

## SLOVENSKI ETNOGRAFSKI MUZEJ MED TRADICIJO IN SODOBNOSTJO

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Mnenja o Slovenskem etnografskem muzeju, njegovi stavbi, zbirkah in na novo postavljeni stalni zbirki so do neke mere deljena – velika večina obiskovalcev in opazovalcev dogajanja v osrednji stavbi predmetne dediščine slovenske ljudske kulture je navdušena, seveda pa naletimo tudi na mnenja, da je hiša predimenzionirana v dobesednem in prenesenem smislu, da je “vreča brez dna”, da pravzaprav ne prinaša nič novega. Prav ta zadnja opazka v zvezi s stalno razstavo “*Med naravo in kulturo*”, ki sem jo slišala od sodelavca muzealca, spodbuja razmišljanje o Slovenskem etnografskem muzeju med tradicijo in sodobnostjo – ne le v vsebinskem ali strokovnem smislu, temveč tudi z vidika muzeologije in novih muzeoloških spoznanj.

Mogoče stavba in nova postavitve stalne zbirke na prvi pogled res ne prinašata kakšnih senzacionalnih novosti – predmeti so postavljeni na tradicionalen, do neke mere celo suhoparen depojski način, vendar po vseh pravilih muzejske stroke – v prahotesnih vitrinah z lastno osvetlitvijo, s prilagojeno klimo, kar omogoča kar najboljše pogoje hranjenja etnoloških predmetov, posebej tistih iz organskih materialov. Tudi najenostavnejši ali vsakdanji predmeti so postavljeni kot dragocenosti, kar predmeti, v smislu nacionalne dediščine, starosti, redkosti ali z vidika umetniške vrednosti, tudi so. In tako Slovenski etnografski muzej res predstavlja “tezaver” – zakladnico iz dediščine vsakdana in praznika slovenskega naroda ter narodov in ljudstev Evrope in sveta, kot je zapisano na spletni strani muzeja. Sodobna tehnologija, ki osvetljuje predmete in njihov “način življenja” ali uporabe, je prav tako postavljena na strogo tradicionalen način – fotografije in filmi so v enakovredni ali včasih podrejeni poziciji, ko nevsiljivo pripovedujejo zgodbe o predmetih in ljudeh, le zvok ali glasba se mogoče včasih prehitro prelijeta iz ene sekcije v drugo. Predmeti so postavljeni v smiselnem vrstnem redu – in tu je tisto “nekaj več”, kar tradicionalno postavitve nadgrajuje. Napisi, naslovi in spremljevalni teksti, avtorsko delo kustosov, kažejo na drugačen način razmišljanja, ki predmete postavlja v soodvisnost s človekom in okoljem. In tako razstava ni več le prikaz “slovenske ljudske kulture”, pač pa govori o odnosih – o “predmetih življenja in predmetih poželenja”, ki pričajo o stereotipih, s pomočjo katerih ljudstvo postaja narod; o predmetih “vode in zemlje”, ki so potrebni za materialno eksistenco; o “potrebni in nepotrebni” predmetih, ki nas spremljajo skozi prostor in čas s potrebo po hrani,

oblačenju, bivanju – in željo po luksuzu, lepoti, vrednotah, ki jih izražamo skozi zunanjo podobo osebe, njenega doma in okolja; o predmetih “družbenega in duhovnega” sveta ljudske kreativnosti v oblikovanju socialnega in duhovnega sveta ter ritualov, potrebnih za obstoj enega in drugega. Tu se stalna zbirka zaključí s prehodom v otroški svet – in zanimiv, v labirint postavljen Etno-Abecedaž navdušuje s predmetnimi utrinki od A do Ž ter s tem popestri strogo, skoraj religiozno vzdušje svetišča slovenske ljudske kulture. Za zaključek lahko v oddelku “odsev daljnih svetov” res vidimo odsev – odsev svojega sveta v ogledalu tujih kultur.

