
ETNO MUZEJSKE STRANI MUSEUM NEWS

STALNE POSTAVITVE V EVROPSKIH ETNOGRAFSKIH MUZEJIH NA PRAGU NOVEGA TISOČLETJA

Irena Keršič

375

V sedmi številki Etnologa smo poročali o rednem letnem sestanku nacionalnih in regionalnih dopisnih članov NET-a (Network of European Ethnography and Social History Museums), ki je potekal septembra 1997 v Ljubljani in na Bledu, in bralcem obljubili objavo prispevkov udeležencev na temo Stalne postavitve v etnografskih muzejih na pragu novega tisočletja (vključno z neevropskimi zbirkami). To temo smo namreč izbrali za uvodni del sestanka z namenom, da bi se seznanili z različnimi izkušnjami, ki jih imajo sorodni muzeji v Evropi, čeprav se zavedamo, da gre pri njih za drugačna teoretična izhodišča, z drugačno tradicijo, ki se zrcali tudi na povednosti stalnih razstav.

Če etnografske muzeje definiramo kot muzeje identitet - nacionalnih, regionalnih, lokalnih in osebnih, potem se moramo zavedati ogroženosti obstoja kulturnih razlik na vseh nivojih zaradi tendenc, ki se kažejo prvenstveno na političnem in gospodarskem področju. Kulturne identitete, ki jih evropski etnografski muzeji hranijo, proučujejo in preko razstav posredujejo javnosti, postajajo predmet vse večje pozornosti.

Zato smo tudi povabili kolege iz evropskih etnografskih muzejev, ki sodelujejo pri NET-u, da predstavijo svoje muzeje oziroma njihovo videnje stalnih razstav na pragu tretjega tisočletja.

Danes, ko smo priče kompleksnim procesom integriranja v Evropi in globalizaciji zlasti na gospodarskem področju, se zdi, da je ohranjanje, kaj šele razvijanje nacionalne identitete, nepotrebno. V današnjem času, ko govorimo npr. o svetovni civilni družbi ali o evropskem državljanstvu, učinkuje neka nacionalna identiteta kot anahronizem. Ne bi pa smeli spregledati, da jezik in kultura v najširšem smislu predstavljata močno družbeno vezivo, ki je potrebno modernemu človeku. Poleg tega je velik pomen nacionalne identitete tudi v tem, ker v nas krepi občutek, da sodelujemo pri medgeneracijskem projektu (tako z generacijami, ki so živele pred nami, kot tudi s tistimi, ki se še niso rodile), torej pri projektu, ki povezuje daljnjo preteklost s sedanjostjo in tudi s prihodnostjo. (R. Rizman, 1998).

Zato je tudi tako potrebno pri Slovencih vzbuditi zavest, da je Slovenski etnografski muzej muzej osrednjega nacionalnega pomena (D. Hribar, 1993), za kar namreč doslej ni imel objektivnih možnosti. Zgoditi se mora tisti predpogoj, na katerega Slovenski etnografski muzej čaka že celih petinsedemdeset let, torej od ustanovitve - dobiti mora prostor, prenovljeno muzejsko palačo, v kateri se bodo sanje številnih etnologov prizemljile, kjer bomo z dobrimi, obiskovalcem prijaznimi razstavami zainteresirali širšo javnost, ki se bo, tako upamo in želimo, na naše delo tudi odzivala. Ko bo razstavna palača na red, bomo lahko prikazali sintetično etnološko identiteto in sodobne identitete slovenskega etničnega ozemlja in slovenskega nacionalnega ozemlja.

376

Na stalni razstavi pa želimo predstaviti tudi medkulturne in medetične vplive slovenske z drugimi evropskimi in neevropskimi etničnimi kulturami. V njegovi sodobni kulturni identiteti pa predstaviti predvsem narodno identiteto.

Za uvod letnega sestanka NET-a smo kolegom iz evropskih etnografskih muzejev predstavili projekt, imenovan Slovenski etnografski muzej, kot ga je predstavila naša direktorica mag. Inja Smerdel. (I. Smerdel, 1996). Kolege smo seznanili s svojimi načrti za muzejsko razstavno palačo na Metelkovi, s svojimi osnutki in zamislimi za stalno razstavo, ki bo sestavljena iz več enot in jih bo mogoče obiskati ločeno ali pa si jih ogledati v celoti v določenem zaporedju.

