

100



**SLOVENSKI  
ETNOGRAFSKI  
MUZEJ.  
PRVIH STO**

SLOVENE  
ETHNOGRAPHIC  
MUSEUM.  
THE FIRST HUNDRED

1923-2023



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Ljubljana 2022

Natalija POLENEC: Stoletje rasti muzeja in premen muzejske etnološke misli A Century of the Growth of the Museum and Changes in Ethnological Approaches	4
Inja SMERDEL: Biti ali ne biti ni več vprašanje ... SEM To be or not to be is no longer the question ... SEM	8
<b>SEM SMO LJUDJE THE SEM IS ITS PEOPLE</b>	<b>18</b>
Barbara SOSIČ: Kustodiat za kmečko gospodarstvo in promet Department of the Rural Economy and Transport	20
Tanja ROŽENBERGAR: Kustodiat za obrt in trgovino Department of Crafts and Trade	28
Polona SKETELJ: Kustodiat za stavbarstvo, notranjo opremo in bivalno kulturo Department of Architecture, Inner Equipment and Dwelling Culture	36
Janja ŽAGAR: Kustodiat za oblačilno kulturo in tekstil Department of Clothing Culture and Textiles	44
Nena ŽIDOV: Kustodiat za družbeno kulturo Department of Social Culture	52
Adela PUKL: Kustodiat za duhovno kulturo Department of Spiritual Culture	60
Bojana ROGELJ ŠKAFAR: Kustodiat za ljudsko likovno umetnost in slikovne vire Department of Folk Art and Pictorial Sources	68
Marko FRELIH: Kustodiat za zbirke iz Afrike in Amerike Department of Collections from Africa and America	76
Ralf ČEPLAK MENCIN: Kustodiat za zbirke iz Azije, Avstralije in Oceanije Department of Collections from Asia, Australia and Oceania	84
Nadja VALENTINČIČ FURLAN: Kustodiat za etnografski film Department of Ethnographic Film	92
Ana MOTNIKAR: Oddelek za konserviranje in restavriranje Conservation and Restoration Department	100
Miha ŠPIČEK: Oddelek za dokumentacijo Documentation Department	108
Mojca RAČIČ: Knjižnica Slovenskega etnografskega muzeja The Slovene Ethnographic Museum Library	116
Sonja KOGEJ RUS: Oddelek za muzejsko pedagogiko in andragogiko Department of Museum Pedagogy and Andragogy	124
Maja KOSTRIC GRUBIŠIĆ: Služba za komuniciranje in javne programe Communication Service and Programmes	132
Anja JERIN: SEM – Koordinator varstva nesnovne kulturne dediščine The SEM – Coordinator for the Safeguarding of the Intangible Cultural Heritage	140

## KOLEGI O NAS COLLEAGUES ABOUT US

Janez BOGATAJ: Več kot 100 let  
More than 100 years

146

Ingrid SLAVEC GRADIŠNIK: Vznemirljiva popotnica za prihodnja potovanja med domom in svetom  
An exciting accompaniment for future journeys between home and the world

148

Alenka ČERNELIČ KROŠELJ: Stoletje etnološkega utripanja  
A century of ethnological engagement

150

Mateja HABINC: Bizarnost, širina, človek ni sredstvo  
Bizarreness, breadth, man is not a resource

152

Verena VIDRIH PERKO: Narodova dediščina prebiva v srcih in dušah ljudi  
A nation's heritage is in the hearts and souls of its people

154

Goranka HORJAN: Muzejske obletnice  
Museum anniversaries

156

Steven ENGELSMAN: Iskrene čestitke!  
Congratulations!

158

Franco COSSUTTA 100. obletnica Slovenskega etnografskega muzeja  
(Franko KOŠUTA): 100<sup>th</sup> anniversary of the Slovene Ethnographic Museum

160

Joseph VALENCIC: Slovenski etnografski muzej in slovenska kultura v Ameriki  
The Slovene Ethnographic Museum and Slovenian Culture in America

162

Günther HÖLBL: Moje vezi s SEM  
My bonds with the SEM

164

166

## ZGODOVINA SEM V SLIKAH HISTORY OF THE SEM IN PICTURES

Razstave  
Exhibitions

168

170

Naši predhodniki  
Our predecessors

182

Seznam zaposlenih v SEM  
List of employees at the SEM

184

# Stoletje rasti muzeja in premen muzejske etnološke misli



Natalija Polenec,  
direktorica / Director

A  
Century  
of the Growth  
of the  
Museum and  
Changes in  
Ethnological  
Approaches

 b začetku pisanja uvodnika sem se zelo hitro soočila z dilemo, ali pisati o Slovenskem etnografskem muzeju (SEM) in sodelavcih, ki z njim živimo danes, ali spregovoriti o pomembnih prelomnicah, ki so jih muzej in zaposleni doživljali v preteklem stoletju. V resnici je SEM danes preplet obojega. Začetki osrednjega slovenskega etnološkega muzeja so povezani z leta 1821 ustanovljenim Kranjskim deželnim muzejem (današnji Narodni muzej Slovenije), v okviru katerega je bil leta 1921 ustanovljen Etnografski inštitut, leta 1923 pa se je osamosvojil v Kraljevi etnografski muzej, predhodnika današnjega muzeja. Ravnatelj inštituta in muzeja je bil do leta 1940 dr. Niko Zupanič. Prav gotovo je bila odločitev o ustanovitvi inštituta in muzeja vizionarska odločitev, povezana s postavitvijo temeljev za razvoj etnološke in muzeološke misli. SEM je namreč najstarejša etnološka ustanova v Sloveniji, muzejska periodična publikacija *Etnolog*, ki je začela izhajati leta 1926 (med letoma 1948–1990 je izhajala kot *Slovenski etnograf*), pa je najstarejša slovenska etnološka periodična publikacija.

SEM hrani zbirke z območja Slovenije, zbirke, povezane s slovenskimi zamejci in z izseljenci ter zunajevropske zbirke. Predmeti so v muzej prihajali na različne načine. Nekateri so bili podedovani od Kranjskega deželnega muzeja, druge so zbirali muzejski kustosi. Svoj pečat so muzeju dajali tudi direktorji in direktorce. Med letoma 1941–1945 je muzej vodil dr. Rajko Ložar, med letoma 1945–1962 pa dr. Boris Orel. Vodenje slednjega so zaznamovale muzejske terenske ekipe, ki so med letoma 1948–1962 raziskovale načine polpreteklega življenja na slovenskem podeželju. Med direktorovanjem dr. Borisa Kuharja (1962–1987) je začel v Goričanah kot dislocirana enota SEM delovati Muzej neevropskih kultur (1964–2001), ki je tlakoval temelje medkulturnega dialoga. Med direktorovanjem dr. Ivana Sedeja (1986–1995) so se začela intenzivna prizadevanja za pridobitev novih muzejskih prostorov. Konec devetdesetih let je SEM nove upravne in razstavne prostore ter depoje dobil v nekdanjem vojaškem objektu na Metelkovi ulici v Ljubljani, za kar ima največ zaslug mag. Inja Smerdel, ki je vodenje muzeja prevzela leta 1995. V obdobju, ko je bila direktorka dr. Bojana Rogelj Škafar (2005–2015), sta bili v

 hen I started writing this introduction, I very soon faced the dilemma whether to write about the Slovene Ethnographic Museum (SEM) and my current colleagues, or about the important milestones the museum and its employees experienced over the past century. In reality, the SEM is now a mixture of both. The beginnings of the central Slovene ethnological museum are connected to the Carniolan Provincial Museum (the present day National Museum of Slovenia), founded in 1821, within the framework of which, a century later, the Ethnographic Institute was created that in 1923 became the independent Royal Ethnographic Museum, the predecessor of the present-day museum. Until 1940, the head of the institute and museum was Dr Niko Zupanič. The decision to found first an institute and then a museum was certainly a visionary one, connected with the creation of the foundations for the development of the ethnological and museological disciplines. For the SEM is the oldest ethnological institution in Slovenia, while the museum periodical *Etnolog*, which began to appear in 1926 (between 1948 and 1990, it was published under the title *Slovenski etnograf*), is the oldest Slovene ethnological periodical.

The SEM keeps collections from Slovenia, collections connected with Slovenes across the borders and Slovene emigrants, and non-European collections. Objects have come to the museum in different ways: some were inherited from the Carniolan Provincial Museum, while others were collected by museum curators. The museum directors also made their mark. Between 1941 and 1944, the museum was led by Dr Rajko Ložar, and between 1945 and 1962 by Dr Boris Orel. The management of the latter was marked by the museum field teams, which between 1948 and 1962 examined ways of life in the relatively recent past in the rural areas of Slovenia. During the directorship of Dr Boris Kuhar (1962–1987), the Museum of Non-European Cultures in Goričane appeared as a dislocate unit of the SEM, which laid the foundations of intercultural dialogue. When the SEM was led by Dr Ivan Sedej (1986–1995), intensive efforts began for the acquisition of new museum premises. In the late nineties, the SEM acquired new administrative and exhibition premises, as well as storage space,

prenovljeno razstavno hišo poleg občasnih razstav umeščeni dve novi stalni razstavi, Med naravo in kulturno (2006) in Jaz, mi in drugi: Podobe mojega sveta (2009–2022). Na delovanje muzeja je med direktorovanjem dr. Tanje Roženberger (2015–2020) močno vplivala epidemija covid-a-19. Kljub temu da je bil muzej zaprt, so zaposleni vsebine javnostim uspešno posredovali predvsem po digitalnih platformah. Sama sem vodenje muzeja prevzela leta 2020.

SEM se kot sodoben organizem odziva tako na razvoj muzeologije kot etnologije. Od ustanovitve se je povečevalo število zaposlenih, ki danes delujejo v različnih kustodiatih in oddelkih (strokovnih, administrativnih in tehničnih), nujnih za delovanje sodobnega muzeja. Od leta 2011 SEM opravlja tudi naloge nacionalnega Koordinatorja varstva nesnovne kulturne dediščine. Pri opravljanju matičnih nalog se SEM povezuje z etnološkimi in antropološkimi ustanovami, muzeji in drugimi ustanovami s področja kulturne dediščine v Sloveniji in tujini ter z različnimi fakultetami. Svojo mednarodno umeščenost uspešno izkazuje s sodelovanjem v različnih evropskih projektih.

Razstave SEM nagovarjajo različne obiskovalce, so del šolskega kurikuluma, nastajajo v muzeju, v sodelovanju z drugimi institucijami in muzeji, občasno odpiramo vrata gostujočim razstavam ali gostujemo z našimi pri partnerjih v Sloveniji in mednarodnem prostoru. Z odprtostjo in inkluzivnostjo se SEM zlahka prepozna v novi definiciji muzejev, ki jo je konec leta

2022 sprejela mednarodna muzejska organizacija ICOM.<sup>1</sup>

<sup>1</sup> »Muzej je stalna neprofitna ustanova, ki deluje v korist družbe, raziskuje, zbirka, konservira, interpretira ter razstavlja snovno in nesnovno dediščino. Muzeji so odprti za javnost, dostopni in vključajoči ter spodbujajo raznovrstnost in trajnostni razvoj. Delujejo in komunicirajo etično, profesionalno in v sodelovanju s skupnostmi, pri čemer omogočajo raznovrstne izkušnje za izobraževanje, uživanje, premišljevanje in širjenje znanja.«

njenim direktorovanjem, ko se je s selitvijo na novo lokacijo začelo tudi novo obdobje muzeja.

Sledi poglavje z naslovom SEM smo ljudje, kjer so predstavljeni historiati in obstoječa stanja posameznih

in the former military buildings on Metelkova Street in Ljubljana, mostly thanks to Inja Smerdel M.A., who became the director in 1995. When Dr Bojana Rogelj Škafar (2005–2015) was director, in addition to temporary exhibitions, two new permanent exhibitions were opened in the renovated exhibition building: Between Nature and Culture (2006) and I, We and Others: Images of My World (2009–2022). During the leadership of Dr Tanja Roženberger (2015–2020), the museum's activities were strongly influenced by the Covid-19 epidemic. In spite of the museum being closed, the employees successfully managed to convey content to the public mostly via digital platforms. I took over as director in 2020.

The SEM is a modern organism that reacts both to the development of museology and ethnology. Since its inception, the number of employees has consistently risen and today they work within the different departments (professional, administrative and technical) necessary for the functioning of a modern museum. Since 2011, the SEM has also been carrying out the duties of the national Coordinator for the Safeguarding of the Intangible Cultural Heritage. In carrying out its basic duties, the SEM forges links with ethnological and anthropological institutions, museums and other institutions involved in the field of cultural heritage in Slovenia and abroad, as well as with different faculties. It confirms its international position through participation in various European projects.

The SEM's exhibitions address diverse visitors; they are part of the school curriculum; they are created in the museum in cooperation with other institutions and museums;

occasionally we open our doors to guest exhibitions or make guest appearances with our partners in Slovenia and internationally. With its openness and inclusivity, the SEM can easily recognise itself in the new definition of museums adopted in 2022 by the international museum organisation ICOM.<sup>1</sup>

<sup>1</sup> »A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.«

kustodiatov in strokovnih oddelkov ter delovanje SEM v vlogi Koordinatorja varstva nesnovne kulturne dediščine. Žal med zapisi o posameznih kustodiatih ni Kustodiata za slovenske izseljence, zamejce, pripadnike narodnih manjšin in drugih etnij, ki ga je leta 1999 zasnovala dr. Daša Koprivec (Hribar), po njenem prezgodnjem odhodu leta 2015 pa je zbrano gradivo ostalo brez odgovornega kustosa.

Publikacijo ob stoletnici SEM sklenejo utrinki nekaterih slovenskih in tujih etnologov, muzealcev in drugih, ki so sodelovali oziroma še vedno sodelujejo s SEM. O pestrem delovanju muzeja pričajo fotografije iz muzejske dokumentacije, dodan pa je še seznam zaposlenih, ki so vsak po svoje prispevali k oblikovanju današnje podobe muzeja.

Težko je v kratkem uvodniku povzeti vlogo SEM, še manj vizijo in načrte. Na tem mestu lahko samo zapišem, da je bilo delo mojih predhodnikov izjemno in da sem hvaležna, da imam priložnost skupaj s kolektivom SEM praznovati to častitljivo obletnico.

In this publication, which represents an introduction to the celebration of the museum's centenary in 2023, the first word comes from Inja Smerdel, who recalls the museum's activities during the time of her directorship, when the museum moved to the new location and there began a new era for it.

There follows a chapter The SEM Is Its People, presenting the past and present of individual departments and the museum's activities in the role of the Coordinator for the Safeguarding of the Intangible Cultural Heritage. Unfortunately, the texts from individual departments do not include one from the Department of Slovene Emigrants, Slovenes across the Borders, Members of National Minorities and Other Ethnicities, conceived in 1999 by Dr Daša Koprivec (Hribar), since after her premature departure in 2015 the collected material has been without a curator.

The centenary publication is concluded with observations from a number of Slovene and foreign ethnologists, museum workers and others, who have cooperated with the SEM. The lively museum activities are attested to by photographs from the museum's documentation, and there is also a list of the employees who, each in her or his own way, contributed to the shaping of the present image of the museum.

It is difficult to summarise in a short introduction the role of the SEM, and even less so its vision and plans. All I can say is that the work of my predecessors was exceptional, and that I am grateful to have the opportunity to celebrate this venerable anniversary together with the SEM collective.

Biti  
ali ne biti  
ni več  
vprašanje  
... SEM

**Mag. Inja Smerdel**  
direktorica SEM  
med letoma 1995 in 2005  
/ director of the Slovene  
Ethnographic Museum  
from 1995 to 2005



To be  
or  
not to be  
is no longer  
the question  
... SEM<sup>1</sup>

<sup>1</sup>The Slovene word 'sem' formed by the museum's acronym means 'I am' in English. (tr. note)

	To be	
	or not	
Who	to be	Why am I?
When	is no longer	I am
Where	the question.	(SEM).
I am (SEM)	I am (SEM)	And you?
		I am (SEM)



Plakati, ki sem jih vsebinsko zasnovala ob odprtju upravne hiše na Metelkoviči, 1997. Oblikovala jih je Mojca Turk.  
(foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

The posters I wrote the content for to mark the opening of the administration building on Metelkova Street, 1997. They were designed by Mojca Turk (photo: Blaž Verbič, SEM Documentation Department).

Ko sem nedavno dobila povabilo k pisanju prispevka za publikacijo ob 100-letnici Slovenskega etnografskega muzeja (SEM), sem se počutila ujeta v tesnec, saj je minilo celih deset let, od kar sem zaprla vrata tega uradnega delovnega življenjskega obdobja. V njem je zame v zvezi z muzejem že vse *déjà vu* (že video) in *déjà dit* (že rečeno). Toliko besed sem v preteklih letih napisala ali izrekla v prid tej muzejski hiši; še posebej v devetdesetih letih minulega stoletja in v prvih petih letih novega tisočletja. Besed, ki so morale trdno stati in bralce prepričevati z močnimi argumenti; besed, ki so utemeljevale večplastni pomen naše muzejske hiše in so takšne in drugačne odločevalce prepričevalce o neobhodnosti vzpostavitve sodobnega, mednarodno primerljivega slovenskega – evropskega in zunajevropskega – etnografskega muzeja v ustreznem, dovolj prostornem muzejski hiši za vse njegove delovne (raziskovalne, dokumentacijske, restavratorske, izobraževalne, zaščitne) in ustvarjalne razstavne potrebe ...

Olajšanje je prineslo napotilo v povabilu, naj besedila v načrtovani publikaciji »ne bodo ozko strokovna, ampak pisana z osebne perspektive vsakega pisca« ... V mojem primeru gre torej za misli in spomine, ujete v besedilo direktorice te ustanove med letoma 1995 in 2005; direktorice, ki naj bi bila »most med starim in novim muzejem« ...

Kadar danes iz svoje pivške podeželske samosti stopim na Metelkovo – na ta ljubljanski »kulturni travnik«, kakor sem ga pred leti, zavoljo njegove kulturne raznorodnosti ljubkovalno poimenovala v nekem svojem premišljanju o tem novem ljubljanskem kulturnem stičišču in srečevališču – kadar stopim na to prepišno ploščad med štirimi muzejskimi hišami, na kateri živahno utripa življenje, se sprehajajo, ustavlajo in družijo ljudje od vsepovsod in vseh generacij, včasih kar ne morem verjeti, da stojim pred nekdaj sanjanim SEM. Pred muzejskim grdim račkom, ki je pred dobrimi dvajsetimi leti začel rasti in se spremeničati v laboda prepoznavnega stavbnega izgleda in v njem naseljenih vsebin ...

Še vedno se namreč dobro spominjam, kako sem se počutila ob svojem prvem srečanju s to muzejsko ustanovo, v katero so me konec leta 1979 sprejeli kot kustodinjo za ljudsko gospodarstvo. Po Posavskem

W hen I recently received an invitation to write something for the publication to mark the 100<sup>th</sup> anniversary of the Slovene Ethnographic Museum (SEM) I felt constrained, for it has been a whole decade since I closed the door on this official working part of my life. For me, everything connected with the museum is already *déjà vu* (already seen) and *déjà dit* (already said). I already have written or said so much in the museum's favour, particularly in the 1990s and the early years of the new millennium. Words that had to stand firm and convince their readers with strong argumentation; words that justified the multi-layered importance of the museum and tried to convince all sorts of decision makers about the urgent need for the establishment of a modern, internationally comparable Slovene – European and international – ethnographic museum in a suitable, sufficiently spacious building for all its work (research, documentation, restoration, education, publishing) and creative exhibition needs. But then I felt relief when I read in the invitation that the texts in the planned publication "should not be narrowly professional, but written from the personal perspective of each author". In my case, this means the thoughts and memories captured in a text by the director of this institution between 1995 and 2005; a director who was supposedly "a bridge between the old museum and the new one".

Today, when I leave my rural isolation near Pivka and step onto Metelkova – that Ljubljana cultural meadow, as I lovingly called it years ago in one of my reflections about the new Ljubljana cultural meeting point due to its cultural diversity – whenever I stand on that windswept square between museum buildings, it is full of life, people from everywhere and of all generations are walking past, stopping and socialising, and sometimes I cannot believe that I am standing in front of what was once a dream of a SEM. In front of an ugly duckling, which just over twenty years began to grow and change into a swan with a celebrated appearance and content.

I still remember very clearly how I felt upon my first encounter with this museum in 1979, where I was welcomed as a curator for the rural economy. After the Posavje Museum in Brežice, with its friendly premises and conditions, and luxurious exhibition rooms,



Obe hiši SEM na Metelkovi in vrvenje življenja na ploščadi, ki ju povezuje, 2011 (foto: Miha Špiček, Oddelek za dokumentacijo SEM).

The two SEM buildings on Metelkova and the bustle of life on the square that connects them, 2011 (photo: Miha Špiček, SEM Documentation Department).

muzeju v Brežicah s prijaznimi delovnimi prostori in razmerami ter z razkošnimi razstavnimi dvoranami, kjer sem se kot etnologinja kalila takoj po diplomi, sem se znašla v dnu Narodnega muzeja Slovenije – v malce temačnem delovnem okolju etnološke nacionalke, SEM, ki je v tej častitljivi stavbi razpolagal le z dvema ne prav velikima razstavnima prostoroma. Delovnih razmer v njem se skoraj raje ne spomnim: pisalni stroj, npr., sem si morala prinести od doma; in fotoaparat, ki sva ga s kolegico mag. Ireno Keršič potrebovali za takratno delo na postojnskem terenu, naj bi si bili po potrebi delili. Vsaka je potem pač raje uporabljala svojega osebnega. A z ljubeznijo do stroke, do etnologije, se ni bilo težko lotiti dela, saj je bilo prav to vedno temeljnega pomenda ...

Naslednji šok je pomenil obisk muzejskega depoja v Škofji Loki z neskončnimi hodniki in s številnimi prostori, do stropa napolnjenimi z več deset tisoč predmeti prave nacionalne zakladnice tradicijske

where I began to be formed as an ethnologist just after graduation, I found myself in the lower levels of the National Museum of Slovenia – in the slightly gloomy environment of the national ethnological museum, the SEM, which in that venerable building had two not exactly large exhibition rooms. I would almost rather not remember the working conditions there: I had to bring a typewriter from home, for example; and my colleague Irena Keršič, M.A., and I had to share the camera we needed for our work at the time around Postojna. In the end, we preferred to use our own cameras. But with my love for this profession, for ethnology, it was not difficult to tackle the work since it was the work that was always of fundamental importance.

The next shock came in the form of a visit to the museum depot in Škofja Loka, with its endless corridors and numerous rooms filled to the brim with tens of thousands of objects, a true national treasure house

kulture dediščine. V naslednjih letih sem med obiski nekaterih drugih, sorodnih evropskih muzejev primerjalno vedno bolj spoznavala, kakšno kulturno bogastvo skrivamo Slovenci za zidovi nunskega samostana in se vedno pogosteje spraševala: Zakaj? Zdelo se mi je namreč nevzdržno in na prvi pogled tudi nerazumljivo, da smo ostali – kljub različnim, običasnim in bolj ali manj intenzivnim prizadevanjem nekdanjih muzejskih ravnateljev – edini etnografski muzej v prestolnicah tedaj še skupne države Jugoslavije brez samostojne, dostojne muzejske razstavne hiše. A vsak zakaj ima svoj zato; in tega prinese pazljivo prebiranje različnih prispevkov o zgodovini naše ustanove – včasih tudi med vrsticami ...

Nezadovoljstvo s takšno muzejsko stvarnostjo sva delili še zlasti s kolegico Ireno in sva – vse od 60-letnice muzeja – nanjo tu in tam tudi opozarjali. Najodmenejša v tem pogledu je bila najverjetnejše oddaja Nejc in Tina v Slovenskem etnografskem muzeju, ki sva jo leta 1989 s pomočjo prijateljev s Televizije Slovenija uspeli zasnovati in izpeljati ob najini razstavi Risani zapis. Otroka, malce nezadovoljna samo z ogledom razstavljenih risb predmetov iz muzejskega arhiva, sva popeljali v škofjeloški depo na ogled njihovih snovnih originalov. Ob tem sva javnosti opozorili na nevzdržnost neobstoja lastne muzejske razstavne hiše.

Konec osemdesetih in prva polovica devetdesetih let so bila delovno zgoščen čas. Čas osebnih delovnih podvigov (npr. izid knjige o transhumanci Ovčarstvo na Pivki leta 1989 in preseljevanje razstave Kam so vsi pastirji šli od Postojne, prek Kromberka in Kopra, do Zagreba leta 1990; izid knjige Oselniki leta 1994 in priprava razstave Oselnik, drobna obrobna oda delu, znanju, ustvarjalnosti, svojosti, erosu, ki jo je sklenilo gostovanje v Budimpešti leta 1995) in čas ukvarjanja z muzejsko prostorsko problematiko, ki je postal nabit s kulturnopolitično kombinatoriko. V trenutkih čudnih apetitov v skupni muzejski hiši na Prešernovi sem tako sedla k pisanku članka Nevidni in neslišni. V sobotni prilogi Dela so mi ga objavili 22. decembra 1990, na dan pred plebiscitom o samostojnosti Republike Slovenije; z jasno predstavljenimi stališči in s tehtnimi argumenti je zaželeno odmeval.

Zgoščeno kulturnopolitično valovanje med osamosvajanjem in prvih letih po njem je bilo nedvomno naša priložnost, naš čas. In kako dobro, da smo ta

of traditional cultural heritage. In the following years, during visits to other similar European museums, I was able to compare and increasingly learn what cultural wealth we Slovenes kept behind the walls of the convent, and I increasingly wondered: Why? It seemed to me unbearable and at first sight incomprehensible that we remained – in spite of occasional endeavours by former heads of the museum – the only ethnographic museum in the capital of a republic of the then joint state of Yugoslavia without an independent, decent museum exhibition building. But every ‘why’ has its ‘because’; and this was uncovered by carefully reading various texts on the history of the institution, sometimes also reading between the lines ...

Irena and I in particular shared the dissatisfaction with the reality as it then was and – from the museum’s 60<sup>th</sup> anniversary onwards – we also spoke about it here and there. The most influential occasion was probably the TV programme Nejc and Tina at the Slovene Ethnographic Museum in 1989, which we created with our friends from Television Slovenia alongside the exhibition Drawn Notes. We took the two children, slightly displeased with seeing only the exhibited drawings of objects from the museum archive, to the Škofja Loka depot to see their material originals. In this way, we drew the public’s attention to the unacceptable non-existence of an exhibition building of our own.

The late 1980s and the first half of the 1990s were a very intense period work wise. It was a time of personal professional achievement (for example, the publication of the book about transhumance Ovčarstvo na Pivki in 1989, and then the transferral of the exhibition Where Have all The Shepherds Gone from Postojna, via Kromberk and Koper, to Zagreb in 1990; the publication of the book Oselniki (Whetstone holders) in 1994 and the creation of the exhibition The Whetstone Holder: A small marginal ode to work, knowledge, creativity, originality, and Eros, which was concluded with a guest appearance in Budapest in 1995), and a time of dealing with the museum’s lack of space, which became charged with both cultural and political factors. During moments of strange wishes and desires in the joint museum building on Prešernova Street, I sat down to write the article Nevidni in neslišni (Invisible and Inaudible), which was published in the Saturday

veter takrat ujeli v svoja krila in poleteli ... Tedanjemu dogajanju v zvezi s prostorsko problematiko SEM je mogoče sicer natančno slediti v poročilih naše ustanove, objavljenih še zlasti v reviji *Etnolog*.<sup>1</sup> Direktor muzeja dr. Ivan Sedej (med letoma 1986 in 1995) je takrat

<sup>1</sup> Jankovič, Darinka: Slovenski etnografski muzej v letu 1990/91. *Etnolog* 1 (1991), 209–213; Kogej-Rus, Sonja: Slovenski etnografski muzej v letu 1991/92. *Etnolog* 2 (1992): 2, 387–400; Kogej-Rus, Sonja: Slovenski etnografski muzej v letih 1993 in 1994. *Etnolog* 4 (1994), 212–230.

odločno podprt prizadevanja mlajše muzejske generacije. In ta so se v drugi polovici leta 1991 ob praznjenju vojaških poslopij zgostila okoli slovite Fabianijeve Mladike – najprej dekliškega liceja, potem vojaške bolnice in zdaj Ministrstva za zunanje zadeve RS – dokler jih, po burnih dogajanjih in glasni podpori javnosti našemu muzeju, leta 1994 ni sklenila odločitev Vlade Republike Slovenije, da Ministrstvu za kulturo dodeli sestav izpraznjene vojašnice na Metelkovi – za SEM in za druge potrebe v kulturi ... V njem smo spomladи 1995 dobili v rabo dve hiši: večjo, v celoti namenjeno razstavnim dejavnostim, in manjšo, namenjeno vsem drugim delovnim potrebam.

Naj se vrnem v moje muzejsko leto 1991, ki je bilo v več pogledih vznemirljivo. Dr. Sedej mi je zaupal funkcijo glavne urednice muzejskega znanstvenega glasila *Slovenski etnograf*, tej delovni priložnosti in izzivu sem se posvetila z vso resnostjo. V uvodniku sem se soočila s preteklostjo našega muzejskega in strokovnega glasnika in mu z glasno, naklonjeno podporo dveh etnoloških nestorjev, dr. Niku Kuretu in dr. Milku Matičetova, vrnila prvotno ime *Etnolog*. Naš starosta, prof. dr. Vilko Novak, ki je v opomin vedno slabši kako-vosti Slovenskega etnografa konec sedemdesetih let kritično ubesedil<sup>2</sup>, da gre za glasilo, ki izhaja neredno, z zamudo, se vedno bolj krči, »da o nižanju vsebinske ravni niti ne govorimo«, pa me je s temi besedami na svojstven način obvezal, da muzejski znanstveni periodični publikaciji vrnem ugled in jo umestim na mednarodno strokovno prizorišče. Takšna prizadevanja so me takrat in pozneje ves čas vodila tudi pri mojem delu med nastajanjem »novega«, v več pogledih prenovljenega in mednarodno umeščenega SEM. Vseobsegajoča nizka raven razpršene, v nekem obdobju sicer odmevne, a ne prav odlične pojavnosti »starega« muzeja me je namreč motila vse

<sup>2</sup> Smerdel, Inja: Etnolog je spet *Etnolog*. *Etnolog* 1 (1991), 23.

supplement of the newspaper *Delo* on 22 December 1990, a day before the plebiscite on the independence of the Republic of Slovenia; and the article's clearly presented views and weighty arguments had the desired effect. The following events, connected with the shortage of space, can be followed in detail through the reports of our institution published in particular in the journal *Etnolog*.<sup>1</sup> The then museum director Dr Ivan Sedej (1986 to 1995) firmly supported the endeavours of the younger generation of museum staff in connection with this. And in the second half of 1991, when buildings hitherto used by the military were becoming vacant, these endeavours focused around the famous building Mladika, designed by the architect Maks Fabiani – which was first a lyceum for girls, then a military hospital and is now the Ministry of Foreign Affairs – until, after turbulent events and vocal support for our museum, they were concluded in 1994 by a government decision for the Ministry of Culture to assign to the museum the building complex of the abandoned barracks on Metelkova Street – for the SEM and for other needs in culture. In the spring, we acquired for our use two buildings in this complex: the larger one that is fully dedicated to exhibitions, and a smaller one, used for everything else connected with our work.

But let me return to my museum year of 1991, which was exciting in more ways than one. Dr Sedej entrusted me with the function of editor-in-chief of the museum's scientific publication *Slovenski etnograf*, and I dedicated myself to this opportunity and challenge with great seriousness. In an editorial, I presented the past of this organ of the museum and the profession, and with loud and very favourable support from two key ethnological figures, Dr Niko Kuret and Dr Milko Matičetov, I returned to it its original title of *Etnolog*. In a strange way, the words of our éminence grise, Prof Dr Vilko Novak, who as a reminder of the increasingly worsening quality of the *Slovenski etnograf* in the late 70s critically said<sup>2</sup> that it was a publication that was published irregularly, with delays and increasingly shrinking, "not to even mention the declining

<sup>1</sup> Jankovič, Darinka: Slovenski etnografski muzej v letu 1990/91. *Etnolog* 1 (1991), 209–213; Kogej-Rus, Sonja: Slovenski etnografski muzej v letu 1991/92. *Etnolog* 2 (1992): 2, 387–400; Kogej-Rus, Sonja: Slovenski etnografski muzej v letih 1993 in 1994. *Etnolog* 4 (1994), 212–230.

<sup>2</sup> Smerdel, Inja: Etnolog je spet *Etnolog*. *Etnolog* 1 (1991), 23.

od trenutka, ko sem prvič stopila v njegovo delovno okolje.

Ko sem se sredi oktobra tega prelomnega leta vrnila s študijskega bivanja na Danskem, me je dr. Sedej v naslednjem mesecu že nameraval poslati na Dunaj, kamor smo bili povabljeni na uvodni sestanek nastajajoče Mreže evropskih etnografskih muzejev; podpora evropskih muzejskih kolegov, ki smo jo na tem srečanju soglasno dobili, je bila za nas izjemno dobrodošla. A Dunaj sem takrat prepustila kolegicama Ireni Keršič in Alenki Simikič, ki sta od tedaj, v dobro muzeja, v mednarodnem okolju uspešno delovali – prva v omenjeni evropski mreži in druga v mednarodnem komiteju za dokumentacijo. Sama pa sem se (ob pomoči sodelavcev) lotila izdelave elaborata z naslovom Slovenski etnografski muzej v Mladiki?, projekta z vsebinskim konceptom za našo poselitev Mladike z ustreznimi načrti in uvodnimi argumenti. To dejanje je bilo v tistih dneh neobhodno, naši vztrajnost in resnost izdelanega elaborata sta vodili do nadaljnjih burnih dogodkov v zvezi z reševanjem naše prostorske problematike. Na tej poti ni manjkalo kulturnopolitičnega trgovanja; ponujanja in vsiljevanja alternativnih objektov, arogantnih besed o brezpredmetnosti, celo brezpravnosti takšnih kulturnih prizadevanj in tehtanja, ali naj bo v Mladiki sodoben, ustvarjalni muzej, privlačen pomnik slovenski istovetnosti ali pisarne državnega uradništva ... To tehtanje se je žal prevesilo v korist slednjim, a muzej s svojimi odločnimi prizadevanji in ponavljanjem svojih tehnih argumentov ni odnehal. Vse do določitve izpraznjene stavbe sestava nekdanje Belgische kasarne na Metelkovi za njegovo domovanje ...

