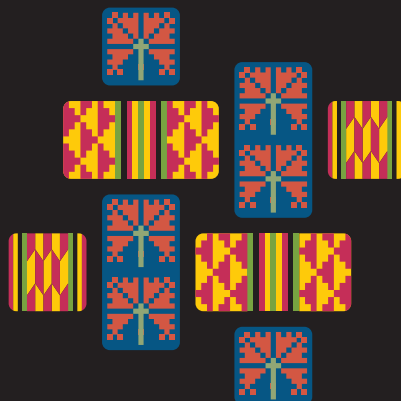


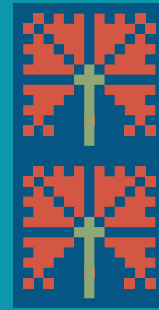
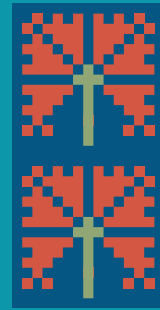
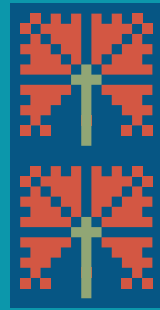
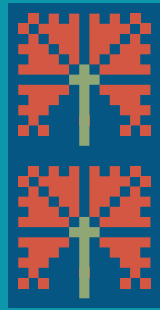
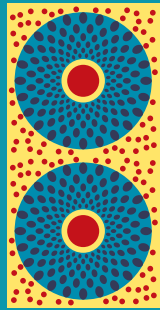
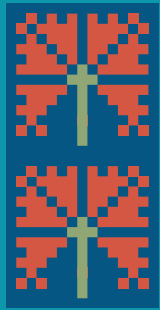
AFRIKA in Slovenija

Preplet ljudi in predmetov



AFRICA & Slovenia

A web of people and objects



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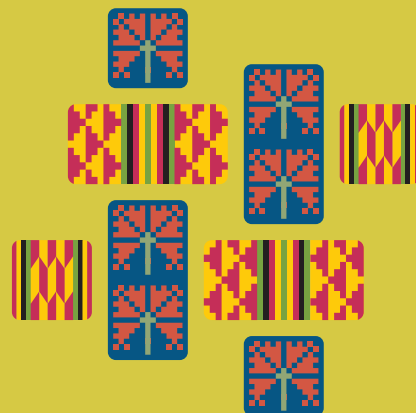


The non-aligned movement
– a period that provided the opportunities
for the origin of African collections in Slovenia



African Slovenes
- about their personal objects
and intertwined identities





Uvod

Vključevanje v evropske projekte je za Slovenski etnografski muzej (SEM) izjemnega pomena. Na ta način preverjamo in nadgrajujemo naše znanje, sooblikujemo nove metode dela, si na mednarodni ravni izmenjujemo muzejske izkušnje in v evropskem okviru kontekstualiziramo dediščino, ki jo hranimo v muzeju. Projekt SWICH pa nam ponuja še dodatne, izjemno aktualne izzive z muzeološkega področja. Zunajevropske zbirke, ki poleg materialne in nematerialne dediščine slovenskega etničnega področja predstavljajo celostno in bogato gradivo muzeja, so v zadnjem obdobju del glasnega preizpraševanja o njihovem mestu v muzejih novega tisočletja, tako z vidika muzejske publike in njihovih motivacij in pričakovanj kot tudi z vidika pridobitve predmetov, uporabe zbirk, njihovega razvoja in dinamike.

Raziskovalna in razstavna pozornost Slovenskega etnografskega muzeja v projektu SWICH je usmerjena na afriško gradivo. Razstava z naslovom *Afrika in Slovenija. Preplet ljudi in predmetov*, ponuja nov pristop, ki vključuje nekatere aktualne težnje v muzeologiji. Na tak način vodja projekta SWICH v SEM-u, dr. Bojana Rogelj Škafar, in soavtorji razstave, kustosi dr. Marko Frelj, Tina Palaić in Anja Koren, ustvarjajo odprt prostor za sodobno komunikacijo z obravnavano vsebino, njihovimi nosilci in muzejskim gradivom. S tem so oblikovana nova razumevanja afriške zbirke, ki jo hrani SEM, dodane so nove izkušnje, rezultati in odzivi. Vse to pa nam odpira nova izhodišča za nadaljevanje dela.

dr. Tanja Roženberger
direktorica

Preface

Participation in European projects is of outstanding importance for the Slovene Ethnographic Museum (SEM). These projects enable the museum to verify and update the acquired knowledge, develop new working methods, disseminate the museum's contents internationally, and contextualize the heritage in our care within the European framework. The SWICH project offers the SEM additional, highly topical challenges from the field of museology. Together with the tangible and intangible heritage of the Slovene ethnic territory, the museum's non-European collections represent its extensive, multifaceted holdings. In recent times, they have become involved in an outspoken re-examination of their place in the museums of the new millennium, both from the viewpoint of the museum's public, its motivations and expectations, as from the viewpoint of the acquisition of objects, the use of collections, their development, and dynamics.

The research and exhibition focus of the Slovene Ethnographic Museum in the SWICH project is on the African material. The exhibition, entitled *Africa and Slovenia. A web of people and objects*, offers a novel approach, including current tendencies in museology.

In this way, Dr. Bojana Rogelj Škafar, the head of the SWICH project at the SEM, and the co-curators of the exhibition, Dr. Marko Frelj, Tina Palaić and Anja Koren, have created an open space for modern communication with the exhibition's contents, their bearers, and the museum material.

This has led to a novel understanding of the SEM's African collection, adding new experiences, results, and responses. And all this provides new openings for continuing our work.

dr. Tanja Roženberger
director

Slovenski etnografski muzej in projekt SWICH

Etnološki oziroma etnografski muzeji in muzeji svetovnih kultur se ukvarjajo z raziskovanjem in predstavljanjem preteklih, sodobnih in prihodnjih bivanjskih razsežnosti kultur, narodov, družbenih skupin in posameznikov. Vedno znova preizprašujejo svoje institucionalno bistvo in ga utemeljujejo v vsakokratnem družbenem kontekstu, čemur je namenjen tudi projekt SWICH - *Sharing a World of Inclusion, Creativity and Heritage* (1. 10. 2014 – 30. 9. 2018). Sofinancira ga program Ustvarjalna Evropa Evropske skupnosti, Slo-

venski etnografski muzej (SEM) pa sodeluje v njem od 11. 3. 2015 skupaj z devetimi muzeji¹. Projekt se s številnimi aktivnostmi v okviru tem *Državljanstvo in občutek pripadnosti*, *Stereokultura: umetnost poslušanja*, *Povezovanje diaspor predmetov in ljudi*, *Zbiranje (v) prihodnosti*, *Ustvarjalni dialog* in *Digitalne kontaktne cone* posveča vprašanjem vizije tovrstnih muzejev v luči sodobne evropske stvarnosti, zaznamovane zlasti z intenzivnimi migracijskimi tokovi. Slednji vplivajo na pospešeno spreminjanje družbe, na kar se v okviru svojih poslanstev vedno bolj odzivajo tudi muzeji. Z dejavnostmi, ki jih organizirajo, ponujajo ljudem možnost, da si poiščejo svoje mesto v družbi in v svetu, ob tem pa razvijajo metode in načine dela, s katerimi se prilagajajo potrebam in zahtevam sodobne družbe. V jedru njihovih premislekov ostajajo muzejske zbirke.

The Slovene Ethnographic Museum and the SWICH project

Ethnological or ethnographic museums and museums of world cultures dedicate themselves to the research and presentation of the past, contemporary and future existential dimensions of cultures, peoples, social groups, and individuals. Time and time again they re-examine their institutional essence and substantiate it with the current social context. And

this is also the intention of the SWICH project - *Sharing a World of Inclusion, Creativity and Heritage* (1.10.2014 – 30.9.2018). It is co-funded by the Creative Europe programme of the European Union, and the Slovene Ethnographic Museum (SEM) has participated in it with nine other museums since March 11, 2015². The project includes numerous activities related to the themes *Citizenship and Belonging*, *Stereoculture: The Art of Listening*, *Connecting Diasporas of Objects and Peoples*, *Collecting Futures*, *Creative Dialogue*, and *Digital Contact Zones*, and it is dedicated to the issues of the vision of these museums in the light of the contemporary European reality, marked in particular by intense migration flows. The latter contribute to accelerate changes in society and as part of their mission museums increasingly respond to these changes. The activities they organize provide people with an opportunity to find a place of their own in society and the world, and in doing so they develop methods and ways of operation to adapt to the needs and requirements of contemporary society. At the heart of their reflections always remain museum collections.

¹ Poleg SEM-a je vodilni partner Weltmuseum Wien (Dunaj, Avstrija), partnerji pa so še : Musée royal de l'Afrique centrale (Tervuren, Belgija), National museums of World Culture (Leiden/Amsterdam/Berg-en-Dal, Nizozemska), Musée des Civilisations de l'Europe et de la Méditerranée (Marseille, Francija), National Museums of World Culture (Stockholm/Göteborg, Švedska), Linden-Museum (Stuttgart, Nemčija), Museo Nazionale Preistorico Etnografico «Luigi Pigorini» (Rim, Italija), Museum of Archaeology and Anthropology (Cambridge, Velika Britanija) in Museu de cultures del món (Barcelona, Španija).

² In addition to the SEM, the project includes as its leading partner Weltmuseum Wien (Vienna, Austria) and the partners Musée royal de l'Afrique centrale (Tervuren, Belgium), National museums of World Culture (Leiden/Amsterdam/Berg-en-Dal, Netherlands), Musée des Civilisations de l'Europe et de la Méditerranée (Marseille, France), National Museums of World Culture (Stockholm/Göteborg, Sweden), Linden-Museum (Stuttgart, Germany), Museo Nazionale Preistorico Etnografico «Luigi Pigorini» (Rome, Italy), Museum of Archaeology and Anthropology (Cambridge, United Kingdom) and Museu de cultures del món (Barcelona, Spain).

Ustvarjalni dialog je tema, v katero se SEM skupaj z muzeji iz Leidna, Marseillesa in Stockholma vključuje z eksperimentalno razstavo. Vsak muzej je zasnoval svoj koncept razstave v dialogu s svojim lokalnim okoljem; v SEM-u smo jo naslovili *Afrika in Slovenija. Preplet ljudi in predmetov*. Eksperimentalno v našem primeru pomeni, da se prvikrat lotevamo atraktivno vizualizirane predstavitve na eni strani slovenskih zbiralcev afriških zbirk, ki jih hrani muzej, ter na drugi strani sodelovanja s slovenskimi Afričani, katerih transnacionalne identitete spoznavamo ob gledanju video pripovedi o njihovih osebnih predmetih kakor tudi skozi kratke zapise njihovih osebnih izkušenj in pogledov na teme, kot so: družinska povezava z domovino, prvi stiki z Jugoslavijo, izobraževanje, organizacije Afričanov, poklicno udejstvovanje, identiteta, kulturna izmenjava in povezava z domovino.

Skupna točka obeh delov razstave je gibanje neuvrščenih, ki je večplastno povežalo blokovsko neangažirane in druge nekdane kolonizirane države. Slovenski strokovnjaki so tako zaradi svojih znanj odhajali (tudi) v Afriko in nekateri med njimi so ustvarili zbirke, ki jih danes hrani muzej. Na drugi strani je bil mladim iz držav članic gibanja s štipendiranjem omogočen študij v Sloveniji, ki je bila tedaj ena od šestih republik Socialistične federativne republike Jugoslavije. Nekateri med njimi, ki so prišli (tudi) iz afriških držav, so v Sloveniji ostali in si tu ustvarili družine. Vsi so tako ali drugače povezani s prvotnimi domovinami, kot državljani Slovenije pa s svojim udejstvovanjem ustvarjalno sooblikujejo slovensko družbo.

Creative Dialogue is a theme in which the SEM together with museums in Leiden, Marseille and Stockholm participates in an experimental exhibition. Each of the museums elaborated its own concept for the exhibition in dialogue with its local environment, and at the SEM we entitled the exhibition *Africa and Slovenia. A web of people and objects*. In our case the term "experimental" means that we tackled, for the first time, an attractive, visualized presentation of, on the one hand, the Slovene collectors of the African collections in the care of our museum and, on the other hand, the participation of African Slovenes, whose transnational identities we get to know watching the video narrations about their personal objects, and through brief texts on their personal experiences and views of themes like their family connections with their native countries, the first contacts with Yugoslavia, education, organisations of the Africans, professional careers, identity, cultural exchange, and connections with the homeland.

The binding element between the two parts of the exhibition is the Non-Aligned Movement, which in multifaceted ways brought together non-aligned countries and other, formerly colonized countries. Slovene experts took their knowledge and skills to (among others) Africa, and some of them acquired collections that are today in the care of the SEM. On the other hand are the (then) young people from member states of

the movement, who were granted scholarships to study in Slovenia, at the time one of the six republics of the Socialist Federative Republic of Yugoslavia. Some of them, who came (among others) from African countries, remained in Slovenia and created a family here. They are all connected with their native countries in one or another way, and as citizens of Slovenia contribute to Slovene society through their creative activities.



Sharing a World of Inclusion, Creativity and Heritage



Ganski predsednik Kwame Nkrumah v Ljubljani.
(Dokumentacija Muzeja novejšje zgodovine
Slovenije)

President Kwame Nkrumah of Ghana in Ljubljana.
(Documentation of the Museum
of Contemporary History)

Obdobje gibanja neuvrščenih – priložnost za nastanek afriških zbirk v Sloveniji

Marko Frelih, Anja Koren

The Non-Aligned Movement – a Period that provided the Opportunities for the Origin of African collections in Slovenia



Množica otrok v pionirskih uniformah čaka na prihod
ganskega predsednika Kwameja Nkrumaha pred
kavarno Evropa v Ljubljani.
(Dokumentacija Muzeja novejšje zgodovine Slovenije)

A mass of children in pioneer uniforms, waiting for the
arrival of the president of Ghana Kwame Nkrumah
in front of Café Evropa. (Documentation of
the Museum of Contemporary History)

V Beogradu je potekala prva konferenca predsednikov držav gibanja neuvrščenih. (Foto: Miloš Švabić, Dokumentacija Muzeja novejšje zgodovine Slovenije)

Politične razmere v svetu so že pred koncem II. svetovne vojne kazale, da bo povojna usoda človeštva odvisna od razmerij dveh nastajajočih ideoloških blokov: zahodni kapitalistični blok se je združil v vojaško-politično zvezo Nato pod vodstvom Združenih držav Amerike, vzhodni komunistični blok pa je med seboj povezal države vzhodne Evrope pod vodstvom Sovjetske zveze v vojaško zvezo Varšavski pakt. Ideološke razlike obeh blokov so bile prevelike in med njima se je ustvarila napetost, ki jo je ves svet občutil kot hladno vojno dveh velesil.

Novonastala povojna država Jugoslavija se je zaradi nevtralne zunanje politike znašla med Natom in Varšavskim paktom. Zaradi izjemne geostrateške lege je bila ves čas v igri interesov med Moskvo in Washingtonom. Jugoslavija je pod vodstvom predsednika Josipa Broza Tita našla rešitev v nevtralni politiki, ki so jo leta 1955 na konferenci v indonezijskem Bandungu zagovarjale azijske in afriške države zaradi dekolonizacije na obeh kontinentih.

