

ORINOCO

Priloge k reviji etnografskega muzeja
in etnografskega muzeja



Konferenca

Slovenski etnografski muzej,
Ljubljana, Slovenija
17. april 2012

Conference

Slovene Ethnographic Museum,
Ljubljana, Slovenia
17 April 2012

Povzetki / Abstracts

**Po sledih
Slovencev
v Venezueli**

**In the Footsteps
of the Slovenians
in Venezuela**

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1. Po sledeh Slovencev v Venezueli 2. In the footsteps of the
Slovenians in Venezuela 3. Zdravič Polič, Nina

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UVODNA BESEDA Zbirka Orinoco, ki je v lasti Fundacije Cisneros, je obsežen fond etnografskih predmetov dvanajstih etničnih skupin s porečja Orinoka v južni Venezueli. Na razstavi v Slovenskem etnografskem muzeju je na ogled že leto dni (od 20. aprila 2011), videlo jo je že preko trideset tisoč obiskovalcev muzeja. Za Slovenski etnografski muzej kot muzej kulturnih istovetnosti in prostora dialoga med svojo in drugimi kulturami pomeni brezmejni izziv in vir za iskanje odgovorov na različne teme, za študije in strokovne obravnave.

Razstava *ORINOCO, Indijanci amazonskega deževnega gozda*, je po vsebini in bogastvu zbirke predmetov kompleksna pripoved, ki jo ves čas plemenitimo s spremnimi prireditvami. Na podlagi njenih posameznih delov gradimo nove zgodbe, razkrivamo mikavne izsledke in smo na sledi novim povezavam.

V tem kontekstu je muzej v oktobru 2011 na znanstvenem simpoziju z naslovom *Staroselske kulture kot opomin sodobni družbi pri varstvu okolja in zaščiti dediščine* vzpodbudil razpravo, ki je med drugimi prinesla ugotovitve, da je ohranitev tropskih deževnih gozdov nujna za preživetje staroselskih kultur; da je ob vsesplošnem današnjem uničevanju civilizacij, globalizaciji in neizogibnemu procesu asimilacije nujno potrebno primerneje ravnati z avtohtonim prebivalstvom. Spoštovati je potrebno bogastvo modrosti in ustvarjalnih izrazov amazonskih Indijancev ter njihove neločljive vezi z materialnim in duhovnim življenjem.

Vzporedno smo v Slovenskem etnografskem muzeju ob gostovanju venezuelske razstave *ORINOCO* sprožili pobudo za osvetlitev povezav in razmerij Slovencev z Venezuelo. Tej tematiki smo namenili konferenco z naslovom *Po sledeh Slovencev v Venezueli*.

Ob tem velja poudariti, da deluje v Slovenskem etnografskem muzeju od leta 1999 kustodiat za slovenske izseljence, Slovence v zamejstvu, pripadnike narodnih manjšin in drugih etnij v Sloveniji, ki tako deluje med drugim tudi na področju raziskovanja, ohranjanja in predstavljanja snovne in nesnovne kulturne dediščine slovenskih izseljencev po svetu. Ustanovitev tega kustodiat je bila novost v Sloveniji, kjer doslej še nimamo specialnega muzeja, posvečenega tej tematiki. S to vsebino je bil muzej postavljen ob bok številnim evropskim imigracijskim in emigracijskim muzejem (v Nemčiji, na Norveškem, na Irskem ...), ki so začeli nastajati predvsem v zadnjih dveh desetletjih 20. stoletja. Izseljenstvo oz. zbiranje izseljenskega gradiva, proučevanje, dokumentiranje in predstavitev le tega so postali sestavni del in aktualna tematika dela v kustodiatu predvsem v obdobju med letoma 2001 in 2004. V tem ob-

dobju in vse do danes je mag. Daša Koprivec (prej Hribar) kot vodja omenjenega kustodiata sodelovala pri več razstavah in izpeljala številne projekte in raziskave, na primer za razstave *Izseljenec - Življenjske zgodbe Slovencev po svetu* (Muzej novejšje zgodovine, 2001), *Pisanice iz Argentine* (SEM, 2002), *Slovenski priseljenci v Argentini* (Nacionalni muzej preseljevanja, Buenos Aires, 2003 in SEM, 2005), predstavitev kulture in načina življenja izseljencev na stalnih razstavah SEM (2006 in 2009), raziskovalni projekt Aleksandrinke (SEM, 2005 in 2006).

V kontekstu raziskovanja dediščine slovenskih izseljencev in navezujoč se na aktualno gostujočo razstavo je SEM zasnoval konferenco *Po sledih Slovencev v Venezueli*, ki obravnava štiri poglede na Slovence v stiku z Venezuelo, ki jih je bilo mogoče izslediti, saj o njih obstaja manj arhiviranega gradiva kot npr. o Slovencih v Argentini. To dejstvo gre pripisati njihovi razpršenosti po vsej Venezueli, hkrati pa so se za mnogimi slovenskimi izseljenci prve generacije sledi glede na trenutno poznavanje izgubile.

Konferenčna prispevka dr. Zvoneta Žigona iz Urada Vlade RS za Slovence v zamejstvu in po svetu in dokumentarna oddaja *Slovenci po svetu* RTV Slovenija Marjana Šrimpfa govorita o slovenskem izseljenstvu v Venezueli - kdaj in zakaj so Slovenci tja odhajali, kako so se znašli v novem okolju, ali jim je uspelo ohraniti njihovo narodnostno identiteto, jezik in materialno dediščino.

Tretji pogled, ki se s filmsko pripovedjo navezuje na filme na razstavi ORINOCO, je s strani dr. Naška Križnarja z ISN ZRC SAZU komentirani pogled slovenskega znanstvenika in raziskovalca dr. Andreja Župančiča na naravo in kulturo, ki ga je beležila njegova filmska kamera v Venezueli ob Orinoku v 70h letih prejšnjega stoletja. Njegovi filmski zapisi se dotikajo neokrnjenega naravnega sveta deževnega gozda, s katerim sobiva indijansko ljudstvo Yanomami.

Četrti pogled je likovna pripoved slovenske izseljenke povratnice in slikarke Tamare Burmicky, ki se je vrnila v Slovenijo, in katere izrazno sredstvo za občutenje življenja v tuji deželi in njegov vpliv nanjo so v barve ujete impresije na njenih umetniških platnih, prikazanih v SEM na priložnostni razstavi z naslovom *V iskanju Eldorada*, ki spremlja konferenco.

Ob tem gre zahvala vsem, ki ste prispevali k izpeljavi programa konference in nam pomagali, da smo lahko strnili te drobce izsledkov o življenju in delu naših rojakov v Venezueli. To naj bi bila tudi popotnica novim pobudam in raziskavam v prihodnosti v odnosu do izseljencev, ohranjanju in zbiranju arhivskega gradiva in k stiku s tretjo generacijo Slovencev v izseljenstvu.