Med zadnjimi omenjenimi dogajanji je leta 1994 izšla moja knjiga o očarljivi muzejski zbirki oselnikov, decembra istega leta pa sem odpirala razstavo o tej drobni, obrobni odi delu, ustvarjalnosti, znanju, svojosti, erosu ... In potem je prišla pomlad 1995, ko se je na Ministrstvu za kulturo podpisovala pogodba o dodelitvi dveh hiš v sestavu na Metelkovi v rabo SEM. Dr. Sedej je v tistih dneh zbolel, moja prepoznana vpetost v naša prostorska prizadevanja pa je tedaj povzročila, da so me imenovali za vršilko dolžnosti direktorja SEM. In nekaj mesecev za tem – poleti, ko je dr. Sedeju potekel mandat – sem se znašla v vlogi direktorice. Sem si takšno funkcijo želela? Kar malce pahnjena sem bila na to mesto, a sem ga sprejela;

standard of content”, fuelled a sense of obligation to return to the museum’s periodical publication its reputation and place it on the international scene. These endeavours also guided me then and throughout my work during the creation of the “new”, renovated and internationally placed SEM. The all-embracing low level of the diffuse image of the “old” museum, even though influential during a certain period but never excellent, had been bothering me from the moment I stepped into my new working environment.

In mid-October of that milestone year I returned from a study visit to Denmark and the following month Dr Sedej wanted to send me to Vienna, to where we had been invited to the first meeting of the newly emerging Network of European Ethnographic Museums; the support of our European colleagues, which we received at the meeting unanimously, was very welcome. But I left the trip to Vienna to my colleagues Irena Kešič and Alenka Simikič, who after that, always for the good of the museum, successfully acted in the international environment – the former in the above-mentioned European network and the latter on the international committee for documentation. Meanwhile, with the help of my colleagues, I tackled the creation of an expert report entitled “A Slovene Ethnographic Museum in Mladika?” setting out plans for relocation to the Mladika building, covering content and including detailed plans and introductory arguments. This was unavoidable in those days, and our perseverance and the seriousness of the study led to further turbulent events in connection a solution to the problem of the shortage of space. On this journey, there was no lack of cultural-political horse-trading, the pushing of alternative sites, arrogant words about the pointlessness, even the illegality of such endeavours, and the weighing of whether Mladika should host a modern, creative museum, an attractive monument to the Slovene identity, or the offices of national bureaucrats. Sadly, the decision went in favour of the latter, but through its decisive efforts and by repeating its weighty arguments, the museum did not give up. Until the decision that the empty complex of the former Belgian barracks on Metelkova Street should become its home ...

During these last events, in 1994 my book about the charming museum collection of whetstone holders was published, and in December that year I opened

takrat se je bilo treba odgovorno odzvati: domisliti naše prostorske načrte za razpis javnega arhitekturno-urbanističnega natečaja, orisati želeni razvoj in preobrazbo naše ustanove in se nemudoma lotiti priprav za preno-vo manjše muzeju dodeljene hiše, upravnega objekta, ki je bil izvzet iz natečaja. Junija 1997 smo jo odprli s tremi manjšimi, vzorčnimi razsta-vami, svojskimi na-povedniki prihod-nje stalne razstave.

Moja podoba »no-vega« muzeja se je v tistih mesecih vedno bolj jasno iz-risovala. Ubesedila sem jo v izčrpnom prispevku<sup>3</sup>, v ka-terem v skladu s

premišljeno opredeljeno, dokaj kompleksno dejav-nostjo, kakršna pritiče sodobnim muzejem, ne pi-šem samo o prostoru in naših razstavnih potrebah, temveč načrtujem tudi vsebinsko širjenje področij naše dejavnosti: z novimi kustodiati (na primer za

izseljence, zamejce in druge etnije v Sloveniji), z nekaterimi neobhodnimi

službami (odnosi z javnostmi, avdiovizualni laborato-rij in dokumentacija, muzejski fotograf) in podobnimi želenimi dopolnitvami. Njegovo kakovost sta naklo-njeno s pisnima ocenama potrdila nestorja evropske etnologije, oba nekdanja muzejska direktorja, Škot prof. dr. Alexander Fenton in sosed z Dunaja, prof. dr. Klaus Beitl.

Z leti se je takšna podoba »novega« muzeja ra-hlo obrusila, se glede na ponujene možnosti malce spremnjala in na podlagi novih potreb tu in tam še drugače dopolnjevala, a bila je pomemben temelj na poti k muzeju kulturnih istovetnosti, k muzeju »o-ljudeh, za ljudi« (kot je takšne muzeje tako domišlje-no označil Georges Henri Rivière). K viziji muzeja, kakršnega sem sanjala – in dosanjala.

*Utrinek z odprtja našega prvega domovanja, upravne hiše na Metelkovi, med ogledovanjem razstavnega vzorca Vrata kroga, svojstvene napovedi načrtovane stalne razstave, 1997 (Oddelek za dokumentacijo SEM).*

an exhibition about this small, 'marginal ode to work, creativity, knowledge, originality and Eros'. And then came the spring of 1995, when the contract was signed at the Ministry of Culture assigning two buildings in

a complex on Me-telkova Street to the use of the SEM. Dr Sedej became ill at that time, and my acknowledged commitment to our efforts aimed at getting new premises led to me being appointed the acting director of the SEM. And few months later, in the summer when Dr Sedej's term ended, I found myself in the role of di-rector. Did I want this function? I was rather pushed into

the position, but I accepted it, since it was the re-sponsible thing to do: to finalise our spatial plans for the architectural-urbanistic call for tenders, to outline the desired development and transformation of the institution, and to immediately begin the preparation for the renovation of the smaller building received by the museum, which was to house the administration and was excluded from the tender. We opened it in June 1997, with three small, sample exhibitions, unique harbingers of the future permanent exhibition.

During those months, how I pictured the "new" muse-um was becoming ever clearer. I put it into words in an exhaustive article<sup>3</sup> where, in line with the carefully defined, almost complex activity that is appropriate for a modern museum, I wrote not only about the spatial and exhibition needs, but also about the content-related extension of the fields of our activity: with new departments (e.g. for emigrants, Slovenes across borders and other eth-nicities in Slovenia), with some necessary ser-vices (public relations,

<sup>3</sup> Smerdel, Inja: Projekt, imenovan Slovenski etnografski muzej. *Etnolog* 6 (1996), 17–58.



<sup>3</sup> Smerdel, Inja: Projekt, imenovan Slovenski etnografski muzej = The Project called »The Slovene Ethnographic Museum.« *Etnolog* 6 (1996), 17–58.

Vprašanja »biti ali ne biti?« za nas ni bilo več. Postali smo SEM. V knjižici, ki je izšla leta 2001, kak mesec pred pomladjo 2002, ko sta se začeli prenova in dograditev muzejske razstavne hiše, sem o muzeju zapisala besede, v katere sem verjela in si že lela, da nas označujejo: »SEM je osrednji etnološki muzej, plod zorenja etnološke in antropološke misli na Slovenskem; je nacionalna muzejska ustanova s kulturnimi, znanstvenimi in izobraževalnimi vsebinami; je stičišče in srečevališče. SEM je hiša, v kateri zbiramo, ohranjam in dokumentiramo, raziskujemo in predstavljam izročeno dediščino – našo in tujo: da bi jo ponosno ljubili, ob njej premišljali, ustvarjali, morda le uživali in se vedno znova učili; da bi spoznavali sebe in druge, odkrivali kulturno razneterost, sožitje z drugačnostjo, strpnost do tujih narodov, tujih etnij, in se čudili modrostim življenja v sobivanju z naravo. SEM je zakladnica enega izmed temeljnih delov nacionalne kulturne dediščine: tistega, ki prepoznavno priča o mnogih obrazih slovenske kulturne istovetnosti. Je zakladnica dediščine, ki sporoča vedenja o tradicijski kulturi na Slovenskem in pripoveduje zgodbe o vsakdanjem življenju zlasti kmečkega, nekoč večinskega

Sestavljenka naših dejavnosti, vizualno predstavljenih v knjižici SEM med stvarnostjo in vizijo, 2001 (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

Puzzle of our activities, visually presented in the booklet SEM between reality and vision, 2001 (photo: Blaž Verbič, SEM Documentation Department).



audio-visual laboratory and documentation, museum photographer) and similar improvements. The quality of the vision was confirmed by favourable, written evaluations from two prominent figures of European ethnology, both former museum directors – Prof Dr Alexander Fenton from Scotland, and Prof Dr Klaus Beitl from Vienna.

Through the years, this vision of the “new” museum was slightly trimmed, changed a little with regard to what was possible, and was supplemented here and there on the basis of new needs, but it was an important foundation on the path to a museum of cultural identities, to a museum “about people, for people” (as such museums were imaginatively described by Georges Henri Rivière); towards the vision of the museum I had dreamt about – and which had come true.

For us, the question “To be or not to be?” ceased to be pertinent: we became the SEM (‘sem’ is the word for ‘I am’ in Slovene, tr. note). In a booklet published in 2001, a month or so before the renovation and extension of the exhibition building began in 2002, I wrote some words about what I believed and wished for, in relation to the museum: The SEM is the central ethnological museum, the result of the maturing of ethnological and anthropological ideas in Slovenia; it is a contact point and a meeting point. The SEM is a building in which we gather, preserve and document, research and present the heritage handed down to us – our own and foreign heritage: so that we can proudly love it, reflect upon it, be creative, perhaps just enjoy and keep on learning; to learn about ourselves and others, to discover cultural diversity, co-existence with that which is different, and tolerance towards other nations, other ethnicities, and to wonder at the wisdom of life in coexistence with nature. The SEM is a treasure house of one of the fundamental aspects of national cultural heritage: the one that prominently attests to the many faces of the Slovene cultural identity. It is a treasure house of heritage that communicates knowledge about traditional culture in Slovenia and tells stories about everyday life, particularly of the rural population which was once the majority; and it is a thesaurus of material witnesses revealing the individual cultural components of some of the “peoples of the world”, communicating the Slovene attitude to these and talking about “encountering difference”.

Utrinek z odprtja razstavne hiše, 2004 (Oddelek za dokumentacijo SEM).

prebivalstva; in je tezaver snovnih prič, ki razkrivajo posamezne kulturne sestavine nekaterih »judstev sveta«, sporočajo slovenski odnos do slednjih in pripovedujejo o »srečevanjih z drugačnostjo«. SEM je vez med preteklim in sedanjim, med tradicijsko in sodobno kulturo, med naravo in civilizacijo, med svojo in tujimi kulturami ...»<sup>4</sup>

Odprtje muzejske razstavne hiše v adventu 2004 je bil, čeprav na njem nismo odprli tretjega nadstropja z nastajajočim prvim delom naše stalne razstave

<sup>4</sup> Smerdel, Inja: *SEM med stvarnostjo in vizijo: Na poti k muzeju kulturnih identitet, k muzeju »o ljudeh, za ljudik«*. Ljubljana: Slovenski etnografski muzej, 2001 [notranji zavihek naslovnice].

Je etnologija doma tudi v drugih slovenskih muzejih; razstavni projekt Spogledi: Med oblikovanjem in slovensko ljudsko kulturo; in mednarodni razstavni projekt Evropski etnografski muzeji v SEM. Mojemu vabilu, da z nami praznujejo krst nove evropske etnomuzejske hiše – in sicer z razstavnimi zgodbami o izbranih identifikacijskih simbolnih predmetih njihove etnološke dediščine – se je navdušeno odzvalo trinajst prijateljskih ustanov iz Mreže evropskih etnografskih muzejev, ki so k nam pripeljali pisano paleto evropske kulturne raznolikosti. Tako smo vsi skupaj praznovali rojstvo naše razstavne hiše; in njeno življenje se je po prvih заметkih takrat razmahnilo in se korak za korakom bogatilo, spremnjalo, dozorevalo ...

Svojo vizijo muzeja sem takrat dosanjala. Nato sem se vrnila k delu muzejskega kustosa in k etnološki tematiki, ki me je določala vse od prihoda v SEM: k zemljii in preučevanju razmerij med človekom in živalmi.

SEM zdaj nedvomno je – in ostaja tu. Žlahtne starosti, burne zgodovine, raznovrstnih strokovno tehnih, včasih tudi igrivih in bogatih vsebin ...



Snapshot from the opening of the exhibition building, 2004 (SEM Documentation Department).

The SEM is a link between the past and the present, between traditional and modern culture, between nature and civilisation, between our own and foreign cultures ...<sup>4</sup>

The opening of the exhibition building during Advent time in 2004 was a unique celebration,

even though at the time we did not open the third floor with the emerging first part of our permanent exhibi-

tion Between Nature and Culture. The building was filled by three exhibition projects: an exhibition by fellow ethnologists from regional museums Is Ethnology at Home Also in Other Slovene Museums; the exhibition Exchanging Glances: Between Design and Slovene Folk Culture; and the international exhibition European Ethnographic Museums at the SEM. My invitation to celebrate with us the baptism of the new ethno-museum – with stories about selected identity-related symbolic objects from their own ethnological heritage – was enthusiastically responded to by thirteen institutions from the Network of European ethnographic museums, who brought a colourful array of European cultural diversity. And so we celebrated together the birth of our exhibition building; and, after its first steps, it flourished and became richer, changing and maturing with each new step taken.

I saw my vision of the museum come true. And then I returned to the work of museum curator and the ethnological field that had thematically marked me ever since my arrival at the museum: the land, and studying the relationship between man and animals. The SEM now undoubtedly is – and remains here. It has reached a venerable age and experienced a turbulent history, as well as a wide range of weighty, sometimes playful and always rich content ...



SEM SMO  
LJUDJE





THE SEM  
IS ITS PEOPLE





**Barbara Sosič**

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**V**Kustodiatu za kmečko gospodarstvo in promet, sem začela delati leta 2012, pred tem pa sem od leta 1990 delala kot kustodinja za dokumentacijo, kar je bilo zame odlično izhodišče.

Moji predhodniki so za seboj pustili pomembne temeljne raziskave in s svojimi pogledom in nazori bogatili zbirke nabiralništva, orodij za lov in ribolov, ornih orodij in jarmov, bran in manjšega poljedelskega orodja, naprav, strojev in posod za čiščenje, predelavo in hranjenje poljskih pridelkov, sadjarskega in vinogradniškega orodja, čebelarstva, gozdarstva in prevoznih sredstev. Mogoče mi zato, ker prihajam iz kmečke družine in sem se dela lotila z določenim predznanjem, to ob veselju pomeni tudi poslanstvo in nenehen izziv. Študij, predmeti v depoju, zlasti tisti brez dokumentacije, in seveda teren so »polja, ki jih obdelujem« odprtto do najširše javnosti.

Moja predhodnica mag. Inja Smerdel je v Kustodiatu sprva delala med letoma 1980 in 1995, nato med letoma 2005 in 2012. Gospodarske teme in zbirke je odprla mednarodni javnosti, jih postavila ob bok evropskim zbirkam in muzejskim postavitvam ter jih s tem poglobljeno in primerjalno strokovno ovrednotila. Svoje vedenje je predstavljala na konferencah in objavljala v več jezikih. Taki odprtosti, zlasti preko Mednarodnega združenja kmetijskih muzejev (AIMA – l'Association internationale des musées d'agriculture), želim slediti tudi sama. Primerjave in mednarodni konteksti tako raziskav kot zbirk so ne le pomembni, so hkrati priložnost za odkrit ponos in hvaležnost do predhodnikov, ki so z veliko znanja in širine zastavili in dopolnjevali zbirke; skrb zanje in njihovo dopolnjevanje sta zdaj zaupana meni.

Inja Smerdel se je v raziskavi ovčarstva posvečala predvsem transhumanci in načinu življenja pivških ovčarjev ter o tej temi leta 1989 pripravila odmevni razstavo in publikacijo. Poglobila se je tudi v življenje v soseski in žetev v teh krajih, premikala je poglede na obravnavo muzejskega predmeta, si pri tem za primer vzela vetrnik in ga na razstavi izpostavila kot pričo načina življenja. Razkrivala je očitna in skrita razmerja med oselnikom in koscem – vedno je razbirala povezavo med človekom in predmetom ali temo;

began to work in the Department of the Rural Economy and Transport in 2012; before that, from 1990, I worked as curator for documentation, which was an excellent starting point for me.

My predecessors had left behind important basic research findings and enriched with their views and opinions the collections relating to gathering, hunting and fishing equipment, ploughing equipment and yokes, harrows and small farming tools, devices, machines and vessels for separating, processing and storing arable crops, tools connected with fruit and wine growing, beekeeping, forestry and modes of transport. Perhaps because I come from a farming family and I began with some previous knowledge, working in the area of the rural economy meant not only enjoyment, but also a mission and an endless challenge. Research, objects in storage, especially undocumented ones, and of course field work are the “fields I work”, with an openness to the widest possible public.

My predecessor Inja Smerdel, M.A., worked in the Department from 1980 to 1995, and then from 2005 to 2012. She opened rural economy themes and collections to the international public, placed them alongside European collections and museum presentations, and in doing so evaluated them in a profound and comparative way. She presented her findings at conferences and published in a number of languages. I would like to emulate such openness, particularly through the AIMA (The International Association of Agricultural Museums), for comparisons and international contexts are important for research and collections, they are an opportunity to express pride and gratitude to predecessors who through their great knowledge and breadth set up and added to collections, the care and supplementation of which has now been entrusted to me.

Inja Smerdel devoted her first research to sheep rearing, with a focus on the transhumance and the way of life of Pivka shepherds, about whom she prepared in 1989 a well-received exhibition and publication. She also looked in depth at community life and harvests in these areas, she shifted views on the way

tako je bilo tudi pri ptičjem lovu, ki jo je pritegnil na terenu v Goriških Brdih. Tako je raziskovala tudi žrmlje, preprost domači mlin ali požigalništvo, pridobivanje obdelovalne zemlje s požiganjem gozdov. Poglobila se je v oranje, s tem v orna orodja, in obdelala ne le eno najpomembnejših zbirk v SEM, temveč tudi v srednjeevropskem prostoru. Od tu je bil le korak do jarmov, v katere so bile vprežene te za preživetje naših prednikov tako pomembne živali. Uredila in dopolnila je tudi to, zaradi tipske raznovrstnosti in zato njene svojskosti za evropski prostor privlačno in bogato zbirko, ki je tudi meni posebej draga.

museum objects are dealt with, for instance taking a winnowing machine and highlighting it in an exhibition as a witness to the way of life. She also uncovered both the clear and the concealed relationship between a whetstone holder and the mower – in fact, she always read the connection between man and object or theme; an example is bird hunting in the Goriška Brda area. In the same way, she researched hand-mills for grain or slash-and-burn agriculture. She looked very closely at ploughing and the implements involved, helping to create not only one of the most important collections at our museum, but in



*Četverokotno ralo, Matkov kot, Štajerska,  
pridobljeno 1957.*

Ralo, ki so ga na našem ozemlju poznali že nekaj stoletij pr. n. št., je v 10. in 11. stoletju začel izpodrivati plug, ki zemljo ne le razriva, drobi in rahlja, temveč tudi obrača. V gorskih predelih Štajerske in Koroške se je ralo vse do 20. stoletja ohranilo v drugotni rabi, npr. za izkopavanje krompirja. Ralo iz trdega lesa in železa je bilo v rabi še nekaj let po 1. svetovni vojni. Po 2. svetovni vojni je SEM načrtno zbiral kmečko orodje, med njimi tudi orna orodja, ki predstavljajo eno od najbogatejših zbirk ornih orodij v širšem srednjeevropskem prostoru.

*Rectangular ard, Matkov kot, Štajerska,  
acquired in 1957*

Ards were already in use in Slovene lands a few centuries BC; in the 10<sup>th</sup> and 11<sup>th</sup> century they were replaced by ploughs that not only break, crumble and loosen the soil, but also turn it. In the hilly parts of Štajerska and Koroška, ards were preserved until the 20<sup>th</sup> century for secondary use, e.g. for digging up potatoes. This ard made of hardwood and iron was still being used for a few years after World War I. After World War II, the SEM deliberately collected farming tools, including ploughs, which represent one of the richest collections of this kind in the wider Central European space.

Koncept predstavitev zbirk, ki ga je Inja Smerdel ves čas zagovarjala, odseva tudi prva stalna razstava Med naravo in kulturo (2006). Mag. Polona Sketelj, ki je dobro desetletje med direktorovanjem Inje Smerdel (1995–2005) skrbela za zbirke, je v razdelku Voda in zemlja (O virih in načinu preživljjanja) predstavila predmete s področja nabiralništva, lova, ribolova ter pridelovanja in predelovanja hrane. Z njimi spoznavamo bogastvo namenov, za katere so bili izdelani, razvoj in spreminjanje njihovih oblik, vse z namenom preživetja v naravnem okolju. Pred tem se je Polona Sketelj ob razstavi Več od zlata in srebra nam sadno drevje da ... (1998) lotila sadjarstva, teme, ki je do takrat v zbirkah in raziskavah skoraj ni bilo.<sup>1</sup> Poglabiljala se je tudi v teme, kot so morsko ribištvo pri Slovencih v Tržaškem zalivu in čupa, naš najznamenitejši čoln.

<sup>1</sup> Polona Sketelj je razstavo o slovenskem sadjarstvu v sodelovanju s Kmetijskim inštitutom Slovenije in Slovenskim sadjarskim društvom pripravila v Muzeju novejše zgodovine Slovenije.

zbiralna politika Orlovih ekip, ki so šle na teren v prvih desetletjih po drugi svetovni vojni, v času naglega propadanja predindustrijskega kmečkega gospodarstva. Težnja tedanjega muzejskega ravnatelja dr. Borisa Orla je bila dopolnjevanje zbirk predmetov in dokumentiranje hitro izginjajočega načina življenja. Udeleženci ekip so jih s temami o poljedelskem orodju in transportu, kjer še zlasti izstopa razprava o bloških smučeh, eni paradnih zbirk muzeja, podkrepili s pomembnimi objavami v muzejski reviji Slovenski etnograf.

Prvi kustos zbirke je leta 1963 postal dr. Angelos Baš. Njegove raziskave gozdnih in lesnih delavcev na južnem Pohorju, splavarjenja lesa po Savinji, obiranja hmelja v Savinjski dolini, poljega lova, konjereje in ljutomerskih konjskih dirk so bile prelomne tako za muzej kot stroko; v muzejske in etnološke obravnavе so prinesle nov veter. Njegove razstavne postavitevе so se namesto na kulturne prvine in njihov razvoj osredotočale na njihove nosilce ter način življenja posameznikov in družbenih skupin. Tudi ralo in plug ter bloške smuči v povezavi s športnim smučanjem in proizvodnjo smuči v tovarni Elan, ki ju je obravnaval že Boris Orel, so obiskovalci na razstavah videli v širšem kontekstu, saj ju je Angelos Baš pomembno dopolnil in aktualiziral.

Central Europe. From there, it was only a short step to the yokes used by our forebears to yoke domestic animals. She arranged and supplemented a rich, attractive, diverse and unique collection of yokes, which is important at a European level and which I hold particularly dear.

The collection exhibition concept advocated by Inja Smerdel is reflected in the permanent exhibition Between Nature and Culture (2006). In the decade when Inja Smerdel was director of the museum (1995–2005), Polona Sketelj, M.A., took care of the department collection; in the section devoted to Water and Earth (Resources and ways of sustenance), she presented objects from the collections connected with gathering, hunting, fishing, and cultivating and processing food. This offered an insight into the rich assortment of purposes for which people developed, made and adapted tools, all with a view to

eking out a living from the natural environment. Prior to that, Polona Sketelj, in the exhibition Fruit trees give us more than silver or gold (1998), dealt with the area of fruit growing, in relation to which there had hitherto been almost no research.<sup>1</sup> She also researched sea fishing by Slovenes in the Bay of Trieste, involving the famous čupa fishing vessel.

If I go a little further back, to the beginnings of the department, I can say that it is based on the research and collection policy of the Orel teams that went out into the field in the decades immediately following World War 2, at a time when the pre-industrial rural economy was rapidly disintegrating. The inclination of the then museum director, Dr Boris Orel, was to supplement collections relating to and document a way of life that was rapidly disappearing. Team members supported this with important contributions in the museum journal Slovenski etnograf on the theme of arable tools, equipment and transport, as well as a discussion of Bloke skis, one of the museum's flagship collections.

In 1963, Dr Angelos Baš became the first curator of the collection. His research into forestry and wood industry workers on the south Pohorje, rafting wood down the River Savinja, picking hops in the Savinja Valley,

<sup>1</sup> Polona Sketelj prepared the exhibition on fruit growing in Slovenia in cooperation with the Agricultural Institute of Slovenia and the Slovene Fruit-Growing Society in the National Museum of Contemporary History of Slovenia.



Dvojni jarem, Hočevje, Dolenjska,  
pridobljen 1960.

Reprezentančna zbirka jarmov, ki jo hrani SEM, je prepoznavna tudi zunaj meja Republike Slovenije. Vanjo zaradi ohranjenosti in bogatega okrasja sodi tudi mediteranski tip jarma iz javorjevega lesa z domačije »p'r Hrenovk« v Hočevju. Ta tip jarma je bil v rabi na osrednjeslovenskem in mediteranskem območju. Za muzejsko zbirko ga je pridobila terenska ekipa SEM.

Življenje se v zadnjih desetletjih naglo spreminja. Zato pogosto razmišljam, kaj naj me vodi pri raziskavah in zbiranju predmetov po dobrem desetletju raziskovanja gospodarskih tem oziroma prežitkov v povezavi s sodobnimi praksami kmetovanja in sobivanja z naravo. Sobivanje je bilo našim prednikom samoumevno, današnji človek pa ga pogosto znova odkriva. Kot

dormouse hunting, horse breeding and Ljutomer horse races were ground breaking, both for the museum and the discipline, and represented a breath of fresh air in museum and ethnographic writings. Most of these areas were also presented in exhibitions, which instead of on cultural elements and their development focused on the bearers, and on the way



**Double yoke, Hočevje, Dolenjska,  
acquired 1960.**

The museum keeps a representative collection of yokes, which is renowned also outside Slovenia. Among them, due to being well preserved and richly decorated, is the Mediterranean type of yoke made of maple wood from the »p'r Hrenovk« farm in Hočevje. This type of yoke was used in central Slovenia and in the Mediterranean area. It was acquired for the museum collection by a SEM field team.

odlična izbira se je izkazala etnobotanika, ko sva s kolegico Vlasto Mlakar na letnih izobraževalnih seminarjih, ki potekajo od leta 2017, v ospredje postavljali nabiralništvo in sobivanje človeka in rastlin – zdravilnih, kulturnih, gozdnih, divjih ...

Svoje delo pogosto prilagajam pobudam, povezanim z vpisi v Register nesnovne kulturne dediščine

of life of individuals and social groups. Yokes and ploughs, as well as Bloke skis in connection with the sport of skiing and the Elan ski factory, i.e. two themes that had been tackled by Boris Orel, were experienced by exhibition visitors in a broader context, for Angelos Baš significantly added to them and made them relevant to the present.

Slovenije. Na tej poti sem se poglobila v čebelarstvo, lovsko kulturo, brodarstvo in plovila, kot so cerkniški čoln drevak, pa blejska pletna, ki smo jo pridobili tudi za zbirko.

V zadnjem času so mi vse bolj zanimive avtohtone pasme domačih živali,<sup>2</sup> ki so jih ljudje le s kljubovanjem in z navezanostjo na pasmo ohranjali z zavestjo, da so za naše okolje najboljše, ob tem pa so ekonomski vidik pogosto potisnili v ozadje. Raziskovala sem drežniško kozo,<sup>3</sup> spoznala, zakaj smo Slovenci tako ponosni na kranjsko čebelo, na kateri sloni naše znamenito čebelarstvo.

O tem sva z dr. Bojano

Rogelj Škafar pripravili razstavo Kjer so čebele doma (2018), s katero smo obeležili prvi mednarodni dan čebel.

Zanimanje za vlečne živali so mi vzbudili kolegi iz združenja AIMA, ki so maja 2021 organizirali virtualno konferenco o njihovem pomenu v preteklosti, sedanjosti in prihodnosti. Ponekod so del običajnega kmetovanja, v razvitih evropskih in ameriških državah pa jih posamezniki s posebno skrbjo ohranjajo in z njimi opravljajo kmetijska in gozdarska dela. Pri nas so iz vsakdanjega življenja izginile že pred desetletji, občasno jih vidimo le na prireditvah, kjer so v središču pozornosti – zaradi lastne izkušnje – zlasti starejših. Zanima me, zakaj se pri nas vlečne živali povezujejo z zaostalostjo, ponekod drugod pa so še zaželene. Ob pospešeni mehanizaciji kmečkih gospodarstev so okolju in človeku prijazen način obdelave polj, vinogradov ali spravila lesa. Kaj bo prinesel čas, ne vedmo. Teme, ki so jih obravnavali že predhodniki, zmeraj znova kličejo po novem razumevanju, usklajenem s sodobnim časom in z spremenjenimi družbenimi razmerami. Vse to dediščino skrbno dokumentiranih predmetov kulture gospodarskih načinov, prometa in transporta ohranja živo in na voljo ne le za odkrivanje načinov in virov preživetja naših prednikov, temveč tudi kot vir znanj o možnostih preživetja sodobnega človeka v sobivanju z naravo.

<sup>2</sup> Poleg cikastega goveda, slovenskega hladnokrvnega in posavskega konja ter lipicanca, krškopoljskega prašiča in štajerske kokoši se je ohranilo nekaj pasem drobnice.

<sup>3</sup> V projektu ARRS Ogoržene slovenske pasme drobnice kot genetski vir za študije molekularnih posledic živinoreje in evolucije smo z raziskavo, ki je potekala med letoma 2020 in 2022, sodelovali z Oddelkom za zootehniko Biotehniške fakultete Univerze v Ljubljani.

Life in recent decades has changed with great rapidity. I often thus reflect on what my guide should be when researching and collecting objects, when I have already spent more than a decade researching economic themes or means of sustenance in connection with contemporary farming practices and living in harmony with nature in a way that was self-evident to our predecessors, but to modern man is often a new discovery. An excellent choice proved to be ethnobotany, in relation to which my colleague Vlasta Mlakar and I, on annual seminars since 2017, focus on gathering and harmony between man and medicinal, cultural, woodland, wild and other plants.

I often have to adapt what I am doing to initiatives connected with entries in the Register of the Intangible Cultural Heritage of Slovenia, which is coordinated by the museum. Thanks to this, I have looked more deeply at beekeeping, hunting, cable ferrying and vessels such as the Cerknica drevak and the Bled pletna, which we have also acquired for the collection.

In addition, I also have a new interest in breeds of indigenous domestic animals,<sup>2</sup> which people have stubbornly and out of love for the breed preserved in the knowledge that they

<sup>2</sup> In addition to Cika cattle, Slovene coldblood and Posavje horses and Lipizzaners, the Krško polje pig and Štajerska hen, as well as some breeds of sheep and goats.

are best suited to our environment, but have often been pushed aside for economic reasons. I have done research into the Drežnica goat,<sup>3</sup> and learned why Slovenes are so proud of the Carniolan bee, which is at the heart of our beekeeping tradition. Dr Bojana Rogelj Škafar and

I prepared an exhibition entitled Where Bees Are at Home (to mark the first International Bee Day in 2018).