Šest let kasneje so predstavniki 25 držav vzpostavili mednarodno politično sodelovanje, ki se je v obdobju hladne vojne distanciralo od stroge pripadnosti vzhodnemu ali zahodnemu bloku. Leta 1961 je pod pokroviteljstvom Jugoslavije med 1. in 6. septembrom v Beogradu potekala prva konferenca gibanja neuvrščenih držav, ki so ga vodili štirje predsedniki: Josip Broz Tito, Gamal Abdel Naser iz Egipta, Džavaharlal Nehru iz Indije in indonezijski predsednik Ahmed Sukarno. Jugoslavija je s karizmatičnim voditeljem Titom uživala visok ugled med neuvrščenimi državami, zato so se ji hitro ponudile ekonomske povezave s članicami, predvsem z afriškimi državami.

Predsednik Tito pozdravlja egiptovskega predsednika Gamala Abdela Naserja. (Foto: Miloš Švabić, Dokumentacija Muzeja novejšje zgodovine Slovenije)



The first conference of the presidents of the member states of the Non-Aligned Movement was held in Belgrade. (Photo: Miloš Švabić, Documentation of the Museum of Contemporary History)

Even before the end of the Second World War, the political conditions around the world suggested that the post-war destiny of mankind would depend on the relationship between two emerging ideological blocs: the Western capitalist bloc, united in the military-political alliance of NATO under the leadership of the USA, and the Eastern communist bloc, headed by the Soviet Union, which joined the countries of East Europe in the military alliance of the Warsaw Pact. The huge ideological differences between the two blocs created tensions and the rest of the world experienced them as the Cold War between the two superpowers.

Because of its neutral foreign policy, the newly established, post-war Yugoslavia found itself sandwiched between NATO and the Warsaw Pact. The country's crucial geostrategic location meant that it was always involved in the conflict of interests between Moscow and Washington. Headed by its president Josip Broz Tito, Yugoslavia found a solution in the neutral policy advanced by Asian and African countries, following the decolonisation on both continents, at the conference in Bandung, Indonesia, in 1955.

Six years later the representatives of 25 countries established international political cooperation and distanced themselves from strict affiliation with the Eastern or Western bloc during the Cold War. Under the leadership of Yugoslavia, the first conference of the Non-Aligned Movement was held in Belgrade on 1 - 6 September, 1961, orchestrated by four presidents: Josip Broz Tito, Gamal Abdel Nasser of Egypt, Jawaharlal Nehru of India and Ahmed Sukarno of Indonesia. Yugoslavia and its charismatic leader Tito enjoyed huge respect among the non-aligned countries, and the country was therefore soon offered economic relations with the member states, especially the African ones.



President Tito welcomes President Gamal Abdel Nasser of Egypt. (Photo: Miloš Švabić, Documentation of the Museum of Contemporary History)

Indonezijski predsednik Ahmed Sukarno in indijski predsednik Džavaharlal Nehru med zasedanjem na konferenci v Beogradu. (Foto: Miloš Švabić, Dokumentacija Muzeja novejšje zgodovine Slovenije)



Presidents Sukarno of Indonesia and Jawaharlal Nehru of India at the Belgrade conference. (Photo: Miloš Švabić, Documentation of the Museum of Contemporary History)

Po več kot pol stoletja mednarodno gibanje neuvrščenih še vedno deluje, čeprav je konec 80. let zapadlo v hudo krizo, saj se je začel razpad Sovjetske zveze, ki ji je sledil še konec Jugoslavije. Na povečanje mednarodnih konfliktov in na globalne spremembe, ki iz zahoda prenašajo težišče v azijski prostor, se danes odziva preko sto članic gibanja neuvrščenih, ki zagovarjajo svetovno politično in ekonomsko ravnovesje.

Half a century later, the international Non-Aligned Movement is still operative, although it fell into a deep crisis towards the end of the 1980s, when the disintegration of the Soviet Union started, followed by the end of Yugoslavia. Over one hundred members of the non-aligned movement advance global political and economic balance in their response to increased international conflicts and the global changes that have moved the focus from the West to Asia.

Slovenija je kot ena od republik nekdanje Jugoslavije izkoristila priložnost in razširila delovanje izven države na nova tržišča v Afriki, na Bližnjem vzhodu in v Aziji.

As one of the republics of the former Yugoslavia, Slovenia made use of the opportunity and expanded its operations to the new markets in Africa, the Middle East, and Asia.

V obdobju jugoslovanske neuvrščene politike je Slovenija ustvarila tesno sodelovanje z afriškimi državami, kjer so zaposlitev našli podjetniki, gradbinci, politiki, ekonomisti, novinarji, kulturniki - ljudje različnih znanj in interesov. Srečanje z Afriko je na vsakega posameznika različno vplivalo, toda večino je družilo skupno spoznanje: kdor se enkrat 'dotakne' Afrike, je nikoli ne pozabi! To velja še posebej za ljudi, ki sta jih prevzeli bogata duhovna kultura Afričanov in ustvarjalna moč obrtnikov in umetnikov.

During the period of Yugoslavia's non-aligned policy, Slovenia established close cooperation with several African countries, providing business opportunities and employment for its businessmen, construction companies, politicians, economists, journalists, cultural workers, etc., i.e. people of different profiles and interests. Their encounters with Africa had a different impact on every individual, but most of them came to a common insight: "Taste' Africa just once and you'll never forget it!" This is particularly true of the people who were enchanted by the rich spiritual culture of the Africans, and the creative power of its artisans and artists.

Slovenski etnografski muzej je imel v drugi polovici 20. stoletja izpostavo v Goričanih pri Medvodah. Tam so bile v nekdanjem baročnem dvorcu razstavljene muzejske zbirke neevropskih kultur in organizirane zanimive tematske razstave. Kadar je bilo razstavljeno gradivo iz Afrike, so v spremljajočem programu pogosto sodelovali tudi afriški študentje pod okriljem Zveze afriških študentov, ki je bila ustanovljena leta 1969.

In the second half of the 20th century the Slovene Ethnographic Museum had a branch in Goričane near Medvode. A former baroque mansion housed the museum's collections of non-European cultures and organised interesting thematic exhibitions. When material from Africa was exhibited, the accompanying programme often involved the cooperation of African students from the African Student Association, founded in 1969.

Etiopski cesar Haile Selassie I. je obiskal Slovenijo leta 1972. Na letališču Brnik ga je pričakal predsednik Tito s soprogo Jovanko. (Dokumentacija Muzeja novejšje zgodovine Slovenije)



Haile Selassie I, Emperor of Ethiopia, visited Slovenia in 1972. At the Brnik Airport he was welcomed by President Tito and his wife Jovanka. (Documentation of the Museum of Contemporary History)

Kustosinja
dr. Pavla
Štrukelj
je leta 1968
pripravila
razstavo
predmetov, ki
jih je leta 1850
iz južnega
Sudana prinesel
slovenski
misijonar
dr. Ignacij
Knoblehar.
(Dokumentacija
Slovenskega
etnografskega
muzeja)



In 1968 curator
Dr. Pavla
Štrukelj staged
an exhibition
of the objects
brought from
South Sudan
by the Slovene
missionary Dr.
Ignacij Knoblehar
in 1850.
(Documentation
of the Slovene
Ethnographic
Museum)

Muzej
neevropskih
kultur v
Goričanah

The Museum
of Non-European
Cultures
in Goričane

V baročnem dvorcu Goričane so bili nekoč prostori Muzeja neevropskih kultur. (Foto: Marko Frelj, Dokumentacija Slovenskega etnografskega muzeja)



The baroque mansion in Goričane used to house the Museum of Non-European Cultures. (Photo: Marko Frelj, Documentation of the Slovene Ethnographic Museum)

Samo tri leta po beograjski konferenci gibanja neuvrščenih držav je bil konec septembra 1964 v Sloveniji ustanovljen Muzej neevropskih kultur. Kot oddelek Slovenskega etnografskega muzeja je imel razstavne prostore v baročnem dvorcu Goričane pri Medvodah. Muzej je od samega začetka pritegnil pozornost javnosti, ki je imela priložnost spoznati različne kulture v obliki stalnih in občasnih razstav. K odmevni prepoznavnosti muzeja je veliko prispeval zgodovinski dogodek, saj je leta 1934 v takratnem škofijskem dvorcu potekala pokrajinska konferenca komunistične partije, na kateri je bil prisoten tudi kasnejši predsednik Jugoslavije Josip Broz Tito. Povezava z omenjeno konferenco in mednarodnim gibanjem neuvrščenih je zelo popularizirala podobo muzeja, ki jo je dodatno okrepil še osebni obisk predsednika Tita s soprogo Jovanko leta 1967.

V obdobju Jugoslavije je bilo veliko ljudi iz Slovenije zaposlenih v tujini in ko so se vrnili, so muzeju darovali ali prodali različne predmete. Po zaslugi direktorja Slovenskega etnografskega muzeja, dr. Borisa Kuharja, in kustosinje za neevropske kulture, dr. Pavle Štrukelj, se je muzej odzival na medkulturne stike, ki jih je imela Jugoslavija z drugimi državami v gibanju neuvrščenih. Začelo se je sistematično urejanje in publiciranje gradiva, realizirane so bile številne razstave lastnih zbirk. Med njimi so bile tudi neevropske zbirke treh slovenskih misijonskih muzejev, ki jih je komunistična oblast po drugi svetovni vojni zaprla in nacionalizirala.

Intenzivno je bilo tudi mednarodno sodelovanje, saj je muzej gostil več razstav z vseh koncev sveta. Zelo aktivno sodelovanje z izmenjavo zbirk in razstav pa je potekalo z Muzejem afriške umetnosti, ki so ga odprli v Beogradu leta 1977.

Po razpadu Jugoslavije se je muzej znašel v negotovi situaciji zaradi slabega stanja celotnega stavbnega objekta. Ministrstvo za kulturo je leta 2001 dvorec vrnilo ljubljanski nadškofiji, ki ga je v celoti obnovila, vendar je že več let zaprt in brez vsakršne funkcije.

Vse zbirke nekdanjega Muzeja neevropskih kultur so danes shranjene v prostorih Slovenskega etnografskega muzeja v Ljubljani.

The Museum of Non-European Cultures was founded in the Republic of Slovenia in late September 1964, a mere three years after the Belgrade conference of the non-aligned countries.

Founded as a branch of the Slovene Ethnographic Museum, the museum had its exhibition premises in a baroque mansion in Goričane near Medvode. From the very beginning the museum drew considerable attention from the public, who had the opportunity to learn about different cultures through permanent and occasional exhibitions. The recognisability of the museum was particularly enhanced by a historical event that took place in the then Diocesan Mansion in 1934: the regional conference of the Communist Party, attended by the later president of Yugoslavia, Josip Broz Tito. The link between this conference and the international Non-Aligned Movement gave the museum a highly popular image, which was additionally strengthened by a personal visit of President Tito and his wife Jovanka in 1967.

In the period of (the Socialist Federal Republic of) Yugoslavia, many people from Slovenia worked abroad and when they returned home, they often donated or sold various objects to the museum. Thanks to Dr. Boris Kuhar, the director of the Slovene Ethnographic Museum, and Dr. Pavla Štrukelj, the curator of non-European cultures, the museum responded adroitly to the intercultural contacts Yugoslavia had with the other countries of the Non-Aligned Movement. The museum started to systematically arrange and publish material and staged numerous exhibitions of its own collections. Among the latter were the non-European collections of three Slovene missionary museums, which the communist authorities closed down, nationalising their holdings, after the Second World War.

International cooperation was quite intensive as well, as the museum hosted several exhibitions from all over the world. Through the exchange of collections and exhibitions, very active cooperation was also established with the Museum of African Art, opened in Belgrade in 1977.

After the disintegration of Yugoslavia, the museum faced an uncertain fate because the entire building was in a very poor condition. In 2001 the Ministry of Culture returned the mansion to the Archdiocese of Ljubljana, which completely renovated the building, but it has since been closed for several years and has no function at all.

All the collections of the former Museum of Non-European Cultures are today in the care of the Slovene Ethnographic Museum in Ljubljana.

Direktor Slovenskega etnografskega muzeja dr. Boris Kuhar predsedniku Titu razkazuje razstavne prostore Muzeja neevropskih kultur v Goričanah. (Foto: Edi Šelhaus, Dokumentacija Muzeja novejšje zgodovine Slovenije)



Dr. Boris Kuhar, the director of the Slovene Ethnographic Museum, takes President Tito on a tour of the exhibition premises of the Museum of Non-European Cultures in Goričane. (Photo: Edi Šelhaus, Documentation of the Museum of Contemporary History)

Boris Kuhar

Dr. Boris Kuhar v Tunisu.
(Dokumentacija Slovenskega
etnografskega muzeja)



Dr. Boris Kuhar in Tunisia.
(Documentation of the
Slovene Ethnographic
Museum)

Pomembna osebnost Slovenskega etnografskega muzeja je zagotovo dr. Boris Kuhar, ki je bil med letoma 1962 in 1987 direktor muzeja. Kot novinar in urednik je bil zaposlen na televiziji in njegovo zanimanje za filmske reportaže ga je že leta 1961 prvič pripeljalo v Afriko. V naslednjih letih je obiskal mnoge afriške dežele. Razlogi za to so bili različni: v Senegal je odšel na 1. festival črnske umetnosti, v Alžiriji se je udeležil vseafriškega kulturnega festivala, v Kenijo je organiziral turistična potovanja za slovenske oz. jugoslovanske turiste, kenijska vlada pa ga je angažirala za študijo o vključevanju kulturnih dobrin v turistično ponudbo Kenije, prepotoval je celotno Somalijo in sodeloval pri projektu postavitve Narodnega muzeja, v Centralnoafriški republiki se je srečal z delavci slovenskega podjetja Slovenijales, v Kongu se je udeležil kongresa afriške umetnosti, obiskal pa je tudi Kamerun, Egipt, Tanzanijo, Tunizijo, Mavretanijo, Maroko, Mali, Sudan, Čad in Etiopijo.

Na potovanju v Kenijo in Senegal se mu je pridružila tudi dr. Pavla Štrukelj, kustosinja v Muzeju neevropskih kultur v Goričanah. Oba sta iz Afrike prinesla tudi več predmetov za muzejsko zbirko.

Kuhar je avtor številnih časopisnih člankov o Afriki in različnih strokovnih člankov ter prispevkov za kataloge, ki so izšli ob razstavah Muzeja neevropskih kultur.

S kamero po svetu

Boris Kuhar je sam večkrat dejal, da je bila na potovanjih njegova najboljša prijateljica filmska kamera, s katero je posnel ogromno video materiala.

Za Televizijo Slovenija je pripravil serijo potopisnih oddaj *S kamero po svetu*, s katerimi je slovenski javnosti z osebno izkušnjo predstavil in približal vsakdanje življenje Afričanov, njihovo kulturo in lepoto narave, različne dogodke in zanimivosti, ki so se mu pripetile na potovanjih. Iz njegove serije *S kamero po svetu* je ohranjenih naslednjih osem dokumentarnih filmov:

Ritem Afrike – svet starih in novih simbolov,
Ritem Afrike – dva tamtama,
Ritem Afrike – ljudje z roba Sahare,
Afrika III – dve podobi Dakarja,
Iz Dakarja do Saint Luisa,
Ljudje ob Indijskem oceanu – skrivnostni otok Lamu,
Kamerun,
Stara in mlada Afrika – Tanzanija.