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V začetku nove dobe muzejske stroke na Slovenskem je znani muzeolog Tomislav Šola govoril o muzeju kot o “hiši idej, ne predmetov” – in hiša Slovenskega etnografskega muzeja je več kot le hiša stalne zbirke. Tu se srečujejo ljudje in kulture v medsebojnem spoštovanju. Če želimo opredeliti Slovenski etnografski muzej in njegovo stalno zbirko, je potrebno slediti zgoraj zapisani misli – in Slovenski etnografski muzej fascinira z dejavnostjo, odprtostjo, interaktivnostjo, z idejami, ki oživljajo stavbo samo. Trenutna stalna zbirka je le ena izmed idej v zbirki mnogih dejavnosti. Čeprav postavljena na tradicionalen način, “ostanke” starih časov postavlja kot temeljno os zavesti o nujnosti drugačnega poslanstva muzeja, okrog katere se vrtijo občasne razstave, otroške delavnice in delavnice za odrasle, kulturna dogajanja in priložnosti za predstavitve lokalnih kultur, spletne strani in gostovanja v virtualnem in realnem svetu. Tako Slovenski etnografski muzej plete mrežo med tradicijo in sodobnostjo, ki jo lahko zaznamo le z odprtim očesom in srcem.



*Etno-Abecedaž, foto: N. Žgank, 2006*

## THE SLOVENE ETHNOGRAPHIC MUSEUM BETWEEN TRADITION AND MODERNITY

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People's opinions on the Slovene Ethnographic Museum, its building, collections, and the newly installed permanent exhibition are to some extent diverse: the large majority of visitors and observers of the activities in the central home of the tangible heritage of Slovene folk culture are enthusiastic about them; but there are, of course, other opinions too: that the museum's building is over-dimensioned in the literal as well as figurative sense, that it is "never-ending investment", or that it does not bring anything new. I overheard the last remark in connection with the permanent Exhibition *Between Nature and Culture* from a colleague, and it inspires reflections on the Slovene Ethnographic Museum between tradition and modernity – not only in terms of contents or in the professional sense, but also from the point of view of museology and new museological findings.

It may be true that the building and the new installation of the permanent exhibition does not bring any sensational novelties at first sight. The objects are arranged in a traditional, to some extent even dull way, but in line with the rules of the museum discipline, that is in dust-proof showcases with incorporated lighting, a suitable climate providing the best possible conditions for the preservation of ethnological objects, especially those made of organic materials. Even the most simple and ordinary objects are presented as valuables and that is what they are indeed from the point of view of the national heritage, age, rareness, or artistic value. This means that the Slovene Ethnographic Museum indeed presents the "treasures" from the heritage of everyday and festive life of the Slovene nation and nations and peoples from Europe and the world, as is written on the museum's website. Modern technology lighting the objects and their "way of living" is also installed in a strictly traditional way – the photographs and films are either in equal positions or at times subordinated, as they unobtrusively tell the stories about the objects and people, and only the sounds or music at time flows too fast from one section to the next. The objects are placed in a meaningful order – and this is the aspect that exceeds a traditional installation. The titles and accompanying texts, written by the curators, show different ways of reflecting, putting the objects in interdependence with man and the environment. This means that the exhibition is no longer a presentation of "Slovene folk culture", but also addresses



relations; about “objects of life, objects of longing”, about the stereotypes which help a people become a nation; about the objects of “water and earth” necessary for man’s material existence; about the “necessary and unnecessary” objects which accompany us through time and space and through our needs for food, clothes, dwellings – and the longing for luxury, beauty, values we like to express through our external appearance, our homes and environment; about the objects of the “social and spiritual” world, folk creativity in shaping the social and spiritual world and rituals required for the existence of both worlds. Here the permanent exhibition ends with a transition to the world of children and an interesting Ethno-ABC arranged as a labyrinth with objects from A to Ž, enlivening the strict, almost religious ambience of this temple of Slovene folk culture. The present installation concludes with a section entitled *Reflections from Faraway Worlds* that indeed provides a reflection – that of our world in the mirror of foreign cultures.

At the beginning of the new era of the museum discipline in Slovenia, the well-known museum expert Tomislav Šola wrote about a museum as a “house of ideas, not objects” and the house of the Slovene Ethnographic Museum is more than just the home of the permanent exhibition. Here, people and cultures meet in mutual respect. If we want to define the Slovene Ethnographic Museum and its permanent collection, we have to follow the above mentioned thought; in this sense the museum fascinates with its activities, openness, interactivity, and ideas breathing life into the building. The present permanent exhibition is but an idea from a range of many activities. Though installed traditionally, the “remnants” of the old times are placed as the basic axis of awareness about the necessity of the museum’s other missions, highlighted by occasional exhibitions, children’s workshops and workshops for adults, cultural events and opportunities to present local cultures, website pages, and guest exhibitions in the virtual and real worlds. The Slovene Ethnographic Museum thus weaves a net between tradition and modernity that is visible to the open eye and open heart.

#### BESEDA O AVTORICI

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