FOREWORD The Orinoco Collection, owned by the Cisneros Foundation, comprises an extensive selection of ethnographic objects from twelve ethnic groups that inhabit the River Orinoco basin in southern Venezuela. It has been exhibited in the Slovene Ethnographic Museum for a year (since 20 April 2011), during which time it has been seen by over thirty thousand visitors. To the Slovene Ethnographic Museum (SEM), as a museum of cultural identity and a space for dialogue between cultures, the collection represents a boundless challenge, a source of answers to a range of questions, and material for study and expert discussion.

5

Thanks to its rich content and the diverse selection of objects on display, the exhibition *ORINOCO, the Indians of the Amazonian Rainforest* is a complex story that is constantly being supplemented by accompanying events. On the basis of its individual elements we build new stories, reveal interesting findings and follow new connections. Within this context, at the 2011 symposium *Indigenous Cultures as a Reminder of Environmental Protection and Heritage Conservation in Contemporary Society* the museum promoted a discussion that led to the conclusions that the preservation of the tropical rainforests is crucial for the survival of indigenous cultures and that in view of today's widespread destruction of cultures, globalisation and the unavoidable assimilation process it is necessary to treat indigenous populations in a much more appropriate manner. We need to respect the wealth of wisdom and creative expression of the Amazonian Indians and their inseparable link with material and spiritual life.

In parallel with the ORINOCO exhibition, the museum put forward an initiative to help throw some light on the connections and relations between Slovenians, the conference *In the Footsteps of the Slovenians in Venezuela* (in April 2012) is dedicated to this theme.

Since 1999 the museum has had a curatorial department for Slovenian emigrants, Slovenians in cross-border areas, and the members of ethnic minorities and other ethnicities in Slovenia, which is also involved in researching, preserving and presenting the material and intangible cultural heritage of Slovenian emigrants abroad. The establishment of this department was something new in Slovenia, where there is still no special museum dedicated to this theme. This content thus puts our museum alongside numerous European immigration and emigration museums (in Germany, Norway, Ireland, etc.), which began to emerge mainly during the final two decades of the 20th century. The

gathering of material connected with emigration and the subsequent studying, documenting and presentation of this material became an integral part of the work of the curatorial department, particularly from 2001 to 2004. During that period and until today, the head of the section, Daša Koprivec, MA (née Hribar) has participated in a number of exhibitions and implemented numerous projects and studies, for example the exhibitions *Emigrant – Life Stories of the Slovenians around the World* (National Museum of Contemporary History, 2001), *Decorated Easter Eggs* from Argentina (SEM, 2002), *Slovenian Emigrants in Argentina* (Immigration Museum, Buenos Aires, 2003 and SEM, 2005), the presentation of the emigrants' culture and way of life in the permanent SEM exhibitions (2006 and 2009) and the "Alexandrian women" research project (SEM, 2005 and 2006).

In the context of researching the cultural heritage of the Slovenian emigrants, the mentioned conference features four views of contacts between the Slovenians and Venezuela the range is somewhat limited since there is much less archive material in connection with these Slovenians than with those in, for example, Argentina. This is probably the result of the fact that Slovenians in Venezuela are much more dispersed around the country, whilst the traces of many of the emigrants of the first generation have probably been lost.

The contributions by Dr Zvone Žigon, from the Government Office for Slovenians Abroad, and the television programme *Slovenians Around the World* run by Marjan Šrumpf at Radio-Television Slovenia - Regional RTV Centre Maribor talk about Slovenian emigration to Venezuela – when and why Slovenians went there, how they coped in the new environment and whether they managed to preserve their ethnic identity, language and material heritage.

The third view, connected with the films shown in the ORINOCO exhibition, is the film narrative about nature and culture as recorded by the scientist and researcher Dr Andrej Župančič along the Orinoco in Venezuela in the 1970s, which is accompanied by comments from Dr Naško Križnar of the Audiovisual laboratory of the Institute of Ethnology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.

Župančič's films touch upon the unspoilt natural environment of the rainforest which is home to the Yanomami people.

The fourth view is that of the artist Tamara Burmicky, a Slovenian emigrant and painter, who has returned to Slovenia and expressed her impressions of life in a foreign country and its influence on her in the paintings on show at the occasional exhibition at the Slovene Ethnographic Museum entitled *In Search of Eldorado* that accompanies the conference.

Let me thank everyone who has contributed to the realisation of the conference programme and helped us to bring together these fragments relating to the life and work of our fellow Slovenians in Venezuela. Let our achievement also serve as an incentive for future initiatives and studies in relation to attitudes to emigrants, the preservation and collection of archive material, and for establishing contacts with the third generation of Slovenians abroad.

**Povzetki in
življenjepisi
predavateljev**

**Abstracts and
Biographies
of Speakers**

SLOVENC V VENEZUELI

O slovenskem izseljevanju v Venezuelo je v domači literaturi razmeroma malo zapisanega, sploh v primerjavi z zapisi o rojakih v, denimo, Argentini. Kot mladi raziskovalec na Inštitutu za slovensko izseljenstvo in migracije ZRC SAZU se je avtor zato leta 1998 odločil obiskati to razmeroma neznano slovensko skupnost. V dobrih dveh tednih je obiskal prestolnico Caracas in Valencio, pa tudi nekaj manjših krajev. Srečal se je z 22 družinami in govoril z 71 pripadniki prve, druge in tretje generacije slovenskih izseljencev.

Najtesnejši stik je vzpostavil s predsednico Slovenske skupnosti sv. Cirila in Metoda v Caracasu Antonijo Brundula, ki je s svojim poznavanjem družbenih razmer, slovenske skupnosti in s tehnično pomočjo bistveno prispevala k plodnemu raziskovanju.

Skupnost po oceni avtorja šteje okoli 600 oseb, ki so v to državo prispele večinoma v letu 1947 kot begunska migracija. Po smrti slovenskega duhovnika Janeza Grilca (1997) je breme nosilke vsaj minimalno organiziranega obstoja slovenstva na plečih Antonije Brundula.