Dr. Boris Kuhar, the museum's director from 1962 to 1987, certainly was an important figure at the Slovene Ethnographic Museum. He was employed as a journalist and editor with the Slovene National Television and his interest in film reportage took him to Africa for the first time in 1961. In the following years he visited many African countries. The reasons for his visits differed: he visited Senegal to attend the first Festival of Black Art; in Algeria he attended the Pan-African Cultural Festival; in Kenya he organised tourist travels for Slovene and Yugoslav tourists, and the Kenyan government engaged him to explore the inclusion of cultural goods in the country's tourist assets; he travelled all over Somalia and cooperated in the project of founding its National Museum; in the Central-African Republic he met with the workers of the Slovene company Slovenijales; in Congo he attended the Congress of African Art; and he also visited Cameroon, Egypt, Tanzania, Tunisia, Mauretania, Morocco, Mali, Sudan, Chad and Ethiopia.

While travelling in Kenya and Senegal he was joined by Dr. Pavla Štrukelj, the curator of the Museum of Non-European Cultures in Goričane. They both brought back from Africa several objects for the museum's collections.

Kuhar wrote many newspaper articles about Africa and authored a variety of professional articles and contributions for the catalogues that accompanied the exhibitions at the Museum of Non-European Cultures.

Travelling the world with a camera

Boris Kuhar used to say that his best friend on his travels was his camera, which he used to film an enormous amount of video material.

For the Slovene National Television he prepared a series of travel shows entitled *Travelling the world with a camera*; using his first-hand experience, he presented and introduced the Slovene public to the everyday life of the Africans, their culture and natural sights, various events and interesting episodes he experienced during his travels. Eight African documentary films, made by Kuhar for the show *Travelling the world with a camera*, have been preserved:

The rhythm of Africa – a world of old and new symbols,
The rhythm of Africa – two tam-tams,
The rhythm of Africa – people from the edge of the Sahara,
Africa III – two images of Dakar,
From Dakar to Saint Louis,
People at the Indian Ocean – the mysterious Lamu Island,
Cameroon,
Old and young Africa – Tanzania.

Anton Petkovšek



Obredna maska iz Petkovškove zbirke.
(Foto: Marko Habič, Dokumentacija Slovenskega
etnografskega muzeja)

Ritual mask from the Petkovšek Collection.
(Photo: Marko Habič, Documentation of the Slovene
Ethnographic Museum)

Anton Petkovšek je vodil podjetje Slovenia Bois v Centralnoafriški republiki. Podjetje je delovalo pod okriljem Slovenijalesa, med drugim pa so bile vanj vključene tudi tovarne lesnopredelovalne industrije Brest Cerknica, Novoles Novo mesto, Lip Bled in Javor Pivka. Obsežni pragozdovi z eksotičnimi vrstami lesa so obetali bogate zaslužke v lesni industriji. Začetki so bili zelo uspešni in kazalo je, da gre za obetavno investicijo, ki bo prinašala dobiček na dolgi rok. Toda zahtevni transporti do oddaljenih obmorskih pristanišč in spremembe na mednarodnem trgu so podjetje postopoma pripeljale do odločitve, da preneha z izsekavanjem afriškega pragozda.

Petkovšek je postal leta 1968 konzul Centralnoafriške republike v Ljubljani, kasneje pa še direktor predstavništva Ljubljanske banke v Abidžanu v Slonokoščeni obali. Odgovoren je bil za poslovne stike s 24 državami in zato je bil pogosto na poti, kjer je spoznaval raznovrstnost kultur in slikovito ustvarjalnost afriških umetnikov.

Petkovšek je bil poslovnež in zelo pragmatičen človek, ki je znal ceniti delo človeških rok. Bil je velik ljubitelj lesa in je znal prepoznati kakovostni rezbarski izdelek. Čarobne podobe mask in skrivnostni pomen kipov so ga popolnoma prevzeli in polotila se ga je neustavljiva zbirateljska strast. Predmete je odkupoval od domačinov in njegova hiša je kmalu postala priljubljeno zbirališče umetnikov in trgovcev z umetninami. Med bivanjem v Afriki je zbral več kot 400 predmetov in Petkovškova zbirka zagotovo sodi med največje neevropske zbirke v Sloveniji. Ustvaril je bogato zbirko mask in kipov različnih etničnih skupin zahodne Afrike, pridobil je več bronastih predmetov, ki posnemajo upodobitve iz ikonografije starodavnega beninskega kraljestva. Prav tako najdemo v zbirki nekaj lepih kosov tekstila in različnega nakita.

Petkovšek je prvotno nameraval predmete obdržati pri sebi in je v domačem Logatcu načrtoval zasebni muzej afriške umetnosti. Toda dolgoletno sodelovanje s Slovenskim etnografskim muzejem, predvsem z direktorjem dr. Borisom Kuharjem in s kustosinjo dr. Pavlo Štrukelj, ga je vodilo do odločitve, da predmete prepusti omenjenemu muzeju za razstavo v Muzeju neevropskih kultur v Goričanih. Petkovškovi dediči so celotno afriško zbirko leta 1991 prodali Slovenskemu etnografskemu muzeju.

Anton Petkovšek managed the Slovenia Bois company in the Central African Republic. It operated under the wings of the Slovenijales company and also included the woodworking factories of the Brest Cerknica, Novoles Novo mesto, Lip Bled and Javor Pivka companies. The vast rainforests and their exotic timber promised rich profits to the woodworking industry. The initial operation was quite successful and suggested that it was a promising investment, which would yield long-term profits. However, the demanding transportation to remote seaside ports and changes in the international markets gradually brought the company to the decision to end its exploitation of the African rainforest.

Petkovšek was appointed Consul of the Central African Republic in Ljubljana in 1968 and later made manager of the branch office of Ljubljanska Banka in Abidjan, Ivory Coast. He was responsible for the business relations with 24 countries and had to travel a lot, and this allowed him to learn about the diversity of cultures and the striking creativity of African artists.

Petkovšek was a businessman and a very pragmatic person, who appreciated the work of human hands. He was a great lover of wood, and was able to identify high-quality carved products. He became completely enchanted by the magic images of masks and the mysterious meaning of sculptures, and turned into a passionate collector. He purchased objects from the locals and his house soon became a popular venue for artists and art traders. During his stay in Africa, he collected around 400 objects and the Petkovšek collection is certainly one of the biggest non-European collections in Slovenia. He gathered a rich collection of masks and sculptures from different ethnic groups of

West Africa, acquiring also several bronze objects, which imitate depictions from the iconography of the ancient Benin Kingdom. And his collections also include several exquisite textiles and various pieces of jewellery.

Initially, Petkovšek wanted to keep his objects at home and planned to establish a private museum of African art in his native Logatec. However, many years of cooperation with the Slovene Ethnographic Museum, especially its director Dr. Boris Kuhar and curator Dr. Pavla Štrukelj, led him to the decision to lend objects to the museum for its exhibition at the Museum of Non-European cultures in Goričane. His inheritors sold the entire African collection to the Slovene Ethnographic Museum in 1991.



Anton Petkovšek (drugi z desne) na sečišču Slovenijalesa v pragozdu Centralnoafriške republike. (Dokumentacija Slovenskega etnografskega muzeja)

Anton Petkovšek (second from right) at a felling area of Slovenijales in the rain forest of the Central African Republic. (Documentation of the Slovene Ethnographic Museum)

Andrej Jerovšek



Vrata kašče z izrezljanimi podobami božanskih prednikov, ki odganjajo tatove. Mali, ljudstvo Dogon, zbirka Andreja Jerovška. (Foto: Marko Habič, Dokumentacija Slovenskega etnografskega muzeja)

Granary door with carved images of divine ancestors who scare off thieves. Mali, Dogon people, Andrej Jerovšek Collection. (Photo: Marko Habič, Documentation of the Slovene Ethnographic Museum)

Od spomladi 2010 je v Slovenskem etnografskem muzeju shranjena tudi zbirka iz Republike Mali s pripadajočo arhivsko dokumentacijo, fototeko in s specializirano biblioteko s področja afrikanistike. Zbirko je ustvaril Andrej Jerovšek iz Ljubljane. V Maliju je podjetje Emona-Inženiring gradilo supermarkete, Jerovšek pa je bil v letih od 1976 do 1984 vodja tega projekta.

Jerovškova afriška zbirka obsega 224 predmetov, kot so maske, lesene in kovinske skulpture, glasbila, orožje, magični pripomočki, oblačila, različno orodje in predmeti za vsakdanjo rabo. Predmete je zbiral zelo načrtno, saj se je s pomočjo literature temeljito seznanil s kulturo Dogonov in Bambara. Prav tako se je posvetoval s strokovnjaki v Bamaku in v Ženevi, kjer je bil član Društva muzeja Barbier-Mueller.

Aktivno, s strokovnimi prispevki, je deloval tudi na srečanjih in pri objavah Društva afrikanistov Jugoslavije. Kvalitetno poznavanje afriške umetnosti je Jerovšek najbolje dokazal, ko je pripravil štiri razstave v galeriji Ars v Ljubljani:
Umetnost Dogonov (1986)
Umetnost Bambara (1987)
Afriške lutke (1988)
Afriška vrata in ključavnice (1989)

Since the spring of 2010, the Slovene Ethnographic Museum has housed a collection from the Republic of Mali together with the relevant archive documentation, pictorial material and a specialized library on African Studies. The collection was created by Andrej Jerovšek from Ljubljana. The Slovene Emona-Inženiring company built supermarkets in Mali and Jerovšek headed the project from 1976 to 1984.

Jerovšek's African collection consists of 224 objects, including masks, wooden and metal sculptures, musical instruments, weapons, magical aids, textiles and various tools and objects for everyday use.

His approach to collecting objects was very systematic, as he informed himself thoroughly on the culture of the Dogon and Bambara through the available literature. And he also consulted experts in Bamako and Geneva where he was a member of the Barbier-Mueller Museum Association.

He was also actively engaged, through professional articles, in the meetings and publications of the Yugoslav Association of Africanists. How thoroughly professional his knowledge of African art was, was exemplified by the four exhibitions he curated at the Ars Gallery in Ljubljana:
The art of the Dogon (1986)
The art of the Bambara (1987)
African puppets (1988)
African doors and locks (1989)

Jože Ham



Bakrene uteži v obliki piramid so zlatarji v Gani uporabljali za tehtanje zlatega prahu. Zbirka Jožeta Hama. (Foto: Marko Habič, Dokumentacija Slovenskega etnografskega muzeja)

Pyramid-shaped copper weights were used by goldsmiths in Ghana to weigh gold dust. Jože Ham Collection. (Photo: Marko Habič, Documentation of the Slovene Ethnographic Museum)

Jože Ham je bil med letoma 1974 in 1979 direktor Emona Café Centrafrique, izpostave ljubljanskega podjetja Emona v Banguiju, glavnem mestu Centralnoafriške republike. Vodil je plantažo kave na približno 115 hektarjev velikem območju in imel zaposlenih okrog tristo domačinov. Podjetje Emona je v zameno za pravico pridobivanja kave sklenilo pogodbo, po kateri je bilo zavezano, da v bližini plantaže domačinom zgradijo zdravstveni dom, šolo in trgovino.

Ham in Anton Petkovšek sta se dobro poznala in verjetno je v tej navezi nastala njuna skupna strast do zbiranja mojstrov in afriških umetnikov. Za razliko od Petkovška, ki je interes usmeril v širok zbirateljski spekter, se je Ham osredotočil na zbiranje slonokoščениh izdelkov različnih ljudstev na območju današnje Demokratične republike Kongo. Toda Ham je od sistematičnega zbiranja naredil še korak naprej, saj se je poglobil v študij literature in problematike izvora slonokoščene plastike. Lotil se je pisanja resnih ekspertiz in njegovi teksti kažejo ambicijo, da se postopoma razvije v profesionalnega raziskovalca tradicionalne umetnosti v Kongu. Žal se to ni zgodilo, saj se je njegovo življenje prezgodaj končalo.

Med potovanji po zahodni Afriki je Ham pridobil dobro ohranjeno zbirko bakrenih uteži za tehtanje zlatega prahu. Uteži različnih geometrijskih oblik so značilne za etnično skupino Akan, ki živi v Gani in v vzhodnem delu Slonokoščene obale. Hamova zbirka uteži je izjemna tako po številu predmetov kot po starosti. Obsega 223 uteži, ki časovno sodijo v obdobje 18. in 19. stoletja, po tipoloških formah pa so posamezni primerki lahko še starejši, saj posnemajo uteži, ki so jih uporabljali trgovci v nekdanjih rimskih provincah severne Afrike. Celotna Hamova zbirka uteži je bila leta 2011 predstavljena v Muzeju afriške umetnosti v Beogradu v sklopu posebne razstave o utežeh ljudstva Akan.

From 1974 to 1979, Jože Ham was the manager of the division of the Ljubljana Emona company that was called Emona Café Centrafrique in Bangui, the capital of Central African Republic. He managed a coffee plantation on an area of approximately 115 hectares and employed around three hundred locals. The Emona company was given the right to grow coffee through a contract that obliged it to build in exchange a medical centre, a school, and a shop close to the plantation.

Ham was well acquainted with Anton Petkovšek and they probably together developed a passion for collecting masterpieces of African artists. Unlike Petkovšek, who was interested in collecting a broad range of objects, Ham focused on collecting ivory objects from the different peoples living in the area of the present-day Democratic Republic of Congo. However, Ham took systematic collecting one step further, as he thoroughly studied the literature and issues about the origin of ivory sculptures. He wrote several weighty expertises and his texts reveal his ambition to gradually become a professional researcher of traditional Congolese art. Unfortunately, this was not to be, as he died prematurely.

During his travels in West Africa, Ham acquired a well preserved collection of copper weights for weighing gold dust. These weights of different geometric forms are typical of the Akan ethnic group that lives in Ghana and the eastern part of the Ivory Coast. Ham's collection of weights is exceptional, both by its number of objects as by their age. It includes 223 weights dating to the 18th and 19th centuries, and their typology indicates that individual specimens may be older, as they imitate the weights used by merchants in the former Roman provinces of North Africa. Ham's entire collection of weights was presented at the Museum of African Art in Belgrade in 2011, as part of a special exhibition on the weights of the Akan people.

Zdenka Žebre



Lesen stolček iz Gane sodi med najbolj značilne simbole ljudstva Ašanti, pomeni namreč simbolno povezavo s predniki in prvim kraljem Oseijem Tutujem, ki je leta 1701 dobil podoben stolček, prekrit z zlatom, iz nebes s pomočjo magije duhovnika Okomfuja Anočija. Zbirka Zdenke Žebre.
(Foto: Marko Frelih, Dokumentacija Slovenskega etnografskega muzeja)

Wooden stool from Ghana, one of the most typical symbols of the Ashanti people, representing a symbolic link with the ancestors and the first king Osei Tutu, who received a similar golden stool from heaven through the magic of the priest Okomfo Anokye in 1701. Zdenka Žebre Collection.
(Photo: Marko Frelih, Documentation of the Slovene Ethnographic Museum)

Vsestransko sodelovanje z afriškimi državami v okviru jugoslovanske zunanje politike je na Slovenskem pustilo sledi tudi na področju literature, saj so se založbe lotile prevajanja del afriških pisateljev in pesnikov v slovenščino in njihovega izdajanja. Knjižnim izdajam afriških avtorjev pa se je sočasno pridružilo vse več knjig slovenskih avtorjev, ki so z različnimi razlogi potovali v Afriko in svoja doživetja objavljali v knjižni obliki.