My interest in draught animals was also awoken by colleagues in the AIMA, who in May 2021 organised a virtual conference on their past, present and future importance. In some parts of the world they represent the usual way of farming; elsewhere, individuals in developed countries in Europe and America carefully preserve them and use them for farming and forestry



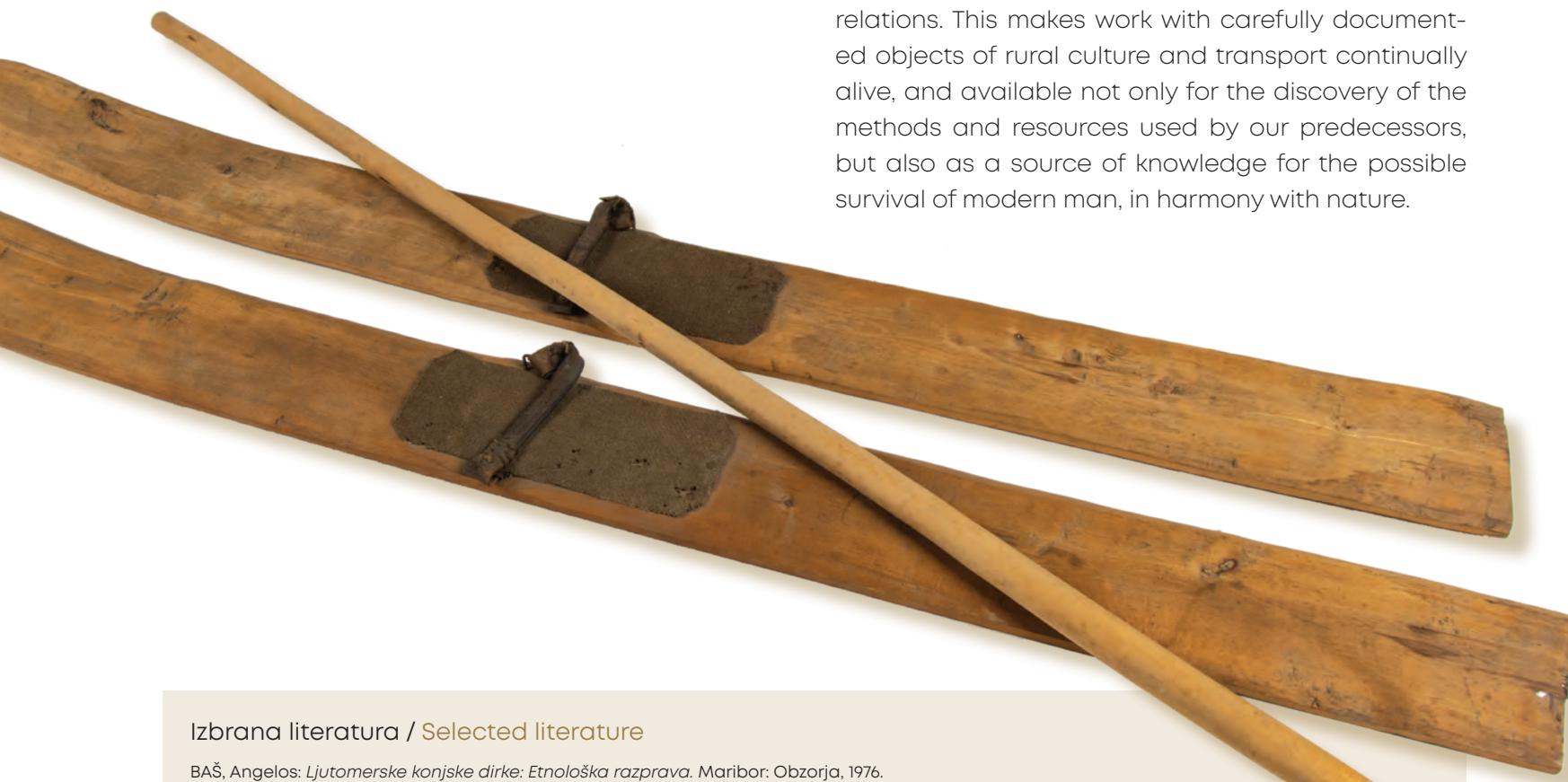
**Bloške smuči, Zavrh, Notranjska,  
pridobljene 1956.**

Vasi na Bloški planoti in v Vidovskih hribih, ki ležijo na nadmorski višini med 700 in 900 m, so znane po hudih zimah in veljajo za zibelko smučanja v Srednji Evropi. Domačini so smuči uporabljali kot pripomoček za premikanje po snegu. Smuči iz jesenovega lesa so dolge 153 cm, imajo klobučevinasto podlago za čevlje, usnjene jermene za pritrjevanje obuvala in palico za oporo. Pridobil jih je dr. Boris Orel, ki je zasnoval zbirko bloških smuči.

**Bloke skis, Zavrh, Notranjska,  
acquired in 1956.**

Villages on the Bloke plateau and Sveti Vid Hills lie at an altitude of between 700 and 900 metres and are known for severe winters, and are considered to be the cradle of skiing in Central Europe. The locals used skis for moving across snow. The skis made of ash wood are 153 cm long, have a felt base for shoes, leather straps for attaching the shoes and a stick for support. They were acquired by Dr Boris Orel, who created a collection of Bloke skis.

work. In Slovenia, they disappeared from everyday farming decades ago and only occasionally are they seen at events, where they are the centre of attention, especially for older people with experience of working with them. I wonder why in Slovenia we associate draught animals with backwardness and why they are still welcome elsewhere, where alongside the rapid mechanisation of the rural economy they represent a way of working fields and vineyards, or removing timber from woods, in a way that is friendly to man and the environment. I do not know what time will bring, for the themes dealt with by our predecessors continually call for new treatment from the perspective of a different time and different social relations. This makes work with carefully documented objects of rural culture and transport continually alive, and available not only for the discovery of the methods and resources used by our predecessors, but also as a source of knowledge for the possible survival of modern man, in harmony with nature.



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Dr. Tanja Roženbergerar

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Zbirka za obrt in trgovino v SEM je ena najstevilčnejših in najstarejših, prve muzealije so bile predvsem kot prikazi pomembnih obrti za razvoj gospodarstva v državi, pridobljene že v času Kranjskega deželnega muzeja. Za rast zbirke, ki danes obsega preko 5400 predmetov, in strokovno obravnavo gradiva so bile izjemnega pomena terenske ekipe SEM, ki so od konca štiridesetih let 20. stoletja potekale pod vodstvom takratnega direktorja dr. Borisa Orla. Z zaposlitvijo kustosinje za področje obrti in trgovine, Ljudmile Bras, se je leta 1964 oblikoval tudi poseben kustodijski oddelki. Ljudmila Bras se je raziskovalno posvečala razvoju obrti in posameznim tradicionalnim rokodelskim panogam na območju Slovenije in ob terenskih raziskavah pripravila več razstav: Lončarsko na Slovenskem (1968), Pletarstvo na Slovenskem (1973), Lesne obrti na Slovenskem (1979); ob vseh so izšli tudi razstavniki katalogi. Sodelovala je pri razstavah domače in umetne obrti v Slovenj Gradcu, pisala članke o domači obrti na Slovenskem in sodelovala pri nastajanju vprašalnic o obrti in rokodelstvu za Etnološko topografijo slovenskega etničnega ozemlja. Poleg predmetov je zbiralna pisna gradiva, osebne in hišne arhive obrtnic in obrtnikov, obrtne listine in različne druge dokumente. Med svoje raziskave je že konec šestdesetih let vključila tudi raziskavo cvetnonedeljskih butaric v okolici Ljubljane, s čimer je med prvimi muzealkami opozorila na pomen urbanih in suburbanih obrti.

Po upokojitvi Ljudmili Bras je njen delo v Kustodijsku za obrt in trgovino med letoma 1991 in 2021 nadaljeval mag. Andrej Dular.<sup>1</sup> Na podlagi dopolnjenih kriterijev zbiralne strategije je v zbirko še bolj sistematično

vključeval gradivo drugih manj tradicionalnih obrti iz urbanega okolja in pozorno, tudi s pomočjo avdiovizualij, dokumentiral življenjske zgodbe posameznikov in posameznic. Velika pridobitev za Kustodijski oddelki so bili obsežnejši prevzemi gradiva posameznih obrti (mape črkoslikarskih šablona, kolekcija modelov za slaščičarstvo, modeli za modrotisk, zbirka krasilnih pleskarskih valjčkov) in celotnih ljubljanskih obrtnih delavnic (delavnica urarstva Praznik, fotografski atelje Karola Holynskega, svečarska in medičarska delavnica Jakoba Krbavčiča).

<sup>1</sup> Leta 1986 se je v SEM zaposlil kot kustos pedagog.

The crafts and trade collection at the Slovene Ethnographic Museum is one of the biggest and oldest; the first museum objects were acquired at the time of the Carniolan Provincial Museum, mainly as illustrations of crafts important for the economic development of the state. The SEM field teams from the late 1940s onwards, led by the then director Dr Boris Orel, were of crucial importance for the growth of the collection, which nowadays includes over 5,400 objects, and for the expert treatment of the material. With the employment of the curator Ljudmila Bras in 1964, who became responsible for crafts and trade, a special department was formed. Ljudmila Bras focused her research efforts on the development of crafts and individual traditional handicrafts in Slovenia, and alongside field research created a number of exhibitions: Pottery in Slovenia (1968), Basket Weaving in Slovenia (1973), Wood Crafts in Slovenia (1979), which were all accompanied by exhibition catalogues. She also took part in an exhibition of domestic arts and crafts in Slovenj Gradec, wrote articles about domestic arts in Slovenia, and took part in the survey for the Ethnological Topography of the Slovene Ethnic Territory, which dealt with crafts and handicrafts. In addition to objects, she collected written material, personal and household archives of craftsmen and craftswomen, and various documents. In the early 1960s she also researched Palm Sunday bundles around Ljubljana, and was among the first museum workers to draw attention to urban and suburban crafts.

After Ljudmila Bras retired, the work of the department was continued between 1991–2021 by Andrej

Dular, M.A.<sup>1</sup> On the basis of the amended collecting strategy, he included even more systematically material from other less traditional crafts from urban environments and with the help of audio-visual resources carefully documented individual life stories. A great asset for the department was the extensive acquisitions of the material of individual crafts (folders of letter-drawing stencils, models for sweets, blocks for indigo printing, decorative painting rollers) and from whole Ljubljana craft workshops (the Praznik watchmaking workshop, the Karol

<sup>1</sup> In 1986, he was employed at the SEM as a curator educator.

Osrednji razstavni fokus tega obdobja sta bili novi stalni razstavi SEM, na katerih je Andrej Dular kontekstualiziral različna gradiva iz zbirke. Na stalni razstavi Med naravo in kulturo (2006) so z izdelki predstavljene tradicionalne obrti – lončarstvo, lesne in tekstilne obrti, pletarstvo, krovstvo, kovaštvo, čevljarsvo in druge, tudi prirejen ambient urarske delavnice, modeli za modrotisk in šablone za črkoslikarstvo ter zbirka pleskarskih valjčkov. Predmeti iz zbirke so bili v različne vsebinske sklope umeščeni tudi na stalni postavitvi Jaz, mi in drugi: Podobe mojega sveta (2009-2022). Med pomembnejše avtorske razstave Andreja Dularja sodita V podobe ujeti indigo – o modrotisku na Slovenskem (2002) in Lectarstvo je krajcarkšeft: Krbavčičeva svečarska in medičarska delavnica in trgovina iz Ljubljane (2018). O modrotisku je izdal monografijo Modeli za modrotisk: Zbirka Slovenskega etnografskega muzeja (2015). Andrej Dular je veliko pozornosti posvetil dokumentaciji, celotna zbirka je urejena v računalniškem dokumentacijskem sistemu Galis, nekatere vsebine dopolnjujejo tudi digitalne zbirke.

Kot kustos za obrt je sodeloval pri vpisih z domačo obrtjo povezanih tematik v Register nesnovne kulturne dediščine Slovenije. Je dober poznavalec domače in umetnostne obrti in dolgoletni član strokovne komisije za vrednotenje izdelkov domače in umetne obrti (DUO) pri Obrtno-podjetniški zbornici Slovenije. Bil je tudi pobudnik in urednik knjižne zbirke Knjižnica SEM in urednik muzejske periodične publikacije Etnolog. Posebno pozornost je posvečal tudi etnološkim raziskavam Bele krajine.

Kustodiat za obrt in trgovino danes hrani različne materiale in surovine, izdelke, polizdelke, obrtno orodje in pripomočke, rokodelske naprave, arhivske pisne in slikovne dokumente nosilcev in nosilk pa tudi njihova pričevanja o tradicionalnih obrteh in nekaterih specifičnih rokodelskih dejavnostih iz kmečkega in urbanega okolja iz celotnega slovenskega etničnega prostora. Hrani tako gradivo domače obrti kot obrti, ki so se razvile v urbanih središčih, gradivo rokodelskih panog, spremljajoče trgovine in uradnih obrtnih strok. Za temeljito proučevanje zbirke sta nujna povezovanje z drugimi kustodiati in strokovna

Holynski photographic studio, the Jakob Krbavčič candle-making and honey products workshop).

The central exhibition focus in that period was the two new permanent exhibitions, where Andrej Dular contextualised various objects in the collection. In the permanent exhibition Between Nature and Culture (2006), traditional craft products are presented – pottery, wooden and textile products, woven baskets, roofing, smithing, shoemaking and others, including an adapted ambient of a watchmaking workshop, blocks for indigo dyeing, stencils for letter printing, and a collection of paint rollers. Objects were placed in different thematic sections also in the permanent exhibition I, We and Others: Images of My World (2009-2022). Among the important exhibitions curated by Andrej Dular are: Images Caught in Indigo – Indigo Printing in Slovene Lands (2002) and Gingerbread Making Operates with Small Change: Krbavčič's Candle Making and Gingerbread Workshop and Shop in Ljubljana (2018). He also published a monograph Blue - printing Blocks: The Collection of the Slovene Ethnographic Museum (2015). The priority in Andrej Dular's work was documentation, the whole collection is arranged in the electronic documentation system Galis, while some content is supplemented with digital collections.

As a curator for crafts, he also played a part in entering themes connected with domestic arts into the Register of intangible cultural heritage. He is for many years a member of the expert committee for evaluating domestic arts and crafts products (DUO) at the Chamber of Craft and Small Business of Slovenia. He was also the initiator and editor of the Knjižnica SEM book collection and the editor of the museum's periodical Etnolog. In addition, he dedicated special attention to ethnological research of the Bela krajina region.

Nowadays, the department keeps various materials and raw materials, products, semi-manufactured products, craft tools and aids, handicraft devices, and archived written and pictorial documents of bearers and their testimonies about traditional crafts and some specific craft activities, from both



#### Oprema trgovine Lectarija, Ljubljana, izdelana 1939.

Oprema Lectarije, prodajalne domačne in umetne obrti, je izdelana po načrtih slovenskega arhitekta Jožeta Plečnika. Načrte je izrisal leta 1938, lokal v središču Ljubljane sta Henrieta Krbabčič in Robert Freyer odprla leto pozneje. Oprema obsega lesene vitrine, mizico in klop, okroglo mizo iz umetnega kamna, okrogel leseni lesteneč s svečami, vrata ter izložbeno okno z medeninasto spiralo.

V Lectariji so prodajali rokodelske izdelke visoke kakovosti. Po 2. svetovni vojni je lokal vodilo podjetje Dom. SEM je opremo pridobil leta 2000.

#### Furniture and fittings in the Lectarija shop, Ljubljana, made in 1939.

The furniture and fittings of Lectarija, a shop selling domestic arts and crafts, was made following plans by the Slovene architect Jože Plečnik. He drew the plans in 1938, while the shop in Ljubljana centre was opened by Henrieta Krbabčič and Robert Freyer a year later. The items include wooden display cabinets, a small table and bench, a round table made of artificial stone, a round wooden chandelier with candles, a door and a shop window with a brass spiral. Lectarija sold high quality handicrafts. After World War Two, the shop was managed by the company Dom. SEM acquired the furniture and fittings in 2000.

vzajemna obravnavo gradiva. Zbirka se navezuje tudi na projekt Oddelka za muzejsko pedagogiko in andragogiko Mali mojster, ki nagovarja najmlajše obiskovalce.

Sama sem se v Kustodiatu zaposlila v drugi polovici leta 2021,<sup>2</sup> ko sem zanj pripravila tudi strateški načrt. Izjemna pridobitev je leta 2021 izvedena inventarizacija Plečnikove Lectarije, s katero je oprema prodajalne, izdelana po načrtih arhitekta Jožeta Plečnika, pridobilo status muzealije. Oprema, ki jo je muzej prevzel že leta 2000, je bila sprva oprema muzejske trgovine. Zaradi kompleksnosti projekta, prenove

<sup>2</sup> Med letoma 2015 in 2020 sem bila direktorica SEM.

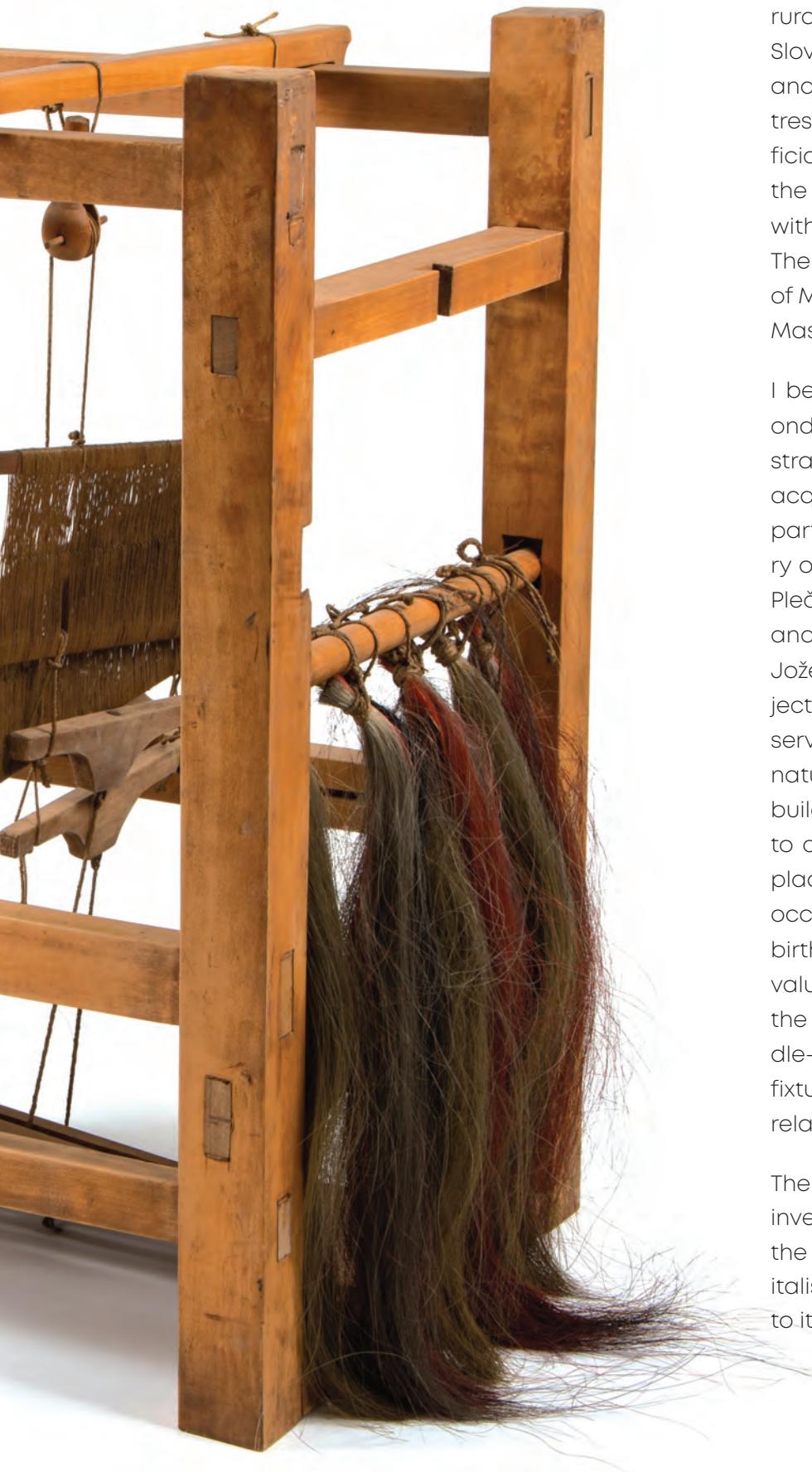
razstavne hiše in prestavitev pohištva sem opremo lahko inventarizirala šele ob umestitvi pohištva v novo muzejsko postavitev, pripravljeno leta 2022 ob 150-letnici arhitektovega rojstva. Avtorska razstava z naslovom Plečnikova Lectarija interpretira dragoceno gradivo zbirke. Obsega trgovinsko opremo Krbavčičeve svečarske in medicarske delavnice ter njene izdelke in opremo prodajnega lokala Lectarija v različnih vsebinskih medsebojnih povezavah.

Med prioritetnimi nalogami Kustodiata je tudi dokončna inventarizacija predmetov iz fotografskega ateljeja Holynski, ki jih je muzej prevzel že pred leti, in digitalizacija zbirke s ciljem njenega širokega digitalnega dostopa. Nujnost hitrejše in celovitejše digitalizacije kulturne dediščine je posledica globalne krize, povzročene s pandemijo covid-19. Kot kustodinja za obrt in trgovino sodelujem pri pripravah besedil, povezanih s tradicionalnimi obrtnimi veščinami, za vpis v nacionalni Register nesnovne kulturne dediščine Slovenije.



Model sitarskih statev z žimnatim sitom, Stražišče pri Kranju, izdelan 1833.

Model sitarskih statev je eden najstarejših predmetov v zbirki SEM. Ignac Valenčič, vikar pri cerkvi sv. Martina v Stražišču pri Kranju, je leta 1833 Kranjskemu deželnemu muzeju v Ljubljani poslal model statev za izdelavo sit iz konjske žime, v polovični naravnih velikosti izdelan po lastni zamisli. Statve je tehnično izboljšal z namestitvijo valjčka, na katerega se je navijalo tkano žimnato sito, s čimer je zelo olajšal tkalčevno delo.



**Model of a loom for making sieve mesh with a horsehair sieve, Stražišče pri Kranju, made in 1833.**

The model of a loom for making sieve mesh is one of the oldest objects in the SEM collection. In 1833, Ignac Valenčič, a vicar in Stražišče near Kranj, sent to the Carniolan Provincial Museum in Ljubljana a loom for making sieve mesh from horsehair, made according to his own design and half size. He was responsible for the technical improvements to the loom – he placed on it a cylinder, on which the woven horsehair mesh was wound, making the weavers work much easier.

rural and urban environments across the whole Slovene ethnic space. There is also crafts material, and that relating to crafts developed in urban centres, various handicrafts, the related shops and official craft professions. In order to be able to study the collection thoroughly, it is necessary to connect with other departments and carry out joint research. The collection is also connected to the Department of Museum Pedagogy and Andragogy's project Little Master, which addresses the youngest visitors.

I became employed in the department in the second half of 2021,<sup>2</sup> when I drew up the departmental strategy. An exceptional acquisition for the department is the inventory of the shop known as

Plečnik's Lectarija in 2021, through which the fixtures and fittings, made following plans by the architect Jože Plečnik, acquired the status of museum objects. The furniture, taken by the museum in 2000, first served in the museum shop. Because of the complex nature of the project, the renovation of the exhibition building and the transfer of the furniture, I was able to create an inventory only when the furniture was placed in a new exhibition, opened in 2022, on the occasion of the 150<sup>th</sup> anniversary of the architect's birth. The exhibition Plečnik's Lectarija interprets the valuable material in the collection, which contains the shop furniture and products of Krbavčič's candle-making and honey products workshop, and the fixtures and fittings of the Lectarija shop in various related contexts.

The department's priorities include completing the inventory of the Holynski photographic studio, which the museum took over some years ago, and the digitalisation of the collection to facilitate wider access to it. During the global Covid pandemic, the need for

<sup>2</sup> Between 2015–2020 I was the director of the SEM.

*Jerbas, Reteče pri Škofji Loki,  
izdelan 1970.*

Jerbas, okrogla košara z ravnim dnom in dvema majhnima ročajema, je ročno spleten iz beljenih in pisano barvanih vrbovih šib in zgoraj zaključen z bogato kito. Pleten je dvojno, prav tako je izdelano tudi dno. Jerbas je leta 1970 izdelala pletarka Frančiška Hrastar iz Reteče pri Škofji Loki. V jerbasih so ženske bremena prenašale na glavi tako, da so si na glavo najprej položile svitek, nanj pa postavile jerbas.

*Basket, Reteče near Škofja Loka,  
made in 1970.*

The round basket with a flat bottom and two small handles is manually woven from bleached and colourful willow canes and finished at the top with a thick plait. It is doubly interwoven, including the bottom. The basket was made in 1970 by the basket weaver Frančiška Hrastar from Reteče near Škofja Loka. These baskets were used by women to carry things on their heads, first they put a ring on their head and then placed the basket on top of it.



Kustodiat je bil sопobudnik razstavnega projekta Trienale rokodelstva, ki ga vodi Koroški pokrajinski muzej; projekt poudarja sodobno oblikovanje na temelju rokodelske dediščine. Kot kustodinja SEM spremjam pripravo Zakona o ohranjanju in razvoju rokodelstva, ki prinaša sistemski rešitve prenosa rokodelskih znanj, spretnosti in veščin ter rokodelstvo opredeljuje kot dejavnost posebnega družbenega pomena. Obsežnejši projekt Kustodiata vsebuje urejanje seznama in natančen opis vseh rokodelskih panog v Sloveniji, v terensko raziskavo posnetka stanja pa so vključeni tudi kolegice in kolegi drugih muzejev, rokodelskih centrov in razvojnih agencij. Obenem poteka projekt evalvacije zbirke SEM v odnosu do gradiva, ki ga hranijo drugi slovenski muzeji. Sodelovanje z zunanjimi partnerji, tudi z deležniki s področja turizma in izobraževanja ter s predstavniki drugih institucij, ki oživljajo obrt in trgovino, lahko prispeva k preseganju mestoma stereotipne in banalizirane turistične predstavitev obrtno-rokodelske dediščine.

rapid and exhaustive digitalisation of heritage became abundantly clear. As the curator for crafts and trade, I also help prepare texts relating to traditional craft skills for entry in the national Register of Intangible Cultural Heritage.

The department was coinitiator of the project Triennial of handicraft led by the Koroška Regional Museum, which emphasises contemporary design on the basis of crafts heritage. As a curator of the SEM, I follow the drafting of the Act on the Preservation and Development of Crafts, which brings systemic solutions for the transfer of crafts knowledge and skills, and defines crafts as an activity of special social importance. One extensive department project is the listing and detailed description of all the crafts in Slovenia, while colleagues from other museums, craft centres and development agencies are included in the field research into the current state of affairs. A parallel project involves evaluating the SEM collection in relation to the material kept by other Slovene museums. Cooperation with external partners, stakeholders in tourism, education and other institutions which are reviving crafts and commerce can contribute to transcending the partly stereotypical and banal presentation of crafts heritage.

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**Mag. Polona Sketelj**

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za stavbarstvo, of Architecture,  
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opremo in and Dwelling  
bivalno kulturo Culture

**P**oslanstvo Kustodiata za stavbarstvo, notranjo opremo in bivalno kulturo je raziskovanje, dokumentiranje, evidentiranje, zbiranje, interpretiranje in predstavljanje kulturne dediščine s področja stavbarstva, notranje opreme in bivalne kulture različnih družbenih skupin na celotnem slovenskem etničnem ozemlju v preteklosti in sodobnosti. Ker so cilji kustodiatskega dela osvetliti kulturo bivanja v različnih družbenih okoljih in časih, je nujno strokovno povezovanje z drugimi sorodnimi slovenskimi in tujimi inštitucijami, ki se ukvarjajo z nepremično in premično dediščino stavbarstva in bivalno kulturo, ter z drugimi kustodiati SEM.

<sup>1</sup> Pred tem sem bila od leta 1996 zaposlena v Kustodiatu za kmečko gospodarstvo in promet.

Kustodiat, ki sem ga prevzela leta 2004,<sup>1</sup> je plod dela kustodinj in kustosov, ki so ga vsak na svoj način snovali skladno s strokovnimi izhodišči, oblikovanimi ob upoštevanju smernic tako temeljne vede kot muzeologije.

Del predmetov je SEM »podedoval« od Kranjskega deželnega muzeja, tipologija slovenske kmečke hiše je bila ena od osrednjih raziskovalnih tem dr. Stanka Vurnika, prvega muzejskega kustosa med letoma 1924 in 1932. Pomembno je bilo delovanje Orlovih ekip, ki so po drugi svetovni vojni med drugim zbirale in dokumentirale predmete bivalne kulture. Po drugi svetovni vojni je Kustodiat del predmetov pridobil tudi od Federalnega zbirnega centra.

Začetki bolj načrtnega delovanja Kustodiata segajo v leto 1952, ko se je Fanči Šarf, v SEM zaposlena med letoma 1949 in 1979, začela ukvarjati s stavbarstvom in z notranjo opremo, o čemer je napisala več člankov in postavila več razstav.<sup>2</sup> Leta 1980 se je kot kustodinja za naselja, stavbarstvo in notranjo opremo zaposlila mag. Irena Keršič; Kustodiat je vodila do upokojitve leta 2004. Med drugim je tudi avtorica odmevne

<sup>2</sup> Npr. Kmečka hiša na slovenskem alpskem ozemlju (1970) in Kmečka hiša v slovenskem panonskem svetu (1971).

kustosinji sta zbirke Kustodiata pomembno dopolnili. S spoštovanjem zrem na delo predhodnikov in hočim po njihovi poti ob hkratnem prepletanju znanja

**T**he mission of the Department of Architecture, Inner Equipment and Dwelling Culture is to study, document, keep a record of, collect, interpret and present cultural heritage in the field of the architecture, inner equipment and dwelling culture of various social groups across Slovene ethnic territory in the past and the present. The goals of the department's work are to throw light on the dwelling culture in different social milieus and time periods. This is why connections with other related Slovene and foreign institutions in the field of movable and immovable heritage of architecture and dwelling culture, as well as with other SEM departments, are essential. The department that I took over in 2004<sup>1</sup> is a result of the work of curators who conceived this area each in their own way and in line with the professional premises formed while taking into account the guidelines of the basic discipline and of museology.

<sup>1</sup> Prior to that, from 1996 I was employed in the Department of the Rural Economy and Transport.

The SEM "inherited" some objects from the Carniolan Provincial Museum; the typology of the Slovene farmhouse was one of the central research themes of Dr Stanko Vurnik, the first museum curator between 1924 and 1932. Also of great importance were the activities of Orel's field teams, who after World War Two collected and documented objects connected with the dwelling culture, as well as other fields. After the war, the department also acquired some objects from the Federal Collection Centre.

The beginnings of more planned activities started in 1952, when Fanči Šarf, who worked at the SEM between 1949 and 1979, began to cover the field of architecture and inner equipment, and wrote a number of articles about it, as well as curated several exhibitions.<sup>2</sup> In 1980, Irena Keršič, M.A., was employed as curator for settlements, architecture and inner equipment, and led the department until her retirement in 2004. Among her exhibitions was the well-received Domestic Light: An ethnological view of lights and lighting accessories (1996). Both curators

<sup>2</sup> For example, Kmečka hiša na slovenskem alpskem ozemlju (Farmhouses in the Slovene Alps, 1970) and Kmečka hiša v slovenskem panonskem svetu (Farmhouses in the Slovene Pannonian Area, 1971).

in izkušenj s kolegi kustosi Oddelka kustodiatov, ki ga vodim od leta 2015.

V Kustodiatu za stavbarstvo, notranjo opremo in bivalno kulturo so tako po krajevnem in družbenem kot časovnem izvoru raznoliki predmeti. Zbirke sestavlja jo predmeti za pripravo ognja, ogrevanje in razsvetljevanje, oskrbo z vodo, pripravo in uživanje hrane, počitek in spanje, shranjevanje, čiščenje, vzdrževanje in krašenje doma, preživljjanje prostega časa doma, fizično in simbolno varovanje doma, predmetov, ljudi in živali, za označevanje doma in spominski predmeti. Tako zasnove zbirke odražajo temeljne funkcije bivanja, ki jih posameznik ali skupnost uresničuje doma. Od sedemdesetih let 20. stoletja se je v zbirkah povečevalo število predmetov iz mestnega okolja, od devetdesetih let pa tudi število sodobnih predmetov. Ambienti različnih bivalnih okolij so bili v zadnjih letih pridobljeni z namenom zaokroženega prikaza kulture bivanja v konkretnih domovih različnih družbenih plasti ter z namenom raziskovanja iz tega izhajajočega načina življenja. V zbirke na novo vključujem le predmete s podatki o njihovem izvoru, kar omogoča ustrezno interpretacijo in so le tako lahko svojevrsten vir za nadaljnje raziskovanje. Zlasti sem pozorna na tiste predmete, ki jih posamezniki ali družine izberejo iz množice raznovrstnih uporabnih vsakdanjih predmetov in jim pripšejo moč nosilcev spomina, imajo zanje posebno simbolno in spominsko vrednost ter so pomembni za ohranjanje občutkov pripadnosti. Hkrati z vključevanjem tovrstnih predmetov v zbirko pa na terenu evidentiram tiste predmete, ki jih zaradi izrazite spominske izpovedne moči lastniki še ne želijo za stalno predati muzeju in ostajajo v primarnem okolju. Zbirke Kustodiata so danes med temeljnimi tovrstnimi zbirkami v Sloveniji.

Od prevzema Kustodiata se pri raziskovanju osredotočam na družino kot skupnost in dom kot prostor bivanja. Zanimajo me splošnosti, sem pa hkrati pozorna na individualne razlike pri izbiri in oblikovanju doma kot temeljnega življenjskega prostora posameznikov in družine, vključno z njegovim prostorskim in simbolnim členjenjem. Na členjenje bivanja in oblikovanje doma sem pozorna tako z vidika zagotavljanja zasebnosti kot z vidika komunikacije s širšo

added importantly to the department's collections. I look with respect on the work of my predecessors and continue along their path, while connecting knowledge and experience with that of my colleagues, the curators at the Department of Curators, which I have been leading since 2015.

The Department of Architecture, Inner Equipment and Dwelling Culture keeps objects diverse in terms of their provenance and of their social and temporal origin. The collections consist of objects connected with making a fire, heating and lighting, water supply, preparation and consumption of food, rest and sleep, storage, home cleaning, maintenance and decoration, leisure time at home, physical and symbolic protection of the home, objects, people and animals, marking the home, and memorial objects. The collections conceived in this way reflect the fundamental functions of dwelling that individuals and communities realise in a home. From the 1970s, the number of objects from urban environments has been increasing and since the 1990s also the number of modern objects. In recent years, various dwelling environments have been acquired with the intention of creating a rounded illustration of the dwelling culture in specific homes from different social strata and of researching the resulting way of life. I include in collections only new objects with data about their origin, which facilitates suitable interpretation and can be a unique source for further research. I am particularly mindful of the objects that individuals or families choose from a mass of various usable everyday objects, ascribing to them the power of a bearer of memories, since they hold for them a special symbolic and memorial value, and are important for the preservation of a sense of belonging. As well as including objects of this kind in the collection, there is also the need to keep a record of objects in the field which due to their pronouncedly expressive memorial strength remain the property of individuals or families in their primary environment and which their owners do not wish to permanently hand over to the museum. The department's collections are among the key collections of their kind in Slovenia.

