the British author B. Phillips from 2023, which encouraged the authors of this presentation to conduct scientific research on the historical, social and cultural aspects of the punk movement in socialist Yugoslavia. Namely, the beginnings of punk in the mentioned area were already detected in the second half of the seventies of the 20th century, thus, parallel to the emergence of the same movement in the USA and Great Britain. It should be said (and we also read this in Phillips) that the general image of a country in the hilly Balkans closed within firm communist borders is the one that was maintained in the West until the breakup of Yugoslavia. According to that image, it was (or still is) difficult to perceive the space of socialist Yugoslavia as one in which it was possible to feel free, to create artistically, to be part of some kind of subcultural scene or to publicly express some kind of youthful resistance. It should also be emphasized that the same firm boundaries and so-called iron curtain in the cultural sense let in contemporary cultural and artistic influences already from the late

fifties, and intensively in the sixties, which significantly shaped the society and culture of that era in accordance with contemporary cultural and artistic achievements, and which in a certain way prepared the way for the emergence of punk movement at the end of the seventies.

Sladana is a scientist in the field of humanities, contemporary history with a special interest in everyday life and popular culture in the socialist Yugoslavia.

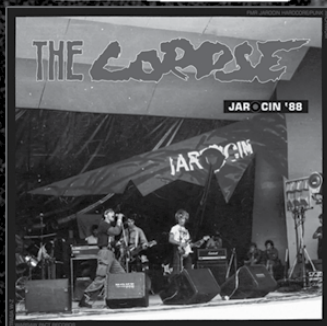
Tatjana is a scientist in the field of humanities, philology and cultural studies with a special interest in the study of popular and mass culture.



WARSAW PACT

80's POLSKI PUNK / HARDCORE

THE CORPSE



WPR 033
„Jarocin '88” 12”

DEUTER



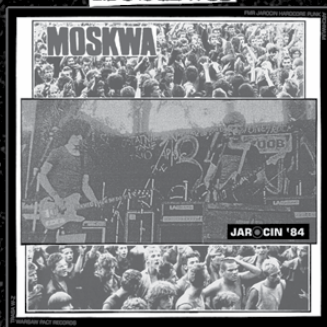
WPR 031
„Live 1984” LP

SIEKIERA



WPR 032
„Jarocin '88” LP

MOSKWA



WPR 027
„Jarocin '84” LP

OKRES



WPR 026
„Demo '85/Jarocin '85” LP

TRACIE



WPR 028
„Demo '85” LP

TILT



WPR 019
„On the border line” 12”

SIEKIERA



WPR 017
„Demo summer '84” LP

SIEKIERA



WPR 018
„Jarocin '84” LP

Zdjęcie DEUTER (Michał Wasażnik)

OUT NEXT: KONTROLA W. "Bossa nova" 12", ANTI-A

WARSAW PACT RECORDS

wars

SAWPACT RECORDS

CORE - IRON CURTAIN ERA

IERA



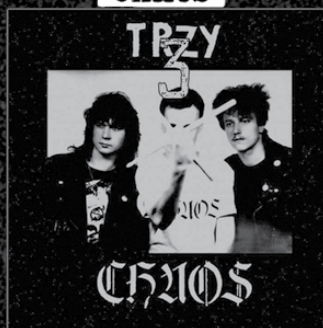
WPR 030
"85" 7"EP

UKRAINA



WPR 029
"Polska mafia - Demo '84" 7"EP

CHAOS



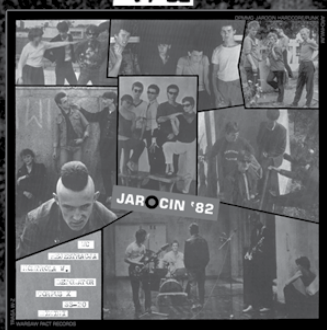
WPR 028
"Trzy" LP

IEDIA



WPR 025
"89" 7"EP

V/A



WPR 022
"Jarocin '82" LP

ZBOMBARDOWANA
LALECZKA



WPR 020
"Jarocin' 85" 12"

IERA



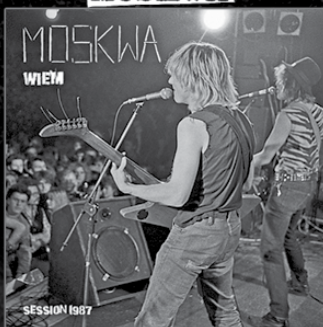
WPR 015
"84" LP

ABADDON



WPR 012
"Jarocin '84" 12"

MOSKWA



WPR 009
"Wiem" 7"EP

ARMIA "Jarocin '88" 7", ABADDON "Róbrege '85" LP

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Univerzita Karlova



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subkultur //////////////////////////////////



The conference was organized by the Institute of Czech History at the Faculty of Arts, Charles University alongside the project Negotiating the Revolt in Czech and Slovak Postsocialist Transition, supported by the Czech Science Foundation No. 24-12087S and carried out in collaboration with the Archive of Czech and Slovak Subcultures, the Centre for the Study of Popular Culture and the Punk Scholars Network Slovak and Czech.

We would like to kindly thanks to all participants, visitors and volunteers for their participation on the event.

Edited by: Miroslav Michela

Designed by: Allan Kudrna

Pictures by: Stan Grežďo, Štěpán Stejskal, Karel Vyskočil

Published online: May 2025