Med njimi pripada posebno mesto pisateljici Zdenki Žebre, ki je v Afriko spremljala svojega soproga, ko je sodeloval pri geoloških raziskavah v Etiopiji in v Gani. Zelo dobro je spoznala obe državi, saj je veliko potovala naokoli in se zanimala za življenje domačinov. Predvsem jo je pritegnilo vsakdanje življenje na podeželju in kmalu je pozornost usmerila v prisotnost duhovnega izročila prednikov, ki je imelo močan vpliv na posameznika in skupnost.

V Gani se je srečala z legendarnim izročilom o Okomfuju Anočiju, animističnem duhovniku in ustanovitelju države Ašantijev. Lotila se je resnega raziskovalnega dela, iskala vire po knjižnicah in v muzejih ter predvsem zbirala informacije s pomočjo domačinov. Gradivo je leta 1982 objavila v obliki romana z naslovom Okomfu Anoči. Romanu je dodala seznam literature, izčrpen slovar pojmov, svoje terenske fotografije in shematske karte.

Zdenka Žebre je po vrnitvi v domovino ostala povezana z Afriko tudi s pisanjem otroške literature in je bila med prvimi slovenskimi pisateljicami, ki je otrokom pričarala afriški svet iz lastnih izkušenj.

Z Afriko je bila v stiku tudi zaradi mojstrov in umetnikov in obrtnikov, ki jih je pridobila v Etiopiji in Gani. Zbirka ji je zelo veliko pomenila in sorodniki so leta 2011 uresničili njeno željo ter po njeni smrti vse predmete podarili Slovenskemu etnografskemu muzeju.

V avtobiografskem romanu z naslovom Se spominjaš Afrike? (2003) je pisateljica v dveh stavkih povedala, kako močna je njena nevidna vez z Afriko, čeprav je daleč, daleč proč: »Nikoli več se nista videli. Vendar se nikdar nista druga drugi oddaljili ali odtujili.«

Deset let bivanja v Afriki je bilo zanjo najzadovoljnejše in najpopolnejše obdobje njenega življenja. »To so bila blagoslovljena leta.« je zapisala pisateljica Zdenka Žebre.

Yugoslavia's foreign policy promoted a wide range of cooperation with African countries and these activities also left traces in the field of literature in Slovenia, as publishers commissioned Slovene translations of African writers and poets and published them. At the time of these publications of African authors, several books by Slovene authors, who travelled to Africa for different reasons and wrote about their experiences in book form, were published as well.

Among them, a special place belongs to the writer Zdenka Žebre, who accompanied her husband to Africa, where he participated in geological research projects in Ethiopia and Ghana. She became well informed about both countries as she travelled around a lot and was interested in the life of the natives. She was particularly attracted by everyday life in the countryside and soon focused on the phenomena of ancestral spiritual traditions, which strongly influenced both individuals and the community.

In Ghana she met with the legendary traditions connected with Okomfo Anokye, an animist priest and founder of the Ashanti Kingdom. She engaged in in-depth research, searching for sources in libraries and museums, and above all gathered information with the help of the natives. She published the collected material in the form of a novel entitled "Okomfu Anoči" in 1982. She supplemented the novel with a list of sources, an exhaustive glossary, her own field photographs, and schematic maps.

After returning home, Zdenka Žebre remained connected with Africa among others by writing children's literature, and she was among the first Slovene writers, who evoked the world of Africa to children from her own experiences.

She also remained connected with Africa through the masterpieces of artists and craftsmen she had acquired in Ethiopia and Ghana. She was hugely fond of her collection, and in 2011 her relatives honoured her wish that the collection was to be donated to the Slovene Ethnographic Museum after her death.

In her autobiographic novel, entitled Se spominjaš Afrike? (Do you remember Africa?) (2013), two sentences show how strong her invisible link with Africa was, even though it was far, far away: "The two never met again. But they never drifted away or became alienated from one another". In her own words, the ten years she lived in Africa were the most satisfying and splendid period of her life. "Those were blessed years", she wrote.

Željko in/and Nevenka Marija Jeglič



Veleposlanik Željko Jeglič na sprejemu pri mozambiškem predsedniku Samoru Machelu marca 1979. (Dokumentacija Slovenskega etnografskega muzeja)

Ambassador Željko Jeglič at a reception of President Samora Machel of Mozambique in March 1979. (Documentation of the Slovene Ethnographic Museum)

Slovenski etnografski muzej ima zanimivo afriško zbirko zakončev Jeglič, ki je nastala v obdobju med letoma 1978 in 1982, ko je bil Željko Jeglič izredni in pooblaščen veleposlanik v Mozambiku z rezidenco v glavnem mestu Maputo. Z dvojno akreditacijo je bil hkrati tudi ambasador v Kraljevini Lesoto in v Kraljevini Svazi. Aktivna diplomatska dejavnost mu je omogočila stik z obsežnim prostorom jugovzhodne Afrike, kjer se je srečal z bogato kulturno dediščino. S soprogo Nevenko Marijo sta se hitro navdušila nad mojstrovini afriških umetnikov.

Zakonca Jeglič sta med bivanjem v Mozambiku zbirala različne predmete, največja zaključena celota pa je zbirka lesenih in slo-nokoščenih glavnikov. Leta 2007 sta celotno zbirko glavnikov podarila Slovenskemu etnografskemu muzeju. Istega leta sta muzeju podarila tudi tri značilne mozambiške maske Mapiko.

Zanimanje za umetnost ju je pripeljalo v stik s slavnim kiparjem Albertom Chissanom in v prijateljski zvezi se je porodila ideja, da bi umetnik obiskal tudi Slovenijo. Leta 1981 je Chissano prišel v Slovenijo in skoraj dva tedna ostal v Trebnjem na Dolenjskem, kjer je potekal XIV. Tabor likovnih samorastnikov Jugoslavije. Iz lesa je naredil kip z naslovom Prijateljstvo. Med bivanjem v Sloveniji je Chissano tri lesene kipe podaril tudi Slovenskemu etnografskemu muzeju. Istega leta se je Alberto Chissano v Beogradu udeležil mednarodnega umetniškega tekmovanja in za svoje skulpture prejel prvo in drugo nagrado.

Umetnine mozambiškega kiparja Alberta Chissana (1935 – 1994) so razstavljene v številnih muzejih in galerijah po svetu, saj sodi med najbolj znane afriške umetnike 20. stoletja.

The Slovene Ethnographic Museum has an interesting African collection gathered by the Jeglič spouses; it was collected in the period from 1978 to 1982, when Željko Jeglič was the ambassador extraordinary and plenipotentiary to Mozambique with his residence in the capital Maputo. Dual accreditation made him also the ambassador to the Kingdoms of Lesotho and Swaziland. His diplomatic activities enabled him contacts across the vast area of Southeast Africa, where he became acquainted with the rich cultural heritage. Both he and his wife, Nevenka Marija, became rapidly enchanted by the masterpieces of African artists.



Mozambiški umetnik Alberto Chissano s svojim kipom, ki sta ga kupila zakonca Jeglič, novembra leta 2015 pa sta kip podarila Slovenskemu etnografskemu muzeju.
(Foto: Željko Jeglič, Dokumentacija Slovenskega etnografskega muzeja)

The Mozambican artist Alberto Chissano with the sculpture bought by the Jegličs, which was donated to the Slovene Ethnographic Museum in November 2015.
(Photo: Željko Jeglič, Documentation of the Slovene Ethnographic Museum)

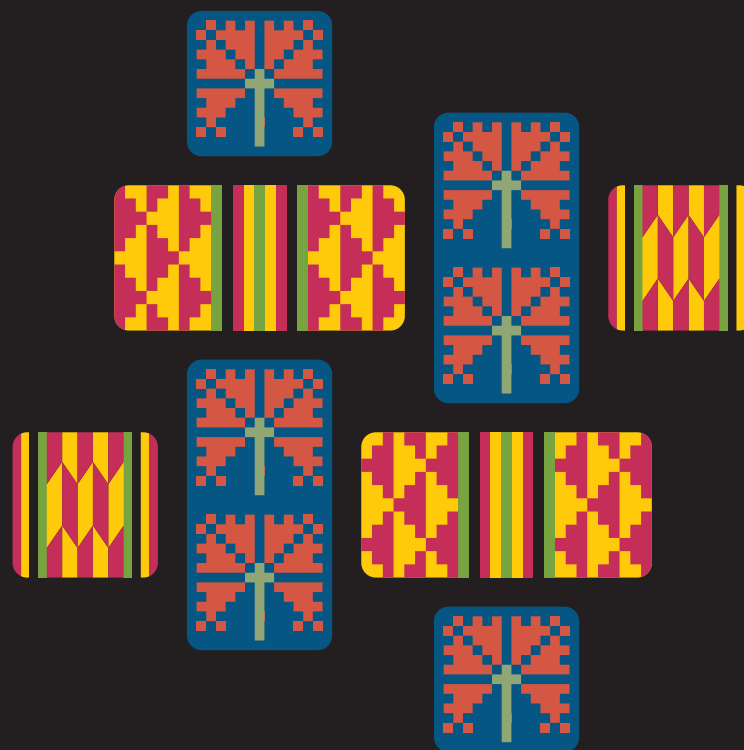
The Jeglič spouses collected various objects during their stay in Mozambique and the biggest rounded-off collection is that of wooden and ivory combs. They donated the entire collection of combs to the Slovene Ethnographic Museum in 2007, followed in the same year by three typical Mapiko masks from Mozambique.

Their interest in art brought them into contact with the famous sculptor Alberto Chissano and their friendship led to the proposal that the artist should visit Slovenia. Chissano visited Slovenia in 1981 and stayed nearly two weeks in Trebnje, Dolenjska, where the 14th Gathering of Naïve Artists of Yugoslavia was held. He made a wooden sculpture and called it Friendship. During his stay in Slovenia, Chissano donated three wooden sculptures to the Slovene Ethnographic Museum. In the same year Alberto Chissano participated in

an international art competition in Belgrade and won a first and second prize for his sculptures.

The works of art of the Mozambique sculptor Alberto Chissano (1935 – 1994) are exhibited in many museums and galleries around the world, as he is one of the best known African artists of the 20th century.

Slovenski Afričani: o njihovih predmetih v prepletu identitet



African Slovenes

- About their personal objects and intertwined identities

Sodelovanje v projektu SWICH je za sodelujoče iz Slovenskega etnografskega muzeja pomenilo velik izziv v smislu ustvarjalnega odziva na projektne teme kakor tudi z vidika novega vsebinskega in/ali metodološkega prispevka k muzeju, kakršnega doslej še ni bilo. Sodelovanje s slovenskimi Afričani, kot je bilo zastavljeno in izpeljano, zagotovo pomeni uresničevanje sodobnih muzejskih usmeritev.

Najini sogovorniki so prišli iz različnih držav (Gana, Uganda, Zimbabve, Madagaskar), kar pomeni, da izhajajo iz različnih družbenopolitičnih kontekstov. Kot njihovo skupno točko sva določili izkušnjo priselitve v nekdanjo Jugoslavijo, in sicer v okviru politik štipendiranja tujcev za študij v Jugoslaviji, kar je bil tudi edini kriterij za njihovo povabilo k sodelovanju. K raziskavi sva povabili enajst slovenskih Afričanov; med njimi se jih je pet odzvalo pozitivno. Med poizvedovanjem za sodelujočimi sva pridobili tudi stik s parom, ki se za sodelovanje ni odločil, gospa pa je tudi edina ženska, za katero vemo, da je prišla v času Jugoslavije in sedaj živi v Sloveniji. Tudi ona nas ni usmerila h kateri drugi ženski, je pa pojasnila, da se je večina žensk, ki so prišle iz afriških držav, po študiju vrnila v domovino ali pa so se preselile v katero drugo državo. K sodelovanju v raziskavi sva povabili tiste posameznike, ki so po študiju ostali v Sloveniji in tako s svojimi osebnimi kot poklicnimi potmi soustvarjajo slovensko družbo. Vsi sodelujoči v raziskavi so slovenski državljani, ki ohranjajo vezi s prvotno domovino, svoj dom pa so našli v Sloveniji in so svojo slovensko identiteto na več mestih izrazito poudarili. To so zdravnik in piranski župan Peter Bossman, raziskovalec na Urbanističnem inštitutu RS Richard Sendi, glasbenik in arhitekt Joseph Rakotorahalay, upokojeni inženir metalurgije Robert Yebuah ter aktivist in vodja restavracije Skuhna – svetovna kuhinja po slovensko Max Zimani.

Pri sodelovanju s slovenskimi Afričani sva imeli težavo pri uporabi izraza skupnost. Ta termin je lahko problematičen, saj gre za družbeni konstrukt, povezan z odnosi moči. Opredeliti skupnost lahko vodi v vzpostavitev nadzora nad skupino posameznikov, ne pa v vodenje procesa soodločanja z nosilci dediščine. Prav lahko se zgodi, da resnične skupnosti ne le napačno prepoznamo, ampak lahko napačno predstavljamo njihove identitete skozi dediščinske procese, ki jih kasneje institucionaliziramo. V migracijskih kontekstih kulturne razlike pogosto prevzamejo vlogo označevalcev kolektivne identitete. Ko govorimo o kulturi skupnosti, lahko kulturo razumemo v smislu naturaliziranih razlik ali celo skupinske identitete, torej kultura postane orodje za razločevanje človeških skupnosti in s tem tudi mehanizem za legitimacijo socialnega vključevanja in izključevanja. Prav zato sva se pri vzpostavljanju sodelovanja s sogovorniki dogovorili, da bomo predstavili zgodbo vsakega posameznika posebej ter poudarili njihove individualne odločitve, izkušnje in refleksije.

Meniva, da je zaradi navedenih razlogov nesmiselno in neresnično govoriti o afriški diaspori, saj imamo opravka s posamezniki, ki so jim skupna tri dejstva: njihove prvotne domovine so v Afriki, v Slovenijo so prišli kot štipendisti

The staff members of the Slovene Ethnographic Museum who engaged in the SWICH project faced a considerable challenge, both in terms of responding creatively to the project's themes, as well as from the viewpoint of a novel contribution in content and/or methodology to the museum, for which there was no precedent. Our cooperation with the African Slovenes, as it was set out and executed, certainly was a positive experiment.

The interviewees were from different native countries (Ghana, Uganda, Zimbabwe, and Madagascar), meaning that they came from different socio-political contexts. We defined as their common feature their move to the former Yugoslavia in the framework of a policy that granted scholarships to foreigners to study in Yugoslavia, and this was the sole criterion for inviting them to participate. We invited eleven African Slovenes for the research, and five of them agreed to participate. While searching for participants, we came into contact with a couple that preferred not to participate, and the wife was the only woman of whom we know that she came here at the time of the former Yugoslavia, and who is now still living in Slovenia. She was not able to point us to any other African woman. In explanation, she said that most women who came here from African countries returned home after their studies or moved to some other country. We thus invited for participation in the research individuals, who remained in Slovenia after studying here, and who have contributed to Slovene society through their personal lives and professional careers. They are all Slovene citizens, who maintain connections with their native countries, but they have made Slovenia their home, and on several occasions emphasized their Slovene identity. The participants include Peter Bossman, a doctor and the mayor of Piran, Richard Sendi, a researcher with the Institute of Urban Planning, Robert Yebuah, a retired engineer of metallurgy, Joseph Rakotorahalay, a musician and architect, and Max Zimani, an activist and the manager of the restaurant Skuhna – world kitchens the Slovene way.