Vsebinska zasnova prvega dela stalne razstave je idejna zamisel zgodbe o človeku oziroma bolje - o imaginarnem paru - ženi in možu in njunih družbenih vlogah, ki jo je domislila mag. Janja Žagar. (J. Žagar, 1996). Znotraj te zgodbe o ljudeh se bo obiskovalec seznanil še z naravnim letnim in letnim delovnim ciklusom ter naravnim dnevnim in dnevnim delovnim ciklusom. Vsebinska opredelitev drugega dela, ki jo je zasnoval mag. Andrej Dular, ima povsem drugačno strukturo in zajema:

- prikaz regionalnih značilnosti,
- razstavo posameznih muzejskih zbirk,
- razstavo nepremične dediščine,
- abecedarij gospodarskih in drugih dejavnosti,
- razstavo Slovenci in svet ter
- raziskovalno sobo za "raziskovalno" delo in razvedrilo mlajših muzejskih obiskovalcev. (A. Dular, 1996).

Kolege iz evropskih etnografskih muzejev smo popeljali skozi razstave, ki smo jih pred prenovo razstavne palače začasno postavili v naši upravni stavbi; predstavili smo jim razstavni triptih, ki na simbolni ravni nakazuje našo bodočo razstavno politiko v drugi muzejski stavbi, namenjeni predvsem stalni in občasnim razstavam ter pedagoškemu in andragoškem delu. Skupaj smo se najprej sprehodili skozi eno najstarejših zbirk našega muzeja, t. im. Kabinet čudes - Baragovo zbirko iz severne Amerike: korak od kabineta čudes k moderni znanstvenoraziskovalni zbirki (avtorica: mag. Mojca Terčelj, oblikovalec: Jurij Kocbek).

Okna zbirk. Pogled v muzejski thesaurus (idejna zamisel: mag. Inja Smerdel, oblikovalka: Mojca Turk) je bila druga predstavitev. Z njo želimo nakazati identiteto in vsebino naših zbirk in tudi vsebino naše bodoče stalne razstave; predstavitev pa ne pomeni koncepta bodoče razstave.

Sledila je zadnja od treh predstavitev, imenovana Vrata kroga, ki govori o prvem dejanju stalne razstave, o rojstvu in zgodnjem otroštvu na Slovenskem (avtorica: mag. Janja Žagar, oblikovalec: Tomaž Marolt).

V vse tri pripovedi, prikazane na simbolnih razstavah, so se kolegi zlahka vživeli, saj smo jim predhodno poslali separat Etnologa št. 6, v katerem so direktorica mag. Inja Smerdel, mag. Janja Žagar in mag. Andrej Dular dvojezično predstavili naše vizije za stalno razstavo, ter dvojezični brošuri avtoric mag. Mojce Terčelj o Baragovi zbirki in mag. Janje Žagar o rojstvu in zgodnjem otroštvu. 377

Po sprehodu skozi razstavnici triptih in predstavitvi naših načrtov ter diskusiji smo sedli za skupno mizo in kolegi iz evropskih muzejev so predstavili svoje prispevke, ki jih z njihovim prijaznim privoljenjem danes objavljamo v Etnologu.

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ETHNOGRAPHIC MUSEUMS AND PERMANENT COLLECTIONS AT THE THRESHOLD OF THE NEW CENTURY

Irena Keršič

378

In the seventh volume of *Etnolog* we reported on the regular annual meeting of the national and regional corresponding members of NET (Network of European Ethnography and Social History Museums), held in Ljubljana and Bled in September 1997, and promised our readers that we would publish the papers of the participants on the theme "Permanent exhibitions in ethnographic museums at the threshold of the new millennium (including non-European collections)". The reason we chose this topic for the introductory part of the meeting was to become better acquainted with the different experiences of related museums in Europe, though we are aware, that they are based on different theoretical premises and have different traditions which are so eloquently reflected in their permanent exhibitions.

If we define ethnographic museums as museums of (national, regional, local and individual) identities we have to be aware that the survival of cultural differences is threatened at all levels by certain tendencies prevailing primarily in the political and economic fields. Cultural identities, preserved, studied and – through exhibitions – presented to the public are the subject of increasing attention.

For this reason we invited our colleagues from various European ethnographic museums who collaborate with NET to present their museums and their views on permanent exhibitions at the threshold of the new millennium.