SLOVENIANS IN VENEZUELA

Relatively little has been written in Slovenian literature about the Slovenian emigration to Venezuela, particularly in comparison to the emigrant community in, for instance, Argentina. In 1998, as a young researcher at the Slovenian Migration Institute at the Research Centre of the Slovenian Academy of Sciences and Arts, the author decided to visit the relatively unknown Slovenian community in Venezuela. In just over two weeks, he visited the capital Caracas as well as Valencia and some smaller towns. He met with 22 families and spoke to 71 members of the first, the second and third generations of Slovenian emigrants. He forged the closest contact with Antonija Brundula, the president of the Slovenian Community of St. Cyril and Methodius in Caracas, whose knowledge of prevailing social conditions and the Slovenian community, backed by her technical assistance, made a vital contribution towards the success of the research. The author's estimation is that the community consists of around 600 people who arrived in Venezuela mostly in 1947 as refugees. After the death of the Slovenian priest Janez Grilc in 1997, the burden of the responsibility for at least a minimum level of organisation of the Slovenian emigrants was taken up by Antonija Brundula.

O avtorju:

Dr. Zvone Žigon (r. 1967)

11

Diplomirani novinar, je med letoma 1990 in 1995 kot novinar sodeloval v časnikih Primorske novice, Delo in Slovenec, kot mladi raziskovalec na ZRC SAZU (Inštitut za slovensko izseljenstvo) je leta 1997 na Fakulteti za družbene vede v Ljubljani magistriral iz socialne in kulturne antropologije, v letu 2000 pa na isti fakulteti doktoriral iz politoloških znanosti.

Izdal je tri znanstvene in eno strokovno monografijo na temo izseljenstva in ohranjanja (slovenske) etnične identitete v tujini: *Otroci dveh domovin – Slovenstvo v Južni Ameriki* (Založba ZRC, Ljubljana, 1998), *Iz spomina v prihodnost – slovenska politična emigracija v Argentini* (Založba ZRC, Ljubljana, 2001), *Izzivi drugačnosti – Slovenci v Afriki in na Arabskem polotoku* (Založba ZRC, Ljubljana, 2003) in *Ljudje odprtih src – slovenski misijonarji o sebi* (Založba ZRC, Ljubljana, 2005).

Svoje raziskave na temo etnične identitete v izseljenstvu je predstavil na več mednarodnih simpozijih v Izraelu, ZDA, Avstraliji, Kitajski in v Sloveniji ter v obliki znanstvenih ali strokovnih člankov v različnih strokovnih publikacijah doma in tudi v tujini.

Od leta 2000 je zaposlen na Uradu Vlade Republike Slovenije za Slovence v zamejstvu in po svetu. Med letoma 2005 in 2009 je bil je generalni konzul Republike Slovenije v Clevelandu, ZDA. Po vrnitvi v domovino je na Ministrstvu za zunanje zadeve skrbel za spodbujanje gospodarskega sodelovanja s Slovenci v tujini ter organiziral prvi posvet častnih konzulov RS v Sloveniji, v letih 2010 in 2011 pa je deloval kot začasni odpravnik poslov na veleposlaništvu Republike Slovenije v Canberri, Avstralija.

Zdaj tudi na Uradu Vlade RS za Slovence v zamejstvu in po svetu pokriva gospodarsko sodelovanje z rojaki v izseljenstvu, področno pa obe Ameriki.

About the author:

Dr. Zvone Žigon (b. 1967)

Graduated journalist, between 1990 and 1995 worked as a journalist for the newspapers Primorske novice, Delo and Slovenec. In 1997, as a young researcher at the Slovenian Migration Institute at the Research Centre of the Academy of Sciences and Arts, he completed his MA in Social and Cultural Anthropology at the Faculty of Social Sciences in Ljubljana, and in 2000 a PhD in Political Science at the same faculty. He has published a number of monographs on the theme of emigration and the preservation

of (Slovenian) ethnic identity abroad: *Otroci dveh domovin – Slovenstvo v Južni Ameriki* (Children of Two Homelands - Slovenians in South America; Založba ZRC, Ljubljana, 1998), *Iz spomina v prihodnost – slovenska politična emigracija v Argentini* (From Memory to the Future – Slovenian Political Migration to Argentina; Založba ZRC, Ljubljana, 2001), *Izzivi drugačnosti – Slovenci v Afriki in na Arabskem polotoku* (The Challenge of Difference – Slovenians in Africa and the Arabian Peninsula; Založba ZRC, Ljubljana, 2003) and *Ljudje odprtih src – slovenski misijonarji o sebi* (Open Hearted People – Slovenian Missionaries About Themselves; Založba ZRC, Ljubljana, 2005). He has presented his research on ethnic identity in migration at international symposia in Israel, the USA, Australia, China and Slovenia, as well as in the form of academic and professional articles in various publications at home and abroad. Since 2000, he has been employed at the Government Office for Slovenians Abroad. Between 2005 and 2009 he was also the Consul-General of the Republic of Slovenia in Cleveland, USA. After his return to Slovenia, he worked at the Ministry of Foreign Affairs, where he was in charge of promoting economic cooperation with Slovenians abroad and also organised the first conference in Slovenia of the honorary consuls of the Republic of Slovenia, whilst in 2010 and 2011 he worked as a chargé d'affaires ad interim at the Slovenian Embassy in Canberra, Australia. Currently, he is responsible for economic cooperation with Slovenians abroad at the Government Office for Slovenians Abroad, specialising in North and South America.

SREČANJE 200 SLOVENSКИH IZSELJENCEV V MARACAYU LETA 2000

Naša ekipa TV Maribor, ki pripravlja oddaje Slovenci po svetu na RTV Slovenija, je bila v zadnjih petnajstih letih desetkrat na obisku pri izseljencih v Južni Ameriki. Največkrat smo snemali v Argentini in Braziliji, enkrat pa smo bili na povabilo naših rojakov tudi v Venezueli, kjer je takrat živelo okrog 800 Slovencev oziroma njihovih potomcev. Težava rojakov v tej državi je, da so precej raztreseni in živijo tako v Caracasu, kot v Maracayu, Valenciji in še drugih večjih mestih na zahodu države. Nimajo posebnega kluba ali društva, temveč se združujejo le v skupnosti Slovencev v Venezueli, ki jo vodi Tončka Brundula. Z njo smo se dogovorili, da bomo prišli na njihov vsakoletni piknik oziroma druženje, ki je bilo tokrat med Valencijo in Maracayem. Zbralo se je okrog 150 naših rojakov, ki so pripravili zanimiv program in ga povezali s kosilom in prijetnim druženjem na pikniku. Pogovore z njimi smo strnili v dveh oddajah Slovenci po svetu. Zanimivo je, da se Slovenci v Venezueli ukvarjajo z zelo različnimi poklici in dejavnostmi. Posneli smo nekaj uspešnih podjetnikov, med katerimi je izstopal Ivan Jerak, ki je imel kar tri tovarne, pogovarjali smo se tudi z dvema umetniškima fotografoma Vladimirjem Seršo in Jožetom Josejem Voglarjem ter drugimi Slovenci, ki so prišli v to južnoameriško državo iz skoraj vseh koncev Slovenije od Štajerske do Primorske. Večina jih je bila političnih emigrantov, nekaj pa tudi ekonomskih, ki so šli v svet s trebihom za kruhom. V Caracasu smo se srečali tudi z dvema zdravnikoma, pa z akademsko slikarko in nekaterimi ekonomisti. Lahko rečem, da najdemo v tej državi Slovence najrazličnejših poklicev, od znanstvenikov do obrtnikov. Pa še en skupni imenovalc imajo - skoraj vsi so uspešni na svojih delovnih področjih in večinoma poznani v vseh južnoameriških državah kot delovni in zanesljivi Evropejci.