In our cooperation with the African Slovenes we faced difficulties with the term community. The term may indeed be questionable, as it is a social construct and connected with power relations. To define a community can lead to establishing control over a group of individuals, instead of conducting a process of joint decision-making with the heritage bearers. And it may occur that we not only misidentify the real community, but also incorrectly present their identities through the heritage processes, which are later institutionalized. In migration contexts, cultural differences often assume the role of identifiers of a collective identity. When we refer to the culture of a community, we can understand culture in the sense of naturalized differences, or even group identities, and culture thus becomes an instrument for differentiating between human communities, and as such a mechanism to legitimate social inclusion or exclusion. It is for this reason that we agreed with our interviewees that we would present the story of every individual, emphasizing their individual decisions, experiences and reflections.

For the reasons stated above, we feel that it would be meaningless and incorrect to refer to them as an African diaspora, as we deal with individuals who have three facts

v določenem obdobju in si tukaj ustvarili družine in se zaposlili. Poimenovati jih zgolj kot Afričane, čemur sicer niso oporekali, tudi ni povsem ustrezno, saj ne smemo pozabiti na heterogenost afriškega kontinenta, poleg tega živijo sodelujoči v Sloveniji že več kot trideset let. Najustrezneje bi jih bilo po najinem mnenju imenovati slovenska Ganca, slovenski Malgaš, slovenski Ugandčan in slovenski Zimbabvejec. Za namene razstave sva uporabili sintagmo slovenski Afričani.

Cilj sodelovanja s slovenskimi Afričani je bil skupaj raziskati in na razstavi prikazati njihovo osebno dediščino. Pri tem sva se oprli na model sodelovalnega raziskovanja, ki namesto raziskovanja ljudi zagovarja raziskovanje z ljudmi, kar pomeni vključevanje sodelujočih v raziskavi v zastavitev raziskovanja in analizo raziskovalnih rezultatov. Pomembno nama je bilo, da se muzej vzpostavi kot prostor, kjer se lahko sami predstavijo. V raziskavi sva se osredotočili na predmete, ki so jih najini sogovorniki prinesli s sabo bodisi ob prvem prihodu v Slovenijo bodisi ob kasnejših obiskih prvotne domovine. Prosili sva jih, da izberejo do pet predmetov, ki bi jih želeli predstaviti obiskovalcem razstave. Kriterij izbire je bil, da so zanje pomembni zaradi povezave s prvotno domovino, ker se ob njih spominjajo kakšnega dogodka ali pa ker preprosto nosijo sporočilo, ki bi ga želeli deliti z obiskovalci muzeja. Izbrali so osebne predmete iz vsakdanjega življenja, ki jih lahko razvrstimo v tri kategorije. V prvo sodijo predmeti, ob katerih so govorili o svojem otroštvu in reflektirali odnose s svojimi sorodniki v prvotnih domovinah; v drugo sodijo tisti predmeti, s pomočjo katerih v slovenskem prostoru v različnih situacijah izražajo svojo transnacionalno identiteto; v tretjo kategorijo pa uvrščava predmete, s pomočjo katerih reflektirajo svoje vrednote in ideje, tudi politične, ter predstavljajo svojo kulturo in prvotno domovino. Pri izbranih predmetih je težko potegniti ostre ločnice med navedenimi kategorijami, zato so le analitsko orodje za lažje razumevanje pričevalnosti predmetov.

Vsakdanje predmete slovenskih Afričanov razumeva kot muzealne predmete, saj predstavljajo njihovo dediščino, skozi njih so opredmetili svoj spomin ter predvsem razumevanje sebe in svojih izkušenj. Zanje so ti predmeti tako ali drugače temelj njihovih identitet; z njihovo pomočjo jih tudi pogosto izražajo. V nadaljevanju najprej vsakega od sodelujočih na kratko predstaviva, nato pa skozi njihove pripovedi predstaviva še njihove osebne predmete.

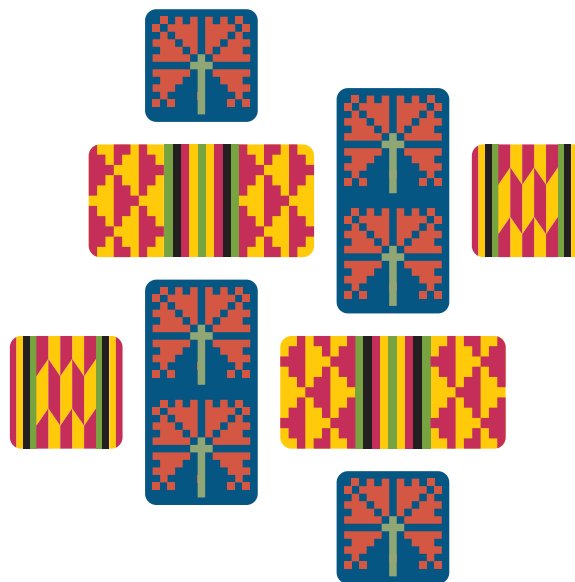
in common: their native countries are in Africa, they came to Slovenia as scholarship holders in a defined period, and they created a family and found employment here in Slovenia. It would not be entirely correct either to merely call them Africans, as we should not forget about the heterogeneity of the African continent. Finally, the participants have been living in Slovenia for more than three decades. We feel that it would be most appropriate to refer to them as two Ghanaian Slovenes, a Malagasy, Ugandan and Zimbabwean Slovene. For the purposes of the exhibition we selected the syntagm African Slovenes.

The objective of our cooperation with the African Slovenes was to jointly explore their personal identity, and present it in the exhibition. To this purpose we used the method of participatory research, which instead of researching people strives to research people together with them, meaning that the participants in the research are

included in the set-up of the research, its methodology, and research results. What was important to us was to let the museum be a place where they could present themselves. In the research we focused on the objects which the interviewees either brought with them when they first came to Slovenia, or at a later time, following a visit to their native country. We asked them to select five objects, which they would like to present to the visitors of the exhibition. The selection criterion was that these objects were important to them, because of their connection with their native country, because they remind them of some particular event, or simply because they carry a message they want to convey to the museum's visitors. They chose personal objects from everyday life and these can be divided into three groups. The first group consists of objects that inspired them to talk about their childhood and reflect on the relations with their relatives in their native country; the second one consist of objects which in various situations help them to express their transnational identity in the Slovene area;

and the third group are objects which help them to reflect on their values and ideas, including political ones, and which represent their culture and native country. There are, however, no rigid dividing lines between these groups, as they are merely an analytical tool to make it easier to understand the expressiveness of the objects.

We consider these everyday objects of the African Slovenes to be museum objects, as they represent their heritage, and it is through them that they materialise their memory and in particular their self-understanding and experiences. To them, these objects represent the foundations of their identity in one or another way, and it is through them that they often express that identity. We will now briefly introduce each of the participants and then present their personal objects through their stories.





Max Zimani

Max Zimani se je rodil v času, ko je bil Zimbabve še britanska kolonija. Njegov oče je bil šolski ravnatelj, kasneje je postal šolski inšpektor, ki je nadziral ravnatelje, njegova mati je do upokojitve učila. Po končani srednji šoli je konec leta 1981 vložil prošnjo za štipendijo za študij v večih državah: v Jugoslaviji, Rusiji, Franciji in Veliki Britaniji. Odločil se je za študij v Jugoslaviji, o kateri je imel zelo pozitivno predstavo.

V Slovenijo je prišel leta 1982 in se najprej v Mariboru učil slovenščine. Po enem letu se je preselil v Ljubljano, kjer je doštudiral računalništvo. Že med študijem je spoznal, da je bilo splošno znanje o Afriki zelo površno.

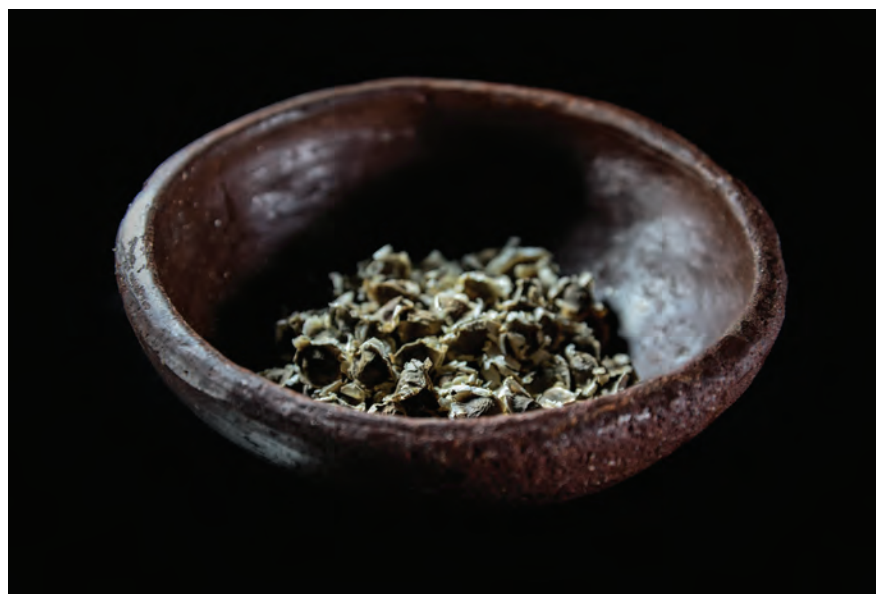


Politične debate ljudi niso zanimale, prav tako pa je izkusil diskriminacijo. Vse to ga je spodbudilo, da se je pričel aktivneje vključevati v družbo. Leta 1983 se je pridružil Zvezi afriških študentov, kjer je sprva deloval v kulturni sekciji, kasneje pa je postal predsednik Zveze. Zavzemal se je za formalizacijo njenih odnosov z državo, pozornost pa je posvečal tudi statusu in razmeram tujih študentov v Sloveniji. Z aktivističnim delovanjem je nadaljeval tudi v Društvu afriških študentov, katerega cilj je bil povezati ljudi in jim ponuditi prostor za diskusijo

in medsebojno spoznavanje. Z udeležbo na njihovih aktivnostih so imeli ljudje priložnost spoznati drugačno perspektivo Afrike.

Njegova vizija je ustvariti bolj uravnoteženo okolje, kar je poskušal uresničiti tudi z ustanovitvijo Skuhne – svetovne kuhinje po slovensko. Restavracija je danes socialno podjetje, ki povečuje zaposljivost migrantov iz Afrike, Azije in Južne Amerike. Skuhna zanj ni samo projekt, temveč način življenja.

Max Zimani ima dva doma, eden je tam, kjer živi z družino, drugi je v Chegutu v Zimbabveju, kjer živita njegova starša. Za razstavo je izbral semena moringe, ob katerih je pripovedoval o svojem odnosu z mamo. Ta je nedavno zbolela in takrat so ga začele zanimati alternativne oblike zdravljenja. V Zimbabveju so pričeli govoriti o zdravilnih lastnostih drevesa *moringa*, ki jih je ob materini bolezni preučil tudi sam: »Ugotovili smo, da se dejansko pri *moringi* skoraj vse uporablja, naj bo za čaj, za špinačo ali celo za olje. *Moringa* je zame znak moči narave.«



Max Zimani was born at a time when Zimbabwe was still a British colony. His father was a headmaster, who later became a school inspector, responsible for supervising headmasters, and his mother was a teacher until she retired. After completing secondary school he filed an application for a scholarship with several countries in late 1981: Yugoslavia, Russia, France, and the United Kingdom. He then decided to study in Yugoslavia as he had a very positive opinion about the country.

He arrived in Slovenia in 1982 and first went to Maribor to learn Slovene. A year later he moved to Ljubljana, where he graduated in computer science. During his studies he became aware that the general public's knowledge about Africa was very superficial. People were not interested in political debates, and he also experienced discrimination. All this stimulated him to become a more active member of society. He joined the African Student Association in 1983 and initially worked in the cultural section, to later become the chairman of the association. He endeavoured to formalize the association's relationship with the state, and dedicated attention to the status and living conditions of the foreign students in Slovenia. He later continued his efforts as an activist in the African Student Society. The objective of the society's activities was to connect people and offer them a venue for discussion and getting to know one another. Participating in these activities, people had an opportunity to learn about a different perspective of Africa.

His vision is to create a more balanced environment and he sought to realize this vision among others with the foundation of the restaurant Skuhna – world kitchens the Slovene way. Today the restaurant is a social enterprise that increases the employ-

ability of migrants from Africa, Asia and South America. To Max, Skuhna is not just a project, but a way of living.

Max Zimani has two homes: one where he lives with his family, and a second one in Chegutu, Zimbabwe, where his parents live. For the exhibition he chose *moringa* seeds, which inspired him to talk about his relationship with his mother. She recently fell ill and that is when he became interested in alternative healing methods. In Zimbabwe people talked about the healing properties of the *moringa* tree, and he studied them himself because of his mother's illness: "We found out that you can use practically every bit of a *moringa*, whether for making tea, as spinach, or even for oil. To me, the *moringa* tree symbolizes the

Semena *moringe* je nedavno prinesel iz Zimbabveja.

Traktor, ki ga je spomnil na ustvarjalno otroštvo, je Max Zimani kupil v Zimbabveju poleti 2016, ko je bil tam z družino na obisku: »Kot otroci smo izdelovali takšne traktorje in se z njimi igrali, kar v Zimbabveju počno tudi danes. To ne pomeni, da v trgovinah ni igrač, da bi jih kupili, ampak da so otroci ustvarjalni in iz različnih materialov sami izdelujejo, kar jim je všeč. Prav ta ustvarjalnost je tista, ki me navdušuje in me spominja na mojo mladost.«

Glasba je pomemben del njegovega življenja. Igra *djembe*, prav tako pa je član pevskega zbora Sankofa, ki združuje Afričane, njihove potomce in prijatelje. Za razstavo je izbral glasbena inštrumenta *mbira* in *osho*, ki sta v Zimbabveju nepogrešljiva pri igranju na porokah ter ob rojstvu in smrti, uporabljata pa se tudi v etno glasbi. »To glasbo obožujem. Gre za glasbo, ki je povezana s tradicijo. Besedila večkrat vključujejo tradicionalna sporočila, zgodovinske pripovedi in druge zgodbe. Gre za močan del moje zapuščine.«

Za razstavo je izbral obesek za ključ, ki predstavlja *Nyami Nyami*, boga ljudstva Tonga iz severnega Zimbabveja in južne Zambije, ki je imel glavo ribe in telo kače, živel pa je v reki Zambezi. Federalna vlada takratne Rodezije in Nyasalanda (današnji Zambija, Zimbabve in Malavi) je leta 1955 za gradnjo jezusa na reki Zambezi izbrala italijanski konzorcij Impresit. Jez so začeli graditi leta 1956. Max



power of nature." He brought the *moringa* seeds from Zimbabwe during a recent visit.

Max Zimani bought the tractor that reminds him of his creative childhood in Zimbabwe in the summer of 2016, when he visited the country with his family: "As children we made such tractors and played with them, and that's what children still do in Zimbabwe today. That doesn't mean that there are no toys to be bought in the shops, but that the children are creative and prefer to make the things they like from different materials. It is that creativity that delights me and reminds me of my youth."