Since taking over the department, my research has focused on the family as a community and the home



Pripomočki za šivanje mrež, izdelavo vrvi in ribolov,  
Nabrežina pri Trstu, 19. stoletje.

Družinska zbirka notranje opreme, pripomočkov za ribolov, obdelovanje zemlje in živinoreje ter osebnih predmetov štirih rodov Caharijevih je plod dolgoletnega sodelovanja SEM z nabrežinsko ribiško družino. Zbirka, ki je bila pridobljena leta 2018 ob razstavi Morje – naše življenje: Odstrti spomini s podstrešja nabrežinske ribiške družine, je pomemben vir za proučevanje načina življenja slovenskih ribiških družin tržaškega primorja. Hkrati priča o opredmetenih spominih kot sidriščih raznovrstnih identitet.

Tools for sewing nets, making rope and for fishing, Nabrežina/Aurisina near Trieste, 19<sup>th</sup> century.

The family collection of furniture and fittings, tools used for fishing, working the soil and stockbreeding, and personal objects belonging to four generations of the Caharija family is the fruit of many years of cooperation between the SEM and this fishing family. The collection was acquired in 2018 alongside the exhibition The Sea of Our Lives: Revealed Memories from the Attic of a Nabrežina/Aurisina fishing family. It is an important source for studying a way of life among the Slovene fishing families in the Trieste Littoral. At the same time, it attests to materialised memories that are like anchors of diverse identities.



*Jedilna miza s stoli, del dnevne sobe družine Langerholc, Ptuj, 60. leta 20. stoletja.*

Kompleksna predstavitev kulture bivanja zahteva usmerjeno zbiralno politika s pridobivanjem kompletov pohištva ene ali več bivalnih enot istega doma. Pri tem je pozornost usmerjena na členjenje bivanja in odnos lastnikov do posameznih predmetov in njihov pomen. Pridobljene kompletoe dopolnjujejo zapisí ali pripovedi izročiteljev. Jedilna mizo s stoli je muzej kot del dnevne sobe (izdelana v tovarni Stol Kamnik) družine Rada Langerholca, ptujskega fotografa, pridobil skupaj z delom družinske pisne korespondence in fotografij ter z nekaterimi osebnimi predmeti.

*Dining table with chairs, part of the living room of the Langerholc family, Ptuj, 1960s.*

A complex presentation of dwelling culture demands a directed collecting policy through the acquisition of sets of furniture from different rooms in the same home. The attention here is directed at the way dwelling is structured and the attitude of the owners to individual objects and their meaning in their home. The acquired sets are supplemented with notes or narratives by the people who have given them. The museum acquired the dining table with chairs (manufactured by Stol Kamnik) as part of the living room of the family of Rado Langerholc, a Ptuj photographer, together with some of the family's written correspondence, photographs and personal objects.

skupnostjo; dom obravnavam kot prostor med zasebnim in javnim.

Predmete zbiram med raziskovalnim in terenskim delom tako v Sloveniji kot pri Slovencih v sosednjih državah,<sup>3</sup> naključno jih ponudijo tudi muzejski obiskovalci. Pri izboru upoštevam vsebinsko zasnovno kustodiatskih zbirk, tako da nove pridobitve sistematično

substantive structure of the collections, so that new acquisitions systematically supplement the existing objects. In the field, I record family and other rounded collections of objects and advise the owners of private collections about how best to keep them. My curating work in the field includes collecting oral and written sources (including

<sup>3</sup> Sodelovala sem pri evidentiranju, dokumentiraju, urejanju zasebnih in muzejskih zbirk pri Slovencih v Italiji (npr. v Nabrežini, Ricmanjih, Repnu, Škednju, na Solbici) in v Avstriji (npr. v Rožu in na Zilji ter pri pripravi stalne razstave na Kostanjah: Etnološka zbirka Kostanje, soavtorica razstave in kataloga je mag. Uši Sereinig).

as a place of dwelling. I am interested in generalities, but at the same time I am also mindful of individual differences in the choice and creation of the home as the basic living space of individuals and families, including its division in terms of rooms and symbolism. I am also attentive to the division of dwellings and home creation from the point of ensuring privacy, and at the same time from the point of communication with the wider community. Furthermore, I treat home as a space between the private and the public.

I select objects during my research and field work in Slovenia and among Slovenes in neighbouring countries,<sup>3</sup> as well as randomly with respect to what is offered by museum visitors. In my selection, I take into account the

<sup>3</sup> I have taken part in the recording, documenting and arranging of private and museum collections kept by Slovenes in Italy (for example in Aurisina, San Giuseppe della Chiusa, Repen, Sèrvola, Stolvizza), and in Austria (e.g. in Rosental and Gail, and in the preparation of the permanent exhibition in Köstenberg: The Köstenberg Ethnological Collection, the co-curator of the exhibition and the catalogue is Uši Sereinig, M.A.).

dopolnjujejo že obstoječe predmete. Na terenu evidentiram družinske in druge zaokrožene zbirke predmetov ter svetujem lastnikom zasebnih zbirk, kako jih kakovostno ohranjati. Terensko kustodiatsko delo

vključuje zbiranje ustnih in pisnih virov (tudi arhivskih) ter fotografsko evidentiranje. Prav tako se odzivam na potrebe skrbnikov zasebnih zbirk

in muzejev na prostem<sup>4</sup> ter jim posredujem podatke in znanja o predmetih/muzealijah.

Predmeti notranje opreme so na ogled na stalni razstavi SEM Med naravo in kulturo (sklop Stanovanje, dom, bivališče avtorice mag. Anje Serec Hodžar, zaposlene v SEM med letoma 2003 in 2005), do leta 2022 na stalni razstavi Jaz, mi in drugi: Podobe mojega sveta (sklop Družina in dom avtorice Polone Sketelj) in na občasnih razstavah. Z Injo Smerdel sva soavtorici razstave Skrinje, skrinje, skrinjice (2006). Med večjimi avtorskimi razstavami so Vrata: Prostorski in simbolni prehodi življenja (2013), Morje – naše življenje: Odstrti spomini s podstrešja nabrežinske ribiške družine (2018)<sup>5</sup> in Mi za mizo (2021). Na navedenih razstavah so

bile predstavljene zbirke Kustodiata, hkrati pa so odpirale širše vsebinske vidike in simbolne pomena. Bile so vključujoče, saj so v sam proces

nastajanja razstav vključile ljudi različnih starostnih skupin. Ob razstavi o vratih smo sodelovali s študenti Oddelka za etnologijo in kulturno antropologijo Filozofske fakultete v Ljubljani, ki so pripravili osebni razstavi #Vstopil SEM (2017) in Je konec? (2018).

Pri svojem delu v ospredje postavljam človeka in njegov odnos do sveta. Posamezni predmeti me zanimajo z vidika njihove večplastne sporočilnosti in njihovih za človeka simbolnih pomenov. V središču mojega raziskovanja je odnos med človekom in predmetom. Predmet je zame kot knjiga, ki jo berem; s sledmi uporabe, dotikov me skozi prostor in čas raziskovalno vodi k ljudem. Ko prisluhnem ljudem, ki so predmete uporabljali oziroma z njimi živelji, se na

archived ones) and photographic recording. I constantly convey data and knowledge about objects in response to requirements of this kind, particularly from private collections and open-air museum caretakers.<sup>4</sup>

Inner equipment objects are viewable in the SEM permanent exhibition Between Nature and Culture (the section House, home, dwelling curated by Anja Serec

Hodžar, M.A., employed at the SEM between 2003 and 2005); until 2022 in the permanent exhibition I, We and Others: Images of My World (the section Family and Home, curated by Polona Sketelj); and in temporary exhibitions. Inja Smerdel and I created the exhibition Chests and Caskets (2006). Among my bigger independent exhibitions are: Doors. Spatial and symbolic passageways of life (2013), The Sea of Our Lives. Memories of a Nabrežina/Aurisina fishing family (2018)<sup>5</sup> and Us at the Table (2021). These exhibitions presented the department's collections, while at the same time opening up wider aspects and symbolic meanings.

They were very inclusive, as people from various age groups were included in the process of their creation. In the exhibition about the doors

we worked with students from the Department of Ethnology and Cultural Anthropology of the Faculty of Arts in Ljubljana, who created the personal exhibitions I Entered the Museum (2017) and Is It the End? (2018).

In my work, I place at the forefront people and their attitude to the world. Individual objects interest me from the viewpoint of their multi-layered messages and the symbolic meanings they hold for people. Thus the relationship between a person and an object is at the centre of my research. To me, an object is like a book I am reading: traces of its use and human touch leads my research to people in

<sup>4</sup> Leta 2008 sem napisala Priročnik za varovanje premične kulturne dediščine v muzejih na prostem (ponatis 2011). Tako smo skušali doseči širši krog potencialnih zainteresiranih za pomoč pri varovanju dediščine na terenu.

<sup>4</sup> In 2008, I wrote Priročnik za varovanje premične kulturne dediščine v muzejih na prostem (Handbook for the Protection of Movable Cultural Heritage in Open-Air Museums) (reprint in 2011). This was an effort to reach a wider circle of interested parties for assistance in the protection of heritage in the field.

<sup>5</sup> Leta 2020 je razstava gostovala v Starem pristanišču v Trstu, spletna različica razstave pa je dostopna na spletni strani SEM: <https://www.etno-muzej.si/sl/razstave/morjenase-zivljenje>.

<sup>5</sup> In 2020, the exhibition made a guest appearance in the Old Port in Trieste, while the online version of the exhibition is accessible on the SEM website: <https://www.etno-muzej.si/sl/razstave/morjenase-zivljenje>.



#### Vhodna hišna vrata, Gradenc pri Žužemberku, 19. stoletje.

Vrata imajo za območje značilen leseni jarmičast portal z letnico 1856. Hrastova rezljana in pobarvana vratna krila krasijo različna motivika: poleg cvetlične, živalske, geometrijske in stavbne še motivi sv. Roka, Marije s krono, sv. Blaža. Predmet priča o pomembni simbolni in estetski vlogi vrat na prehodu med domom in širšo skupnostjo. Sodeč po ohranjenih fotografijah so bila v istem času v vasi vsaj še ena vrata istega izdelovalca. Danes so v Gradencu vrata starejše izdelave redka in v slabem stanju.

Muzejski predmet je pomemben za raziskovanje stavbne dediščine Suhe krajine.

#### Front door of a house, Gradenc near Žužemberk, 19<sup>th</sup> century.

The door has a typical wooden yoke-shaped portal with the year 1856. The carved and coloured oak doors bear many motifs: St Roch, Mary crowned, St Blaise, floral and animal, geometric and architectural. The object attests to an important symbolic and aesthetic role of doors as the junction between a home and the wider community. Judging by the preserved photographs, there was in the same village at least one other door by the same maker. Nowadays, older doors in Gradenc are rare and in bad condition. The museum object is important for research into the architectural heritage of the Suha krajina region.

njih kot v zrcalu kažejo odsevi nesnovnega. Terensko delo je zame neskončen vir številnih podatkov, med vsakim vodstvom po razstavi pa s spoštovanjem prisluhnem muzejskim obiskovalcem. Njihove zgodbe ne bogatijo le mene, bogatijo tudi zakladnico v SEM shranjenih spominov. Opredmeteni spomini, ljudje in vse poti, ki se prepletajo v muzeju, tkojo podobo sveta, v katerem živimo, učijo nas o preteklosti in kažejo na prihodnost. Morda je zato delo, ki ga opravljam, poslanstvo in veselje, težko pa bi rekla, da je zame le poklic.

different times and places. Reflections of the intangible appear on the objects as in a mirror when I listen to the people who used them or lived with them. To me, field work means an endless source of data and on every guided tour of the exhibition I listen with respect to the museum visitors. Their stories enrich me personally, just as they enrich the treasure-house of memories kept by the SEM. The materialised memories, the people and all the paths meeting at the museum weave an image of the world in which we live, teaching us about the past and pointing to the future. Perhaps this is why the work I do is a mission and a joy, and it would be difficult for me to say that it is just a profession.

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Dr. Janja Žagar

Kustodiat Department  
za oblačilno of Clothing  
kulturo Culture  
in tekstil and Textiles

Zbirka oblačil in drugih tekstilij SEM je po obsegu in pomenu ena ključnih tekstilnih zbirk v Sloveniji. Tako vrednost ji dajejo obseg, sestava in moč njene povednosti, nedvomno pa tudi dosedanje delovne usmeritve. Kustodiat kot temeljni muzejski oddelek ni le predmetna zbirka, je tudi vedenje o njej. Vsak kustos na začetku svojega dela vstopa v predkodiran »kustodiatski prostor«, ki so ga napolnili in oblikovali vsi predhodniki. Treba ga je spoznati v vseh njegovih dimenzijah, šele to namreč omogoča odločitve o nadaljevanju enake ali nekoliko samo-svoje poti.

Zbirka oblačil in tekstilij drugih namembnosti je ena najstarejših zbirk, nastajala je že v Kranjskem deželnem muzeju (od leta 1821). Precejšen del zbirke se je ob osamosvojitvi Etnografskega muzeja (1923) prenesel v fond novega muzeja, nato pa se je obseg zbirke vse do danes nepretrgano širil.

Vrste zasebnih zbiralcev in prodajalcev, ki so v začetnem obdobju muzeju posredovali pretežni del gradiva, so v času narodno-buditeljskih prizadevanj polnili še ljubitelji, kulturni delavci, duhovniki in učitelji. Od konca 19. stoletja do druge svetovne vojne so njihovo delovanje usmerjali prvi muzejski direktorji, kustosi in restavratorji različnih profesij (dr. Niko Zupanič, dr. Stanko Vurnik, Maksim Gaspari idr.). Med letoma 1948 in 1979 je organizirano zbiranje gradiva potekalo s terenskimi raziskovalnimi ekipami pod vodstvom šolanih etnologov in muzealcev. Ti so se sčasoma specializirali za posamezna področja, saj je od začetka šestdesetih let potekal tudi proces formiranja kustodiatov. Tekstilna zbirka je bila poslej v oskrbi kustodinje dr. Marije Makarovič (do leta 1989), ki je zbirke dopolnjevala med individualnimi terenskimi raziskavami in pripravami razstav. Današnjo tekstilno zbirko SEM je dopolnjevala tudi Tanja Tomažič, ki je v začetku sedemdesetih let osnovala Kustodiat za družbeno kulturo in za muzej pridobila vrsto oblačil in tekstilnih predmetov trškega, mestnega in meščanskega izvora. Od leta 1989 opravljam kustodiatske naloge avtorica pričujočega prispevka. V kontinuiranem dvestoletnem procesu zbiranja je obseg zbirke oblačil in drugih tekstilij SEM zrasel na več kot deset tisoč predmetov, kustodiat pa v teoretsko

The museum's collection of clothes and other textiles is the biggest and one of the most important in Slovenia. Its value comes from its scope, its content and its communicative power, as well as the approach taken towards it. A basic department of the museum is not just a collection of objects, but also knowledge about it. At the beginning of her/his work, each curator enters into pre-coded "curatorship space" filled and shaped by her predecessors. It is worth recognising this in all its dimensions, since only that facilitates decisions about continuing along the same path, or branching out a little on one's own.

The collection is one of the museum's oldest, coming into being during the time of the Carniolan Provincial Museum (from 1821). With the appearance of an independent Ethnographic Museum (1923), a lot of the items were transferred to the new museum, and the collection has continued to expand uninterruptedly until today.

The ranks of personal collectors and sellers who supplied most of the museum material in the early days were joined, at the time of national awakening, by enthusiasts, cultural workers, priests and teachers. From the late 19<sup>th</sup> century to World War 2, their activities were steered by the first museum directors, curators and restorers from various professions (Dr Niko Zupanič, Dr Stanko Vurnik, Maksim Gaspari, etc.). The period from 1948 to 1979 saw the organised collection of material by research groups in the field, led by trained ethnologists and museum workers. With time, these groups became specialised in specific areas, and from the early 1960s the process of forming departments began. The textile collection was then under the care of curator Dr Marija Makarovič (until 1989), who added to the collection following individual field work and through preparing for exhibitions. Today's textile collection was also added to by Tanja Tomažič, who in the early 1970s established a Department of Social Culture, acquiring for the museum a range of clothes and textile products from market town, urban and middle class sources. Since 1989, the author of this contribution has been the curator of textile collection. Over two hundred years, the

utemeljeno strukturirano muzejsko enoto, ki preverja svoja teoretska vodila, zbiralne kriterije in se skladno z njimi notranje reorganizira.<sup>1</sup>

<sup>1</sup> Več o Kustodiati gl. Makarovič, Marija: Tekstilna zbirka. *Slovenski etnograf* 32 (1983), 69–86; Žagar, Janja: Tekstilna zbirka Slovenskega etnografskega muzeja: Kaj je, kaj ni in kaj naj bi (p)ostala. *Etnolog* 13 (2003), 165–179; Žagar, Janja: Zbiralna vodila nekega kustodiata. *Argo* 55 (2012): 2, 66–70.

njegov predhodnik. Sama sem tak prenos znanja doživljala v več kot dveh letih skupnega dela z Marijo Makarovič, ki je tekstilno zbirko SEM »zgradila« iz podedovanih in novo pridobljenih predmetov. Še danes se s spoštljivo hvaležnostjo zavedam prednosti neposrednega učenja; tovrstnega učenja ne more nadomestiti učenje iz knjig. Dalo mi je trden odriv za poklicno pot v »nepredvidljivo«.

Današnja zbirka je glede na krajevni, družbeni in časovni izvor predmetov raznolika. Njen starejši del je umeščen v večinsko ljudsko (kmečko) kulturo 19. in začetka 20. stoletja. Merila za zbiranje so bila najprej estetska in regionalna, pozneje so sledila še narodni in lokalni tipiki. Po drugi svetovni vojni so se zbirke dopolnjevale tudi po kriteriju družbene provenience in namembnosti oblačil. V zadnjih dveh desetletjih so zbiralni kriteriji (še zlasti za predmete iz 2. polovice 20. in 21. stoletja) dopolnjeni z novostmi, ki obenem narekujejo tudi reinterpretacije starejših obstoječih zbirk, npr. mnogoteri in spremenljivi funkcionalnost in pomenskost pojavov in predmetov. Geografska provenienca vsaj v razmerah globalne trgovine in potrošnje pomeni dvoje nepovezanih kriterijev muzejske dediščine: provenienco izdelave in provenienco rabe. Čeprav se zdi kriterij rabe za etnološki vidik oblačil in drugih tekstilij zgornejši, lahko kriterij izdelave pomembno dopolni razlago materialnega sveta.

Glede na pisano sestavo in predvideno širjenje oblačilnih zbirk SEM se zdi razvrstitev na funkcionalne skupine oblačil in njihovo povezavo s telesom ustrenen »najmanjši skupni imenovalec« klasifikacije. Oblačilne sestavine in dodatki v zbirki SEM so tako organizirani v naslednje skupine: vrhnja oblačila,

museum's collection clothes and textiles has grown to over 10,000 items, while the department has become a theoretically based and structured museum unit, which re-evaluates its theoretical guidelines, collecting criteria and its organisational structure.<sup>1</sup>

The transfer of knowledge from previous curators about the collection and the principles of organising, documenting and preserving it are of great importance to the work of the department. I experienced such a transfer during two years of working together with my predecessor Marija Makarovič, who “built” from inherited and newly acquired objects the museum's textile collection. I am still respectfully aware of the advantages of such direct learning, which cannot be replaced by any learning from books. It gave me a firm starting point for my professional path into the “unpredictable”.

Today's collection is diverse in terms of the geographical, social and temporal source of its objects. The older part relates mainly to the folk (rural) culture of the 19th and early 20<sup>th</sup> centuries. The criteria for collecting were first aesthetic and regional, and later followed national and local typologies. After World War 2, the collection was added to in line with criteria of the social provenance and function of clothes. In the last two decades, the criteria have been supplemented (especially with regard to items from the second half of the 20<sup>th</sup> and the 21<sup>st</sup> centuries) from new standpoints, which also dictate a reinterpretation of older, existing collections: for example, the varied and changing functions and significance of phenomena, and objects. In relation to global trade and consumerism, geographical origin signifies two unconnected criteria for museum heritage – where something is produced and where it is used. Although from an ethnological point of view the use of clothes and other textile products may be more eloquent, production criteria can contribute importantly to our understanding of the material world.

<sup>1</sup> For more about the department, see: Makarovič, Marija: Tekstilna zbirka. *Slovenski etnograf* 32 (1983), 69–86; Žagar, Janja: Tekstilna zbirka Slovenskega etnografskega muzeja: Kaj je, kaj ni in kaj naj bi (p)ostala. *Etnolog* 13 (2003), 165–179; Žagar, Janja: Zbiralna vodila nekega kustodiata. *Argo* 55 (2012): 2, 66–70.



**Moški delovni klobuk iz drevesne gobe, neznanega izvora, 19. stoletje.**  
Mehak klobuk je izdelan z ročnim preoblikovanjem bukove kresilke (*Fomes fomentarius*), domnevno za lastne potrebe izdelovalca. Glavo je ščitil pred soncem, dežjem, umazanjem in znojem, zato so ga nosili le pri delu. Ker ni imel nikakršnega estetskega ali statusnega pomena, sodi med redko ohranjene tovrstne primerke v muzejskih zbirkah.  
Za oko sodobnika morda postane zanimiv prav zaradi neuspešnih rekonstrukcij tehnike izdelave.

**Man's working hat made of tinder fungus, unknown origin, 19<sup>th</sup> century.**

The soft hat is made by manual reshaping of the tinder fungus (*Fomes fomentarius*), supposedly for the maker's own use. It offered basic protection for the head from the sun, rain, dirt and sweat, and was therefore suitable when working. Since it had no aesthetic or status importance, it belongs among the rarely preserved specimens of this type in museum collections. It perhaps becomes interesting for us today only because of unsuccessful attempts to reconstruct the technique used in making it.

zaščitna oblačila; osnovna oblačila; perilo; oblačila za podpiranje in oblikovanje telesa; spalna in jutranja oblačila; oblačilni dodatki, nošeni na telesu; dodatki, nošeni posebej; nakit in okras telesa ali obleke. Zraven sodijo še dodatki za higieno in nego telesa ter pripomočki za izdelavo, vzdrževanje in shranjevanje oblačil. Zbirka vključuje tudi tekstilije drugih namembnosti (tekstilna stanovanjska oprema; tekstil v okviru šeg in verovanj) in skupine predmetov, ki govorijo o tvorivih in tehnikah izdelovanja in krašenja oblačil in drugih tekstilij (tekstilne idr. oblačilne surovine, polizdelki, vzorci, materiali; orodja, pripomočki in priprave; vzorčniki in vajenice; kroji in šiviljske predloge; vezenine in veziljske predloge; čipke in predloge zanke).

V tej živopisani sestavi zbirke oblačil in drugih tekstilij SEM velja izpostaviti vsaj nekatere skupine predmetov, ki dosegajo ne le nadpovprečni obseg enot, ampak imajo tudi večje pričevalne potenciale kot druge. Ena takih je zbirka pokrival in naglavnega okrasja z mnogimi podskupinami (avbe, kape, klobuki,

Considering the varied character and anticipated widening of the museum's clothing and textiles collection, categorising into functional groups and their connection with the body seems like the "lowest common denominator" of classification. They are thus organised into the following groups: overclothes, protective clothing; basic clothing; underwear; clothing that supports and shapes the body; sleeping and morning garments; clothing accessories worn on the body; accessories worn separately; jewellery and decoration for the body or clothes. We can add to the list accessories for hygiene and bodily care, as well as utensils for making, maintaining and storing clothes. The collection also includes other textiles (for furnishings; connected with customs and beliefs) and groups of objects connected with materials and techniques for making and decorating clothes and other textiles (raw materials for clothing, semi-products and samples of material; tools, utensils and preparations; samplers; tailoring and sewing stencils; embroidery and embroidery patterns; lace patterns and templates).

rute, peče; krone, trakovi, venčki ...), ki so zaradi lege na telesu opazno sporočilno »obeležje« družbene skupine ali posameznika, pa naj gre za različna zgodovinska obdobja ali sodobnost, vsakdanje ali praznične priložnosti, delovne ali prostochasne dejavnosti, redno ali občasno rabo, dragocene in redke primerke ali cenene množične izdelke. Zbirko z več kot 1600 enotami različne družbene, časovne in geografske provenience označuje raznovrstnost materialov, tehnik izdelave in krašenja ter pisanih ali pridobljenih družbenih in individualnih pomenov.<sup>2</sup>

Zanimiva je zbirka obuval (okoli 300 enot: cokle, sandali, čevlji, škornji ...), ki orisuje različni družbeni, časovni in geografski izvor, poleg tega pa še veliko funkcionalno raznolikost in pisanost pomenov, nastalih z načini

**Vsakdanja oblačilna kombinacija srednješolke, Ljubljana, 90. leta 20. stoletja.**

Enega od bolj kompleksnih pristopov k zbiranju vsakokratne sodobnosti omogoča pridobivanje oblačilnih kompletov istega nosilca, po možnosti opremljenega s prvoosebnimi zapisi o načinu pridobivanja, kombiniranja in dodelave posameznih oblačil in dodatkov v vsakdanjo celoto. Oblačilni komplet, ki ga je iz svoje odslužene garderobe sestavila D. K., roj. 1980, je primer izgrajevanja svojega tedanjega pankovskega imidža.



Among this diverse collection it is worth highlighting at least some groups of objects. They achieve not only an above average scope, but also have more testimonial value than others. One such is the collection of headwear and decorations, with many sub-groups (bonnets, caps, hats, headscarves, headscarves; crowns, ribbons, wreaths, etc.). Because of their placement on the body, they are noticeable signs of social groups or individuals, whether this involves different historical periods or the present, everyday or festive occasions, work or leisure time activities, regular or occasional use, rare and valuable examples or cheap mass-produced items. The collection of more than 1,600 units of different social, temporal and geographical provenance is

**Everyday clothing of a secondary-school girl, Ljubljana 1990s.**

One of the more complex approaches to collecting each contemporary period is the acquisition of clothing combinations from the same wearer, if possible accompanied by first-person notes about acquiring, combining and altering individual items of clothing and accessories into an everyday outfit. An example of this is the outfit, assembled from her old clothes by D. K. born in 1980, showing how she built her punk image at the time.

izdelave in rabe.<sup>3</sup> Obseg zbirke se je v času, ko sem pripravljala tematsko razstavo Bosi. Obuti. Sezuti. (2019) več kot podvojil, s tem pa so se povečale tudi možnosti interpretacij. Ena od posebnosti je skupina Severjevih obuval, ki je »zbirka v nastajanju«, kar pomeni, da se muzejska zbirka zadnjih pet let sistematično

<sup>2</sup> Zbirka je predstavljena v publikaciji *Pokrivala = Headwear*. Ljubljana: Slovenski etnografski muzej, 2004. Nekaj deset predmetov ilustrira osnovno tipologijo pokrival na stalni razstavi Med naravo in kulturo (2006).

dopolnjuje z vsemi odsluženimi copatki, športnimi copati, čevlji, sandali, škornji ... istega nosilca vse od njegovega rojstva. Leta 2022 je štela okoli 50 parov in omogoča vpogled v strukturo rabe in zavrnjenja konfekcijskih obuval.

<sup>3</sup> Zbirka je na spletni strani SEM predstavljena tudi v obliki spletne razstave z naslovom Po korakih: <<https://www.etno-muzej.si/sl/razstave/po-korakih-obuvala-iz-zbirke-sem>>.

in vozlanih čipk ter čipk mešanih tehnik. Čipke so tudi sestavni oz. okrasni element marsikaterega oblačila ali tekstilije v zbirki, kar nudi vpogled ne le v tehnike in motiviko, pač pa tudi v načine rabe in vlogo čipk kot »dodane vrednosti« uporabnega predmeta. starejše čipkarske tehnike in načine rabe sem ob pripravi na občasno tematsko razstavo Čipkaste vezi (2016)<sup>4</sup> dopolnila s primeri novih tehnik, ki so plod iskanja novega in hkrati izrabe starega v čipkarski dediščini. Evidentirani so bili novi konteksti in pomeni izdelovanja čipk: projektno, šolsko in prostočasno učenje ter oblika družabnosti, razstavljanje, stenski okras ipd.

Od začetka šestdesetih let 20. stoletja do danes so metodološka izhodišča etnologije doživljala mnoge premike, z njimi pa so se preoblikovali načini in kriteriji za zbiranje, raziskovanje in tudi razstavljanje. Omenjeni premiki so razširili družbene, časovne in funkcionalne okvire zanimanja, predvsem pa so prinesli večjo usmerjenost na ljudi (izdelovalce in uporabnike) in njihovo ravnanje v zvezi z obleko. Vedno

<sup>4</sup> Zbirka je predstavljena tudi v obliki spletne razstave z naslovom Čipka je ... na spletni strani SEM: <<https://www.etno-muzej.si/sl/razstave/cipka-je>>.

Velika je zbirka čipk; v njej je več kot 2000 samostojnih čipk, pretežno klekljanih in kvačkanih, manj je pletenih, šivanih

jasnejša postajajo medsebojna razmerja med oblačenjem, kostumiranjem in oblačilno modo.

also marked by diversity of materials used, production and decorative techniques, and ascribed or obtained social and individual meanings.<sup>2</sup>

Another interesting collection is that of footwear (around 300 pairs of clogs, sandals, shoes, boots, etc.), which also derive from different social, temporal and geographical origins, and moreover display great functional heterogeneity and a wide range of meanings, arising from the way they are produced and used.<sup>3</sup> During the time when I was preparing the exhibition My feet. My shoes. My

<sup>3</sup> The collection is also presented as an online exhibition entitled Po korakih on museum website at: <<https://www.etno-muzej.si/sl/razstave/po-korakih-obuvala-iz-zbirke-sem>>.

way. (2019), the collection more than doubled in size, which means that the number of possible interpretations increased. One of the special features is the collection of Sever's footwear, which is the “emerging collection”, meaning that over the last five years the museum collection has been systematically supplemented by all the redundant slippers, sports footwear, shoes, sandals, boots, and so on, of the same wearer, from birth onwards. In 2022 it consisted of around 50 pairs and facilitates an insight into the use and disposal of factory-made footwear.

Large and important collection of lace, which includes more than 2,000 units – primarily bobbin-lace and crocheted lace, as well as less numerous knitted, sewn and knotted lace, as well as examples involved mixed techniques. Lace can also be a constituent or decorative element on many items of clothing or textiles in the collection, which offers an insight not only into techniques and motifs, but also the way lace was used and the “added value” it brought to an object. The temporary thematic exhibition InterLACEd (2016)<sup>4</sup>, in addition to older techniques and applications, showed new techniques that are the result of a search for novelty alongside the

<sup>4</sup> The collection is also presented as an online exhibition entitled Čipka je ... on the museum website at: <<https://www.etno-muzej.si/sl/razstave/cipka-je>>.

Zanimanje za formo oblačil se je od vidnega prevsilo v ogledovanje nevidnih in neotipljivih dejavnikov, ki materialni svet delajo tak, kot je.

Tudi vsaka raziskovalna pot je utrjena in usmerjena s prizadevanji in z ugotovitvami predhodnikov. Drugače niti ne gre, saj to dejstvo izhaja iz človeške sposobnosti kumuliranja veščin in znanj. Tako se znova s hvaležnostjo spominjam imenitnih strokovnih izmenjav podatkov in vprašanj, mnenj in izkušenj s svojima mentorjema, dr. Marijo Makarovič in dr. Angelosom Bašem. Na moje raziskovalne poti in stranpoti je vplivalo mnogo starejših in mlajših kolegov, ne nujno zgolj etnologov ali muzealcev. A zares nenačemljiva izkušnja strokovnih prizadevanj v SEM je zame povezana z dr. Gorazdom Makarovičem in mag. Andrejem Dularjem, na ožjem raziskovalnem področju z dr. Bojanom Knificem.

Kot muzejska skrbnica zbirke in raziskovalka ohranjam pozornost na historično razsežnost oz. razvojne spremembe pojmov in predmetov – tako na ravni univerzalnih človeških potreb, ki jih oblačenje zadovoljuje, kot na ravni specifičnih družbenih skupin. Že zaradi narave oblačil, ki so vedno »dograjena« z individualno izbiro in rabo, usmerjam

utilisation of the traditional in relation to lace heritage. New contexts and meanings of lace production were recorded: projects, learning at school and in free time as a social activity, exhibiting, wall decorations, and so on.

From the early 1960s until today the methodological foundations of ethnology have undergone many shifts, and with them new approaches to and criteria for collecting, researching and exhibiting have arisen. These shifts have widened the social, temporal and functional parameters of interest, and above all have brought about a greater focus on people (producers and users), and their behaviour in relation to clothes. The mutual relations between the concepts of dressing, costuming and fashion are becoming clearer and clearer. An interest in the form that clothes take has moved from the visible to the invisible and intangible factors that make the material world such as it is.