V pogovorih z našimi rojaki, ki so našli drugi dom v Venezueli, nas je poleg njihovega dela in uspehov ter sodelovanja zanimalo, ali se nameravajo sedaj ko je Slovenija samostojna država za stalno vrniti. Večina jih je odgovorila nikalno, češ, da so v Venezueli pognali svoje druge korenine predvsem prek svojih otrok in vnukov, ki so si tam ustvarili svoje življenje. Zanimivo pa je, da so skoraj vsi povedali, da so že obiskali Slovenijo po njeni osamosvojitvi, nekateri celo večkrat in se zelo radi vračajo, a le na obisk. Tako pač je, saj mnogi v nekdanji domovini nimajo več dosti sorodnikov in prijateljev in je to tudi eden izmed razlogov, da nimajo želje po stalni vrnitvi v Slovenijo. Srečali in pogo-

varjali smo se z zanimivim Slovencem Ivanom Mahničem, ki je v intervjuju povedal, da že 50 let išče svojega brata v Sloveniji, pa ga prek različnih organizacij, od Izseljenske matice do Slovenskega svetovnega kongresa, ni našel. V televizijskem pogovoru je brata pozval, naj se mu oglasi, če po naključju gleda oddajo Slovenci po svetu. To se je tudi zgodilo in tako sta brata po vseh teh dolgih desetletjih spet lahko navezala stike. Ta zgodba, zapisana na filmskem traku v oddaji Slovenci po svetu avtorja Marjana Šrimpfa, govori o tem, da je svet postal globalna vas, kar pomeni, da se bodo v prihodnosti stiki med rojaki v Venezueli in ljudmi v Sloveniji lahko še poglobljali, ali pa se ponovno stkali.

A GATHERING

OF 200 SLOVENIAN EMIGRANTS IN MARACAY IN THE YEAR 2000

Over the last fifteen years the TV Maribor team that makes the programme *Slovenci po svetu* (Slovenians Around the World) for RTV Slovenia has made ten visits to emigrants in South America. Most often we filmed in Argentina and Brazil, but once in Venezuela, following an invitation from the Slovenian community there, which at the time involved around 800 Slovenians and their descendants. The problem they face is that they are rather dispersed around the country, living in Caracas, Maracay, Valencia and other large towns in the west. This is why they do not have a special club or society, and are united only in the Slovenian Community in Venezuela led by Tončka Brundula. We agreed that we would attend their annual gathering - a picnic, which that year took place between Valencia and Maracay. Approximately 150 Slovenians and their descendants came and prepared an interesting programme, combined with a lunch and pleasant socialising. We made two editions of the Slovenians Around the World programme out of the conversations we had with them. Slovenians in Venezuela are involved in a great variety of professions and activities. We filmed a number of successful businessmen, among them Ivan Jerak who owned three factories; we also talked to two art photographers Vladimir Serša and Jože Jose Voglar and other Slovenians, who came to this South American country from across Slovenia, from Štajerska to Primorska. Most were political emigrants, but a few were economic migrants who went abroad in order to make a better living. In Caracas we also met two doctors, an academy trained painter and a number of economists. We can thus say that Slovenians in Venezuela can be found in a range of different professions, from scientists to craftsmen. There is another common denominator – nearly all are successful in their field and known across South America as hardworking and reliable Europeans.

In our talks with our fellow Slovenians who have found their second home in Venezuela, in addition to questions about their work, their success and cooperation among them, we also wanted to know whether they ever intended to return permanently to Slovenia, now that it is an independent country. Most said no, explaining that they had established roots in Venezuela mainly through their children and grandchildren, who have created lives for themselves there. It is interesting, however, that nearly all said that they had visited Slovenia since its independence – some of them even more than once – and that they like coming back, but only for a visit. This is partly due to the fact that many no longer have many relatives and friends in Slovenia, and this is one of the reasons why they do not have a desire to return permanently. We met and talked to another interesting individual, Ivan Mahnič, who told us that he had been looking for his brother in Slovenia for fifty years, but could not find him even through various organisations, such as the Slovene Society and Slovenian World Congress. In our filmed interview he called upon his brother to contact him if he happened to be watching the programme. The brother did so and after many long decades the two re-established contact. This story, recorded on film by Marjan Šrmpf, tells us that the world has become one big global village, which means that in future it will be easier for contacts between Slovenians in Venezuela and those in the home land to be re-established or deepen.

O avtorju:

Marjan Šrmpf

Novinar in urednik, zaposlen na RTV Slovenija - Televiziji Maribor že 40 let in je tudi 15 let urednik oddaje *Slovenci po svetu*, ki jo mesečno predvajajo na TV Maribor in na Televiziji Slovenija 2. spored. V oddaji nastopajo slovenski izseljenci in zdomci vsega, letos praznuje 15. obletnico predvajanja. Marjan Šrmpf je bil na obisku med rojaki v Braziliji in Argentini 4-krat, v Čilu 3-krat, po enkrat pa ga je zaneslo tudi med rojake v Venezueli, Kolumbiji, Paragvaju in Urugvaju. Poleg oddaje *Slovenci po svetu*, ki je namenjena tudi zdomcem v evropskih državah, je Marjan Šrmpf v zadnjih dvajsetih letih na petih celinah posnel 40 dokumentarnih filmov in feljtonov. V več kot desetih od teh filmov nastopajo Slovenci, ki jih je avtor posnel na svojih potovanjih po sedemdesetih državah sveta. Prav tako je Marjan Šrmpf napisal in izdal knjigo *Donna Vida*, posvečeno življenjski zgodbi zdravilke in svetovljanke Vide Vidmar-Lajovic iz Ilheusa v Braziliji, sicer rojene Ljubljankanke.