Music is an important part of Max Zimani's life. He plays the *djembe* and he is also a member of the Sankofa choir, which includes Africans, their children and friends. For the exhibition he selected the musical instruments *mbira* and *osho*, which are indispensable in Zimbabwe when playing at a wedding, birth, or death, and they are also used in ethnomusic. "I really love this music. It is music connected with our traditions. The lyrics often include traditional messages, historical accounts, and other stories. It is a powerful part of my legacy."

Another item Max Zimani chose for the exhibition is a keychain that represents *Nyami Nyami*, a god of the Tonga people from North Zimbabwe and South Zambia, which has a fish head and a snake body, and used to live in the Zambezi River. The federal government of the former Rhodesia and Nyasaland (now Zambia, Zimbabwe and Malawi) selected the Italian consortium Impresit to build a dam on the Zambezi in 1955. The

Zimani je povedal: »Ko so ga začeli graditi, so jih Tonge opozorili, da bodo imeli težave, saj so zmotili domovanje boga in ga ločili od njegove žene. Res so sledile hude poplave, umrlo je tudi nekaj Evropejcev. Njihovih trupel niso mogli najti. Za pomoč so prosili ljudstvo Tonga. Ti so svetovali žrtvovanje teleta, ki so ga morali vreči v reko. Teleta naslednje jutro ni bilo, telesa mrtvih Evropejcev pa so se pojavila prav na mestu, kjer so v vodo vrgli tele. Po tem so kolonizatorji nadaljevali z gradnjo jezua, ki še danes zagotavlja elektriko Zimbabveju in Zambiji. Ta obesek je zame zelo pomemben, saj predstavlja del afriške oziroma zimbabvejske tradicije, kulture, religije, ki je še vedno nedotaknjena. Evropski imperializem jih ni pogoltnil.« Obesek je kupil, ko je z družino obiskal omenjeni jež.

Ob sadežu *baobaba* je predstavil eno od zgodb o tem drevesu, ki mu je najljubša in jo pogosto pripoveduje: »Nekoč je bil *baobab* edino drevo na svetu, nakar so začela okoli njega rasti druga drevesa. Vsakič, ko je zrastle kakšno drevo, je bil *baobab* jezen, češ da ima tisto drevo ali listje, ali sadeže, ali pa karkoli že lepše od njega. Ko so imeli bogovi dovolj, so prišli nazaj na zemljo, ga izruvali in ga postavili na glavo. Zato danes tako zgleda.«



construction of the dam was started in 1956. Max Zimani has this story about it: "When they started the construction, the Tonga warned them that they would run into difficulties, because they disturbed the home of the god and separated him from his wife. And there were indeed severe floods and several Europeans died. But they couldn't find their bodies. And so they asked the Tonga to help them. The Tonga advised them to sacrifice a calf and throw it in the river. The next morning the calf was gone and the bodies of the dead Europeans appeared at the very spot where the calf was thrown in the river. The colonists then continued the construction of the dam and today it still supplies power to Zimbabwe and Zambia. This keychain is very important to me as it represents a part of the African or Zimbabwean traditions, culture, and religion that is still intact. European imperialism did not swallow them." Max Zimani bought the keychain when he visited the dam with his family.



The *baobab* fruit inspired Max Zimani to tell us the story about the tree that he likes most and often tells: "Once upon a time the *baobab* was the only tree in the world and then other trees started to grow around it. Every time a new tree grew, the *baobab* was angry, complaining that it had leaves or fruits or whatever that was more beautiful than itself. When the gods got fed up with it, they returned to Earth, uprooted the *baobab* and replanted it upside down. That's why today it looks the way it does."



Joseph Rakotorahalahy

Joseph Rakotorahalahy se je rodil nekaj let pred osamosvojitvijo Madagaskarja izpod francoske kolonialne oblasti. Njegov oče je bil gradbeni inženir, njegova mama pa se je kasneje ukvarjala s šiviljstvom. Na Madagaskarju je že dve leti študiral gradbeništvo in dobil tudi štipendijo za študij na Arts et Métiers, najvišji šoli za arhitekturo v Parizu. Ker pa je bila v tistem času tam velika korupcija, mu študij v Parizu ni bil omogočen, ampak so ga poslali v Ljubljano.

V Jugoslavijo je prišel leta 1977 in v Ljubljani brez težav opravil sprejemne izpite na arhitekturi. Na dodiplomskem in tudi na doktorskem študiju se je ukvarjal zlasti z Žičko kartuzijo, to je nekdanji kartuzijanski samostan poleg Slovenskih Konjic, saj ga je zelo zanimala duhovnost v arhitekturi. Med študijem je bil aktiven tudi v Zvezi afriških študentov, kjer je ob večih priložnostih igral glasbo. Pogosto je igral tudi na ljubljanskih ulicah. Še posebej takrat, ko je opravil izpit na fakulteti, je na tak način delil svoje veselje in svojo kulturo. Poleg tega je že v študentskih časih veliko predaval o Madagaskarju in predstavljal svojo kulturo, s čimer je nadaljeval tudi kasneje.

Sam v življenju spoštuje sedem pravil: bodi pošten, iskren, pogumen, odločen, brez predsodkov, obvladaj ritem, imej zdrav duh v zdravem telesu. Kamorkoli gre, teh sedem pravil postavi na prvo mesto. Kdor jih upošteva, pravi, lahko živi kjerkoli na svetu, a pri tem ne sme pozabiti svojih korenin.

Joseph Rakotorahalahy je govoril o svojem tesnem odnosu z mamo, ki ji je po očetovi smrti kot mlad fant pomagal vzdrževati družino. Nanjo ga spominjata dve leseni torbici, ki ju je kupil pred nekaj leti. »Z mamo sem imel zelo trden odnos, zato gre za poseben spomin nanjo. Moja mama je ves čas šivala in je vedno ustvarjala nekaj novega. Še danes, ko gre iz hiše, se vedno obleče kot kraljica. Zelo dobro se zna urediti, tako da na ulici vsi gledajo njene obleke. Pogosto nosi tudi klobuk in torba mora biti vedno skladna z njim. Ti torbici me vedno spomnita na njo. Ko vidim njene predmete ali slike, se počutim, kot da je mama blizu mene.«

Med počitnicami je pogosto bival pri babici in dedku, ki sta imela opekarino. Tam je z otroki pri dedku in pri njem zaposlenih delavcih oblikoval hiške iz gline. Eno takšnih, ki prikazuje

Joseph Rakotorahalahy was born a few years before Madagascar's independence from French colonial rule. His father was a civil engineer and his mother later had a sewing business. He studied civil engineering in Madagascar for two years and was granted a scholarship to study at the Arts et Métiers high school in Paris. But as there was a lot of corruption in the country at that time, he was deprived of the chance to study in Paris, and was instead sent to Ljubljana.

He arrived in Yugoslavia in 1977 and easily passed the entrance exams for architecture in Ljubljana. During his undergraduate and doctoral studies he mainly focused on the Žiče Charterhouse, the former Carthusian monastery near Slovenske Konjice, as he was highly interested in the spirituality in architecture. While a student, he was also active in the African Student Association, where he played music on several occasions. And he also often played in the streets of Ljubljana. Especially after passing an exam at the faculty, when he wished to share his joy and culture in this way. As the student he also held many lectures on Madagascar and presented its culture, and he continued to do so later.

Joseph Rakotorahalahy adheres to seven rules in life: be honest, sincere, brave, determined, without prejudices, master the rhythm, and have a sane mind in a healthy body. Wherever he goes, he puts these seven rules in first place. If you adhere to them, you can live anywhere in the world, but you should never forget about your roots.

Joseph Rakotorahalahy told us about his close relationship with his mother; after his father's death he helped her to provide for the family as a young lad. He is reminded of her by the two wooden handbags he bought a couple of years ago. "I had a very close relationship with my mother, and they remind me strongly of her. She was sewing all the time and always creating something new. Even today, every time she leaves the house, she dresses like a queen. She takes great care of her appearance and everybody in the street looks at her dress. She also often wears a hat and her handbag must match it. These handbags always remind me of her. When I see her objects or pictures, I feel as if she is close to me."

During the school holidays he often lived with his grandma and grandpa, who owned a brickworks. He played with the children of his grandpa's workers, making little clay houses. A cousin gave



tradicionalno malgaško hišo in ga spominja na otroštvo, mu je za rojstni dan podaril bratranec: »To je zame eno najlepših daril do sedaj. Ker sem arhitekt. Moj bratranec se je namučil, ker je hotel pokazati, da moram kot arhitekt to malgaško arhitekturo imeti ves čas ob sebi. Hkrati gre za uporaben predmet, ker je mogoče noter dati žarnico in deluje kot nočna lučka. Obenem pa mi pomeni prisotnost moje kulture, daje mi občutek, da so ob meni moji domači.«

Joseph Rakotorahalahy se je z glasbo ukvarjal že na Madagaskarju, kjer je pred prihodom v Jugoslavijo med letoma 1972 in 1977 posnel sedem malih vinilnih plošč (singlic). V Sloveniji je posnel zgoščenko šele leta 1998, saj je ob odhodu v Jugoslavijo dobil posebno popotnico: »Mama mi je pred odhodom rekla, da se moram popolnoma posvetiti študiju in da se ne smem komercialno ukvarjati z glasbo. Ko sem diplomiral, pa sem zanjo posnel cd. S celo družino sem šel leta 2000 na Madagaskar in ji nesel cd kot dokaz, da sem držal obljubo. Meni pa je cd pomenil možnost, da sem kot glasbenik pokazal svoje delo, da sem lahko delil svoja čustva, svoje domotožje.«

Vsakič, ko obiše Madagaskar, Joseph Rakotorahalahy s seboj prinese značilno malgaško igro, imenovano Jeu Solitaire (Igra za enega). »To je igra, ki jo igra ena sama oseba. Najprej damo v luknjice na plošči kroglice, ki so zelo dragocene, saj so izdelane iz različnih kamnin in mineralov. Cilj igre je, da pobereš iz plošče vse kroglice razen ene, ki ostane na koncu. S to igro igralec vadi svojo potrpežljivost, vztrajnost in tudi strateško razmišljanje. Jaz jo igram tudi za masažo možganov. Vsakič, ko



him such a house, which imitates a traditional Malagasy house, for his birthday: *"This is one of the nicest presents I have ever been given. Because I'm an architect. My cousin put in a lot of effort, because he wanted to show me that as an architect I should always have this example of Malagasy architecture near me. It is also a useful object, because you put a light bulb in it and use it as a night light. At the same time it means to me that my culture is present here and that makes me feel that my family is with me."*

Joseph Rakotorahalahy was very much into music while he was in Madagascar, and before he left for Yugoslavia he released seven singles between 1972 and 1977. In Slovenia he recorded a CS in 1998, because of a quite particular admonition when he left for Yugoslavia: "My mum told me before I left that I should dedicate myself entirely to my studies and that I should not engage in music commercially. When I graduated I recorded this CD for her. And when I visited Madagascar with my family in 2000, I presented her with this CD as proof that I had kept my promise. To me, this CD provided an opportunity to show my work as a musician, to share my feelings and my homesickness."

Whenever he visits Madagascar, Joseph Rakotorahalahy brings back to Slovenia a typical Malagasy game, called Jeu Solitaire (Game for One). "It's a game played by a single person. First we put these stones in the holes in the board. The stones are very precious as they are made of various rocks and minerals. The goal of the game is that you remove all the stones from the board, except one that is left in the end. I play it also as a kind of brain massage. Every time I go to Madagascar I buy a couple of games and give them to friends



grem na Madagaskar, jih nekaj kupim in podarim prijateljem v Sloveniji.« Za razstavo je izbral tisto, ki jo uporablja sam.

Pisali, ki ju je mogoče kupiti tudi kot turistični spominek, ga spominjata na njegovo mladost in izobraževanje, predstavljata pa tudi izjemno pogrebno umetnost ljudstva Mahafaly iz Madagaskarja. »Ljudstvo Mahafaly pozna družinske grobnice, ki so pogosto pod zemljo, označujejo pa jih skulpture, imenovane *alo alo*.

Gre za lesene nagrobnike z različnimi geometričnimi vzorci. Posebnost tega nagrobnika je, da je na vrhu simbolni predmet, ki pove, kaj je



bil pokopani po poklicu. Če je bil na primer dober nogometaš, lahko uporabijo tudi nogometno žogo, izrezljano iz lesa. Nagrobnik pomeni povezavo med živimi in mrtvimi.«



in Slovenia." The game he chose for the exhibition is the one he uses himself.

The two pens, which can be bought as tourist souvenirs, remind him of his youth and education, and they represent the exceptional funeral art of the Mahafaly people of Madagascar. "The Mahafaly people use family tombs, which are often under the ground, and they mark them with sculptures called *alo alo*. These are wooden tombstones with different geometric patterns designs. The outstanding feature of such a tombstone is that it features a symbolic object at the top, referring to the deceased's occupation. If he was, for instance, a very good football player, a little football carved from wood would be used. The tombstone represents the juncture between the living and the dead."





Peter Bossman

Peter Bossman se je rodil v Gani, ko je bila ta še britanska kolonija. Njegov oče je bil zdravnik in diplomat. Oblikoval je njegovo razmišljanje o politiki in njegovo željo pomagati čim večim ljudem. Odločilen je bil tudi v situaciji, ko je Bossman leta 1977 moral zapustiti Gano. Takrat je bila na oblasti vojaška hunta, ki ji je nasprotoval. Na Univerzi v Akri, kjer je študiral biologijo, je bil del skupine aktivnih študentov, s katerimi so večkrat demonstrativno zaprli kampus s predavalnicami in študentskimi domovi. Njegov oče je bil obveščen, da je na seznamu za aretacijo. Bossman je sicer že zaprosil za štipendijo za študij v Angliji, ker pa se je mudilo, je izbral hitrejšo opcijo in tako prišel v Jugoslavijo.

Odločil se je za študij medicine, za katerega pa je moral opraviti sprejemni izpit v slovenščini. Zavod SR Slovenije za mednarodno znanstveno, tehnično, prosvetno in kulturno sodelovanje (ZAMTES), ki je štipendiral in skrbel za tuje študente, je financiral pomoč študenta za njegovo pripravo na sprejemni izpit, ki ga je uspešno opravil. Že v prvem letniku se je pridružil Zvezi afriških študentov, kjer mu je bilo najpomembneje, da se afriški študentje organizirajo in pričnejo ljudi izobraževati o državah in kulturah, iz katerih so prišli.

Njegova prva služba je bila v turistični ambulanti v Luciji, kjer so potrebovali zdravnika za poletne mesece. Tam se je prvič srečal z odvisniki iz tujine, kmalu pa je spoznal, da je to velik problem tudi pri mladih v domačem okolju. Ker se v Sloveniji takrat s to problematiko ni ukvarjal nihče, je informacije o odvisnosti in možnostih zdravljenja pridobil v tujini. Zasnoval je metadonski program, po katerem so začeli sistematično delati s tamkajšnjimi odvisniki. Poleg uspešne kariere zdravnika že drugi mandat opravlja tudi delo župana Občine Piran.