Every research journey is influenced by the efforts and findings of predecessors, who contribute to the accumulation of skills and knowledge. And so it is once again with gratitude that I remember my illuminating exchanges of information and questions, views and



*Severjeva obuvala, Ljubljana, 2017–2019.*

»Zbirka v nastajanju« je rezultat dogovornega zbiranja na daljši rok in sprotnega vključevanja v zbirko. Tako vse od rojstva Severja, roj. leta 2017, raste zbirka vseh že odsluženih obuval istega nosilca.

Ilustrativen dokument o količini obenem omogoča vpogled v rabo in zavrnjenje obuval. Dodana vrednost postopnega zbiranja je usmerjena pozornost na »izkušnjo z notranje strani obuvala«.

*Sever's footwear, Ljubljana, 2017–2019.*

The “emerging collection” is the result of agreed long-term collecting and ongoing inclusion in the collection. In this way, there a collection develops of all the no-longer worn footwear from the same wearer, Sever G, born in 2017, from his birth onwards. It is an illustrative document of quantity, facilitating insight into the use and discarding of footwear. An added value of such a gradual collection is attention directed at the “experience from the inside of a shoe”.

očišče raziskovanj tudi na posameznika, njegovo te-lo in izkušnjo lastnih oblačil. Kar je tesno povezano s prizadevanjem za bogatitev muzejske zbirke s t. i. predmeti z zgodbo uporabnika. Ti so materializacije »vtisnjeneh« izkustvenih zgodb oz. biografski predmeti njihovih uporabnikov, deli njihove osebne de-diščine.

experiences with my mentors Dr Marija Makarovič and Dr Angelos Baš. My research journeys and detours have been influenced by many older and younger colleagues, not necessarily museum workers or ethnologists. But for me, the most irreplaceable experiences in the SEM are connected with Dr Gorazd Makarovič and Andrej Dular, M.A., while in reference to my narrower research field I must mention Dr Bojan Knific.

As someone responsible for a museum collection and as a researcher, I keep a close eye on the historical scope or developmental changes relating to phenomena and objects – at the level of the universal human needs that clothing satisfies, as well as in relation to specific social groups. Because of the very nature of clothes, which are always “added to” by individual choice and use, I also direct my research focus towards the individual, his/her body and experience of his/her own clothes. This is closely connected with striving towards the enrichment of the museum collection with objects that have a user story. These are the materialisation of “imprinted” experiential stories or biographical objects that are part of their personal heritage.

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**K**ot kustodinja za družbeno kulturo sem v SEM zaposlena od leta 2001. Sodim med tiste srečnice in srečneže, ki se na svojem delovnem mestu lahko v veliki meri ukvarjam s stvarmi, ki nas zanimajo in veselijo. Prednosti muzejskega dela vidim predvsem v njegovi pestrosti, saj se v različnih okoljih in ob sodelovanju z različnimi ljudmi srečujem z raznovrstnimi delovnimi nalogami in številnimi izzivi.

Raziskovanje in zbiranje predmetov s področja družbenе kulture je poleg materialne in duhovne kulture vseboval že načrt za delo muzejskih terenskih ekip iz leta 1947 tedanjega direktorja muzeja dr. Borisa Orla. V terenskih ekipah so med letoma 1948 in 1961 od (poznejših) muzejskih kustosov družbeno kulturo raziskovali predvsem Fanči Šarf, dr. Angelos Baš in dr. Marija Makarovič. Bolj sistematično delo se je začelo na začetku sedemdesetih let, ko je bil ustanovljen Kustodiat za družbeno kulturo. Pod vodstvom Tanje Tomažič je pokrival večino tem in zbirk, povezanih z družbeno in duhovno kulturo. Pri svojem delu je v marsičem sledila novim smernicam slovenske etnologije in muzeologije. Na začetku sedemdesetih letih je začela raziskovati gostilne v ljubljanskem predmestju Šiška v prvi polovici 20. stoletja, pozneje je raziskavo razširila na celotno slovensko ozemlje. Obravnavane vase, trške in mestne gostilne so jo zanimali predvsem kot prostori socialnih stikov. Leta 1978 je postavila odmevno razstavo z naslovom Gostilne, kakršnih se pri nas spominjamo. Ob raziskovanju gostiln je nastajala obsežna zbirka raznovrstnih z gostilnami povezanih predmetov in gradiva. Leta 1979 je pripravila razstavo Otroške igrače, na kateri so bile na ogled predvsem igrače iz mestnega okolja v 20. stoletju. Razstavi sta sledila bolj sistematično zbiranje igrač, s čimer se prej ni ukvarjala nobena muzejska ustanova v Sloveniji, in nastanek posebne muzejske zbirke.

Konec sedemdesetih let je začela Tanja Tomažič raziskovati oblačilno obrt in oblačila prebivalcev Ljubljane v obdobju med obema med svetovnima vojnama. Zanimala sta jo predvsem družbena pogojnost oblačil tako z vidika izdelovalcev in prodajalcev kot tudi uporabnikov. Med raziskavo je zbirala raznovrstne predmete in gradivo. Del tega je leta 1983 predstavila na razstavi Ljubljana po predzadnji modi, ki je pri nekaterih sprožala vprašanja

have been employed at the Slovene Ethnographic Museum as the curator for social culture since 2001. I am one of those lucky people who at work largely deals with things that interest me and bring me enjoyment. I see the main advantage of my work at the museum in its rich variety, with a broad range of tasks taking place in different environments and people, involving cooperation with different people and numerous challenges.

As early as 1947, researching and collecting objects from the domain of social culture, alongside material and 'spiritual' culture, was included in the plans for the work of field teams by director Dr Boris Orel. Within this framework, between 1948 and 1961, social culture was researched primarily by the (later) curators Fanči Šarf, Dr Angelos Baš in Dr Marija Makarovič. More systematic work began in the early 1970s, when the Department of Social Culture was established, which under the leadership of Tanja Tomažič covered most of the themes and collection connected with social and 'spiritual' culture. In many regards, Tanja Tomažič followed the new directions in Slovene ethnology and museology. In the early 1970s she began to research inns in the Ljubljana suburb of Šiška in the first half of the 20<sup>th</sup> century, later extending her research to cover the whole of Slovenia. She looked at village, market and town inns, which interested her primarily as places where social contact occurred. In 1978 she curated the well-received exhibition Inns as We Remember Them. Her research led to the building of an extensive collection of objects and material connected with this theme. In 1979 she prepared the exhibition Children's Toys, which featured mainly toys from the urban environment in the 20<sup>th</sup> century. This exhibition was followed by a more systematic collecting of toys, which hitherto no museum in Slovenia had dealt with, and the building of a special museum collection.

In the late 1970s, she began to research the craft of making of clothes and the clothing worn by the people of Ljubljana between the two world wars; she was particularly interested in the social aspects of clothes from the point of view of the makers and sellers, as well as the wearers. In parallel with her research, she collected various objects and materials. Some of what was collected appeared in the 1983

o usposobljenosti etnografskih muzejev za predstavljanje urbanih tem. Zbrano predmetno gradivo hrani Kustodiat za oblačilno kulturo in tekstil. Njeno zanimanje za politično življenje dokazuje raznovrstno gradivo, ki ga je zbrala na temo osamosvajanja Slovenije. Poleg naštetega je zbirala tudi predmete, povezane z drugimi tematikami, npr. s šegami, z glasbo in vraževerjem. Po njeni upokojitvi leta 2001 je bil Kustodiat za družbeno kulturo razdeljen na dva dela. Sama sem prevzela Kustodiat za družbeno kulturo, mag. Igor Cvetko pa Kustodiat za duhovno kulturo (maskiranje, glasba in vraževerje).

Konec leta 2022 Kustodiat za družbeno kulturo obsega nekaj več kot 2700 predmetov, razdeljenih v več zbirk in podzbirk. Obstojče zbirke so rezultat dela dosedanjih muzejskih kustodinj in kustosov in njihovega razumevanja zbiralne politike kot tudi spremenjajočih se teoretičnih predpostavk slovenske etnologije in muzejske zbiralne politike. Večina predmetov je bila zbrana v raziskovalnih projektih, med pripravami razstav in s siceršnjim zbiranjem. Poleg zbirk, ki jih je zasnovala Tanja Tomažič, so to zbirke in predmeti, ki so prišli v muzej tudi na druge načine. Nekateri predmeti s konca 19. in z začetka 20. stoletja so prišli v Kustodiat za družbeno kulturo iz Kranjskega deželnega muzeja, drugi spet kot posledica reorganizacije iz drugih kustodijskih SEM. Tako so npr. pirhi, jaslice in večina peciva (lect in mali kruhki) prvotno sodili v Kustodiat za ljudsko likovno umetnost in slikovne vire, zaradi njihove povezanosti s šegami pa so bili pozneje premeščeni v Kustodiat za družbeno kulturo. Ne smemo pozabiti tudi na druge vrste gradiva, tukaj mislim predvsem na vizualno (fotografije, filmi, plakati, razglednice, voščilnice ...) ter arhivsko in drugo gradivo, povedno za družbeno kulturo, ki ga hrani Oddelek za dokumentacijo. Zbirke v Kustodiatu se dopoljujejo, nastajajo pa tudi povsem nove, kot npr. predmeti, ki pričajo o življenju med pandemijo covid-19.

Posebna pozornost je posvečena raziskovanju in zbiranju predmetov, povezanih s tradicionalnimi in z novo uvedenimi šegami ter njihovim prilagajanjem času in prostoru. Zbirka pirhov sodi med največje v Sloveniji. Najstarejši pirhi so s konca 19. stoletja in smo

exhibition Ljubljana After the Last Fashion but One, which for some triggered questions regarding the appropriateness of an ethnographic museum dealing with urban themes. The featured objects are kept by the Department of Clothing Culture and Textiles. Tanja Tomažič's interest in political life is attested by the material she collected in connection with Slovenia gaining independence. But of course, she also connected objects connected with other themes, such as customs, music and superstitions. After her retirement in 2001, the department was split in two: I took over the Department of Social Culture, while Igor Cvetko took over the Department of Spiritual Culture (masks, music and superstitions).

In late 2022, the Department of Social Culture encompasses more than 2700 objects, divided into a number of collections and sub-collections. The existing collections are the result of work by previous curators and their views on the collecting, as well as the changing theoretical foundations of ethnology and the museum's collecting policy. Objects are usually acquired during research projects, preparations for exhibition or regular collecting activities. Besides the collections assembled by Tanja Tomažič, there are collections and objects that came into the museum in other ways. Some objects from the late 19th and early 20<sup>th</sup> centuries came to the Department of Social Culture from the Carniolan Provincial Museum, while others came as a result of the reorganisation of other museum departments. So, for example, decorated Easter eggs, Christmas cribs and most baked goods (gingerbread and 'small breads') were initially in the Department of Folk Art and Pictorial Sources, but were later transferred because of their connection with customs. We should also not forget about other kinds of material, particularly visual (photographs, films, posters, postcards, greetings cards, etc.), archive and other material indicative of social culture that is kept by the Documentation Department. Within the department, existing collections are supplemented and new ones coming into being, such as objects that bear witness to life during the Covid-19 pandemic.

Particular attention is devoted to research and collecting objects connected with traditional and newly

Zaščitna maska z izvezeno oljčno palmo, Sv. Peter pri Sečovljah, izdelana 2020.

Zaščitna maska je sešita iz stare rjuhe in prevleke za vzmetnico.

Med pomanjkanjem medicinskih zaščitnih mask naj bi ščitila pred okužbo s covidom-19. Izdelovalka

maske vsako leto iz oljčnih vej plete oljčne palme, ki jih v slovenski Istri na cvetno nedeljo nosijo blagoslavljat v cerkev. Ker jih leta 2020 zaradi pandemije covid-19 niso blagoslavljali, je oljčno palmo izvezla na zaščitno masko.



Protective mask with an embroidered olive branch, Sv. Peter near Sečovlje, made in 2020.

The protective mask is made of an old sheet and mattress cover. During the lack of protective medical masks, it was intended to protect against infection with Covid-19. Every year, the maker of the mask weaves olive palms from olive branches, which are carried in Slovenian Istria on Palm Sunday to be blessed in church. Since in 2020, due to the Covid-19 pandemic, there were no blessings, she embroidered an olive palm onto this protective mask.

jih podedovali od Kranjskega deželnega muzeja, najmlajši pa z začetka 21. stoletja. Med starejšimi prevladujejo pirhi iz Bele krajine, hranimo pa tudi primere pirhov, značilne za druge slovenske pokrajine in pirhe iz slovenskega zamejstva (Beneška Slovenija, Porabje). Zbirko dopolnjujemo tako s sodobnimi pirhi, ki sledijo tradicionalnim načinom krašenja kot tudi novim tehnikam barvanja in krašenja.

Najstarejše cvetnedeljske butarice so iz srede 20. stoletja. Leta 1967 je tedanja kustodinja Ljudmila Bras raziskovala izdelovanje cvetnedeljskih butaric kot domačo obrt v okolini Ljubljane. Iz Kustodiata za domačo obrt in trgovino so bile med raziskavo zbrane butarice pozneje premeščene v Kustodiat za družbeno kulturo. Preostale butarice so bile po letu 1990 zbrane z vidika obeleževanja cvetne nedelje. Prevladujejo ljubljanske butarice, butarice iz Ljubnega ob Savinji in Nazarij. Glede na material, iz katerega so narejene (rastlinje), hranimo predvsem za hrnanje v muzeju primerne tipe butaric.

Zbirka raznovrstnega peciva je večinoma povezana z letnimi šegami in s šegami življenjskega kroga. Hranimo primerke lecta iz različnih slovenskih lectarskih delavnic, najstarejši so iz prve četrtine 20. stoletja. Številčni so tudi s pomočjo modelov ali prostoročno

appearing customs, and their adaption to different times and spaces. The collection of decorated Easter eggs is the biggest in Slovenia. The oldest examples are from the late 19th century and were inherited from the Carniolan Provincial Museum, while the most recent are from the 21<sup>st</sup> century. Most of the oldest examples are from the Bela krajina region, but there are also those characteristic of other parts of Slovenia, as well as Slovene ethnic areas across the borders (Slavia Friulana in Italy, Porabje in Hungary). The collection is supplemented with contemporary examples that either employ traditional decorative techniques or make use of new ways of colouring and decorating eggs.

The oldest Palm Sunday bundles are from the mid-20<sup>th</sup> century. In 1967, the curator Ljudmila Bras researched the production of these bundles as a home craft in the Ljubljana area. Selected Palm Sunday bundles were later transferred from the Department of Crafts and Trade to the Department of Social Culture. The remaining examples were collected after 1990 in relation to the celebration of Palm Sunday. They are mainly from Ljubljana, Ljubno near Savinja and Nazarje. With regard to the plant material they are made of, we keep primarily those that are suitable for keeping in a museum.

#### *Mali kruhek, Železniki, izdelan 1896.*

*Mali kruhek je medeno pecivo, značilno za Škofjeloško. Izdelujejo ga z vtiskovanjem testa v lesene modele ali s prostoročnim oblikovanjem. V zbirk SEM hranimo na oba načina izdelane male kruhke različnih oblik. Prevladujejo mali kruhki v obliki srca in okrogli hlebčki. Mali kruhek iz Železnikov je izdelan prostoročno, po vsej verjetnosti kot ženitovanjsko pecivo. SEM ga je pridobil od Kranjskega deželnega muzeja.*

#### *Small bread, Železniki, made in 1896.*

*Small bread is honey pastry, characteristic of the Škofja Loka area. It is made by pressing dough into wooden moulds or shaping them by hand. In the SEM collection we keep small breads in different shapes, made in both ways. Most are small breads in the shape of a heart and round loaves. This small bread from Železniki was made by hand, most likely for a wedding. The SEM acquired it from the Carniolan Provincial Museum.*

oblikovani mali kruhki, značilni za Škofjeloško. Najstarejši primerki s konca 19. in z začetka 20. stoletja so bili prvotno v zbirkah Kranjskega deželnega muzeja. Zbirka jaslic obsega različne tipe jaslic in jasličnih figur. Poleg omaričnih jaslic hranimo kartonaste jaslice in figuralne jaslice iz lesa, gline, mavca in plastike. Najstarejši primerki so s konca 19. oziroma z začetka 20. stoletja.

V tematskem sklopu, povezanem z nogo, igro in izobraževanjem otrok, prevladujejo igrače in otroška oprema ter nekateri s



The collection of baked goods is connected primarily with annual customs and those connected with the life cycle. We keep examples of gingerbread from various Slovene workshops, the oldest from the first quarter of the 20<sup>th</sup> century. There are also numerous 'small breads' made using moulds or hand-shaped, which are characteristic of the Škofja Loka area. The oldest are from the late 19th and early 20<sup>th</sup> centuries, and were initially kept by the Carniolan Provincial Museum. The collection of Christmas cribs includes cribs and Nativity figures. In addition to cupboard-like cribs, we keep cardboard

šolanjem povezani predmeti. Prve igrače so prišle v muzej iz Kranjskega deželnega muzeja in so s konca 19. ali z začetka 20. stoletja. Manjše število otroških igrač in nekaj otroške opreme (hojce, vozički) smo po letu 1948 pridobili po zaslugu Orlovih terenskih ekip. Bolj sistematično zbiranje igrač se je začelo konec sedemdesetih in v osemdesetih letih 20. stoletja. Zbirka danes obsega različne tipe igrač, izdelanih doma in v obrtnih delavnicah ter industrijsko izdelanih igrač, s katerimi so se igrali otroci različnih družbenih slojev. Med otroškimi igračami so človeške in živalske figure, prevozna sredstva, gradilne kocke, družabne igre, miniaturni predmeti iz sveta odraslih, otroški športni rekviziti ipd. Med otroško opremo naj omenim npr. dude, otroške hojce, stajice in vozičke. V povezavi s (šolskim) izobraževanjem je v Kustodiatu nekaj šolske opreme (računalna, pušice, torbice ...), preostala »papirnata« pričevanja so v hišnem arhivu Oddelka za dokumentacijo SEM (spričevala, učbeniki, zvezki ...).

Z ljudskim pravom povezana zbirka obsega dolžinska, utežna in prostorninska merila. Največji del zbirke so različni tipi rovašev, med katerimi so tako izvirni predmeti s konca 19. stoletja, pridobljeni od Kranjskega deželnega muzeja, kot ponazorila rovašev, ki pričajo o njihovi rabi na Slovenskem do srede 20. stoletja (zadolžnice, žrebalni, vozniški, števni ...). Del Kustodiata so tudi različni tipi predmetov, povezani z delovanjem gostiln, od notranje opreme in opreme za transport in hranjenje pijač do predmetov za pripravo in strežbo hrane in pijače, kot so krožniki, solnice, jedilni pribor, steklenice in kozarci.

Nekateri predmeti iz Kustodiata so bili predstavljeni na stalnih razstavah *Med naravo in kulturo* (2006) in *Jaz, mi in drugi: Podobe mojega sveta* (2009–2022), pri katerih sem bila soavtorica. Da se kot kustodinja za družbeno kulturo ukvarjam tudi s povsem aktualnimi tematikami, dokazujeta razstava *Življenje na ulici: O brezdomstvu na Slovenskem*, ki sva jo z Luno Juranič Šribar, takrat članico Društva za pomoč in samopomoč Kralji ulice, postavili leta 2010, ter dokumentiranje in zbiranje predmetov, povezanih z epidemijo covid-19 in s spremljajočimi družbenimi dogajanji v letih 2020 in 2021.

cribs and Nativity figures made of wood, clay, plaster and plastic. The oldest examples are from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

The last thematic section connected with the care and education of children as well as play contains mainly toys and equipment, plus some objects connected with school. The first toys came to the museum from the Carniolan Provincial Museum and date from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. A smaller number of toys and pieces of equipment (walkers, prams and pushchairs) came after 1948 thanks to the Orel field teams. The more systematic collecting of toys began in the 1970s and 1980s. Today, the collection contains toys made at home, in craft workshops and in factories, and used by different social classes. They include human and animal figures, vehicles, building blocks, social games, miniature objects from the grown-up world, equipment for children's sports, and so on. Equipment for babies include dummies, walkers, playpens and prams/pushchairs. Items connected with school include abacuses, pencil cases, bags, while the remaining "paper" witnesses to schooling (reports, grade cards, text books, exercise books, etc.) are kept in the museum's Documentation Department.

The collection connected with folk law includes measures of length, weight and space. The largest part of this collection is made up of tally sticks, including some from the late 19<sup>th</sup> century, acquired from the Carniolan Provincial Museum, as examples of their use in Slovene lands to the mid-20<sup>th</sup> century (to record loans, for drawing lots, driver's, used by carters and drivers, for counting and so on). The department includes various objects connected with inns, from interior fixtures and fittings to equipment for transport and storing drinks, to objects connected with the preparation and storage of food and drink, such as plates, salt containers, cutlery, bottles and glasses.

Some objects from the department feature in the permanent exhibitions *Between Nature and Culture* (2006) and *I, We and Others: Images of My World* (2009–2022), of which I was one of the curators. As



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**Sifonska steklenica, Logatec,  
začetek 20. stoletja.**

Sifonska steklenica je izdelana iz masivnega modrega stekla. Tovrstne steklenice je s sodavico, šumečo pijačo iz vode, pomešane z ogljikovim dioksidom, za prodajo polnil Rudolf Puppis iz Logatca.

Leta 1904 je v Logatcu odprl trgovino z mešanim blagom in vinotoč s prodajo žganih pijač, leta 1906 pa je začel izdelovati in prodajati sodavico. Po njegovi smrti je leta 1923 sodavičarsko obrt prevzel Miroslav Puppis.

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**Soda bottle, Logatec,  
early 20<sup>th</sup> century.**

The soda bottle is made of solid blue glass. This type of bottle was filled by Rudolf Puppis from Logatec with soda water, a fizzy drink made from water mixed with carbon dioxide. In 1904, he opened a general store and an off-licence in Logatec, while in 1906 he began to fill and sell bottles of soda water. After his death in 1923, the filling and selling of soda water was taken over by Miroslav Puppis.

Nekaj let sem urejala muzejsko knjižno zbirko Knjižnica SEM in muzejsko znanstveno periodično publikacijo Etnolog. Od leta 2011 sodelujem tudi pri aktivnostih, ki jih SEM opravlja kot Koordinator varstva nesnovne kulturne dediščine. Med letoma 2004 in 2021 sem bila vključena v raziskovalni program Slovenske identitete v evropskem in svetovnem kontekstu, ki je potekal v okviru Oddelka za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani, od leta 2022 pa sem na istem oddelku vključena v raziskovalni program Etnološke raziskave kulturnih znanj, praks in oblik socialnosti, ki ga financirata Javna agencija za raziskovalno dejavnost Republike Slovenije.

curator for social culture, I also address topical themes, as shown by the exhibition Life on the Street: Homelessness in Slovenia, which was created in 2010 with the help of Luna Jurančič Šribar, a member of the organisation Kings of the Road, as well as documenting and collecting objects connected with the Covid pandemic and the social changes that took place in 2020 and 2021.

For a number of years, I was editor of the Knjižnica SEM book collection, as well as the editor of the museum's scientific periodical Etnolog. Since 2011, I have also participated in activities connected with the museum in its role as Coordinator for the Safeguarding of the Intangible Cultural Heritage. In the years 2004–2021, I was involved in the research programme Slovene Identity in the European and Global Context, led by the Department of Ethnology and Cultural Anthropology at the Faculty of Arts at the University of Ljubljana, and since 2022 I have been a participant in the same department's project Ethnological Research into Cultural Knowledge, Practices and Forms of Sociality, financed by the Slovenian Research Agency.

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**Mag. Adela Pukl**

Kustodiat Department  
za duhovno of Spiritual  
kulturo Culture

Pričajoče besedilo sem pisala v petek, trinajsteča. V ljudskem izročilu liha števila prinašajo srečo. Število 13 je v tem primeru, čeprav ne vedno, izjema. Ponekod je srečno število s pozitivnim pomenom: trinajsti npr. je bil v antiki lahko najmočnejši. Odisej se je kot trinajsti edini ognil kiklop.

Zdi se, da so liha števila za Kustodiat za duhovno kulturno res srečna. Leta 1923 je bil v Ljubljani ustanovljen Kraljevi etnografski muzej, ki praznuje že stoletnico. Leta 2001 je bil ustanovljen Kustodiat za duhovno kulturo. Začetki Kustodiata so povezani z Orlovimi terenskimi ekipami, ki so zbirale tudi z družbeno in duhovno kulturo povezane predmete. Prvi razstavi na to temo sta bili Vraževerje na Slovenskem (1963), ki jo je pripravila dr. Pavla Štrukelj, in Slovenske ljudske maske (1963), ki jo je pripravil dr. Boris Kuhar. V začetku sedemdesetih let je bil ustanovljen Kustodiat za družbeno kulturo, v katerem je Tanja Tomažič raziskovala in dopolnjevala zbirke družbene in duhovne kulture. Po njeni upokojitvi se je Kustodiat leta 2001 razdelil na Kustodiat za družbeno kulturo in Kustodiat za duhovno kulturo. Vodenje slednjega je z zbirkami predmetov, povezanih z maskiranjem, glasbo in vraževerjem, prevzel mag. Igor Cvetko. Nekatere predmete iz omenjenih zbirk je predstavil na stalni razstavi Med naravo in kulturo (2006), med njegove odmevnješ občasne razstave pa sodi razstava Zvoki Slovenije: Od ljudskih godcev do Avsenikov (2007). V muzeju je bil zaposlen do leta 2008.

Leta 2009 smo v muzeju na pobudo Društva za marketing Slovenije zasnovali novo zbirko slovenskih blagovnih znamk, ki so kljub temu, da po vsebini ne sodijo med duhovno kulturo, dobile svoje mesto v omenjenem Kustodiatu. Kustodiat za duhovno kulturo tako obsega zbirke, povezane s pustnimi šegami, z glasbo, vraževerjem in s slovenskimi blagovnimi znamkami.

Ob zaposlitvi leta 2008 so mi bile kot kustodinji za duhovno kulturo najbolj tuje maske in pustne šege. Nekoli se nisem navdušeno maskirala, v okolju, od koder izhajam, ni tradicionalnih lokalnih pustovanj. Danes pa so moj najljubši teren prav pustovanja; vsako leto jih nestrpno pričakujem. Kaj se je spremenilo? Prvo

today, as I write this text, it is Friday the 13<sup>th</sup>. In folk tradition, odd numbers are supposed to bring luck. The number 13 is an exception, but not always. In some places, it is a lucky number and has a positive meaning: e.g., in Antiquity, the thirteenth could be the strongest. Ulysses, for example, as the thirteenth, was the only one to avoid the Cyclops.

It seems that odd numbers have been truly lucky for the Department of Spiritual Culture. In 1923, the Royal Ethnographic Museum was established, which now celebrates its centenary. In 2001, the Department of Spiritual Culture was founded. Its beginnings are connected with Orel's field teams, which also collected objects connected with the social and spiritual culture. The first two exhibitions in this field were Superstition in Slovenia (1963), created by Dr Pavla Štrukelj, and Slovene Folk Masks (1963), created by Dr Boris Kuhar. In the early 1970s, the Department of Social Culture was established, within which Tanja Tomažič researched and supplemented the relevant collections. In 2001, after her retirement, the department was split into Departments of Social Culture and of Spiritual Culture. The leadership of the latter, with the collections of objects connected with masking, music and superstition, was taken over by Igor Cvetko, M.A.. He presented some objects from these collections at the permanent exhibition Between Nature and Culture (2006), and among his best received exhibitions was Sounds of Slovenia: From Folk Musicians to the Avseniks (2007). He was employed by the museum until 2008.

In 2009, following an initiative by the Society for the Marketing of Slovenia, we created a new collection of Slovene brands which, in spite of not quite fitting in, acquired their place in this department. It thus includes collections connected with Shrovetide customs, music, superstition and Slovene brands.

When in 2008 I became employed as the curator for spiritual culture, masks and Shrovetide customs were the area that I felt most distant from. I have never put on masks or costumes with any enthusiasm and I come from an environment where there are no traditional Shrovetide festivities. But today, my favourite



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**Naličje ta terjastega, Cerkno, izdelano 1938.**

Obrazno naličje iz enega kosa lipovega lesa rezbarja Avguština Hadalina sodi med najstarejša pustna naličja v zbirkah SEM. Ta terjast je eden od najbolj prepoznavnih pustnih likov Cerkljanskih laufarjev. Ime izvira iz obleke in pokrivala, poštitih s terjem (ostanki pri tkanju platna). Leta 1956 so cerkljansko laufarijo po več kot štirih desetletjih oživili in obnovili vseh štirinajst likov. Sedaj skupino Cerkljanskih laufarjev sestavlja 25 likov, ki predstavljajo poklicne in družbene skupine ter posebejajo človeške lastnosti.

**The face mask of ta terjast Shrovetide carnival character, Cerkno, made in 1938.**

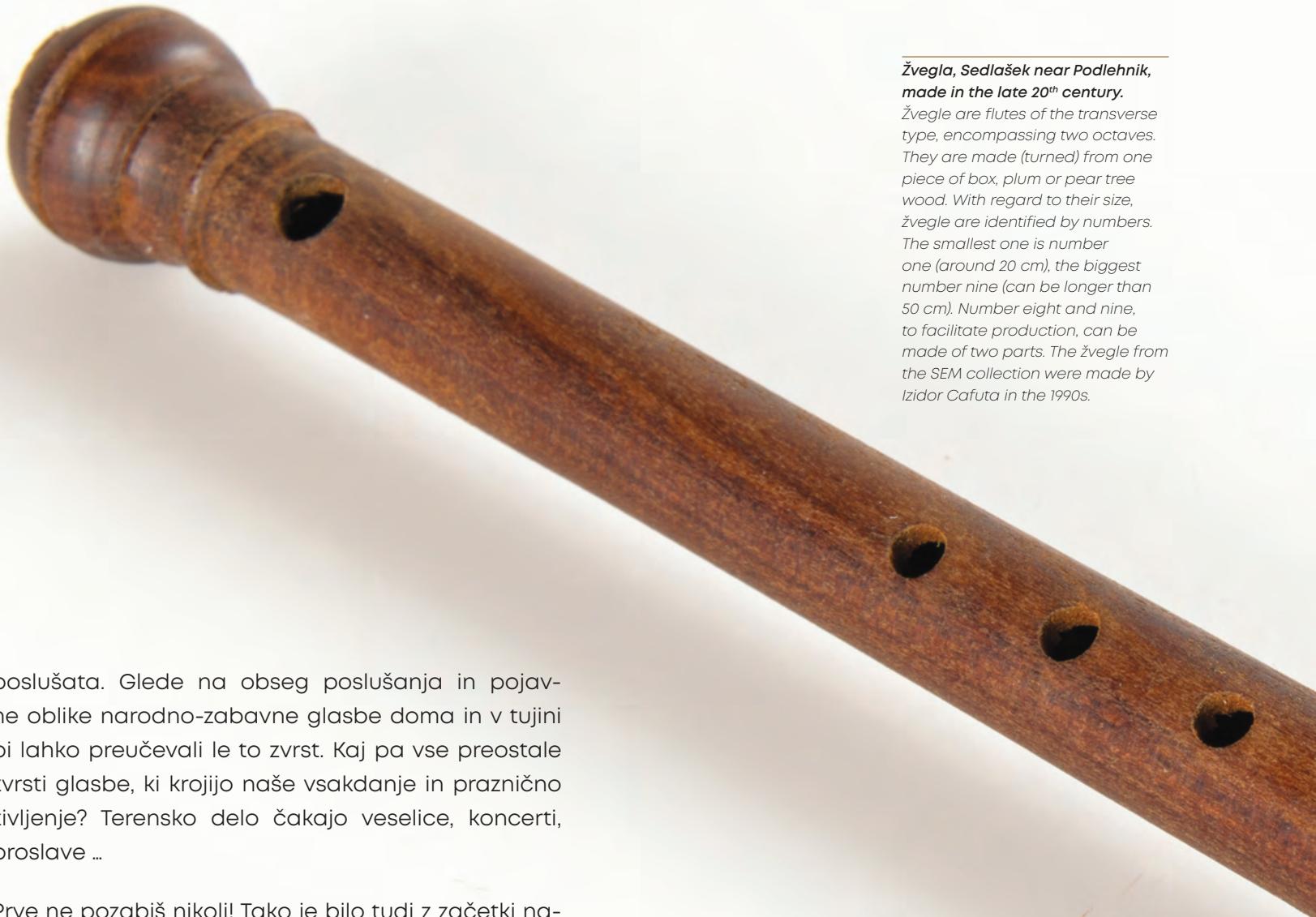
The face mask made of a single piece of lime tree wood was carved by Avguštín Hadalin and belongs among the oldest Shrovetide masks in the SEM collections. Ta terjast is one of the most recognisable Shrovetide characters among the Cerkno laufarji carnival group. Its name is based on the clothing and head gear, covered in terje (remnants left over after weaving linen). In 1956, after over four decades, the Cerkno laufarija carnival was revived and all fourteen characters restored. Now, the group consists of 25 characters, who represent professional and social groups and personify human characteristics.