About the author:

Marjan Šrumpf

16

Journalist and editor, has been employed by RTV Slovenia – TV Maribor for more than 40 years, and for 15 years he has been the editor of the programme *Slovenci po svetu* (Slovenians Around the World), which is broadcast once a month on TV Maribor and on the second channel of RTV Slovenia. This year the programme, which features Slovene emigrants around the world, celebrates its fifteenth anniversary. Thanks to his involvement, Marjan Šrumpf has visited Slovenians in Brazil and Argentina on four occasions, Chile three times, and once each Venezuela, Colombia, Paraguay and Uruguay. As well as *Slovenci po svetu*, which is also aimed at Slovenians working in other European countries, over the last 20 years Marjan Šrumpf has filmed more than 40 documentary films or reports on five continents. More than ten of these feature Slovenians filmed during his travels to 70 countries. Marjan Šrumpf is also the author of the book *Donna Vida*, which tells the life story of the healer and cosmopolitan Vida Vidmar-Lajovic from Ilheus in Brazil, who was born in Ljubljana.

ANDREJ ŽUPANČIČ: HOLISTIČNI POGLED NA NARAVO IN KULTURO

17

Akademik dr. Andrej Župančič (1916 - 2007) je začel snemati s filmsko kamero leta 1964. Kmalu potem, ko jo je kupil, je odšel v Bizovik, kjer so znamenite bizoviške perice takrat še prale perilo v potoku in ga razobešale na travniku pred vasjo. Zanimala ga je slikovitost teh prizorov in na njih je vadil prve snemalske korake. Nekajkrat je pripovedoval, kje je dobil impulz za nakup filmske kamere. V Makedoniji je nekoč sredi zapuščene pokrajine srečal cigansko svatbo in ugotovil, da je fotografija preslaboten medij za beleženje tako živahnih dogodkov.

Isto kamero je leta 1969 in 1970 vzel na ekspedicijo v Gornji Orinoko, kjer je raziskoval ekologijo tropskega deževnega gozda in prišel v stik skupinami Yanomamov. Z 8 mm filmsko kamero je posnel njihovo življenjsko okolje, bivališča, vsakdanje življenje, gospodarstvo in lov ter zlasti razmerje med odraslimi in otroki. Iz posnetega gradiva je izdelal tri neme filme: Redes, Aguas, Fuegos. Filme hrani Avdiovizualni laboratorij ZRC SAZU.

K Yanomamom se je vrnil spet v letih od 1976 do 1977, ko je kot znanstveni sodelavec Centra za tropsko ekologijo v okviru projekta Amazonas posnel filmsko gradivo o ekologiji tropskega deževnega gozda. Tokrat je snemal s 16 mm filmsko kamero. Na Televiziji Ljubljana so leta 1978 iz tega gradiva pod avtorjevim vodstvom izdelali nenavadno serijo Iz tropskega deževnega gozda v šestih enotah. Filme hrani Dokumentacija TVS.

Andrej Župančič je bil eden prvih Evropejcev, ki so s filmsko kamero beležili življenje Yanomamov. To je počel pred letom 1971, ko je Timothy Asch z Napoleonom Chagonom snemal življenje Yanomamov in posnel tudi znameniti film Ax Fight. Župančič je našel smisel filmskega snemanja v zmožnosti filma, da prikaže povezavo med svetom narave in svetom kulture. V oba svetova se je znal vživeti kot človek, kot raziskovalec in kot snemalec. Pokazal je, da s kamero lahko ustvarjamo pomene pojavom in rečem, ne da bi uporabljali besede.

Svoje pogled na smisel filmskega snemanja je izrazil ob produkciji filma o slovenski favni, ki ga je sistematično snemal v okviru dejavnosti Medicinskega inštituta SAZU. Posnetih je bilo okoli 12.000 m 16 mm filma. V navodilu montažerki je med drugim napisal:

«Edini namen filma je še drugim prikazati skrivnostno očarljivost narave kot jo sam doživljam. Iz tega samo po sebi sledi, da film ne prenese komentarja, ker ubil bi ves čar in tako tudi namen filma: bognasvaruj 'šole v naravi'!

Film noče biti basen z moralo – narava naj govori sama zase in neposredno, brez vsiljivega simboliziranja. Stara japonska modrost pravi: »*Pri hribih je najbolj čudovito, da so tako zelo podobni hribom in najbolj čudovito pri vodi je, da je tako zelo podobna vodi.*» Film samo kaže, ne poučuje, še manj izobražuje. Kolikor vpliva, vpliva prek podzavesti.»

Življenje med Yanomami mu je pomagalo izostriti poglede na razmerje med naravo in kulturo v naši civilizaciji. O tem je pisal v reviji M po vrnitvi s prvega potovanja. Značilno zanj je naslednje razmišljanje: *”Indijanci Yanomami živijo še v ubranosti z okoljem, štejejo se za del narave in v skladu s tem prepričanjem so razvili ustrezen način življenja. To je skupnost iz časov pred izvirnim grehom, skupnost, ki ne pozna kartezijanske razcepljenosti, od katere si mi še nismo opomogli. Človeka ima, da bi te ljudi – v nasprotju z Marcusejevim enodimenzionalnim človekom - imenoval štiridimenzionalni. Vsak korak po pragozdu zaposluje vse čute in je hkrati moralno pomemben: Yanomami ima vode in gozd za svete, v njih bivajo duhovi...”*

ANDREJ ŽUPANČIČ: A HOLISTIC VIEW OF NATURE AND CULTURE

Academician Dr Andrej Župančič began shooting with a film camera in 1964. Not long after he bought the camera, he went to Bizovik, where the famous local washerwomen still did their laundry in a stream and dried it in a meadow above the village. Župančič was interested in the picturesque ness of such scenes and his first attempts at filming focused on these women. He sometimes used to tell a story about where his impulse to buy a film camera originated. Once, in Macedonia, he came across a gypsy wedding in the middle of a deserted landscape and he realised that photography was not a strong enough medium for recording such lively events.

In 1969 and 1970, he took the same camera on an expedition to the Upper Orinoco, where he researched the ecology of the tropical rainforest and came into contact with the Yanomami. Using his 8 mm film camera he recorded their living environment, dwellings, everyday life, economic activities and hunting, and particularly the relationship between adults and children. He then made three silent movies out of the material he had shot: *Redes*, *Aguas* and *Fuegos*, which are kept by the Audiovisual Laboratory at the Research Centre of the Slovenian Academy of Sciences and Arts.

He returned to the Yanomami between 1976 and 1977, when he collaborated with the Centre for Tropical Ecology as part of the Amazonas Project and filmed material on the ecology of the tropical rain forest, this time using a

16 mm camera. In 1978, an unusual series of six films, *Iz tropskega deževnega gozda* (From the Tropical Rainforest), was made under Župančič's supervision at the Ljubljana Television station. These are now kept by the documentation section of Radio-Television Slovenia.