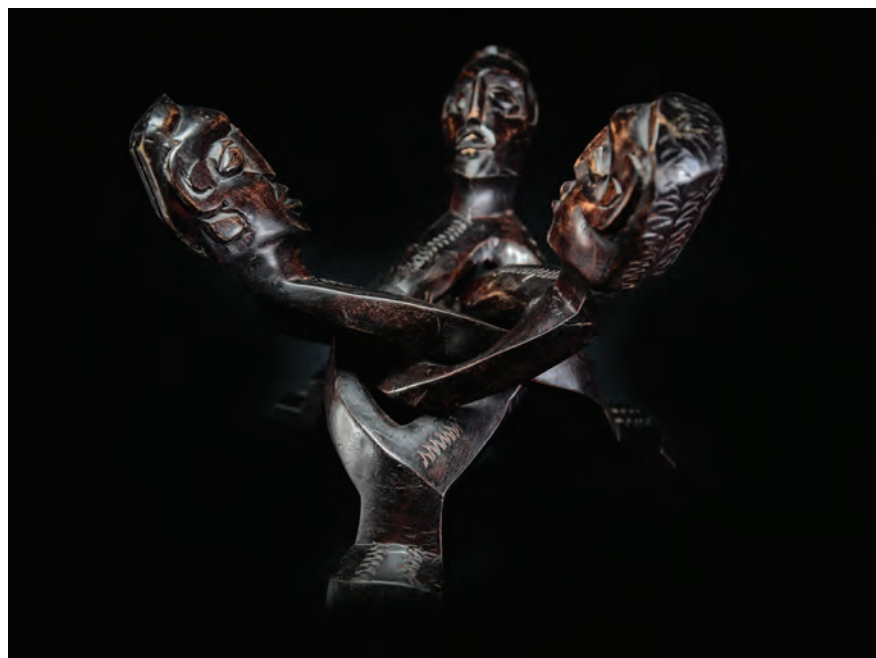
Peter Bossman je za razstavo izbral lesen podstavek, ki mu ga je ob odhodu iz Gane podaril stric z namenom, da ne bi pozabil svojih sorodnikov. Podstavek je umetelno izrezljan iz enega kosa lesa, izdelan pa je bil v 19. stoletju. »Pri nas družina ni samo ožja družina, ampak vanjo spadajo tudi strici, tete, bratrance, sestrične.

Peter Bossman was born in Ghana when the country was still a British colony. His father was a doctor and diplomat. He shaped his son's attitude to politics and his wish to help as many people as possible. And he played a decisive role when Peter had to leave Ghana in 1977. At the time the country was ruled by a military dictatorship and Peter agitated against it. At the University of Accra, where he studied biology, he belonged to a group of activist students, who on several occasions closed down the campus, its lecture and residence halls. His father was told that Peter was on a list of people to be arrested. Peter had already filed an application for a scholarship to study in the United Kingdom, but as things were heating up, he opted for a faster solution and left for Yugoslavia.

He decided to study medicine but first had to pass an entrance exam in Slovene. ZAMTES (The Institute of the Republic of Slovenia for international scientific, technical, educational and cultural cooperation), which granted scholarships and was responsible for the care of foreign students, funded a tutor to assist him in his preparations for the entrance exam, which he then passed successfully. During his first academic year he joined the African Student Association, where he focused on organizing the African students and have them introduce the Slovenes to their native countries and cultures.

His first employment was with a surgery for tourists in Lucija, where they needed a doctor during the summer months. It was there that he first encountered drug addicts from abroad, and he soon saw that it was a huge problem among the youths in the domestic environment as well. Since nobody in Slovenia dealt with the issues at the time, Peter Bossman acquired information on addiction and treatment options abroad. He set up a methadone programme and started to treat the local addicts systematically. In addition to his successful career as a doctor, he is now serving his second term as the mayor of Piran.

For the exhibition Peter Bossman chose a wooden base given to him by an uncle when he left Ghana with the intention that he should not forget about his relatives. The base is artistically carved from a single piece of wood and was made in the 19th century. "In Ghana a family is not just the immediate family but



Kadarkoli je treba rešiti kakšen problem, ga rešuje vedno celotna družina. In ta predmet predstavlja prav to enotnost, to povezavo družine. Ena družina, prepletena, in vsi delamo za družino.«

Peter Bossman vedno nosi zapestnico s simbolom *Adinkra*, s čimer izraža svoje veliko spoštovanje do njih. Ti simboli izhajajo iz ganskega ljudstva Akan, prenašajo pa različna sporočila. »Sam nosim zapestnico s simbolom za moč oziroma vztrajnost. V Gani je najbolj znan simbol *Gye Nyame*, ki pomeni: Bog je vseomogočen. V Gani je ta simbol povsod, na obleki, na lončenih posodah, na nakitu. Simboli *Adinkra* so res ostali z mano. Riba pomeni izobilje, imam pa še simbol za poglavarja in simbol za vztrajnost oziroma mir.« Ob sebi ima vedno tudi rezervne zapestnice, če tisto, ki jo nosi, slučajno izgubi.

Peter Bossman je s pomočjo slike na tekstilu, ki prikazuje drevesi kakavovca in ljudi, ki delajo v nasadu, predstavil kakav kot pomemben izvozni produkt Gane. Več kot polovico vse svetovne proizvodnje kakava danes pridelajo v državah Zahodne Afrike. »Ko sem prišel v Slovenijo študirat, sem to sliko prinesel s seboj iz Gane. Spominja me na ta razvoj in blaginjo Gane, ki jo je omogočil kakav. To sliko imam razstavljeno v ambulanti.«

V zdravniški ambulanti ima razstavljeno tudi masko lovca, ki jo je prav tako izbral za razstavo. Po njegovem pričevanju pomeni moč nad naravo in



includes also uncles, aunts and cousins. Whenever a problem needs to be solved, it is always discussed by the whole family. This object symbolizes that unity, the unity of the family. One family, intertwined, and we all work for the family"

Peter Bossman always wears a bracelet with an *Adinkra* symbol, expressing his great respect of the symbols, which derive from the Ghanaian Akan people and convey various messages. "I wear a bracelet with the symbol of strength or persistence. In Ghana the best known symbol is called *Gye Nyame*, meaning "God is almighty". It is everywhere in Ghana: on clothes, earthenware vessels, jewellery, etc. The *Adinkra* symbols have really stayed with me. The fish symbol means affluence, and there is a symbol for a chief and a symbol for perseverance or peace." He always keeps a couple of spare bracelets at hand, in case he loses the one he's wearing.

With this painting on textile, showing two cacao trees and people working in a plantation, Peter Bossman emphasizes how important cacao exports are to Ghana. More than half the world production of cacao is today grown in the countries of West Africa. "When I came to Slovenia to study here, I brought this picture with me from Ghana. It reminds me of the development and welfare cacao brought to Ghana. I keep this picture in my surgery."

Peter Bossman's surgery also features a hunter mask, which he selected for the exhibition as well. He believes it symbolizes power over nature and power over

moč nad živalmi: »Morda simbolizira moč nad boleznijo.«

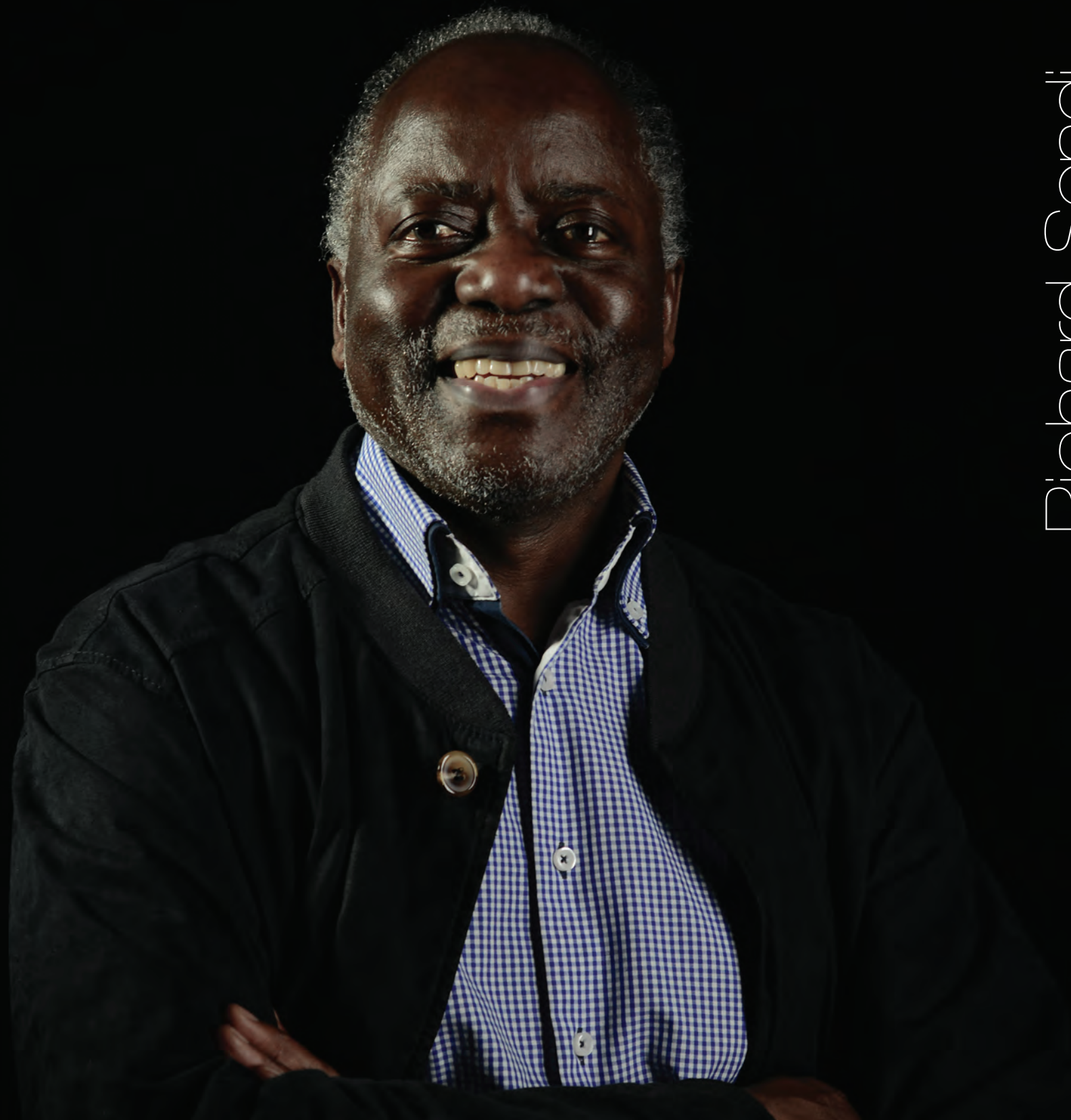
Peter Bossman je za razstavo izbral tudi skupino skulptur iz kovine, ki je tradicionalni izdelek ljudstva Ašanti, ki je zelo znano prav po obdelovanju različnih kovin – zlata, srebra, bakra. »Dve tretjini Gancev živita v ruralnem delu Gane, in te skulpture predstavljajo ljudi, ki živijo na vasi. Ta skulptura predstavlja poglavarja, to je ženska, ki kuha, to je ženska, ki pere, to je pa griot. Včasih so se vaščani zbirali ob večerih in griot je pripovedoval o zgodovini vasi in družin, ki tam živijo. Gre za ustno zgodovino. Tega je danes seveda manj, ker smo prišli v obdobje televizije in drugih tehnologij.« Griot je v državah Zahodne Afrike ohranjevalec zgodovine, pripovedovalec zgodb, genealog, pa tudi glasbenik, učitelj in svetovalec. Tradicionalne vloge griotov se zaradi spremenjenih družbenih razmer spreminjajo.



animals: "Perhaps it also symbolizes power over disease."

Another item Peter Bossman chose for the exhibition is a group of metal figurines. They are traditional products of the Ashanti people, who are famous for their metal-working skills, using gold, silver, copper, etc. "Two thirds of the Ghanaians live in the countryside and these figurines represent the people living in the villages. This figurine represents a chief, and here is a woman cooking, and this is a griot. In the past the villagers used to gather in the evening and the griot told them about the history of the village and the families living there. This is oral history. Today there is of course much less of it, as we are now in the era of television and other technologies." In the countries of West Africa, the griot is the keeper of history, a storyteller and genealogist, but also a musician, teacher, and advisor. The traditional roles of the griots are changing because of the changing social conditions.





Richard Sendi

Richard Sendi se je rodil v Ugandi, ko je bila ta še britanska kolonija. Posebej je poudaril svoj odnos z mamo, ki ga je veliko naučila in imela pomemben vpliv na razvoj njegove osebnosti. Z očetom je preživel manj časa, saj je bil vedno zelo zaposlen, vendar pa je imel oče pomembno vlogo pri šolanju otrok.

Ko je oddal vlogo za štipendijo za študij v tujini, so mu na ambasadi ponudili Jugoslavijo. Če bi mu ponudili Rusijo ali Kitajsko, ne bi šel, saj so bile po njegovem mnenju to države z zelo trdim komunizmom. Za Jugoslavijo se je lažje odločil, čeprav je o njej imel skope informacije. V Slovenijo je prišel leta 1972. Zavod SR Slovenije za mednarodno znanstveno, tehnično, prosvetno in kulturno sodelovanje (ZAMTES) je njihovo generacijo namestil pri družinah v Naklem pri Kranju, da bi jim s tem olajšal učenje slovenščine. Od tam so se vozili v Kranj na tečaj slovenskega jezika. Po opravljenem tečaju in sprejemnem izpitu se je vpisal na študij arhitekture. Med študijem je bil aktiven v Zvezi afriških študentov, kjer je bil nekaj časa vodja folklorne skupine. Bil je tudi glavni pevec, igral je na boben in izvajal točko pihanja ognja.

Zaposlen je na Urbanističnem inštitutu Republike Slovenije, kjer je vodja stanovaljskih študij, predsednik Znanstvenega sveta inštituta in predstavnik uslužbencev v Upravnem odboru inštituta. S svojim delom je zelo zadovoljen. Med drugim veliko potuje in se kot raziskovalec udeležuje mednarodnih znanstvenih konferenc. Ko se predstavi in pove, da je iz Slovenije, so ljudje začudeni, saj tega ne pričakujejo. On pa jim rad pove, da je iz Slovenije in po državljanstvu Slovenec.

Ko je Richard Sendi z enajstletno hčerko obiskal svoje sorodnike v Ugandi, ji je njegova mama, torej njena babica, v spomin na Ugando oziroma na bugandsko kulturo podarila tradicionalno obleko. »Gre za obleko, ki se imenuje *gomesi* oziroma *busuuti*. Je zelo pisana obleka, ki sega do tal. Posebnost te obleke je pas, ki se namesti pod pas čez boke ženske, blago zanjo pa je za odraslo osebo lahko tudi šest metrov dolgo. Ko jo je dobila, je bila [hčerka] precej navdušena, kasneje pa je ni nikoli več oblekla.«



Richard Sendi was born in Uganda when the country was still a British colony. He especially emphasized his relationship with his mother, who taught him a lot and had an important influence on the development of his personality. He spent less time with his father, who was always very busy, but had an important role in the education of the children.

When he applied for a scholarship to study abroad, the embassy offered him Yugoslavia. If he had been offered Russia or China, he wouldn't have accepted as he felt that these were countries with a harsh brand of communism. It was easier for him to opt for Yugoslavia, although he had little information about the country. He arrived in Slovenia in 1972. ZAMTES (The Institute of the Republic of Slovenia for international scientific, technical, educational and cultural cooperation) accommodated his generation of foreign students with families in Naklo near Kranj, to make it easier for them to learn Slovene. From there they daily commuted to Kranj to attend a course in Slovene. After completing the course and passing the entrance exam, he enrolled in architecture. While a student, he was active in the African Student Association, where he headed the folklore group for some time. He was the group's solo singer, played the drum, and performed the act of blowing fire.