Ieto sta me kolega Miha Špiček in dr. Nena Židov na pustni torek prijazno povabila v Cerkno k Cerkljanskim laufarjem. Takrat sem v terenski dnevnik zapisala: »Celotno dogajanje smo posneli (razen manjših izjem, ko so nas >napolili<) in fotografirali.« Izgubila sem strah pred pustnim norenjem in občasno agresijo ter začela raziskovati, kaj ljudem v določenem okolju pomeni ohranjanje tradicije. Gre za pripadnost, delitev vlog, pričakovanje, obveznost, ponos ... Pustne šege so živa in spreminjača se sestavina lokalne identitete, pustne maske pa pomembna sestavina snovne dediščine. Iz tega razloga smo leta 2018 začeli načrtno dopolnjevati zbirke pustnih mask. V obdobju od šestdesetih do osemdesetih let 20. stoletja so bila na terenu odkupljena ali pridobljena predvsem naličja, redkeje celotne pustne oprave, od leta 2018 je muzej načrtno pridobil najznačilnejšelike petih pustnih skupin (*Hruški škoromati*, *Ravenski pustovi*, *Orači Okič*, *Liški pustje* in *Vrbiške šjeme*); sistematično smo jih predstavili na vsakoletnih manjših razstavah. Tako stare kot nove pustne maske in oprave so si med seboj izredno podobne in se v preteklem pol stoletju niso bistveno spremenile. To pomeni, da se tradicija ohranja in se kljub nekaterim neizbežnim spremembam prenaša na mlajše generacije. Predvsem pa je pomembno, da celotna skupnost s to dediščino živi; če bi domačini zaprli svoje domove in ne bi vsako leto nestрpno pričakovali obiska pustnih skupin, teh ne bi bilo več.

V nasprotju s sprva zadržanim odnosom do pustnih mask pa sem se najbolj razveselila in se identificirala z zbirko glasbil. Sama sem več kot desetletje igrala flavto, zato vem, da tako igranje kot vključevanje v glasbene sestave zahtevala vztrajnost in prilagajanje. Na stalni razstavi Med naravo in kulturo so predstavljena številna ljudska glasbila, na katera so igrali glasbeniki/godci in z njimi oblikovali glasbeno izročilo posameznega kraja in časa. Večina ljudskih inštrumentov je bila doma izdelana iz materialov, ki so jih poiskali v svojem okolju (kot npr. žvegle, trstenke, lubnati rogovi ...). Ljudje na terenu so na moje vprašanje, na kateri inštrument pomislico ob omembi slovenske glasbe, odgovorili, da je to harmonika. In najznačilnejša slovenska glasba? Narodno-zabavna, čeprav nemalokrat z »dopolnilom«, da te pa on ali ona ne

area of fieldwork is Shrovetide festivities and every year I can barely wait for Shrovetide to begin. What changed? The first year, on Shrovetide Tuesday, my colleagues Miha Špiček and Dr Nena Židov very kindly took me with them to Cerkno to see the Cerkno *laufarji*. I wrote in my field diary: "The whole event was recorded (except a few small things, when we were 'shooed away') and photographed." I lost my fear of Shrovetide madness and occasional aggression, and began to research what the safeguarding of this tradition means to people in specific environments. It is about belonging, distributing roles, expectations, obligation, pride, etc. Shrovetide customs are a living and changing component of local identity, while Shrovetide masks are an important part of material heritage. This is why in 2018 we began to supplement the Shrovetide mask collection in a deliberate way. In the period between the 1960s and 80s, mostly face masks, less often full Shrovetide costumes, were either bought or acquired in the field, and from 2018 the museum deliberately acquired the most characteristic figures of five groups (*Hruški škoromati*, *Ravenski pustovi*, *Orači Okič*, *Liški pustje* and *Vrbiške šjeme*), which were systematically presented at small annual exhibitions. Both old and new Shrovetide masks and costumes are very similar and have not changed considerably in the last half a century, which means that the tradition is being safeguarded and passed onto the younger generations, in spite some changes, which are always inevitable. Above all, it is important that the whole community lives with the heritage for if the locals closed their homes and did not impatiently wait for the visit by the Shrovetide group, they would no longer exist.

If I initially had some reservations about Shrovetide masks, I was very glad about and identified most with the collection of musical instruments. For more than ten years, I used to practice playing the flute every day and I know that playing an instrument and taking part in various music ensembles is a real art requiring, above all, persistence and adaptation. In the permanent exhibition Between Nature and Culture, numerous folk instruments are presented, which used to be played by musicians/fiddlers, thus shaping the musical tradition of individual places



**Žvegle, Sedlašek near Podlehnik,  
made in the late 20<sup>th</sup> century.**

Žvegle are flutes of the transverse type, encompassing two octaves. They are made (turned) from one piece of box, plum or pear tree wood. With regard to their size, žvegle are identified by numbers. The smallest one is number one (around 20 cm), the biggest number nine (can be longer than 50 cm). Number eight and nine, to facilitate production, can be made of two parts. The žvegle from the SEM collection were made by Izidor Cafuta in the 1990s.

poslušata. Glede na obseg poslušanja in pojavnne oblike narodno-zabavne glasbe doma in v tujini bi lahko preučevali le to zvrst. Kaj pa vse preostale zvrsti glasbe, ki krojijo naše vsakdanje in praznično življenje? Terensko delo čakajo veselice, koncerti, proslave ...

Prve ne pozabiš nikoli! Tako je bilo tudi z začetki nastajanja zbirke slovenskih blagovnih znamk. Slogan za oglaševanje Cockte, ki so ga v podjetju Kolinska ob novi celostni podobi lansirali leta 2000, se nanaša tudi na začetke te zbirke in njeno prvo razstavno predstavitev Cockta, pijača vaše in naše mladosti: O dedičini slovenskih blagovnih znamk (2010). Dedičino slovenskih blagovnih znamk smo začeli načrtno zbirati in dokumentirati zaradi njihovega etnološkega konteksta, kar pomeni, da jih raziskujemo in predstavljamo zlasti z vidika odnosa med njimi, njihovimi uporabniki in zaradi njihovega simbolno-identitetnega pomena. V preteklih letih smo z namenom strokovne dokumentacije blagovnih znamk, skrbi za načrtno in stalno ohranitev predmetov in z njimi povezane nesnovne kulturne dedičine vzpostavili sodelovanje z različnimi slovenskimi podjetji<sup>1</sup>. V dobi globalizacije

in multinacionalik se status posameznega podjetja in njegovih blagovnih znamk lahko hitro

and periods. Above all, it is interesting that folk instruments are mainly home-made and that the material for their making were creatively found in local environments (such as recorders, Pan pipes, wooden horns, etc.). When I was checking in the field which instrument comes to people's mind when Slovene music is mentioned, I usually received the reply that it is the accordion. And what is the most characteristic Slovene music? Popular-national music, although it often came with an additional qualifier 'but I don't listen to that'. If we think about the extent people listen to this genre and the different forms of popular-national music at home and abroad, we could study nothing but it. But what about all the other musical genres that mark our everyday and festive life? There is much more field work to be done: square dancing, concerts, celebrations, etc.

<sup>1</sup> Razstava Bonboni vseh generacij: 140 let Šumija (2017, avtorja Adela Pukl in Miha Špiček) je nastala v sodelovanju s podjetjem Žito.

spremeni, sodobna potrošniška družba in neprestane gospodarske spremembe pa imajo nepredvidljive posledice. Med predmeti, povezanimi z blagovnimi znamkami, je tudi embalaža, ki jo potrošniki po uporabi po navadi zavržejo. Tako zaradi ogroženosti kot tudi številčnosti gradiva in izdelkov, s katerimi smo v sodobnem času obdani v vsakdanjem življenju, je pomembno, da predmete široke potrošnje in še zlasti tiste, ki so (bili) izdelani v Sloveniji, hranimo tudi v SEM.

Moja vraževernost je razvidna že iz uvoda. Vraževerje, praznoverje, magija in druge vrste verovanja v nadnaravno moč predmetov, ljudi in prostorov živijo tudi danes. Z vraževerjem si ljudje razlagajo stvari in dogodke, ki si jih ne znajo pojasniti. Mnogi verjamajo, da jim bo določen predmet prinesel ali srečo ali nesrečo. Nekatere oblike vraževerja so se ohranile,

It is said that you never forget your first. This is what happened with the beginnings of the Slovene collection of brands. The advertising slogan for Cockta, which was launched in 2000 by the company Kolinska alongside the drink's revamped image, refers also to the beginnings of this collection and its first exhibition Cockta, the Drink of our Youth: About the heritage of Slovene brands (2010). At this time, we began to deliberately collect and document the heritage of Slovene brands due to their ethnological context. This means that we study and present them particularly from the viewpoint of the relationship with their users, and because of their symbolic identity meaning.

In recent years we have established cooperation with various Slovene companies<sup>1</sup> for the documentation of brands,

as well as care for deliberate and permanent preservation of objects and the related intangible cultural heritage. In the era of globalisation and multinational companies, the status of companies and their brands can change very quickly, while the modern consumer society and constant economic change can also have unpredictable consequences for their survival. The objects connected with brands includes the packaging that consumers often throw away after use. Because of their fragility and the high volume of the materials and products that surround us in our everyday life, it is important to preserve popular consumer goods, especially those made in Slovenia, also at the SEM.

It is clear from the introduction that I am a little superstitious. Superstition, magic and other types of belief in the supernatural power of objects, people and spaces are still alive today.

Superstition helps people to explain to themselves things and events that they do not understand. Many believe that a specific object will bring them luck or something bad. Certain forms of superstition have been preserved, others have been transformed or disappeared completely. The collection on superstition and belief in the Department of



**Žvegle, Sedlašek pri Podlehniku, izdelana konec 20. stoletja.**  
Žvegle so piščali tipa prečne flavte s šestimi luknjicami in z obsegom dveh oktav. Izdelane (stružene) so iz enega kosa pušpanovega, slivovega ali hruškovega lesa.  
Glede na velikost so žvegle poimenovane po številkah. Najmanjša je enka (velikost cca 20 cm), največja devetka (lahko je daljša od 50 cm). Osmica in devetka sta z namenom lažje izdelave lahko izdelani iz dveh delov. Žvegle iz zbirke SEM je v 90. letih 20. stoletja izdelal Izidor Cafuta.



**Steklenička Cockta, Ljubljana, 1953.**

V tovrstne stekleničke so začeli polniti pijačo Cockta, prvo gazirano brezalkoholno pijačo v Jugoslaviji. Podjetje Slovenijavino je pijačo prvič ponudilo leta 1953 na smučarskih poletih v Planici. Ime Cockta – pijača je mešanica izvlečkov šipka, limone in številnih drugih zdravilnih zelišč – je povezano z besedo koktajl (cocktail). Stekleničko je oblikoval arhitekt Sergej Pavlin.

**Cockta bottle, Ljubljana, 1953.**

These bottles were used for the drink Cockta, the first fizzy non-alcoholic drink in Yugoslavia. The company Slovenijavino offered this drink for the first time at the ski-jumping competition in Planica in 1953. The name Cockta is connected to the word cocktail since it is a mixture of the extracts from rosehip, lemon and a series of medicinal herbs. The bottle was designed by the architect Sergej Pavlin.

nekatere so se preoblikovale v druge pojavnne oblike ali pa so popolnoma izginile. Zbirka vraževerja in verovanja v Kustodiatu za duhovno kulturo je po številu predmetov majhna, vendar pa v drugih zbirkah hranimo številne predmete, ki so imeli za njihove uporabnike poleg primarne (zibka, brana, srp, lonec ...) tudi sekundarno funkcijo – nadnaravno moč, zato sklepam, da je teh predmetov veliko več. Omenjene predmete je zelo težko pridobiti in skoraj nemogoče nadomestiti, saj jih nekateri ljudje še vedno uporabljajo. Obsežno je tudi verovanje v moč zagovorov in dejanj, ki jih ni mogoče opredmetiti, jih je pa pomembno dokumentirati.

Želim si, da bi liha in soda števila še naprej predvsem pozitivno zaznamovala delovanje in raziskovalno dejavnost Kustodiata za duhovno kulturo, v katerem so nepremična, premična in nesnovna kulturna dediščina neločljivo povezane. S slednjo se aktivno ukvarjam tudi kot sodelavka SEM v vlogi nacionalnega Koordinatorja varstva nesnovne kulturne dediščine.

Spiritual Culture seems small with regard to the number of objects, but by taking into account the fact that in our other collections a series of objects is kept which, in addition to their primary function (cradle, harrow, sickle, pot, etc.), also had a secondary function for their users – a supernatural power, I can conclude that there are many such objects. And these objects are very difficult to obtain and almost impossible to replace, since some people still use them. There is also extensive belief in the power of spells and acts that cannot be objectified, but for which it is important that they are documented.

I hope that even and odd numbers continue to mark in a mostly positive way the activities and research of the Department of Spiritual Culture, in which the immovable, movable and intangible cultural heritages are inseparably linked. I am also actively involved with the latter at the SEM in its role of the Coordinator for the Safeguarding of the Intangible Cultural Heritage.

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**V**časih pomislim, da mi je bil muzejski poklic usojen. Na Prešernovi cesti, kjer stoji Narodni muzej Slovenije, so živeli stari starši po mami strani, vrtec dr. Franceta Prešerna, ki sem ga obiskovala, je nasproti muzejske zgradbe. Kadar mi pogleda ni zastirala magnolija, sem nanj lahko zrla skozi okno pisarne, v kateri sem od leta 1989 delala kot bibliotekarka. Moja želja je bila postati kustosinja zbirk, raziskovati predmete in snovati razstave. Kot etnologinji in umetnostni zgodovinarji mi je bila še zlasti blizu ljudska umetnost, o kateri smo v prvi polovici devetdesetih let v iskrivih debatah razpravljali z ravnateljem dr. Ivanom Sedejem in s kustosom dr. Gorazdom Makarovičem, ko sta v muzejsko knjižnico prihajala po strokovno literaturo.

Ko se mi je po upokojitvi Gorazda Makaroviča leta 1999 želja izpolnila, sem stala pred velikim izzivom, kako interpretirati zbirko ljudske umetnosti ob zavedanju, da je njen razvoj tesno povezan z v času veljavnimi teoretičnimi izhodišči muzealstva in historičnih disciplin, in kako ustvarjalno odgovoriti na trditev, da so vsi dotedanji »zbiralci (kustosi) praviloma zanikalci usmeritve svojih predhodnikov z vključitvijo teh usmeritev v širši, praviloma bolj poglobljen koncept, kar kaže na veliko zrelost muzejskih delavcev. Enak

<sup>1</sup> Makarovič, Gorazd: Zbirka ljudske umetnosti. *Slovenski etnograf* 32 (1983), 88–89.

postopek se nam zdi na mestu v današnjem trenutku.<sup>1</sup>

Zbirka slovenske ljudske umetnosti v SEM je največja in najbolj reprezentativna te vrste. Sestavlajo jo likovno oblikovani predmeti, kakršni so tudi v zbirkah drugih kustodiatov (npr. poslikane skrinje in zibke, vzenine ...). Načeloma bi jo lahko sestavljali samo kipi in slike ter na drugi strani skoraj vse muzealije; njen profil je tako posledica konvencije. Njena zgodovina je tesno povezana z zgodovino muzeja. V Kranjskem deželnem muzeju,

ustanovljenem leta 1821, v 19. stoletju z izjemo zunajevropskih zbirk niso kazali večjega zanimanja za zbiranje etnografskih predmetov.<sup>2</sup> Vzorce idrijskih čipk in sita iz

<sup>2</sup> Rogelj Škarfar, Bojana, Frelih, Marko: Etnografske zbirke in predmeti v Kranjskem deželnem muzeju – obrobni predstavniki dežele Kranjske in eksotični pričevalci neevropskih kultur. V: Lazar, Tomaž, Kotar, Jernej, Oitzl, Gašper (ur.), *Narodni muzej Slovenije : 200 let*. Ljubljana: Narodni muzej Slovenije, 2021, 247–268.

Sometimes I think that I was destined to work in a museum. My maternal grandparents lived on Prešernova Street, where the National Museum of Slovenia stands, and opposite the museum is the Dr France Prešeren nursery school that I attended. When my view was not obstructed by a magnolia tree, I could see it through the window of the office where from 1989, as a librarian, I worked in my first job at the Slovene Ethnographic Museum. My wish was to become a curator of collections, to research objects and to conceive exhibitions. As an ethnologist and art historian, I felt a special affinity with the field of folk art about which, in the early 90s, I had some lively discussions with the head of the museum Dr Ivan Sedej and the curator Dr Gorazd Makarovič when they came to the museum library for expert literature.

After the latter's retirement in 1999, my wish came true and I was faced with the great challenge of how to interpret the folk art collection, being aware that its development was closely connected with the then current theoretical premises of museum work and historical disciplines, and how to creatively respond to the claim that, until then, "all the collectors (curators) as a rule moved away from their predecessors' orientations by incorporating them into a wider, usually more in-depth concept, which shows the great maturity of museum workers. A similar approach seems to be right also at this moment."

The folk-art collection at the SEM is the largest and most representative of its kind. It consists of artistically created objects that are also present in the collections of other departments (e.g. painted chests and cradles, embroidery, etc.). In principle, the collection could consist only of statues and paintings or, at the opposite extreme, almost all the museum objects; its profile is thus the result of convention. The collection's history is closely connected with the history of the museum. In the 19<sup>th</sup> century, in the Carniolan Provincial Museum, founded in 1821, there was no great interest in collecting ethnographic objects, with the exception of non-European collections.<sup>2</sup>

<sup>1</sup> Makarovič, Gorazd: Zbirka ljudske umetnosti. *Slovenski etnograf* 32 (1983), 88–89.

Stražišča pri Kranju, ki jih danes smatramo za etnološko dediščino, so nosilci muzejske dejavnosti v zbirke vključili z namenom promocije obrtniškega znanja in njihovih prodajnih potencialov, posamična z biserino matico okrašena pipa iz okolice Bleda je mesto v zbirki dobila bolj po naključju. Poslikane panjske končnice so bile prva zbirka, ki je zaradi motivnega bogastva vzbudila pozornost arheologa dr. Walterja Schmidta, kustosa med letoma 1905 in 1909. Etnografsko gradivo je vše večji meri zanimalo ravnatelja muzeja dr. Josipa Mantuanija, ki ga je vse do ustanovitve samostojnega etnografskega muzeja (1923) zbiral po kriteriju zgodovine umetnosti kot zgodovine narodove duše. Načeloma naj bi se zbirali predmeti iz celotnega slovenskega prostora, čemur je z uveljavitvijo

Lace patterns and sieves from Stražišče near Kranj, which are today considered ethnological heritage, were included by the museum workers in the collections because of the promotion of craftsmanship skills and their sales potential, while the single pipe from around Bled, decorated with mother-of-pearl, acquired its place in the collection by coincidence. Painted beehive panels were the first collection to arouse the attention of the archaeologist Dr Walter Schmid, the museum curator between 1905 and 1909, because of the richness of the images. Ethnographic

<sup>2</sup> Rogelj Škafar, Bojana, Frelih, Marko: Ethnographic collections and objects in the Provincial Museum of Carniola - minor representatives of Carniola and exotic witnesses of non-European cultures. In: Lazar, Tomaž, Kotar, Jernej, Oitzl, Gašper (eds.). *National Museum of Slovenia : 200 years*. Ljubljana: National Museum of Slovenia, 2022, 263-284.

*Poslikani panjski končnici z motivom žena vleče moža iz gostilniške druščine, Selška delavnica, Selca v Selški dolini, 1891, in Kim Badawi, Ljubljana, 2018.*

Zbirko poslikanih panjskih končnic dopolnjujemo tudi s primerki sodobne interpretacije motivov. Kim Badawi, rojen očetu, po poreklu Egipčanu, in materi, na pol Slovenki in potomki aleksandrinke, se je ob odkrivanju slovenskih korenin navdušil nad čebelarstvom in še zlasti nad sporočilnostjo poslikanih panjskih končnic. Končnica z motivom žena vleče moža iz gostilniške druščine je njegova, s simboli sodobnega sveta (Twitter, Microsoft ...) izražena interpretacija motiva s končnico iz zbirke SEM.



kriterija geografskih slogov in prvič tudi časovnega ter krajevnega opredeljevanja predmetov sledil prvi kustos etnografskega muzeja dr. Stanko Vurnik (1924–1932). Med letoma 1937 in 1945 sta njegovo muzealno usmeritev nadaljevala dr. Franc Kos in dr. Rajko Ložar, slednji iz prepričanja, da je ljudska umetnost izraz prastarega človeškega nagona. Sočasno etnografsko realnost je videl kot v sedanjost podaljšano prehistorično danost. Prvi povojni ravnatelj muzeja dr. Boris Orel je dal med letoma 1945 in 1962 poleta sistematičnemu zbiranju med drugim tudi predmetov ljudske umetnosti; za vse poznejše raziskovanje so izjemno dragocene njegove zahteve po dokumentaciji, ki mora obsegati podatke o kraju nastanka, kraju izvora, uporabniku in funkciji predmeta.

material was found even more interesting by the head of the museum Dr Josip Mantuani who, until the foundation of an independent ethnographic museum (1923), collected it in accordance with the principle that the history of art is the history of a nation's soul. In principle, objects were to be collected from the whole of Slovenia, a rule that the first curator of the ethnographic museum, Dr Stanko Vurnik (1924–1932), followed by establishing the criteria of geographical styles and, for the first time, also defining objects according to the place and time of origin. Between 1937 and 1945, his direction was continued by Dr Franc Kos and Dr Rajko Ložar, the latter on the basis of his belief that folk art is an expression of an ancient urge in humankind. He saw contemporary ethnographic reality

*Painted beehive panels, depicting a Wife Dragging her Husband from his Drinking Companions, Selca workshop, Selca in the Selca Valley, 1891, and Kim Badawi, Ljubljana, 2018.*

The collection of painted beehive panels is supplemented with a specimen of the modern interpretation of the motifs. While discovering his Slovene roots, Kim Badawi, born to a father of Egyptian origin and a mother who is half Slovene and a descendant of an aleksandrinka (Slovene women who from the second half of 19<sup>th</sup> century went to work in Alexandria, Egypt), became enthusiastic about beekeeping, particularly about the messages conveyed by the painted beehive panels. The panel depicting a wife dragging her husband away from his drinking companions is his and uses modern world symbols (Twitter, Microsoft ...) to interpret the image from a beehive panel in the SEM collection.





**Naglavni venec – votiv, Drtija, 18. ali 19. stoletje.**

Predmet v obliki voščene pletenine je skoraj gotovo votivni naglavni ženitovanjski venec. Dejstvo, da je prerezan, kaže na svatbeno šego, v kateri je ženin na nevestini glavi simbolično prerezal venec. O tem ob opisovanju ženitovanjskih šeg v okolici Pivke poroča Janez Vajkard Valvasor v Slavi vojvodine Kranjske (1689). Neprerezani votivni venci, ki so jih nosili na glavi, so bili v srednjeevropskem prostoru v 19. stoletju sredstvo proti gladobolu.

**Head wreath – votive, Drtija, 18<sup>th</sup> or 19<sup>th</sup> century.**

The object made of waxed knitwear is almost certainly a votive wedding wreath for the head. The fact that it is cut, hints at the wedding custom in which the groom symbolically cut the wreath on the bride's head. Janez Vajkard Valvasor reports on this in his Glory of the Duchy of Carniola (1689), when describing the wedding customs around Pivka. In the 19<sup>th</sup> century in Central Europe, uncut votive wreaths worn on the head were used to alleviate headache.

Prispevek Gorazda Makaroviča je temeljnega pomena za razumevanje fenomena ljudske umetnosti in interpretacijo omenjenih zbirk. Leta 1964 je postal kurtos tem zbirkam namenjenega oddelka in jih začel sistematično in poglobljeno raziskovati tako v muzeju kakor tudi v drugih muzejih in na terenu. Predmete je podrobno dokumentiral, svoja spoznanja o posameznih zbirkah ali z njimi povezanimi tematikami je kontinuirano predstavljal na številnih razstavah, v razstavnih katalogih in znanstvenih publikacijah. Poudariti je treba njegovi ugotovitvi iz sedemdesetih let 20. stoletja, da v nasprotju z različnimi dotedanjimi pojmovanji ljudske umetnosti kot likovne,

as the pre-historic reality extended into the present. Between 1945 and 1962, the first post-war head of the museum, Dr Boris Orel, also encouraged the systematic collection of folk art objects; his demand for documentation that includes information about the place of origin, time of origin, the user and the function of the object has been exceptionally valuable for all subsequent research.

The contribution by Gorazd Makarovič is of fundamental importance for the understanding of the phenomenon of folk art and the interpretation of the relevant collections. In 1964, Dr Makarovič became

umetnostno samostojne, časovno in prostorsko univerzalne kategorije ni mogoče utemeljeno opredeliti in da je glede na spoznanje, da kulturnih proizvodov ni mogoče ločevati od človeške dejavnosti oziroma življenja, za smer etnologije, ki se ima za empirično, primerjalno in zgodovinsko vedo o kulturi oziroma življenju, tudi umetnost njen predmet.<sup>3</sup> Z vidika tako usmerjene etnologije je umetnost njen predmet raziskav, kolikor je vidni model pogledov na družbeni in

<sup>3</sup> Makarovič, Gorazd: Kaj je ljudska umetnost? *Slovenski etnograf* 23/24 (1972), 15.

kozmični red, del razvoja kulture in družbe in kolikor izraža korelacije z družbenimi dejavniki s

posebnim pogledom na njene vloge v življenju večinskega prebivalstva. Takšni usmeritvi lahko pritrdimo še danes, pri čemer je v ospredju odnos med posameznikom in dediščino, kakor se ta kaže v njegovi sodobni in izvirni ustvarjalnosti in v kolikor je izraz njegovih identitet oziroma pripadnosti skupnostim.

Struktura zbirk Kustodiata za ljudsko umetnost in slikovne vire ostaja v poglavitem takšna, kakršna je bila zasnovana v šestdesetih letih 20. stoletja. Najbolj reprezentativne in največje so zbirke poslikanih panjskih končnic, slik na steklo in ljudske plastike. Kustodiat obsega še naslednje zbirke: podobice, preslice, modele za mali kruhek, kadirne pipe in ustnike, votive, pisave za trniče, razpela, nagrobnike, votivne slike, hišne oltarčke, sprehajalne palice, skrinjice, šatulje in pušice, figurice sv. Duha v podobi goloba in znamenja. Ob sistematično zasnovanih in izpolnjevanih zbirkah je v Kustodiatu še nekaj manjših zbirk: »nunnska« dela, figuralni čebelji panji, panji kranjiči s poslikanimi končnicami, risane predloge za slike na steklo, snete fasadne slikarije, sestavljanke v steklenicah in manjši del predmetov zbirke Otona Grebenca, ki jo je Etnografski muzej leta 1946 prevzel od Narodnega muzeja. V preteklosti so v zbirko sodili tudi jaslice, molki, pisanice in papirnati ter leseni »prtički« za bogkov kot, ki so prešli pod ingerenco drugih oddelkov. V zadnjih desetletjih so večje nove pridobitve Kustodiata donacije: zbirka podjetja DOM (1998, v Kustodiatu od leta 2019), Makedonski cikel Alenke Gerlovič (2003) in zbirka keramike Bogice in Marjana Pogačnika (2005). Zbirke slikovnih virov, ki so del Kustodiata postale po ukinitvi Kustodiata za likovne

the curator of the department dedicated to these collections and began to study them systematically and in an in-depth way, both at the SEM as well as at other museums and in the field. He documented objects in detail, and continuously presented his findings about individual collections and the themes connected with them at numerous exhibitions, in exhibition catalogues and academic publications. It is worth mentioning his findings from the 70s that, in contrast with the hitherto predominant ideas about folk art, that as an artistically independent and temporally and spatially universal category it could not be defined and that, considering that cultural products cannot be separated from human activities, i.e. life, art is also a subject for ethnology, which considers itself to be empirical, comparative and historical discipline about culture and life.<sup>3</sup> From the viewpoint of ethnology understood in this way, art is its subject of research, in so far as it is a visual model of views on the social and cosmic order, part of the development of culture and society, and in so far as it expresses correlations with social factors, with a special perspective on its roles in the life of the majority population. This approach can be agreed with even today, whereby at the forefront is the relationship between the individual and heritage, as it appears in his/her contemporary and original creativity, and in so much as it is an expression of his/her identities and appurtenance to a community.

<sup>3</sup> Makarovič, Gorazd: Kaj je ljudska umetnost? *Slovenski etnograf* 23/24 (1972), 15.

Overall, the structure of the Department of Folk Art and Pictorial Sources remains as it was conceived in the 60s. The most representative and largest collections are of painted beehive panels, paintings on glass and folk sculpture. The department also includes the following collections: holy cards, distaffs, models for making "small breads", smoking pipes and mouth pieces, votives, wooden markers for *trniči* cheeses, crosses, gravestones, votive pictures, home altars, walking sticks, small chests, jewellery boxes and other containers for small, valuable objects, figurines of the Holy Spirit in the image of a dove, and wayside signs. Alongside the systematically conceived and supplemented collections, the department also has

*Sv. Duh v stekleni krogli, Selca v Selški dolini, začetek 20. stoletja.*

Nabožna plastika, kamor uvrščamo tudi upodobitve sv. Duha, se je na slovenskih kmetijah uveljavila v 19. stoletju. Golobčke kot simbole sv. Duha so na vrvičah obešali nad mizo v glavnem bivalnem prostoru; če je bila vrviča povezana z vrati, se je golobček spuščal in dvigal. Samouški rezbarji so jih izdelovali iz lesa, lahko pa so bili narejeni iz papirja, kosa lubja, v katerega so zataknili perje, iz slame, vate ali brezove gobe. Likovno mikavni in precej redki so papirnat golobčki s pridatki v stekleni buči.



*Holy Spirit in a glass sphere, Selca in the Selca Valley, early 20<sup>th</sup> century.*

Religious statues, which include the depiction of the Holy Spirit, became established in Slovene farms in the 19th century. Doves as the symbol of the Holy Spirit were hung over the table in the main living area. They were hung on strings; if the string was connected with the door, the dove was lowered and lifted. The self-taught carvers made them from wood, but sometimes they were made of paper, a piece of bark into which feathers were stuck, from straw, cotton wool or gilled polypore (*Trametes betulina*). Visually attractive and rather rare are paper doves in a glass sphere.

vire (2000)<sup>4</sup>, so: zapuščina družine Šantel (v muzeju od leta 1998) in slikovni viri (risano gradivo Franza Kurza zum Thurn und Goldensteina, Nikole Arsenovića,

<sup>4</sup> V Kustodiatu za likovne vire, ki je vključeval tudi zbirk plakatov, je bila med letoma 1991 in 2000 zaposlena dr. Marjeta Mikuž.

Maksima Gasparija, Petra Žmitka in risani zapisi učencev Otona Grebenca).

Številne razstave v SEM, drugih muzejih in tujini v obdobju med šestdesetimi in osemdesetimi leti so bile z izborom predmetov iz zbirk posvečene predstavitvi slovenske ljudske umetnosti ali pa posameznim zbirkam in temam, kot so ljudsko slikarstvo, ljudsko kiparstvo in cvetlični motivi. Največkrat je bila razstavljena zborka poslikanih panjskih končnic, ki so jo med drugim videli v Baslu (1968), Londonu (1983/84), Zürichu (1987), na Dunaju (1989), v Münchenu (1991), Sankt Peterburgu (2019) in v sklopu razstav slovenske ljudske umetnosti (od leta 1979 v prestolnicah nekdanjih jugoslovanskih republik).

a few small collections: artefacts made by nuns, figural beehives, *kranjič* beehives with painted panels, line drawings for paintings on glass, removed façade

paintings, puzzles in a bottle and a small proportion of the objects in Oton Grebenc's collection, which in 1946

passed from the National Museum to the Ethnographic Museum. In the past, the collection included nativity scenes, decorated eggs, and paper and wooden "doilies" for "God's corner", which became the responsibility of other departments. In recent decades, larger new acquisitions by the department include: the collection of the company DOM (1998, in the department since 2019), Alenka Gerlovič's Macedonian cycle (2003) and the ceramics collection of Bogica and Marjan Pogačnik (2005). The collections of pictorial sources that became part of the department after the abolition of the Department

<sup>4</sup> Between 1991 and 2000, Dr Marjeta Mikuž worked in the Department of Pictorial Sources, which included a collection of posters.

Predmeti iz omenjenih zbirk so bili del stalnih razstav Med naravo in kulturo (2006) in Jaz mi in drugi: Podoobe mojega sveta (2009–2022), moja prizadevanja pri snovanju občasnih razstav gredo v smeri interpretacije predmetov v kontekstu izbranih tem. Primera za to sta razstavi Ljubezen je v zraku: Ljubezenska darila v slovenski tradicijski kulturi (2000) in Ljudska umetnost med domom in svetom: Zbirki SEM in Ijudske umetnosti NSK skupine IRWIN (2020). Bilo bi jih še več, če ne bi desetletja (2005–2015) posvetila vodenju muzeja.

of Pictorial Sources (2000)<sup>4</sup> include: the estate of the Šantel family (in the museum since 1998) and pictorial sources (drawn materials by Franz Kurz zum Thurn und Goldenstein, Nikola Arsenović, Maksim Gaspari, Peter Žmitek and drawings/notes by Oton Grebenc's pupils).

The selection of objects from these collections at numerous exhibitions at the SEM, at other museums and abroad between the 1960s and 80s were dedicated to presenting Slovene folk art or individual collections and themes, such as: folk painting, folk sculpture and floral motifs. The collection of painted beehives appeared as the focus most frequently and has been seen, among other places, in Basle (1968), London (1983/84), Zürich (1987), Vienna (1989), Munich (1991), Saint Petersburg (2019) and as part of the exhibitions of Slovene folk art (from 1979 onwards first in the capitals of the former Yugoslav republics).

Objects from the collections were also part of the permanent exhibitions Between Nature and Culture (2006), and I, We and Others: Images of My World (2009–2022), while my endeavours in the creation of occasional exhibitions are directed toward the interpretation of objects in the context of the chosen themes. Examples are the exhibitions Love is in the Air: Love Gifts in Slovenian Traditional Culture (2000) and Folk Art Between Home and the World: the SEM's and IRWIN's NSK Folk Art collections (2020). There would have been more if I had not dedicated a decade (2005–2015) to managing the museum.