Andrej Župančič was one of the first Europeans to record the life of the Yanomami on film. He did this before 1971, when Timothy Asch, together with Napoleon Chagnon, filmed the Yanomami and also made the famous film *Ax Fight*. Župančič thought the point of filming was to show the connection between the natural world and the world of culture. He was able to experience both nature and culture as a person, researcher and cameraman. He proved that with a camera meaning can be given to phenomena and objects without using words. Župančič expressed his view of the significance of filming on the occasion of the production of a film about Slovenian fauna, which he recorded as part of the activities of the Medical Institute of the Slovenian Academy of Sciences and Arts. Around 12,000 metres of 16 mm film material was shot.

In his instructions to the editor he said: *»The only aim of this film is to show to others the mystical charm of nature as I have experienced it. This obviously means that the film cannot have any commentary as it would destroy the charm and thus the aim of the film – god protects us from a 'school field trip'. This film does not strive to be a fable with a moral – let nature speak for itself and directly, without any intrusive symbolisation. There is an old Japanese saying: "The most wonderful thing about mountains is that they resemble mountains and the most wonderful thing about water is that it resembles water." This film only shows, it does not teach, even less does it educate. Whatever influence it has comes through the subconscious.«*

Living among the Yanomami helped him to sharpen his view of the relationship between nature and culture in our civilisation. He wrote about this in the journal *M* after returning from his second trip. The following way of thinking is typical of Župančič: *"The Yanomami Indians are still living in harmony with their environment, they see themselves as part of nature and in line with this belief they have developed a suitable way of life. This is a community from the time before original sin, a community that is not familiar with Cartesian dualism, from which we have not yet recovered. One feels like calling these people four dimensional, in contrast to Marcuse's one-dimensional man. Their every step through the primeval forest employs all their senses and at the same time holds moral significance: the Yanomami consider the rivers and the forest to be sacred, inhabited by spirits ..."*

Akad. prof. Andrej O. Župančič, dr. med. (1916 - 2007), sin slovenskega pesnika in pisatelja Otona Župančiča. Slovenski patofiziolog, antropolog, akademik (od leta 1970 redni član SAZU). Kot raziskovalec se je 1965 udeležil Jugoslovanske alpinistične himalajske odprave JAHO II, kot član mednarodnega projekta Amazonas pa 1975-1977 ob gornjem Orinoku v Venezueli preučeval ekološki odnos tamkajšnjih Indijancev do pragozdov ter o tem posnel televizijski film *Iz tropskega deževnega gozda*, ki je bil prvič predvajan leta 1978.

Prof. Dr. Andrej O. Župančič (1916 - 2007), the son of Slovene poet and writer Oton Župančič. Slovene pathophysiological, anthropologist, academician (a regular member of the Slovenian Academy of Sciences and Arts since 1970). In 1965 he took part as a researcher in the Yugoslav Himalayan expedition JAHO II, while in 1975 -1977 he was a member of the international Amazonas project, which in the upper Orinoco in Venezuela researched the ecological stance of the local Indians to the rainforest, filming the television documentary *Iz tropskega deževnega gozda* (From the Tropical Rainforest), which was first broadcast in 1978.

O avtorju:

Dr. Naško Križnar (r. 1943)

Etnolog in arheolog, doktor znanosti. Leta 1970 je diplomiral iz etnologije in arheologije, leta 1996 pa je doktoriral na Filozofski fakulteti v Ljubljani. V šestdesetih letih 20. stol. je deloval v okviru skupine OHO s topografsko poezijo, happeningi in snemanjem filmov. Med leti 1972 in 1983 je delal kot kustos etnolog v Goriškem muzeju v Novi Gorici. Od leta 1983 je v Ljubljani zaposlen pri Znanstvenoraziskovalnem centru SAZU, sprva kot vodja Avdiovizualnega laboratorija, od leta 2004 kot višji znanstveni sodelavec in od leta 2009 kot znanstveni svetnik. Od leta 1999 je sodelavec raziskovalnega programa Etnološko raziskovanje kulture v Sloveniji in zamejstvu pri Inštitutu za slovensko narodopisje, kjer vodi sekcijo Avdiovizualni laboratorij ISN. Od leta 1997 je docent za vizualno antropologijo na Filozofski fakulteti Univerze v Ljubljani, med leti 2004 in 2009 je bil izredni profesor za vizualno antropologijo na Fakulteti za humanistične študije Univerze na Primorskem v Kopru. Je začetnik vizualne antropologije v Sloveniji. Raziskuje možnosti za uporabo vizualne dokumentacije v znano-

sti, zlasti v etnologiji. Vodi Poletno šolo vizualne etnografije v Novi Gorici in mednarodni festival Dnevi etnografskega filma. Leta 2004 mu je bila podeljena Murkova nagrada za dosežke na področju etnografskega filma. Film Piščalka je prejel nagrado za najboljši kratki film na Mednarodnem festivalu arheološkega filma Cinarchea v Kielu (2000) in za najboljši kratki film na Festivalu slovenskega filma v Portorožu (2001).

Dela: Slovenski etnološki film. Filmografija 1905-1908, 1982; Vizualne raziskave v etnologiji, 1996; Etnološki film med tradicijo in vizijo (ur.), 1997; Vizualna kultura (ur.), 1999. Izbrani filmi: Beli ljudje, 1970; Projekt kamera, 1971; Pokrajine v Sloveniji, 1997; Zgodba o neandertalčevi piščalki, 1997; Urban Jarnik, po sledovih njegove življenjske poti, 2000; Zakladna najdba z Grdavovega hriba, 2000; Piščalka, 2001; Leto oračev, 2006; Srce onkraj meje, 2006.

About the author:

Dr Naško Križnar (b. 1943)

Ethnologist and archaeologist. In 1970 he graduated in ethnology and archaeology and in 1996 completed his PhD at the Faculty of Arts in Ljubljana. During the 1960s he was a member of the OHO group, involved in topographic poetry, happenings and film making. Between 1972 and 1983 he worked as a curator/ethnologist in the Nova Gorica Museum. Since 1983 he has been employed by the Research Centre of the Slovenian Academy of Sciences and Arts, first as the head of the Audiovisual Laboratory; in 2004 he became a Senior Research Fellow and in 2009 a Research Advisor. Since 1999 he has been a collaborator on the research programme "Ethnological Research into Culture in Slovenia and Slovenian Ethnic Areas" at the Institute of Slovenian Ethnology, where he is the head of the ISE audiovisual laboratory section. Since 1997, he has also been an Assistant Professor for visual anthropology at the Faculty of Arts at the University of Ljubljana, and between 2004 and 2009 he was an Associate Professor for visual research at the Faculty of Humanities at the University of Koper. Križnar was the initiator of visual anthropology in Slovenia. His research includes the use of visual documentation, particularly in ethnology. He heads the Summer School in visual ethnography in Nova Gorica and the international festival Days of Ethnographic Film. In 2004 he received the Murko award for achievements in ethnographic film. His film Piščalka (The Whistle) received an award for best short film at the International CineArchea festival in Kiel (2000) and for best short film at the

Festival of Slovenian Film in Portorož (2001).