Now that are witnessing a complex integration process in Europe and progressive globalisation, especially in the economic fields, it appears as if there is no need at all to preserve, let alone develop national identities. Now that we are increasingly considering a global civil society or a European nationality, particular national identities seem to be anachronistic. We should not, however, overlook that language and culture in their widest sense function a strong social connective tissue, which modern man needs. Moreover, the aspect of national identity is also important because it strengthens our feeling that we collaborate in a cross-generation project (with the generations that preceded us as well as with those yet unborn), or, in other words, in a project which connects the remote past with the present as well as with the future. (R. Rizman, 1998)

It is therefore also necessary that the Slovene Ethnographic Museum establishes itself in the minds of the Slovenes as a museum of primary national significance (D. Hribar, 1993), a goal for which the objective means were not given in the past. A precondition has to be fulfilled for which the Slovene Ethnographic Museum has been waiting no less than seventy-five years, that is from its foundation: the museum must acquire suitable premises, a renovated museum palace, in which the dreams of numerous ethnologists can be realised, and in which we shall be able to stimulate, through exemplary visitor-friendly exhibitions, the interest of the general public which we would like to respond to our work. When the exhibition palace will be ready, we shall be able to present a synthesis of both the ethnological and modern identity of the Slovene ethnic as well as national territory.

379

The permanent exhibition will also manifest the cultural and ethnical interaction of the Slovene culture with other European and non-European ethnic cultures, and it will above all present the national identity in its modern cultural form.

To introduce the annual meeting of NET we presented to our colleagues from various European ethnographic museums the project, entitled the Slovene Ethnographic Museum, elaborated by our director Inja Smerdel. (I. Smerdel, 1996). We informed our colleagues on our plans for the museum's exhibition palace in Metelkova, our concepts and ideas for the permanent exhibition which will consist of several units to be visited either separately or viewed in their entirety in a certain order.

The concept of the contents of the first part of the permanent exhibition was the idea to tell the story of man, or better that of an imaginary couple – a man and a woman – and their social roles. The concept was elaborated by Janja Žagar. (J. Žagar, 1996). In the context of this story about people the visitor will become acquainted with the natural annual and daily working cycle. The concept of the second part was elaborated by Andrej Dular, has a completely different structure and consists of:

- a presentation of regional characteristics
- an exhibition of individual museum collections
- an exhibition of the immovable heritage
- an ABC of economic and other activities
- an exhibition "The Slovenes and the world", and
- a research room for "research" work and amusement by the younger visitors of the museum. (A. Dular, 1996).

We guided our colleagues from various European ethnographic museums through the exhibitions which we had set up temporarily – that is until the exhibition palace is renovated – in our administrative building and presented them an exhibition triptych which on a symbolic level prefigures our future exhibition policy in the second museum building, which will be intended primarily for the permanent

exhibition, for occasional exhibitions and for pedagogic and adult education activities. To begin with we first visited together one of the oldest collections in our museum, the so-called cabinet of curiosities – the Baraga Collection from North America: the progress from a cabinet of curiosities to a modern scientific research collection (author: Mojca Terčelj, design: Jurij Kocbek).

Windows to the collections, a view of the museum's thesaurus (concept: Inja Smerdel, design: Mojca Turk) was the next presentation. Through it we wanted to indicate the identity and contents of our collections and also the contents of our future permanent exhibition, but the presentation does not mean that this is the final concept of the future exhibition.

380

Then followed the last of the three exhibitions, called door to a circle, which relates on the first act of the permanent exhibition, that is about birth and early childhood in Slovenia (author: Janja Žagar, design: Tomaž Marolt).

Our colleagues easily related to the three narrations, shown in symbolic exhibitions, because we had sent them in advance an offprint of *Etnolog*, volume 6, in which director Inja Smerdel, Janja Žagar and Andrej Dular in bilingual texts presented our visions of the permanent exhibition and a bilingual brochure written by Mojca Terčelj (the Baraga Collection) and Janja Žagar (on birth and early childhood).

Following our stroll through the exhibition triptych and after the presentation and discussion of our plans, our colleagues presented their papers, which they kindly allowed us to publish in this volume of *Etnolog*.

REFERENCES: see p. 377

BESEDA O AVTORICI

Irena Keršič, dipl. etnologinja in umetnostna zgodovinarica, višja kustodinja za naselja, stavbarstvo in stanovanjsko kulturo v Slovenskem etnografskem muzeju v Ljubljani (od 1980). Poleg revijalnih objav o stanovanjski kulturi je pomemben tudi njen prispevek k vedenju o teoretičnih in praktičnih vidikih muzejev na prostem. Je nacionalna dopisnica NET-a za Slovenijo.

ABOUT THE AUTHOR

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