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**Dr. Marko Frelih**

Kustodiat Department  
za zbirke iz of Collections  
Afrike from Africa and  
in Amerike America

Preve zbirke iz Afrike in Amerike je leta 1923 ustanovljeni SEM pridobil od Kranjskega deželnega muzeja. Najpomembnejše so Baragova, Knobleharjeva, Čebulova, Pirčeva in egipčanska zbirka. Že leta 1823, samo dve leti po njegovem odprtju, je vodja muzeja, grof Franc Hohenwart, začel uresničevati idejo o predstavitev oddaljenih kultur z različnih kontinentov. Ideja je bila drzna in za tisti čas težko uresničljiva. Toda Hohenwart je uspel prepričati rojaka Friderika Baraga, ki je kot misijonar deloval na območju Velikih jezer v Severni Ameriki, da se loti zbiranja predmetov, ki jih domačini uporabljajo v vsakdanjem življenju, in zbirko pošlje v Ljubljano. Baragova ameriška zbirka je bila prvič predstavljena javnosti aprila 1837 ob misijonarjevem obisku v Ljubljani. Baragi sta z donacijami predmetov z istega območja sledila še misijonarja Franc Pirc in Ivan Čebul.

Leta 1850 je misijonar in raziskovalec dr. Ignacij Knoblehar muzeju podaril večjo afriško zbirko. Preko dvesto predmetov je zbral leta 1849 med štirimesečno plovbo iz Kartuma po Belem Nilu proti ekuatorju, kjer je srečeval različna ljudstva (Šiluki, Barijci, Kiki, Čiri, Heliabi). Zbirko amuletov, kipcev in stopalo mumije iz Egipta so v 19. stoletju tam zbrali popotniki, diplomati, mornarji in misijonarji.

Med obema svetovnima vojnoma je bil na stalni razstavi v Etnografskem muzeju na ogled le skromen izbor afriških in ameriških predmetov. Tik pred drugo svetovno vojno je muzej pridobil okoli sto predmetov ljudstva Bambuti. Predmete je v letih 1929 in 1930 na ekspedicijah v Kongo zbral avstrijski misijonar in antropolog dr. Paul Schebesta.<sup>1</sup>

<sup>1</sup> Frelih, Marko, Rovšnik, Renny, Koren, Anja: *Baba wa Bambuti: Obisk misijonarja in antropologa Paula Schebeste na Slovenskem leta 1933 in njegova afriška zbirka v Slovenskem etnografskem muzeju = Baba wa Bambuti: The Visit of the Missionary and Anthropologist Paul Schebesta to Slovenia in 1933 and his African Collection at the Slovene Ethnographic Museum.* Stična: Muzej krščanstva na Slovenskem, 2017.

Petra Klaverja, s katero so promovirali katoliške misijone v Afriki.<sup>2</sup> Zaplenjena sta bila še zasebna zbirka

The first collections from Africa and America were acquired by the Ethnographic Museum, founded in 1923, from the Carniolan Provincial Museum. The most important are the Baraga, Knoblehar, Čebul, Pirc and the Egyptian collections. In 1823, only two years after its opening, the head of the Carniolan museum, Count Franc Hohenwart, began to implement the idea of a presentation of remote cultures from different continents. The idea was daring and at that time difficult to realise. But Hohenwart managed to persuade his compatriot Friderik Baraga, who worked as a missionary in the Great Lakes area in North America, to start collecting objects used by the locals in their everyday life, and to send the collection to Ljubljana. Baraga's American collection was presented to the public for the first time in April 1837, when the missionary visited Ljubljana. The missionaries Franc Pirc and Ivan Čebul followed Baraga with donations of objects from the same area.

In 1850, the missionary and researcher Dr Ignacij Knoblehar donated to the museum a large African collection. He had collected over two hundred objects during his four-month long navigation in 1849, sailing from Khartoum along the White Nile towards the Equator, where he came across various peoples (the Shilluk, Bari, Kyk, Chir, Helyab). The collection of amulets, statuettes and a mummified foot from Egypt was collected in the 19<sup>th</sup> century by travellers, diplomats, sailors and missionaries.

Between the two world wars, there was only a modest selection of African and American objects on display in the Ethnographic Museum permanent exhibition. Just before World War Two, the museum acquired around one hundred objects from the Mbuti people. The Austrian missionary and anthropologist Dr Paul Schebesta had collected the objects during his expeditions between 1929 and 1930.<sup>1</sup> After World War Two, African collections

<sup>1</sup> Frelih, Marko, Rovšnik, Renny, Koren, Anja: *Baba wa Bambuti: Obisk misijonarja in antropologa Paula Schebeste na Slovenskem leta 1933 in njegova afriška zbirka v Slovenskem etnografskem muzeju = Baba wa Bambuti: The Visit of the Missionary and Anthropologist Paul Schebesta to Slovenia in 1933 and his African Collection at the Slovene Ethnographic Museum.* Stična: Muzej krščanstva na Slovenskem, 2017.

<sup>2</sup> Frelih, Marko, Koren, Anja: *Odmevi Afrike: Družba sv. Petra Klaverja za afriške misijone in njeno delovanje v Ljubljani v prvi polovici 20. stoletja = Echoes of Africa: The St. Peter Claver Society for African Missions and its Activities in Ljubljana in the first Half of the 20<sup>th</sup> Century.* Stična: Muzej krščanstva na Slovenskem, 2016.

<sup>3</sup> Leta 1959 je muzej pridobil Poljančeve predmete in fotografije, dve leti pozneje pa še Keslerjeve predmete.

njim sta bila še Ljubljanci Leo Poljanec in Hinko Kesler. Od njunih dedičev je SEM pridobil nekaj predmetov in predvsem bogat fotografski arhiv.<sup>3</sup>

Po zaslugi ravnatelja dr. Borisa Kuharja je bil leta 1964 v baročnem dvorcu Goričane pri Medvodah ustanovljen Muzej neevropskih kultur, dislocirana enota SEM, kamor so bile preseljene vse zunajevropske zbirke. Muzej je v duhu takratne nevtralne mednarodne politike gojil medkulturne stike, ki jih je Jugoslavija vzpostavljala z drugimi državami iz gibanja neuvrščenih. Začelo se je sistematično zbiranje, urejanje in publiciranje gradiva, realizirane so bile številne razstave lastnih zbirk in gostujoče razstave. Velik prispevek predvsem k popularizaciji afriške kulture in umetnosti je prispeval direktor Boris Kuhar, ki je večkrat potoval v Afriko in o tem napisal več člankov in za televizijo posnel več dokumentarnih filmov. Strokovno delo je izjemno dobro opravila kustosinja dr. Pavla Štrukelj, ki je začela sistematično dokumentirati predmete in pisati študije o zunajevropskih zbirkah. Bila je prva, ki je objavila celovit pregled severnoameriške zbirke in poleg Baragove donacije upoštevala še predmete, ki sta jih v muzej prinesla Pirc in Čebul. Pavla Štrukelj je veliko pozornost namenila Afriki in o afriških kulturah pripravila več razstav

that were confiscated from the former owners came to the SEM from the Federal Collection Centre. Among them was the public missionary collection of the St Peter Claver Society, which was used to promote Catholic missions in Africa.<sup>2</sup> Anton Codelli's private collection and photographic material were also confiscated. His collection was created between 1911 and 1914, when he lived in the German colony of Togo, where he led the project of the construction of a radiotelegraphic station for wireless communication between Africa and Europe. He was accompanied by Leo Poljanec and

*Par mokasinov, Severna Amerika, prva polovica 19. stoletja.*  
Mokasini so bili značilno kožno obuvalo severnoameriških ljudstev. Par mokasinov iz Baragove zbirke je narejen iz jelenovega usnja, zgornji del obuvala pa je okrašen z rastlinskim motivom. Vezenina je izdelana z ježevčevimi bodicami, ki so jihobarvali z rastlinskimi in mineralnimi snovmi. Mokasini so nedokončani in zato neuporabljeni. En mokasin ima na oglavi samo skicirano podobo cvetlice, ki so jo nameravali izdelati iz bodic, drugi mokasin pa je še brez risbe.



s spremnimi publikacijami. Z resnim strokovnim delom je do upokojitve leta 1990 ustvarila trdne temelje, na katerih je muzejsko dejavnost pozneje gradil kustos mag. Ralf Čeplak Mencin, od leta 1996 pa še dr. Marija Mojca Terčelj.

Med pomembnejšimi zbirkami, ki so v Kustodiat prišle po letu 1990 in se navezujejo na obdobje gibanja neuvrščenih, še posebej izstopata zbirki gospodarstvenika in diplomata Antona Petkovška ter Andreja Jerovška, ki je v Maliju med letoma 1976 in 1984 delal za podjetje Emona-Inženiring in vodil gradnjo supermarketov. Prva obsega okoli 400 mask in kipov različnih etničnih skupin iz zahodne Afrike, pridobljenih med letoma 1968 in 1984; SEM jih je dobil leta 1991. Skoraj sočasno je nastala Jerovškova zbirka mask, kipov

Hinko Kesler from Ljubljana. The SEM acquired some objects and, above all, the rich photographic archive from their heirs.<sup>3</sup>

In 1964, thanks to the head of the SEM, Dr Boris Kuhar, the Museum of Non-European Cultures was established in the Baroque mansion of Goričane near Medvode, a dislocate museum unit to where all the non-European collections were moved. In the spirit of the then neutral international policies, the museum nurtured the intercultural contacts established by Yugoslavia with other countries in the Non-Aligned Movement. There began the systematic collecting, managing and publishing of material, and many exhibitions of the collections as well as guest exhibitions were organised. Kuhar, who travelled to Africa several times, wrote various articles about it and made documentary films for television, contributed greatly to the popularisation of African culture and art. The expert work was carried out extremely well by the curator Dr Pavla Štrukelj, who began systematically documenting objects and writing studies about the non-European collections. She was the first to publish a comprehensive overview of the North American collection and, in addition to Baraga's donation, also took into account the objects brought by Pirc and Čebul. Štrukelj paid a great deal of attention to Africa and its cultures and created a number of exhibitions with accompanying publications. By the time she retired in 1990, she had laid down firm foundations upon which the museum activities could continue to be built, first by the curator Ralf Čeplak Mencin, M.A., and from 1996 onwards by Dr Marija Mojca Terčelj.

Among the more important collections that came to the department after 1990 and that are connected with the period of the Non-Aligned Movement are those of the businessman and diplomat Anton

<sup>3</sup> In 1959, the museum acquired Poljanec's objects and photographs and two years later also those belonging to Kesler.



**Pair of moccasins, North America, first half of 19<sup>th</sup> century.**

Moccasins were a characteristic leather footwear of North-American peoples. The pair of moccasins from the Baraga collection is made of red-deer leather, the top part of the shoe is decorated with a vegetational motif. The embroidery is made with porcupine spines, coloured with plant and mineral substances. The moccasins were never worn as they are unfinished. One moccasin has only a sketched image of a flower on top, which was to be made from the spines, while the other does not even contain a drawing.

<sup>4</sup> Jože Ham je bil direktor Emona Café Centrafrique, izpostave ljubljanskega podjetja Emona v Banguiju, glavnem mestu Centralnoafriške republike.

<sup>5</sup> Sguardi sull'Africa (San Vito al Tagliamento, 2010), Magija amuletov (SEM, 2014), Afrika in Slovenija: Preplet ljudi in predmetov (SEM, 2017), Afrika treh muzejev (Koroški pokrajinski muzej, 2019; Muzej Velenje, 2019; SEM, 2020). Uteži iz Hamove zbirke so bile leta 2010 na ogled na razstavi Tegovi za merenje zlatnog praha naroda Akan v Muzeju afriške umetnosti v Beogradu.

Hamovo zbirko je muzej pridobil leta 2002. Izbrani eksponati iz zbirk omenjenih zbirateljev so bili prikazani na različnih razstavah.<sup>5</sup>

in uporabnih predmetov kultur Dogonov in Bambara, ki jo je muzej pridobil leta 2010. Izjemna je tudi zbirka 223 bakrenih uteži za tehtanje zlatega prahu iz Gane in 35 kipcev iz slonovine iz Centralnoafriške republike; zbral jih je Jože Ham, ki je v Afriki živel med letoma 1974 in 1979.<sup>4</sup>

Petkovšek, and of Andrej Jerovšek, who between 1976 and 1984 worked for the company Emona-Inženiring and led the construction of supermarkets. The first collection comprises of around 400 masks and statues from various West African ethnic groups, acquired between 1968 and 1984, which came to the SEM in 1991. At almost the same time Jerovšek's collection of masks, statues and usable objects from the Dogon and Bambara cultures was created and acquired by the museum in 2010. Also exceptional was the collection of 223 copper weights for weighing golden dust from Ghana and 35 ivory statuettes from the Central African Republic, collected by Jože Ham, who lived in Africa between 1974 in 1979.<sup>4</sup> The museum acquired Ham's collection in 2002. The selected objects from



Stolček, južni Sudan, prva polovica 19. stoletja.

Iz enega kosa lesa izrezljan stolček ljudstva Bari iz Knobleharjeve zbirke so uporabljali tudi za vzglavnik. Sedalo ovalne oblike je rahlo usloženo. Štiri noge so v paru med seboj po dolžini povezane z dvema prečkama. Med njima je osem navpičnih prečk. Prečke so imele magični učinek in so lastnika med spanjem varovale pred morečimi sanjami. Oblika nog, ki posnema človeško nogo in stopalo, ima antropomorfni značaj.

Stool, southern Sudan, first half of 19<sup>th</sup> century.

The wooden stool from the Knoblehar collection made by the Bari people, which was also used as a headrest, is carved from a single piece. The oval seat is slightly arched. The four legs are connected in pairs with two crossbars. Between them there are eight vertical supports. The crossbars had a magical effect, protecting the owner from nightmares during sleep. The shape of the legs has an anthropomorphic character, since it imitates a human leg and foot.

Ko je bil leta 2001 sprejet sklep, da se muzej z zbirkami v Goričanah pridruži matičnemu muzeju v Ljubljani, je skrb za zbirke iz Afrike in Amerike prevzela kustodinja Marija Mojca Terčelj. Kot izvrstna poznavalka Latinske Amerike je objavila več znanstvenih razprav. Med terenskim delom v Mehiki leta 2001 je za muzej pridobila zbirko tkanin in oblačil domačinov iz Chiapasa.

Kot arheologu mi je bilo ukvarjanje z materialno kulturno zelo blizu, zanimanje za slovenske raziskovalce zunajevropskih kultur pa je pri meni vzbudil etnolog dr. Zmago Šmitek, vrhunski poznavalec stikov Slovencev z drugimi kulturami. Vsebinsko večplastna življenska in muzejska zgodba Ignacija Knobleharja je bila v ospredju raziskav leta 2004,<sup>6</sup> ko sem nasledil Marijo Mojco Terčelj v Kustodiatu za zbirke iz Afrike in Amerike. Druga zbirka, ki je že na začetku moje

<sup>6</sup> Na razstavi in v publikaciji smo ga pod naslovom Sudanska misija 1848–1858 predstavili leta 2009.

<sup>7</sup> Izbor fotografij smo leta 2007 pokazali na razstavi in v knjigi z naslovom Togo album 1911–1914. Codellijev in Poljančev fotografski arhiv sta pomemben dokumentarni vir za nemško kolonijo Togo (Togoland) v zahodni Afriki.

venskih stikov z različnimi kulturami v Afriki in Ameriki je v ospredju obdobje gibanja neuvrščenih, v ta čas sodi največ novejših donacij in zapuščin. Pisateljica Zdenka Žebre, ki je živila v Etiopiji in Gani, je leta 2011 muzeju podarila predmete afriške umetnosti. Željko Jeglič, jugoslovanski veleposlanik v Mozambiku, in njegova soproga Nevenka Marija sta zbirala sodbne umetniške lesene skulpture kiparja Alberta Chissana in eno njegovih večjih del leta 2015 podarila SEM. V začetku leta 2021 je SEM pridobil obsežno in dobro dokumentirano zunajevropsko zbirko iz zapuščine zakoncev dr. Ane Hinterlechner Ravnik in prof. dr. Danila Ravnika, ki sta kot poklicna geologa večino predmetov pridobila med terenskim delom in

V procesu sistematičnega dokumentiranja slo-

venkih stikov z različnimi kulturami v Afriki in Ameriki je v ospredju obdobje gibanja neuvrščenih, v ta čas sodi največ novejših donacij in zapuščin. Pisateljica Zdenka Žebre, ki je živila v Etiopiji in Gani, je leta 2011 muzeju podarila predmete afriške umetnosti. Željko Jeglič, jugoslovanski veleposlanik v Mozambiku, in njegova soproga Nevenka Marija sta zbirala sodbne umetniške lesene skulpture kiparja Alberto Chissana in eno njegovih večjih del leta 2015 podarila SEM. V začetku leta 2021 je SEM pridobil obsežno in dobro dokumentirano zunajevropsko zbirko iz zapuščine zakoncev dr. Ane Hinterlechner Ravnik in prof. dr. Danila Ravnika, ki sta kot poklicna geologa večino predmetov pridobila med terenskim delom in

na potovanjih po Boliviji, Peruju, Afganistanu, Indiji in Bližnjem vzhodu.<sup>8</sup>

Na novo pridobljeno gradivo omogoča raziskovanje materialne dediščine oddaljenih ljudstev in predvsem njihove duhovne

the collections were shown at various exhibitions.<sup>5</sup> When a decision was taken in 2001 that the Goričane unit and its collections should be moved to the main museum in Ljubljana, the care for the collections from Africa and America was taken over by Marija Mojca Terčelj. She was extremely knowledgeable about Latin America and published a number of academic articles on it. During her field work in Mexico in 2001, she acquired for the museum a collection of fabrics and clothing belonging to the locals of Chiapas.

As an archaeologist, I found working with material culture very involving, whilst my interest in Slovene researchers into non-European cultures was awoken by the ethnologist Dr Zmago Šmitek, a leading expert on the contacts between Slovenes and other cultures. The multi-layered life and museum story of Ignacij Knoblehar was at the forefront of our research in 2004,<sup>6</sup> when I succeeded Terčelj in the Department of Collections from Africa and America. Another collection that specially attracted my attention right from the beginning of my work at the

<sup>6</sup> In 2009, it was presented in the form of an exhibition and publication under the title Sudan Mission 1848–1858.

<sup>7</sup> In 2007, a selection of photographs was shown in the exhibition and a book under the title Togo Album 1911–1914. Codelli's and Poljanec's photographic archives represent an important documentary source for the German colony of Togo (Togoland) in western Africa.

In the process of the systematic documentation of Slovene contacts with various cultures in Africa and America, the period of the Non-Aligned Movement is at the forefront, since most of the donations and legacies date from that time. In 2011, the writer Zdenka Žebre, who lived in Ethiopia and Ghana, donated African art objects. Željko Jeglič, the Yugoslav ambassador in Mozambique, and his wife Nevenka Marija, collected modern wooden sculptures by the artist Alberto Chissano and in 2015 donated one of his bigger works to the

<sup>4</sup> Jože Ham was the director of Emona Café Centrafrlique, a branch of the Ljubljana company Emona in Bangui, the capital of Central African Republic.

<sup>5</sup> Guardi sull'Africa (San Vito al Tagliamento, 2010), The Magic of Amulets (SEM, 2014), Africa and Slovenia: A Web of People and Objects (SEM, 2017), The Africa of Three Museums (Koroška Regional Museum, 2019; Velenje Museum, 2019; SEM, 2020). The weights from Ham's collections in 2010 appeared in the exhibition 'Akan Goldweights' at the Museum of African Art in Belgrade.

*Maska N'tomo, Mali,  
druga polovica 20. stoletja.*

Leseno masko iz Jerovškove zbirke,  
okrašeno s kavri polži in z rdečimi  
rastlinskimi semeni, so uporabljali  
plesalci ljudstva Bamana v Maliju,  
ko so spremljali mladoletne fante  
pri iniciacijskem obredu. Uporaba

kavrijev daje maski arhaični  
videz, ki spominja na posmrtnne  
keramične maske prazgodovinskih  
kulturnih v Sredozemlju. Svetleči lesk  
kavrijev ima apotropejski magični  
pomen in varuje plesalca pred  
nevavnimi nevidnimi demoni.



*N'tomo mask, Mali,  
second half of 20<sup>th</sup> century.*

The wooden mask from the  
Jerovšek collection, decorated  
with cowrie shells and red seeds,  
was used by the Bambara people  
in Mali while accompanying  
underage boys during their  
initiation ritual. The use of cowries  
gives the mask an archaic  
appearance, reminiscent of  
ceramic masks of Mediterranean  
pre-historic cultures. The shiny  
gloss of the cowries has an  
apotropaic magical meaning  
and protects the dancer from  
dangerous invisible demons.

kulture, za katero je pri muzejskih obiskovalcih vse več zanimanja, kar je pokazal odziv na razstavo Magija amuletov (2014). Meni najljubša je razstava Zmaj vseh zmajev, ki jo je leta 2018 SEM postavil v sodelovanju z Zavodom Ljubljanski grad.<sup>9</sup> Preprosto razstavno zgodbo, v kateri sem mogočne kozmične

<sup>9</sup> V misteriozni grajski kletni dvorani je v osmih mesecih razstavo videlo dobrej 151.000 obiskovalcev.

va tudi moje razumevanje pomena muzejskega dela, ki ponuja neskončne možnosti raziskovanja in čudejna nad ustvarjalnostjo človeštva v materialnem in duhovnem smislu. Rezultat takšnega razmišljanja je tudi razstava Sveti konji – nebesni jezdeci, ki smo jo odprli jeseni 2022.

zmaje prepletel z nevidnimi zmajčki človekovega nezavednega, odse-

ga

SEM. In early 2021, the museum acquired the extensive and well-documented non-European collection from the legacy of Dr Ana Hinterlechner Ravnik and Prof Dr Danilo Ravnik, who in their role as professional geologists acquired most of the objects during their field work and on their travels around Bolivia, Peru, Afghanistan, India and the Near East.<sup>8</sup>

<sup>8</sup> Frelih, Marko: Zbirka neevropskih predmetov: Donacija dr. Ane Hinterlechner Ravnik in dr. Danila Ravnika, *Etnolog* 31 (2021), 233–235.

The newly acquired material holds great research promise with regard to studying the material legacy of remote peoples, particularly their spiritual culture, in which the museum visitors are increasingly interested, as could be seen in the reaction to the exhibition The Magic of Amulets (2014). My favourite exhibition is The Dragon of All Dragons, organised in 2018 by the SEM in collaboration with the Ljubljana Castle Institute.<sup>9</sup> The simple story, in which I interwove mighty cosmic dragons with the invisible dragons in people's subconscious minds,

is also a reflection of my view of the importance of museum work, where there are endless opportunities for research and amazement at both the material and spiritual creativity of humankind. One result of such reflection is the exhibition Sacred Horses – Heavenly Riders, that was opened in the autumn of 2022.

<sup>9</sup> In eight months, the exhibition in the mysterious castle basement hall was seen by over 151.000 visitors.

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Mag. Ralf Čeplak Mencin

Kustodiat Department  
za zbirke iz of Collections  
Azije, from Asia,  
Avstralije Australia and  
in Oceanije Oceania

**M**oje delo v Kustodiatu za zbirke iz Azije, Oceanijskega in Avstralije se je začelo leta 1990, ko to še ni bil kustodiat, temveč Muzej neevropskih kultur v Goričanah. Po zaslugu tedanjega direktorja dr. Borisa Kuharja je bil leta 1964 ustanovljen kot dislocirana enota SEM, v kateri se je zbiralo, hrانilo, proučevalo in razstavljalo zunajevropske muzejske zbirke. Nastanek in delovanje dislocirane enote sta bila povezana s takratno politiko in načeli gibanja neuvrščenih; to je bil prvi tovrstni muzej v takratni Jugoslaviji. Nasledil sem dr. Pavla Štrukelj, ki je zaoralna ledino in jo uspešno orala<sup>1</sup> do upokojitve leta 1990. V

<sup>1</sup> Pavla Štrukelj je v Muzeju neevropskih kultur pripravila ali organizirala številne razstave.

vsega sveta, kar je bil metaforično – brez poznavanja njegove globine – pravi skok v razburkano morje. Prav lahko bi si ob tem zlomil vrat. Vratu si nisem zlomil, sem si ga pa pošteno nalomil. Mlad, poln energije in naiven nisem vedel, v kaj se podajam. Kot vodja dislocirane enote sem se ukvarjal z gradbeno sanacijo gradu, v katerem se je leta 1988 v eni od razstavnih dvoran sesul strop, in napisal koncept »novega« muzeja neevropskih kultur,<sup>2</sup> ki pa se

je z leti izkazal le za »po-božno željo«.

Kot je pestra stoletna zgodovina SEM, je pestra tudi zgodovina njegovih konceptov, zbirk in kustodiatov. Leta 1996, ko se je že vedelo, da se bo matični muzej selil na novo lokacijo na Metelkovi, je bil oblikovan predlog, da se dislocirana enota v Goričanah ukinie in preseli na novo lokacijo. Sam sem zagovarjal mnenje, naj muzej ostane na obstoječi lokaciji in se preimenuje v samostojni Muzej neevropskih kultur. Vendar je bil leta 2001, po 37 letih uspešnega delovanja in srečevališča Slovencov in Slovencev z nam tujimi, »drugačnimi« kulturnimi, sprejet sklep o ukinitvi dislocirane enote in preselitvi njenih zbirk v tedanje depoje SEM v Škofjo Loko, graščina v Goričanah pa je bila vrnjena Cerkvi. Ob selitvi zbirk v nove depoje na Metelkovo ulico se je dotedanji Muzej neevropskih kultur preoblikoval v dva kustodiata. Zemeljsko oblo in njene kulture smo razdelili po poldnevnikih. Sam sem postal kustos za zbirke iz Azije, Avstralije in Oceanije.

**M**y work at the Department of Collections from Asia, Australia and Oceania began in 1990. At that time, it was not just a department, but the Museum of Non-European Cultures in Goričane near Medvode, which, thanks to the then director Dr Boris Kuhar, was founded in 1964 as a dislocate unit of the SEM, where the museum's non-European collections were kept, studied and exhibited. The appearance and functioning of the museum unit were connected with the then policy and principles of the Non-Aligned Movement, and it was the only museum of its kind in Yugoslavia. I succeeded Dr Pavla Štrukelj, who did ground-breaking work and continued to do so<sup>1</sup> until her retirement in 1990. The handover of

the Baroque mansion house with an administrator's house and around 20,000 objects from around the world was carried out in three days, and could be described as a dive into a rough sea without knowing how deep it is. I could easily have broken my neck. I did not do so, but I did suffer some serious fractures. I was young, full of energy and naïve, and had no idea what I was letting myself in for. As the head of a dislocate unit, I had to deal with the building repairs to the mansion, where in 1988 the ceiling one of the exhibition halls collapsed, and also wrote the concept of a "new" Museum of Non-European Cultures,<sup>2</sup> which with the passing of time proved to be no more than wishful thinking.

<sup>1</sup> Pavla Štrukelj created or organised numerous exhibitions at the Museum of Non-European Cultures.

<sup>2</sup> Čeplak, Ralf: Kako naj vam prodamo modrino neba. *Etnolog* 1 (1991), 195–200.

The history of the SEM's concepts, collections and curatorships is as diverse as its century-long history. In 1996, when it was clear that the main museum was moving to a new location on Metelkova Street, there was a proposal that the dislocate unit at Goričane be abolished and the collections moved to the new location. I personally advocated the view that the museum should remain in the existing location and turned into an independent Museum of Non-European Cultures, but in 2001, after 37 years of successful operation and serving as a meeting point between Slovenes and "different" cultures, a decision was adopted to close the dislocate unit and move

**Srebrni ingot – kitajski denar, Kitajska, dinastija Yuan (1271–1368).**

Kovani srebrni ingot (yuanbao 元寶) izvira iz obdobja mongolske dinastije Yuan (1271–1368), ko je kot plačilno sredstvo v obtoku sicer prevladoval denar, natisnjen na papir iz bombažnih vlaken ali murvinega lubja. Kovanci iz časa dinastije Yuan so zato dokaj redki, saj so jih poleg tiskanja papirnega denarja kovali v bistveno manjšem obsegu kot v času drugih dinastij. Ingot je del Skuškove kitajske zbirke, ki je prišla v SEM leta 1964.

**Silver ingot – Chinese money, China, Yuan dynasty, (1271–1368).**

The minted silver ingot (yuanbao 元寶) originates from the period of the Mongol Yuan dynasty (1271–1368), when money printed on paper made of cotton fibres and mulberry bark was mostly used for payment. Coins from the time of Yuan dynasty are therefore fairly rare since they were minted in addition of the printed paper money to a much lesser extent than during other dynasties. The ingot is part of the Skušek Chinese collection that came to the SEM in 1964.



Neevropske zbirke so v muzej prihajale v različnih časovnih obdobjih in na različne načine. Dr. Boris Orel je neevropske zbirke glede na čas njihovega prihoda v muzej razdelil v tri skupine: 1) zbirke, ki jih je pridobil Kranjski deželni muzej v Ljubljani in jih je ob ustanovitvi leta 1923 prevzel takratni Etnografski muzej; 2) zbirke, ki jih je Etnografski muzej pridobil med letoma 1923 in 1945; in 3) zbirke, ki so v Etnografski muzej prišle

po osvoboditvi leta 1945.<sup>3</sup>

Dodali bi lahko še 4. skupino predmetov iz obdobja po osamosvojitvi Slovenije leta 1991.

Ob odprtju razstave zbirk iz Afrike, Amerike in Oceanijskega leta 1956 je Božo Škerlj med drugim ugotavljal, da se zbirke Etnografskega muzeja ne morejo primerjati z velikimi zbirkami mednarodnih etnografskih muzejev, pisal pa je tudi o naključnem prihodu zunajevropskih zbirk v muzej. Večino predmetov so vanj prinesli misijonarji in pomorščaki, ki so predmete zbirali iz različnih nagibov.<sup>4</sup> Tako so posamezniki že v 19. in na prelomu v 20. stoletje muzeju podarili posamezne predmete, med njimi kitajske pahljače, nakit, kitajske lotosove ženske čeveljce za deformirano majhno stopalo zlata lilia oziroma zlati lokvanj, budistične kipce, pipe za kajenje opija, namizno kitajsko igro mahjong,

<sup>4</sup> Škerlj, Božo: Misli ob razstavi izvenevropskih zbirk Etnografskega muzeja v Ljubljani. *Slovenski etnograf* 10 (1957), 212–215.

<sup>5</sup> Čeplak Mencin, Ralf: V deželi nebesnega zmaja: 350 let stikov s Kitajsko. Ljubljana: Založba /\*cf., 2012, 55, 63.

Najobsežnejše zbirke iz Kitajske, Indije in Indonezije so v muzej prišle po drugi svetovni vojni. Do ustanovitve Muzeja neevropskih kultur v dvorcu Goričane pri Medvodah leta 1964 so, z nekaterimi izjemami, v muzej prihajali bolj ali manj posamezni naključni predmeti.

Po drugi svetovni vojni je muzej prek Federalnega zbirnega centra pridobil Indijsko bengalsko misijonsko zbirko, večinoma majhne kipce in okrasne ter uporabne predmete iz medenine, in indijsko zbirko barvnih odtisov z začetka 20. stoletja. Z dr. Kaniko Gupta iz New Delhija smo leta 2018 in 2021 pregledali, analizirali, popisali in fotografirali vso indijsko zbirko

the non-European collections to the SEM depots in Škofja Loka, while the mansion in Goričane was returned to the Church. When the collections were moved to the new depots on Metelkova Street, the Museum of Non-European Cultures became two departments. The Earth's globe and its cultures were divided according to meridians. I became the curator for the collections from Asia, Australia and Oceania.

The non-European collections came to the museum in different periods and in various ways. Dr Boris Orel divided them in terms of their arrival at the museum into three categories: 1. those acquired by the Carniolan Provincial Museum in Ljubljana and taken over by the then Ethnographic Museum upon its inception in 1923; 2. those acquired by the Ethnographic Museum between 1923 and 1945; and 3. those that arrived at the Ethnographic Museum after liberation in 1945.<sup>3</sup> Here, we could add a fourth group for the material collected after Slovenia's independence in 1991.

At the opening of the exhibition of the collections from Africa, America and Oceania in 1956, Božo Škerlj said that the Ethnographic Museum collections could not compare with the large collections of international ethnographic museums, and he also wrote about the random arrival of the non-European collections at the museum, mostly via missionaries and seafarers, who collected objects following various inclinations.<sup>4</sup>

Thus already in the 19<sup>th</sup> and early 20<sup>th</sup> century, people donated to the museum individual objects, mostly Chinese fans, jewellery, Chinese lotus women's shoes for deformed small feet – golden lily or golden water lily, Buddhist statuettes, pipes for smoking opium, the Chinese game mahjong, coins, and so on. In 1912/13, the priest Peter Baptist Turk, a Slovenske Franciscan missionary, sent from China a collection of Buddhist statuettes, items of clothing and embroideries.<sup>5</sup> But the most extensive collections from China, India and Indonesia came to the museum after World War 2. Until the founding of the

<sup>3</sup> Orel, Boris: O etnografskih zbirkah iz Afrike, Amerike in Azije v Etnografskem muzeju v Ljubljani. *Slovenski etnograf* 6/7 (1953–1954), 139–146.

<sup>4</sup> Škerlj, Božo: Misli ob razstavi izvenevropskih zbirk Etnografskega muzeja v Ljubljani. *Slovenski etnograf* 10 (1957), 212–215.