Publications: Slovenski etnološki film. Filmografija 1905-1908, 1982; Vizualne raziskave v etnologiji, 1996; Etnološki film med tradicijo in vizijo (ed.), 1997; Vizualna kultura (ed.), 1999. Selected films: Beli ljudje, 1970; Projekt kamera, 1971; Pokrajine v Sloveniji, 1997; Zgodba o neandertalčevi piščalki, 1997; Urban Jarnik, po sledovih njegove življenjske poti, 2000; Zakladna najdba z Grdavovega hriba, 2000; Piščalka, 2001; Leto oračev, 2006; Srce onkraj meje, 2006.

V ISKANJU ELDORADA

23

Od otroštva sem živela v Caracasu v Venezueli. Moj oče je bil zdravnik in se je leta 1956 z družino preselil v Venezuelo, kjer so bili poklici kot je zdravniški v tistem času zelo iskani. Ljudje so se priseljevali v to državo od vsepovsod zaradi hitrega ekonomskega razvoja, temelječega na črpanju nafte, bogatih naravnih virov in nahajališčih predvsem diamantov in zlata. Zlata mrzlica in iskalci zlata oz. Eldorada - zlate, obljubljene dežele sta pojava, znana že od španskih osvajalcev in takrat se je v tej deželi začel rojevati svet pohlepa ...

Z venezuelskim amazonskim območjem sem se najprej seznanjala preko literature, na primer ob branju znanstvenofantastičnega romana Izgubljeni svet pisatelja A. Conana Doylea (1912). Med študijem arhitekture pa sem sodelovala pri različnih terenskih raziskavah oz. projektih po vsej Venezueli (npr. po krajih kot so Punta Cardon, Santa Lucia, Merida, El Tigre, Ciudad Bolivar, idr.). S študenti antropologije, arheologije in lingvistike smo na območju Orinoka raziskovali staroselsko skupino Carinya (iz družine Caribs), njihovo kulturo, jezik in posledice, ki so jih utrpeli ti in drugi avtohtoni prebivalci ob stiku s prišleki. Opazovali smo izvajanje politike asimilacije, ki je staroselska ljudstva Venezuele kot tudi v drugih državah Latinske Amerike na splošno oškodovala, jih izgnala na manj rodovitna ozemlja, jim vzela njihove jezike in spremenila načine njihovega življenja.

Sledila so še druga študijska popotovanja po Venezueli. Leta 1969 smo se z letalom odpravili iz mesta Ciudad Bolivar do Camina, od tam naprej pa peš in s čolni do Angelskega slapa – baje osmega čuda tega sveta - največjega slapa na svetu (979 m), ki ga je odkril Jimmy Angel in se imenuje po njem. Indijanci skupine Pemon so ga imenovali "Churun Meru"(Vražja usta). Leta 1979 pa sem bila z nizozemsko odpravo UNESCOa za kulturno dediščino na poti (s terenskimi vozili, saj pravih cest še ni bilo) od Orinoca, Eldorada, Mision Kanavayena, Santa Elene de Uairen in vse čez "nikogaršnjo zemljo" do Boe Viste v Braziliji.

Ena od poslednjih odprav, ki sem se je udeležila v 80. letih, pa je potekala od mesta Ciudad Bolivar do delte Orinoka. Potovali smo po cestah, in s t.i. "chalanas" - lokalnimi trajekti vse do Barrancasa, ki leži na levem bregu Orinoka in je znano kot največje arheološko najdišče keramike izpred 1000 let pred n.št. Iz Barrancasa kot centra proizvodnje keramičnih umetnostnih izdelkov so v minulih stoletjih tekle trgovske poti prek Amazonije vse do karibskega otočja.

Te poti, odkritja in izkušnje so zapustile viden pečat dveh nasprotij v mojem ustvarjalnem delu in v življenju. Pozitivno so povezane s spoznanji o čudovitih naravnih lepotah te dežele, predvsem orinoškega območja in staroselskega prebivalstva; posredno pa tudi z raziskovalci in znanstveniki tega območja in njihovimi prizadevanji za ohranjanje avtohtonih kultur in naravnega okolja (med njimi so npr.: Alexander von Humboldt, Im Thurn in Harry Perkins, Fray Cesareo de Armellada, itd.). Negativna izkušnja pa zadeva pohlep "belega človeka" po bogastvu, po zlatu, po lastništvu zemlje, po nasilnem izkoriščanju naravnih virov ... dejstva, s katerimi sem se soočala skozi zgodovino in ob samem stiku z Venezuelo, z naravnim okoljem in njenimi ljudstvi, ki so v številnih primerih dandanes bodisi že izginila, bila iztrebljena, zaslužnjena, izgana ali asimilirana. Še danes na primer obstajajo t.i. zloglasni "garimpeiros", ki iščejo zlato in se skrivajo na "nikogaršnji zemlji" ter pobijajo pripadnike etničnih skupin.

Na razstavi v Slovenskem etnografskem muzeju pod naslovom *V iskanju Eldorada* želim izpostaviti ta dva nasprotujoča si pola – skrivnosti naravnih lepot tako kot v mitih amazonskih Indijancev, ki skušajo (po besedah danske antropologinje Inge Schjellerup) "razlagati stvari in dogodke na svetu", v nasprotju z resnico, v tem primeru pohlepom.

IN SEARCH OF ELDORADO

I lived in Caracas from when I was a child. My father was a doctor and moved to Venezuela with his family in 1956 because physicians were much sought after at that time. People came to Venezuela from all over the world because of its rapid economic development based on the oil industry, rich natural resources, and gold and diamond deposits. Gold fever and seekers after gold or the promised land of Eldorado were phenomena well known since the Spanish conquistadors, and that is when greed was born in Venezuela.

I first became familiar with the Venezuelan Amazonian region through literature, for example by reading the science-fiction novel *The Lost World* by Arthur Conan Doyle (1912). Whilst studying architecture I took part in different field research projects across the country: for example in Punta Cardon, Santa Lucia, Merida, El Tigre and Ciudad Bolivar. Together with anthropology, archaeology and linguistics students we studied the Carinya indigenous group (from the Caribs family) in the Orinoco area, their culture, language and the consequences they and other original inhabitants suffered after their contact with

the newcomers. We observed the implementation of the assimilation policy that in general harmed the indigenous peoples of Venezuela and other Latin American countries, banishing them to less fertile areas, taking away their languages and changing their way of life.