Richard Sendi is employed with the Institute of Urban Planning of the Republic of Slovenia, where he heads the housing studies; he is also the chairman of the institute's Scientific Council and the representative of the employees in the Board of Directors. He is very satisfied with his job, as it allows him, among others, to travel a lot and participate in international scientific conferences as a researcher. When he introduces himself (abroad), saying that he is from Slovenia, people are surprised, because it is something they wouldn't expect. And he likes to tell them that he is from Slovenia and a Slovene citizen.

When Richard Sendi and his eleven-year old daughter visited their relatives in Uganda, his mother, i.e. her grandma, gave her a traditional dress in memory of Uganda and the Buganda culture. "It is a dress called *gomesi* or *busuuti*. It is very colourful and reaches to the ground. Its particularity is the belt that is wrapped below the waist across the woman's hips, and the fabric for an

Richard Sendi je opisoval svoje študentske čase, ko je nastopal v folklorni skupini Zveze afriških študentov. Nekaj časa je bil tudi vodja te skupine, v kateri je sicer v okviru številnih nastopov pihal ogenj, pel in igral na boben. Za razstavo je izbral boben, ki ga je prinesel iz Ugande po koncu študentskih let, saj ga spominja na številne nastope folklorne skupine po Sloveniji. »Boben je zame zelo lep izdelek. Je edini instrument, ki me povezuje z Afriko, z mojo kulturo. Rad igram, če je priložnost za to.«

Richard Sendi s svojimi prijatelji v Sloveniji rad deli hrano in pijačo, ki sta povezani z njegovo prvotno domovino. Kadar je šel v Ugando, je kdaj pa kdaj s seboj prinesel *Uganda Waragi*, zelo močno alkoholno pijačo iz prosa. Lokalne alkoholne pijače v Ugandi so sicer pripravljene iz koruze, prosa ali sladkih banan. »Ta pijača je edina stvar, ki sem jo lahko kdaj prinesel, da sem jo ponudil prijateljem, da so poskusili poleg samos – zelenjavnih ali mesnih zavitkov, ki sem jih pripravil zanje.« Steklениčko *Uganda Waragi*, ki jo je posodil za razstavo, je to leto v Slovenijo prinesel njegov prijatelj iz Ugande, ki svojo prvotno domovino pogosteje obiskuje.

Richard Sendi pripada ljudstvu Buganda, ki je imelo že veliko pred prihodom britanskih kolonialistov razvit izjemno kompleksen politični sistem. To je želel poudariti s knjižico Bugandsko kraljestvo in njegova monarhija (2007). »Buganda je že pred prihodom britanskih kolonialistov imela urejen hierarhični sistem vladanja. Ta



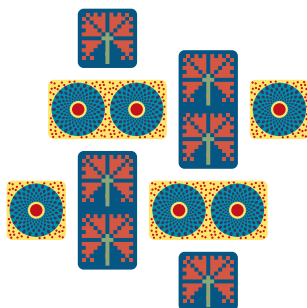
adult person may be up to six metres long. When she got the dress, she [his daughter] was enthusiast about it, but she later never wore it again."

Richard Sendi described his life as a student when he performed with the folklore group of the African Student Association. For some time he was the group's leader and in many performances he sung, played the drum, and blew fire. For the exhibition he chose a drum he brought from Uganda towards the end of his studies, as it reminds him of the many performances of the folklore group around Slovenia. "The drum is a very beautiful instrument to me. It's the only instrument that connects me with Africa, with my culture. I like to play it whenever there's a chance."

Richard Sendi likes to share food and drinks, connected with his native country, with his friends in Slovenia. When he visits Uganda, he sometimes buys *Uganda Waragi*, a very strong alcoholic drink made from millet. In Uganda the local alcoholic drinks are usually made from maize, millet or sweet bananas. "This drink is the only thing I bring sometimes with me to serve to my friends and have them taste it together with the vegetable or meat samosas I prepare for them." The bottle of *Uganda Waragi*, which he lent for the exhibition, was brought to Slovenia by a Ugandan friend, who visits their native country more often.

Richard Sendi belongs to the Buganda people, who had a developed, highly complex political system long before the rival of the British colonists. That is what he wanted to emphasize with the

knjižica je zelo pomembna, ker znanje o tem razbija mite o ugandskih (afriških) skupnostih kot divjih, primitivnih, ki naj bi jim šele kolonialisti ob svojem prihodu prvič predstavili oziroma jim celo vsilili urejene sisteme političnega vladanja. Knjižico z veseljem ponudim prijateljem, kadarkoli je priložnost za to, da se seznanijo z drugo, 'natančnejšo' zgodbo oziroma delim zgodovino o moji rojstni državi.« Poudaril je izjemen pomen tega, da je to knjižico napisal profesor dr. John C. Ssekamwa, ki poučuje na Univerzi Nkumba v mestu Entebbe (blizu prestolnice Kampala) v Ugandi, in tako s perspektive domačega raziskovalca prispeval k boljšemu poznavanju zgodovine Ugande in njenega političnega sistema.



booklet *The Buganda Kingdom and its monarchy* (2007). "Buganda had a well structured hierarchical system of ruling before the arrival of the British colonists. This booklet is very important because it shatters the myth about Ugandan (African) communities as savage and primitive, who were introduced to and forced to accept an orderly system of political rule only after the arrival of the colonists. I like to give it to my friends, whenever there's an opportunity, to introduce them to another, "more exact" story and to share with them the history of my native country". Richard Sendi emphasized the importance of the fact that the booklet was written by Professor Dr. John C. Ssekamwa, who teaches at the Nkumba University of Entebbe (close to the capital Kampala) in Uganda, because he contributes to a better understanding of the history of Uganda and its political system from the perspective of a domestic researcher.



Robert Yebuah

Robert Yebuah je bil rojen v Gani, preden se je osamosvojila od britanske nadvlade. Bil je prvi sin v družini. Oče mu je dal ime Abraham, kot moški prvorojenec pa je dobil še ime Nortey. Ob birmi si je lahko sam izbral ime in tako je postal Robert Abraham Nortey. V Gani otroka poimenujejo tudi glede na dan v tednu, na katerega se je rodil. Rodil se je v nedeljo, zato je dobil ime Kwasi. Ko je opravil maturo na tehnični gimnaziji, je bil star 19 let. Kljub temu, da je že imel štipendijo za študij, se je po vzoru prijateljev s poklicnimi šolami, ki so že delali, zaposlil v laboratoriju jeklarne v mestu Tema blizu Akre. Čez nekaj let se je odločil, da bo študiral arhitekturo. Ker je hotel v tujino, je lahko izbral le med tistimi študiji, ki jih v Gani ni bilo. Izbral je metalurgijo in na ambasadi so mu določili študij montanistike na fakulteti v Ljubljani, kamor je prišel leta 1965.

V Ljubljani je sicer želel vpisati arhitekturo, a je Gana zahtevala, da se študentje vpišejo na študije, na katere so bili poslani, zato se je moral vpisati na metalurgijo. Že v študentskih časih je bil aktiven kot pevec, pel je v ansamblu Unioni, v Zvezi afriških študentov pa se ni želel udeleževati. Če bi se Zvezi pridružil, bi to razumel kot ločevanje od širše družbe in zapiranje v svojo skupino. To je bilo zanj nesprejemljivo, zato je poiskal druge možnosti. Med drugim je bil dejaven v večih slovenskih pevskih zborih.

Ko je zaključil študij metalurgije, se je zaradi pogodbe z Gano, ki je opredeljevala njegovo vrnitev domov in delo na ustreznem področju za najmanj pet let, skupaj z družino preselil v Akro. Tam se je zaposlil v Svetu za znanstvene in industrijske raziskave na Inštitutu za industrijsko raziskovanje, kjer so mu takoj dali dva projekta. Ker se je zataknilo pri njuni izvedbi, se je odločil, da se vrnejo v Slovenijo. Zaposlil se je v IMV-ju in nato v Revozu, kjer je delal sedemindvajset let, nato pa je bil enajst let vodja laboratorija in predavatelj za študente ob delu v Šolskem centru v Novem mestu.

Robert Yebuah je zelo ponosen na moško tradicionalno obleko ljudstva Akan, ki jo je prinesel s sabo, ko je prvič prišel v Jugoslavijo. Nanjo je izrazil čustveno navezan. »Moj oče mi je dal to obleko kot najstarejšemu sinu, zato jo zelo čuvam. Izdelana je iz bombaža, ki je ročno tkan. To so trakovi, tkani na statvah. Uporabljene so ganske barve. Rdeča predstavlja prelito kri med bojem za neodvisnost,

Robert Yebuah was born in Ghana before the country gained independence from the British rule. He was the first son in the family. His father baptised him Abraham, and as the first male child he was given the name Nortey. At his Confirmation he was able to choose a first name for himself and he thus became Robert Abraham Nortey. In Ghana a child is given an additional name based on the day of the week it is born, and as Robert was born on a Sunday, that name was Kwasi. When he completed his A-levels at the technical grammar school, he was nineteen years old. Although he was granted a scholarship to study, he followed the example of his friends, who had completed vocational schools and were already employed, and he started working at the laboratory of the ironworks in the town of Tema, near Accra. A couple of years later he decided to study architecture. But as he wanted to study abroad, he could only choose from the study courses that were not available in Ghana. He opted for metallurgy and at the embassy he was assigned to study mining science at the faculty in Ljubljana, where he arrived in 1965.

He wanted to enrol in architecture in Ljubljana, but Ghana required the students it sent abroad to enrol in the study courses that were assigned to them, and he therefore had to enrol in metallurgy. While a student, he was active as a singer, performing with the Unioni band, but did not want to engage with the African Student Association. If he had joined the association, he would have felt that as a separation from the wider society, as a group shutting itself off from it. That was unacceptable to him and he therefore looked for other options. Among others, he was a member of several Slovene choirs.

When he completed his studies of metallurgy, his contract with Ghana required him to return home and to work in a suitable job for at least five years. He moved to Accra with his family and found employment with the Institute of Industrial Research of the Council for Scientific and Industrial Research, where he was immediately assigned two projects. When the execution of the projects ran into difficulties, he decided that they should return to Slovenia. Here he was employed with the IMV company and later with Revoz, where he worked for twenty-seven years, to then head the laboratory for eleven years, and he also lectured to part-time students at the School Centre in Novo mesto.

Robert Yebuah is very proud of the traditional men's dress of the Akan people, which he brought with him when he first came to Yugoslavia. He has a deeply emotional relationship with it. "My father gave it to me as the oldest



zelena predstavlja zelenje, naravo, rodovitnost, rumena pa predstavlja bogastvo, saj ima Gana veliko zlata. Ko sta se hčerki poročili in sem ju predal njunima možema, sem bil oblečen v *kente*.«

S svojo družino je večkrat igral igro *oware*, tradicionalno strateško igro ljudstva Ašanti v Gani. V Slovenijo jo je prinesel ob enem izmed svojih obiskov Gane. Igro igrata dve osebi, ki poskušata pobrati kar največ kroglic oziroma semen iz odprtih. Za razstavo jo je izbral zaradi povezave s prvotno domovino, danes pa jo v družinskem krogu bolj redko igrajo. Kot pravi sam, so vsi družbeno angažirani in za to zmanjkuje časa.



Robert Yebuah je za razstavo izbral moško tuniko, tradicionalno oblačilo iz severne Gane, ki pa jo po njegovih besedah nosijo po vsej Gani. Njegova je stara več kot petdeset let, prinesel pa jo je s seboj, ko je prvič prišel v Jugoslavijo. Nosil jo je že v Gani in si jo še vedno pogosto obleče, saj je zelo prijetna in lahka. »V Gani je več etničnih skupin in množica raznih ver brez fanatizma. V glavnem se imajo Ganci za eno ljudstvo z nevtrarno angleščino kot skupnim jezikom, opredeljenim v ustavi. Oblečila ene etnične skupine se nosijo po celi državi, po okusu posameznikov pač. To kaže na visoko stopnjo sožitja med Ganci nasplo in s tem tudi strpnosti do tujcev.«

Žensko obleko je dobila njegova žena kot svakinjino darilo ob obisku Gane. Obleko je večkrat oblekla tudi v Sloveniji, za enega od svojih nastopov pa jo je uporabila tudi njegova hči Irena, ki je pevka. Obleko je poleg spomina na svoje sorodnike v Gani in ženino darilo izbral predvsem zaradi vzorca, ki jo krasi, saj ima zanj pomembno sporočilo: »Zaradi te vezenine, mi temu pravimo *foromi* (izg. džoromi). Vzorec predstavlja oziroma kliče k



son, and I take very good care of it. It is made of hand-woven cotton. These are cloth strips woven on looms. The colours are typically Ghanaian. Red symbolizes the blood spilt during the independence struggle, green represents vegetation, nature, fertility, and yellow symbolizes affluence, as Ghana has a lot of gold. When my daughters married and I gave them away to their husbands, I wore this *kente* dress.

Robert Yebuah liked to play the *oware* game, a traditional strategic game of the Ashanti people in Ghana, with his family. He brought it to Slovenia after one of his visits to Ghana. The game is played by two persons, who try to collect as many balls or seeds as possible from the holes. He chose it for the exhibition as it

reminds him of his native country, but nowadays they rarely play it in the family. He says that they are now all socially engaged and there is no time left.

For the exhibition Robert also selected a men's tunic, a traditional dress from North Ghana, which he says is worn all over Ghana. His tunic is over fifty years old, as he brought it with him when he first came to Yugoslavia. He had already worn it in Ghana and still likes to put it on quit often as it is nice and light. "In Ghana there are several ethnic groups and many different religions, but without any fanaticism. In general, the Ghanaians consider themselves to be one people with the neutral English as their common language, as defined in the constitution. Clothes typical of one or another ethnic group are worn all over the country, to the individual's taste. This indicates the high level of coexistence among the Ghanaians in general and their tolerance towards foreigners as well".

This women's dress was given to Robert Yebuah's wife by a sister-in-law during a visit to Ghana. Robert's wife wore it on several occasions in Slovenia, and his daughter Irene, who is a singer, used it for one of her

enotnosti. Pet simbolov na eni strani in pet na drugi, spodaj pa sta dve dlani, ki naj bi te simbole držali, da ne padejo dol. Prav tako ne dovolita, da bi se katera stran prevesila nad drugo. Gre za ravnotežje. Eden gleda drugega in to pomeni, da ne morejo biti sovražniki. Morajo sodelovati. Gre za prirejeni tradicionalni vzorec, imenovan *Adinkra*, ki simbolizira zgoraj opisano misel.«



performances. Robert chose the dress because it reminds him of his relatives in Ghana and because it was a present to his wife, but the principal reason was the pattern that adorns it, because it conveys a special message: "Because of this embroidery we call it *foromi*. The pattern represents unity or calls for it. Five symbols are on one side and five on the other, and below them are two hands preventing these symbols from falling down. And they also prevent any side to predominate over the other. They look after one another and this means that they cannot be enemies. They have to cooperate. It is a modified traditional pattern, called *Adinkra*, which symbolizes the idea described above."

AFRIKA in Slovenija

Preplet ljudi in predmetov



AFRICA & Slovenia

A web of people and objects

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