There followed other study trips around Venezuela. In 1969 we flew from Ciudad Bolívar to Camino and then continued on foot and by boat to the Angel Falls, named after their discoverer Jimmy Angel, the world's highest waterfall (979 m) and spoken of as the eighth wonder of this world. The Pemon Indians know it as "Churun Meru" (the Devil's Mouth). In 1979 I travelled (in four wheel drives, as there were no proper roads then) with a Dutch UNESCO cultural heritage expedition from the Orinoco, Eldorado, Misión Kanavayen, Santa Elena de Uairén, across "no-one's land" to Boa Vista in Brazil.

One of the last expeditions I went on in the 1980s was from the town of Ciudad Bolívar to the Orinoco river delta. We travelled along roads and on the local ferries known as "chalanás" all the way to Barrancas, situated on the left bank of the Orinoco and the site of the largest archaeological find of ceramics from 1000 BC. Trade routes across the Amazonia and all the way to the Caribbean ran from this ceramic production centre.

All these journeys, discoveries and experiences left two contrasting marks in my creative work and in my life. They are positively linked to the realisation of the wonderful natural beauty of this country, especially the Orinoco area and the indigenous population; they are also indirectly connected to the researchers and scientists studying this area and their efforts aimed at the preservation of the original cultures and natural environment (among them Alexander von Humboldt, Im Thurn and Harry Perkins, Fray Cesareo de Armellada and others). The negative side is connected with the "white man's" greed for wealth, gold, land ownership and the forceful exploitation of natural resources, i.e. the facts I faced when studying history and upon contact with Venezuela, its natural environment and peoples that have by now either disappeared, been exterminated, enslaved, exiled or assimilated. Even now there still exist the notorious "garimpeiros" or gold prospectors who hide in "no-one's land" and kill members of different ethnic groups.

At the exhibition *In Search of Eldorado* at the Slovene Ethnographic Museum I wish to expose these two opposites: the mysteries of the natural beauty as they appear in the myths of the Amazonian Indians, who (according to the Danish anthropologist Inge Schjellerup) try to "explain things and events in the world", in contrast to the truth – in this case greed.

O avtorici:

Dipl.ing.arch.Tamara Brumicky - Taya (r. v Mariboru),

Slikarka, je že od svojega 10. leta živela v Venezueli. Njen prvi mentor slikarstva je bil ruski slikar M. Hrisogonov. V Caracasu je študirala arhitekturo, študij je nadaljevala v Ljubljani, kjer je leta 1970 diplomirala pri profesorju Edu Ravnikarju. Podiplomski študij iz urbanizma je zaključila v Parizu. Ves čas je združevala več dejavnosti; slikarstvo, arhitekturo in urbanizem. Študiju risanja in slikanja se je bolj posvetila na Umetniški akademiji v Caracasu, med bivanjem v Maleziji, od 1989 do 1992 pa študiju tradicionalnega kitajskega slikarstva. Razstavlja od leta 1985, imela je več samostojnih razstav, sodelovala je na številnih skupinskih razstavah in organizirala več likovnih kolonij. Razstavljala je po svetu in v Sloveniji (Caracas, Dunaj, Madrid, Kuala Lumpur, Goriza, Maribor, Ljubljana, Tolmin ...). Od leta 1997 živi in ustvarja v Ljubljani.

About the author:

Tamara Burmicky - Taya, (b. in Maribor)

architect and painter, lived in Venezuela from the age of 10. Her first painting mentor was a russian painter M. Hrisogonov. She studied architecture in Caracas and then continued in Ljubljana, where she graduated under Professor Edo Ravnikar. She completed her postgraduate study in urbanism in Paris. The whole time she combined the different activities of painting, architecture and urbanism. She focused more on the study of drawing and painting at the Academy of Art in Caracas, while from 1989 to 1992, in Malaysia, she studied traditional Chinese painting. Since 1985 she has had a number of independent exhibitions and frequently taken part in group exhibitions; she has also organised many art colonies. Her work has been exhibited around the world, as well as in Slovenia (Caracas, Vienna, Madrid, Kuala Lumpur, Gorizia, Maribor, Ljubljana, Tolmin, ...). Since 1997 she has lived and worked in Ljubljana.

Program konference

Torek, 17. april 2012,
Slovenski etnografski muzej, Ljubljana, Slovenija

27

- 9.30 - 10.00 **Nagovor**
Nina Zdravič Polič, avtorica projekta, Slovenski etnografski muzej
- 10.00 - 10.30 **Slovenci v Venezueli**
dr. Zvone Žigon, Urad Vlade RS za Slovence v zamejstvu in po svetu,
Inštitut za slovensko izseljenstvo in migracije ZRC SAZU
- 10.30 - 11.30 **Srečanje 200 slovenskih izseljencev v Maracayu leta 2000**
Marjan Šrmpf, TV Slovenija - Regionalni RTV center Maribor
Projekcija dokumentarnega televizijskega filma *Slovenci v Venezueli*, 30'46"
- 11.30 - 11.45 Odmor
- 11.45 - 12.45 **Andrej Župančič: Holistični pogled na naravo in kulturo**
dr. Naško Križnar, Avdiovizualni laboratorij Inštituta za slovensko
narodopisje ZRC SAZU
Projekcija dokumentarnega filma A. Župančiča *Iz tropskega
deževnega gozda*, 30'
- 12.45 - 13.30 **V iskanju Eldorada**
Tamara Burmicky - Taya
Razstava slik

Diskusija

Conference Programme

28 Tuesday, 17 April 2012;
Slovene Ethnographic Museum, Ljubljana, Slovenia

- | | |
|---------------|--|
| 9.30 - 10.00 | Address
<i>Nina Zdravič Polič</i> , project author, Slovene Ethnographic Museum |
| 10.00 - 10.30 | Slovenians in Venezuela
<i>Dr. Zvone Žigon</i> , Government Office for Slovenians Abroad,
Slovenian Migration Institute of ZRC SAZU |
| 10.30 - 11.30 | A Gathering of 200 Slovenian Emigrants in Maracay in the Year 2000
<i>Marjan Šrimepf</i> , TV Slovenia - Regional RTV Centre Maribor;
Film screening of the television documentary <i>The Slovenians in Venezuela</i> , 30'46" |
| 11.30 - 11.45 | Break |
| 11.45 - 12.45 | Andrej Župančič: A Holistic View of Nature and Culture
<i>Dr. Naško Križnar</i> , Audiovisual Laboratory, Institute of Ethnology
ZRC SAZU
Film screening of the documentary <i>From the Tropical Rainforest</i>
by Andrej Župančič, 30' |
| 12.45 - 13.30 | In Search of Eldorado
<i>Tamara Burmicky - Taya</i>
An exhibition of paintings

Discussion |

Moderator of the programme: Nina Zdravič Polič, SEM.



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