<sup>5</sup> Čeplak Mencin, Ralf: V deželi nebesnega zmaja: 350 let stikov s Kitajsko. Ljubljana: Založba /\*cf., 2012, 55, 63.

barvnih odtisov. Ti komercialni odtisi, ki jih na indijskih bazarjih poceni prodajajo kot koledarje in oglase, so zaradi svoje vsakdanosti in cenenosti v muzejih redki, zato so pred kratkim pritegnili veliko znanstveno pozornost.

Leta 1963 je muzej pridobil najpomembnejšo in na-joseznejšo kitajsko zbirko zbiralca Ivana Skuška ml. in njegove japonske žene Tsuneko Kondo Kavase.<sup>6</sup> Skušek je kot zajeti mornariški častnik avstro-ogrsko-

<sup>6</sup> Čeplak Mencin, Ralf: *V deželi nebesnega zmaja: 350 let stikov s Kitajsko*. Ljubljana: Založba /\*cf., 2012, 98–117.

<sup>7</sup> Po Boksarski vstaji (1899–1901) in razpadu Kitajskega cesarstva (1911–1912) so se številne kakovostne kitajske starine znašle na črnem trgu in v pekinških starinarnah.

– je zbiral kitajske starine.<sup>7</sup> Nabavil je celo omare, ki so bile nekoč last prvega kitajskega predsednika Yuan Shi Kaija. V začetku devetdesetih let je muzej obiskal kustos g. Yi Hong Qiang iz Muzeja cesarskih palač (t. i. Prepovedanega mesta) v Pekingu in prepoznal nekaj kosov pohištva, ki bi bili lahko del cesarskega inventarja. Prav Skuškova kitajska zbirka je vplivala na ustavitev muzeja v Goričanah. Skušek je bil tudi eden redkih, ki je predmete zbiral sistematično in z namenom, da po vrnilvi domov ustanovi lastni kitajski muzej.

Zadnjo večjo in pomembno indonezijsko zbirko sta leta 1964



*Lingam, Indija, izdelan v začetku 20. stoletja*

Lingam ali linga (sanskr.: znak ali razločevalni simbol) je v hinduizmu zaščitni predmet. V obliki falusa simbolizira boga Šivo, ki je čaščen kot emblem generativne moči in pogosto počiva v središču yoni, vulve, ki simbolizira boginjo Šakti. Lingam se pojavlja v šivitskih templjih in v zasebnih svetiščih po vsej Indiji. Je del indijske bengalske zbirke, ki je v SEM iz Federalnega zbirnega centra prišla leta 1948.

Museum of Non-European Cultures in Goričane in 1964, with a few exceptions, more or less random objects arrived at the museum.

After World War 2 the museum, via the Federal Collection Centre, acquired the Indian-Bengali mission collection, mostly small statuettes and decorative and usable objects made of brass, and an Indian collection of coloured prints from the early 20<sup>th</sup> century. In 2018, with the help of Dr Kanika Gupta from New Delhi, we examined, analysed, recorded and photographed the whole Indian collection of coloured prints. These commercial prints, sold in Indian bazaars very cheaply as calendars and advertisements, are rare in museums because of them being so common and cheap, which is why they have recently attracted a great deal of research attention.

In 1963, the museum acquired the important and extensive Chi-

nese collection of Ivan Skušek Jnr. and his Japanese wife, Tsuneko Kondo Kavase.<sup>6</sup> As a captured officer in the Austro-Hungarian navy, Skušek lived in Beijing between 1914 and 1920 and, alongside his regular work as a commissary – purchasing food and various other necessities for other captured officers, which is why he was free to come and go and move freely around Beijing – he collected Chinese antiques.<sup>7</sup> He even acquired some cupboards that once belonged to the first Chinese

*Lingam, India, made in early 20<sup>th</sup> century*

Lingam or linga (Sanskrit: "sign" or "distinguishing symbol") is a protective object in Hinduism, which in the form of a phallus symbolises goddess Shiva and is worshipped as an emblem of generative power, often resting in the middle of a yoni or vulva, which symbolises the goddess Shakti. Lingams appear in Shaivism temples and private temples throughout India.

muzeju podarila dr. Aleš in Vera Bebler. Dr. Aleš Bebler je bil med letoma 1961 in 1963 jugoslovanski veleposlanik v Indoneziji. Zbral je senčne lutke Wayang golek in Wayang kulit, nekaj glasbil orkestra gamelan in tkanine, barvane z batik in ikat tehniko.<sup>8</sup>

<sup>8</sup> Terčelj, Marija Mojca (ur.): *Iz dežele sončnega sijaja in mesečevih senc: Beblerjeva indonezijska zbirka Slovenskega etnografskega muzeja*. Ljubljana: Slovenski etnografski muzej, 1998, 3–16.

muzeju prodalo oblačila – sarije in dhotije, tkanine in cenení nakit iz različnih koncev Indije, večinoma iz Gujerata, Andhra Pradesha in Bengalije. Od šestdesetih let so posamezniki muzeju podarili ali prodali različne azijske predmete, v glavnem porcelan in oblačila. V sedemdesetih letih je nekaj slovenskih alpinistov muzeju podarilo manjše število izdelkov iz medenine in nakita iz Nepala in Tibeta.

Najpomembnejšo japonsko zbirko je muzej v začetku 21. stoletja pridobil od dedičev dr. Franca Kosa, ki je bil med letoma 1937 in 1947 kustos v Etnografskem muzeju in nato jugoslovanski veleposlanik na Japonskem. Zbral je japonske lesoreze in keramiko. Mag. Milan Kovač, slovenski arhitekt in konservator, ki je na Kitajskem deloval deset let, je po letu 2000 muzeju prodal kitajsko zbirko naivnega slikarstva iz province Shaanxi in poklonil zbirko kitajskih papirnatih zmajev.

Predmeti iz Oceanije in Avstralije so po številu zelo skromni. Zbirka predmetov z otočja Fidži (t. i. Naglasova zbirka) obsega loke in puščice, vesla, rog vodnega bivola, model barke s podporno smučko, preprogi iz ličja, okras za lase v obliki pahljače, lesene obroče, pasove iz ličja in palmovih listov.

Kot kustos za Azijo, Avstralijo in Oceanijo sem številne razstave ali pripravil ali pri njih sodeloval. Na stalni razstavi SEM Med naravo in kulturo (2006) sem soavtor sklopa Odsev daljnih svetov (Azija, Oceanija, stereotipi in predsodki). Druge pomembnejše avtorske občasne razstave so: Srečevanja s Kitajsko – 200 let slovenskih odkrivanj kitajske kulture (2006), Phulkari: Indijske vezenine iz Pandžaba in Harijane (2016) in Afganistan – slovenski pogledi (2017/18). Sem pobudnik in soorganizator Festivala romske kulture Romano čhon/Romski mesec, ki je med letoma 2009 in 2013

president Yuan Shi Kai. In the early 1990s, the museum was visited by the curator Yi Hong Qiang from the Palace Museum (in the Forbidden City) in Beijing, who recognised a few pieces of furniture which may in the past have been part of the imperial inventory. It was Skušek's Chinese collection that influenced the founding of the museum in Goričane. He was also one of the few people who collected objects systematically and deliberately, with the intention of establishing his own Chinese museum after his return home.

The last important Indonesian collection was donated by Dr Aleš and Vera Bebler in 1964. Between 1961 and 1963, Dr Aleš Bebler was the Yugoslav ambassador in Indonesia. He collected shadow puppets Wayang golek and Wayang kulit, a few gamelan orchestra instruments, and rich batik and ikat fabrics.<sup>8</sup>

A number of Indian students who came to study in the non-aligned Yugoslavia in the 1960s sold to the museum saris and dhotis, fabrics and cheap jewellery from various parts of India, mostly Gujarat, Andhra Pradesh and Bengal. From the Sixties onwards, individuals donated and sold various Asian objects, mostly porcelain and clothing. In the 1970s, Slovene alpinists donated a small number of brass products and jewellery from Nepal and Tibet.

The most important Japanese collection was acquired in the early 21<sup>st</sup> century from the heirs of Dr Franc Kos, who between 1937 and 1947 was a curator at the Ethnographic Museum and after that the Yugoslav ambassador to Japan. He collected Japanese carvings and ceramics. After 2000, Milan Kovač, a Slovene architect and conservator who worked in China for ten years sold to the museum his Chinese collection of naïve paintings from Shaanxi province and donated a collection of Chinese paper dragons.

The number of objects from Oceania and Australia is very modest. The collection of objects from the Fiji Islands (the Naglas collection) is comprised of bows

<sup>7</sup> After the Boxer Rebellion (1899–1901) and the collapse of the Chinese Empire (1911–1912), many high quality Chinese antiques appeared on the black market in Beijing antique shops.

<sup>8</sup> Terčelj, Marija Mojca (ed.): *Iz dežele sončnega sijaja in mesečevih senc: Beblerjeva indonezijska zbirka Slovenskega etnografskega muzeja*. Ljubljana: Slovenski etnografski muzej, 1998, 3–16.

potekal v aprilu (8. april je svetovni dan Romov) in privabil številne obiskovalce, ne le v Ljubljani, ampak tudi v drugih slovenskih mestih.

Sodeloval sem v treh projektih. Roma Rutes (Romske poti) (2007–2013) je pod okriljem Evropske unije potekal s ciljem spodbujanja preučevanja evropske romske kulture. Kot predstavnik SEM sem sodeloval pri projektu VAZ – Vzhodnoazijske zbirke v Sloveniji (2018–2022), ki je raziskoval vpetost slovenskega prostora v globalno izmenjavo predmetov in idej z Vzhodno Azijo. Nosilka raziskovanja je bila Filozofska fakulteta Univerze v Ljubljani. Tretji projekt, ki še traja, TAKING CARE Ethnographic and World Cultures Museums as Spaces of Care (Etnografski in muzeji svetovnih kultur kot prostori skrbi), je financiran iz programa Ustvarjalna Evropa (2019–2023).



#### Burka, Afganistan, izdelana v začetku 21. stoletja.

Še pred sto leti so bile burke v Afganistanu zelo redke in drugačne, kot so danes, pred petdesetimi leti jih skoraj ni bilo. Današnja oblačila neposredno izražajo konzervativizem afganistske družbe. V času prve talibanske oblasti (1996–2001) je bila burka ženskam zapovedana. V času druge talibanske oblasti (2021– ) so 7. maja 2022 ženskam ponovno ukazali obvezno nošenje burke. Burka simbolizira patriarhalno zatiranje žensk v Afganistanu, lahko pa je tudi »umik« pred radovednimi in »poželjivimi moškimi očmi. SEM jo je pridobil leta 2011.

#### Burka, Afghanistan, made in early 21<sup>st</sup> century.

A hundred years ago, burkas in Afghanistan were very rare and different from those today, and fifty years ago they were rarely seen. The present-day burka is a direct expression of the conservatism of Afghan society. During the first Taliban rule (1996–2001), women were ordered to wear one. During the second Taliban rule (2021– ), on May 7 2022, the authorities again declared that women must wear a burka. The burka symbolises the patriarchal suppression of women in Afghanistan, but it can also be a "withdrawal" from curious and "lustful" men's eyes. The museum acquired it in 2011.

and arrows, paddles, a water buffalo horn, a model of a boat with a supporting float, carpets made of bast, a hair ornament in the shape of a fan, wooden bracelets, and belts made of bast and palm leaves.

In my position as curator for Asia, Australia and Oceania, I have curated or participated in the curation of numerous exhibitions. In the permanent exhibition Between Nature and Culture (2006), I curated the section A Reflection of Distant Worlds (Asia, Oceania, Stereotypes and Prejudices). Among my most important temporary exhibitions are: Encounters with China – 200 Years of Discovering Chinese Culture (2006); Phulkari: Indian Embroideries from Punjab and Haryana (2016); and Afghanistan – Slovene Views (2017/18). I was the initiator and co-organiser of the Festival of Roma Culture Romano Čhon/Roma Month, which between 2009 and 2013 took place in April (8 April is International Romani Day) and attracted numerous visitors, not only in Ljubljana but also in other Slovene towns.

In kako naprej? O vlogi etnografskih muzejev moramo vedno znova razmišljati v širšem kontekstu: o njihovi novi planetarni vlogi, njihovem vplivu na razumevanje različnih kultur s sodelovanjem njihovih predstavnikov, kar je izjemno pomembno zlasti v času globalizacije, podnebnih sprememb, epidemije, naraščajočih konfliktov, vojn, povečevanja števila beguncev in grozeče nevarnosti, da bo vse to popolnoma spremenilo naš svet in zmanjšalo ali celo uničilo naše naravno in kulturno bogastvo. Sam vidim smisel etnografskega muzeja in Kustodiata, ki ga vodim, v ozaveščanju muzejskih obiskovalcev o nujnosti spo

<sup>9</sup> Kar se je še zlasti pokazalo ob t. i. migrantski krizi leta 2015, ko je Slovenijo prečkalo 500.000 beguncev in migrantov.

znavanja in spoštovanja različnih svetovnih kultur in s tem preseganja stereotipov in predsodkov.<sup>9</sup>

I have also taken part in three projects. Roma Routes (2007–2013) was implemented under the auspices of the European Union with the goal of encouraging research into the European Roma. As the SEM representative, I participated in the project VAZ – East Asian Collections in Slovenia (2018–2022), studying the inclusion of the Slovene space in the global exchange of objects and ideas with East Asia. The main research organisation was the Faculty of Arts at the University of Ljubljana. The third project, TAKING CARE, Ethnographic and World Cultures Museums as Spaces of Care is financed from the Creative Europe programme and is still ongoing (2019–2023).

And what lies ahead? We have to continually think about the role of ethnographic museums in the wider context: about their new global role, their influence on the understanding of various cultures with the participation of representatives from them, which is exceptionally important particularly at the time of globalisation, climate change, epidemics, growing conflicts, wars, increasing numbers of refugees, and the threat that all this will completely change our world and reduce or even destroy our natural and cultural wealth. I personally see the point of the ethnographic museum and the department I run in raising awareness among museum visitors about the urgency of learning about and respecting the different cultures of this world, thus transcending stereotypes and prejudice.<sup>9</sup>

<sup>9</sup> Which became particularly apparent during the “migration crisis” in 2015, when Slovenia was crossed by 500,000 refugees and migrants.

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Nadja Valentincič Furlan

Kustodiat Department  
za etnografski film of Etnographic  
film Film

**K**ustodiat za etnografski film povezuje vizualno antropologijo, etnologijo in muzeologijo, pri čemer s filmom raziskuje, dokumentira in predstavlja kulturno dediščino ter identitetne in družbenе procese. S svojim delovanjem se vklaplja v poslanstvo muzeja, da smo muzej ljudi, o ljudeh, za ljudi, prostor kulturnih istovetnosti in dialoga med preteklim in sedanjim ter med svojo in drugimi kulturami.

Kustodiat za etnografski film je bil kot prvi tovrstni oddelek v slovenskih muzejih leta 2000 ustanovljen iz potrebe sodobnega muzeja, da tematike, tudi za potrebe občasnih in stalnih razstav, raziskuje in komunicira s filmskim medijem. Programska pokriva tri trojčke dejavnosti: vizualne raziskave, produkcijo in pridobivanje filmov; njihovo preučevanje, dokumentiranje in arhiviranje; omogočanje dostopnosti filmov, podatkov o njih in strokovnih spoznanj.

V terenskih raziskavah najpogosteje sama ali v sodelovanju s kustosi in kustodinjami snemam šege, delovne postopke, različne dogodke in življenske pripovedi, montažni studio pa omogoča, da filme tudi zmontiram. Drug tip terenskih raziskav je evidentiranje filmov in posnetkov pri zasebnih snemalcih, ljubiteljih in drugih filmskih producentih na terenu; za potrebe razstav filme pridobivamo tudi od raziskovalnih, muzejskih, arhivskih in medijskih ustanov. Zbirka filmov se povečuje tudi v povezavi z organizacijo filmskih večerov, filme smo med letoma 2001 in 2006 pridobili kot organizatorji pregledov slovenske vizualne produkcije Etnovideo maraton, med letoma 2007 in 2015 pa kot soorganizatorji mednarodnega festivala Dnevi etnografskega filma.

Lastno filmsko produkcijo običajno pokažemo skupnosti, kjer smo gradivo posneli, izbrane filme pa tudi na filmskih festivalih, posvetih, konferencah in strokovnih srečanjih. Filmske odlomke vključujemo tudi v predavanja za različne publike in predstavitev v muzeju, po Sloveniji in v mednarodnem prostoru. V raziskovalne in pedagoške namene smo kopije filmov posredovali zainteresiranim strokovnjakom in predavateljem družboslovja in humanistike, v zadnjem desetletju pa dostopnost filmov vsem zainteresiranim omogočamo z objavami filmov na muzejski spletni

**T**he Department of Ethnographic Film connects visual anthropology, ethnology and museology whereby, through film, it researches, documents and presents cultural heritage and identities, as well as social processes. Its activities also fit in with the museum's mission of being a museum of people, about people, for people, a space of cultural identities and of dialogue between the past and present and between our culture and other cultures.

The department was founded in 2000 as the first department of its kind in a Slovene museum, because of the need for a modern museum to research and communicate various themes through the medium of film, also in temporary and permanent exhibitions. In terms of the programmes, it covers three triads of activities: visual research, production and acquisition of films; their study, documentation and archiving; and the facilitation of the accessibility of films, data about them and professional findings.

In field research, usually alone but sometimes with other curators, I record customs, working procedures, various events and life stories, while the editing studio also enables me to edit the films. Another type of field work is identifying films and footage produced by private film makers, amateurs and various film producers in the field; for exhibitions, we also acquire films from research institutions, museums, archives and media houses. The film collection increases with the organisation of film evenings, and we have also acquired films as the organisers of the Slovene visual production review Etnovideo Marathon between 2001 and 2006, and as co-organisers of the international festival Days of Ethnographic Film between 2007 and 2015.

We usually show our own films to the community where they were shot, and selected films also at film festivals, consultations, conferences and professional gatherings; furthermore, we include excerpts from films in lectures for various publics and presentations at the museum, around Slovenia and internationally. We send copies of films for research and pedagogic requirements to interested experts and lecturers in social sciences and the humanities, while in recent

strani.<sup>1</sup> Kustosom, raziskovalcem in študentom po dogovoru omogočamo individualne oglede filmov ali gradiva v studiu.

<sup>1</sup> Filmografija SEM: <<https://www.etno-muzej.si/sl/digitalne-zbirke/filmografija-sem>> in Galerija pripovedovalcev: <<https://www.etno-muzej.si/sl/digitalne-zbirke/galerija-pripovedovalcev>>.

nost: so relativno kratki, ukrojeni po vsebini razstave in – ker tega vsebuje že razstava – z manj konteksta. Kot kustodinja za etnografski film pri načrtovanju in produkciji filmov tesno sodelujem z avtorji razstav, pri čemer gradimo na dopolnjevanju (komplementarnosti) medijev. V prvem desetletju 21. stoletja smo največ časa namenjali pripravi filmov in vizualnih spo

ročil za stalne, kasneje tudi za občasne razstave.<sup>2</sup> Na prvi stalni razstavi Med naravo in kulturo

(2006) film predstavlja kulturne regije Slovenije in razvoj dedičinskih prvin, filmski kolaži pa humanizirajo

<sup>2</sup> Npr. Vrata: Prostorski in simbolni prehodi življenja (2013) in Bosi. Obuti. Sezuti. (2019).

decades access to the films for all interested parties is facilitated through publishing the films on the museum website.<sup>1</sup> In addition, we enable individual viewings by appointment of films or footage in our studio to curators, researchers and students.

The most specific use of film in the museum is within exhibitions, where films are relatively short, tailor-made for the exhibition content, and include less context since it is already given by the exhibition. As a curator for ethnographic film I closely cooperate in the planning and production of films with the curators of exhibitions, whereby we pursue media complementarity. In the first decade of the 21<sup>st</sup> century, we dedicated most of our time to making films and visual messages for permanent and later also for temporary exhibitions.<sup>2</sup>

<sup>1</sup> Filmography: <<https://www.etno-muzej.si/sl/digitalne-zbirke/filmografija-sem>> and Gallery of Narrators: <<https://www.etno-muzej.si/sl/digitalne-zbirke/galerija-pripovedovalcev>>.

<sup>2</sup> E.g. Doors: Spatial and Symbolic Passageways of Life (2013) and My Feet. My Shoes. My Way. (2019).

Kulturna mediatorja Brigit Rupnik in Janez Doler, ki sta snemala prikovedi obiskovalcev, pregledujejo Galerijo prikovedi in portretov v SEM, 2022 (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

The cultural mediators Brigit Rupnik and Janez Doler, who filmed the visitors' narrations, viewing the Gallery of Narrations and Portraits, SEM, 2022 (photo: Blaž Verbič, SEM Documentation Department).



in kontekstualizirajo razstavljene predmete. Na drugo stalno postavitev Jaz, mi in drugi: Podobe mojega sveta (2009–2022) so filmski posnetki vnašali življenjske svetove ljudi in njihove miselne krajine. Po odprtju smo obiskovalce pritegnili v participativno snemanje pripovedi – tako smo skupaj ustvarjali novo znanje o večplastnih identitetah in vlogah Slovencev in Nesi-lovencev. Ta rastoči projekt smo leta 2020 končali z objavo 60 pripovedi in 31 portretnih filmov na mediji-ski točki Galerija pripovedi in portretov.

Ko film umestimo na razstavo, v prostorsko organizirano predstavitev znanja dodamo časovno strukturirano znanje. Zasloni so kot okna, ki gledalcem omogočajo čutno-zaznavno in miselno prehajanje iz razstavnega »tukaj in zdaj« v filmski »tam in tedaj«. Leta 2021 smo na razstavah v SEM prikazali kar 258 filmov in pripovedi.

Eden večjih filmskih projektov Kustodiata je bila raziskava začetkov filmske produkcije v SEM; na prelomu tisočletja smo namreč ponovno odkrili filmske kolute nekdanjega direktorja dr. Borisa Kuharja. Kot vodja 20. raziskovalne terenske ekipe je na južnem Pohorju (1963) posnel trenje lanu, tkanje, vauhanje lodna, izdelavo cokel in čaranje za lepo vreme ter delo muzejske ekipe, do leta 1978 pa je posnel še 13 filmskih zapisov v Sloveniji in šest v Afriki. Leta 2003 smo gradivo digitalizirali, raziskali in javno predstavili, leta 2011 pa sva z avtorjem zmontirala deset filmov o prvinah ljudske kulture – nekatere so do danes že zamrle. Ob svoji devetdesetletnici je načrtoval osebno razstavo, na kateri bi pokazal osebne zbirke in celoten filmski opus. Zaradi usodne bolezni smo razstavo Poklon Borisu Kuharju (2019) uresničili posthumno v koprodukciji s Televizijo Slovenija. To je bila prva razstava SEM, ki je temeljila na filmih, drugi mediji pa so bili podporni.<sup>3</sup>

<sup>3</sup> <<https://www.etno-muzej.si/sl/razstave/poklon-borisu-kuharju>>. Nastala sta tudi film Boris Kuhar, 1929–2018 (2019) in članek o Borisu Kuharju in etnološkem filmu. Tako smo filmsko delovanje začetnika filma v SEM predstavili s trojico v muzejih najpogostejših medijev.

za etnografski film raziskujem zgodovino vizualne antropologije v muzejih, preizkušam metode za filmsko

In the first permanent exhibition Between Nature and Culture (2006), films present Slovenia's cultural regions and the development of heritage elements, while film collages humanise and contextualise the exhibited objects. In the second permanent exhibition I, We and Others: Images of My World (2009–2022), film footage introduces people's life worlds and their mindscapes. After the opening, we invited visitors to participate in filming their narrating – in this way creating new knowledge about the multi-layered identities and roles of Slovenes and non-Slovenes. This ongoing project was finished in 2020 with the publication of 60 narrations and 31 portrait films in the media point Gallery of Narrations and Portraits.

When we incorporate a film in an exhibition, into a spatially organised presentation of knowledge, we add temporally structured knowledge. Screens are like windows, enabling viewers to transit, sensorially, perceptively and mentally, from the exhibition's 'here and now' into the film's 'there and then'. In 2021, 258 films and narrations were shown in SEM exhibitions.

One of the department's bigger film projects was the research into the beginnings of film production at the SEM; at the turn of the century we re-discovered film reels produced by the former museum director Dr Boris Kuhar. While working on the 20<sup>th</sup> field research team on the southern slopes of the Pohorje range (1963), he recorded the scutching of flax, weaving, the processing of loden woollen cloth, the making of clogs, the conjuring up nice weather, and the work of the museum team; and until 1978 he made another 13 film records around Slovenia and 6 around Africa. In 2003, we digitised the footage, studied it and publicly presented it, while in 2011 Boris Kuhar and I edited ten films about the elements of folk culture – some of which had already disappeared. He was planning a personal exhibition for his 90<sup>th</sup> birthday where he would show his personal collections and his entire film oeuvre, but due to his sudden death the exhibition A Tribute to Boris Kuhar (2019) was realised posthumously, in co-production with Television Slovenia. This was the first SEM exhibition based on film, while other media had a supporting role.<sup>3</sup>

Boris Kuhar s kamero in fotoaparatom med udeleženci borovega gostovanja, Šalovci, 1964 (Oddelek za dokumentacijo SEM).

dokumentiranje in predstavljanje predmetne in nesnovne kulturne dediščine, načina življenja in identitet v filmu in na razstavah. Sodelujem v domačih in mednarodnih projektih, ki vključujejo vizualno etnografično, organiziram okrogle mize in mednarodne konference, pripravljam referate in objavljam članke. Sodelujem s kolegi iz slovenskih in evropskih muzejev, arhivov in inštitutov ter v mednarodnih strokovnih telesih, kot je Mreža za vizualno antropologijo pri Evropskem združenju vizualnih antropologov (VANEASA). Pretok znanja spodbujam tudi kot članica uredniškega odbora akademske spletnne revije AnthroVision.<sup>4</sup>

Svoje muzeološko in interpretativno znanje sem uporabila tudi pri pripravi Tematske poti Na svoji zemlji

(2012) v Baški grapi. Prvi slovenski zvočni celovečerec Na svoji zemlji, posnet v letih 1947 in 1948 v Baški grapi, je pri domaćinih spodbudil močno identifikacijo s filmom in nepozabne spomine na večmesečno obdobje snemanja.<sup>5</sup>



In addition to archiving, documenting and researching film material, the Department of Ethnographic Film also reflects on and publishes findings: as the curator for ethnographic film, I study the history of visual anthropology in museums, and test methods of film documentation and presentation of material and intangible cultural heritage, ways of life and identities on film and in exhibitions.

<sup>4</sup> <<https://journals.openedition.org/anthrovision/>>.

<sup>5</sup> Po principih ekomuzeja smo z vključevanjem lokalne skupnosti in v sodelovanju z nacionalnimi in regionalnimi dedičinskimi, arhivskimi in medijskimi ustanovami ustvarili tematsko pot, ki ohranja spomine ljudi in v prostor Baške grape trajno vpisuje izkušnjo filmske produkcije. Več na: <<https://www.tpnasvojizemlji.si/>>.

<sup>3</sup> <<https://www.etno-muzej.si/sl/razstave/poklon-borisu-kuharju>>. I made the film *Boris Kuhar, 1929–2018* (2019) and I wrote an article about Boris Kuhar and ethnological film. Thus we presented the film activities of the originator of film at the SEM via three media that are most frequently used in museums.



Boris Kuhar with a film camera and camera among the participants of the marriage to a pine tree event, Šalovci, 1964 (SEM Documentation Department).

SEM je leta 2011 postal Koordinator varstva nesnovne kulturne dediščine. Kot kustodinja sodelujem pri vizualizaciji tovrstne dediščine, kar obsega izdelavo filmov za Register nesnovne kulturne dediščine Slovenije, evidentiranje obstoječih filmov na terenu, presojanje njihove ustreznosti, dogovarjanje za dovoljenja in pripravo izjav o prenosu avtorskih pravic, sodelovanje pri filmih za nominacije za vpis na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva in razmislek o načinih vizualizacije. V SEM spodbujamo participacijo nosilcev

Path On Our Own Land (2012) in the valley Baška grapa. The first Slovene talking feature film, *On Our Own Land*, shot in 1947 and 1948, prompted among local people a strong identification with the film and unforgettable memories of the many months of filming.<sup>5</sup>

In 2011, the SEM became the Coordinator for the

I take part in Slovene and international projects that include visual ethnography, and organise round tables and international conferences, write lectures and publish articles. I work with colleagues in Slovene and European museums, archives and institutes, and in international professional bodies, such as the Visual Anthropology Network of the European Association of Social Anthropologists (VANEASA). Furthermore, I promote the dissemination of knowledge as a member of the editorial committee of the academic online journal AnthroVision.<sup>4</sup>

I made use of my museological and interpretative knowledge in the creation of The Theme

<sup>4</sup> <<https://journals.openedition.org/anthrovision/>>.

<sup>5</sup> Using the principles of an eco-museum, with the inclusion of local communities and in cooperation with national and regional heritage, archive and media institutions, we created the theme path, which preserves people's memories and lastingly enters the experience of film production in the Baška grapa space (see <<https://www.tpnasvojizemlji.si/>>).

dediščine in lokalnih skupnosti – da prispevajo obstoječe filme oziroma sodelujejo pri izdelavi novih. Na to temo smo pripravili dve mednarodni konferenci in izdali dvojezična zbornika Dokumentiranje in predstavljanje nesnovne kulturne dediščine s filmom (2015, kitajski prevod 2018) in Vizualiziranje nesnovne kulturne dediščine (2018).

V digitalni dobi muzeji filme množično uporabljajo deloma zaradi povečane mediatizacije v postmodernem času, deloma pa zaradi lažjega »upravljanja« digitalnih formatov kot filmov na nekdanjih nosilcih zapisa (klasičnem filmskem traku, različnih analognih

Safeguarding of the Intangible Cultural Heritage. I participate in the field of the visualisation of this kind of heritage, which consists of making films for the Slovene Register of the Intangible Cultural Heritage, identifying the existing films in the field, evaluating their suitability, arranging permissions and statements about the transfer of copyrights, participating in film productions, part of the nominations for inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, and reflecting on methods of visualisation. At the SEM, we encourage the participation of the heritage bearers and local communities either contributing

Štirivprežna kočja z lipicanci, fotogram iz filma *Tradicije reje lipicancev, Lipica, 2019* (koncept Nadja Valentinčič Furlan in Janez Rus, snemanje in montaža Manca Filak in Žiga Gorišek, produkcija SEM in Etnocinema production).

A four-in-hand carriage with Lipizzan horses, a photograph from the film *Traditional Breeding and Raising of Lipizzan Horses, Lipica, 2019* (concept Nadja Valentinčič Furlan and Janez Rus, filming and editing Manca Filak and Žiga Gorišek, production SEM and Etnocinema production).



kasetah ter DVD in Blue Ray ploščkih; vsi potrebujejo tudi ustrezno reproducjsko tehnologijo). Po drugi strani pa z izvorno digitalnim zapisom ostanemo brez originalnega nosilca zapisa, kar predstavlja večji izviv za arhiviranje gradiva in izdelkov.

existing films or taking part in the creation of new ones. We prepared two international conferences on this theme at the SEM and published two bilingual collections of papers: Documenting and Presenting Intangible Cultural Heritage on Film (2015, Chinese translation 2018) and Visualising Intangible Cultural Heritage (2018).

In the digital era, museums frequently use films, partly because of the increased mediatisation in post-modern times and partly because digital formats are much easier to 'manage' than films on the previous carriers (classical film, various analogue cassettes, DVD and Blue Ray discs; each also needs a corresponding reproduction technology). On the other hand, with born-digital records, we do not have the original carriers anymore, which represents a bigger challenge when it comes to archiving footage and films.

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Ana Motnikar

Jožica Mandelj Novak

Žiga Rehar

*Gregor Kos*

**Mag. Ana Motnikar**

# Oddelek za konserviranje in restavriranje

## Conservation and Restoration Department

Začetki Oddelka za konserviranje in restavriranje muzejskega gradiva segajo v leto 1925, ko je bil ustanovljen Tehnični oddelek. Sprva je bil edini zaposleni v Oddelku preparator Drago Vahtar, štiri leta pozneje sta se mu pridružila slikar Maksim Gaspari kot restavrator in preparatorka za tekstil Mia Brejc. Slednjo so zaradi pomanjkanja finančnih sredstev že po enem letu odpustili in to delovno mesto s strokovno učiteljico Jelko Urh znova zapolnili šele leta 1947. Od konca druge svetovne vojne do leta 1980 so se poleg naštetih v Oddelku zvrstili še Ivan Rosulnik, Frančiška Fajgel, Jože Pokovec, France Benko, Anton Pajer, dr. Gorazd Makarovič, Antonija Arhar, Anica Kocman Perko, Albin Romih, dr. France Golob in Janez Črne. Jožica Mandelj Novak, tekstilno-obrtna konfekcionarka, je kot konservatorsko-restavratorski tehnik za tekstil leta 1989 zamenjala Anico Kocman Perko, lesarski tehnik Gregor Kos pa je leta 1998 zamenjal preparatorja za les Albina Romiha. Istega leta sem se kot inženirka tekilstva zaposlila namesto umetnostnega zgodovinarja in vodje oddelka dr. Franceta Goloba, namesto tehnika Janeza Črneta se je leta 2017 kot konservator-restavrator zaposlil slikar Žiga Rehar. Oddelek danes predstavljamo slednji štirje.

Tektonski premik v razvoju muzeja se je zgodil leta 1997. Takrat se je SEM iz prvotne lokacije na Prešernovi, kjer si je delil prostore še z dvema nacionalnima muzejema, preselil na Metelkovo v dve stavbi nekdajne belgijske vojašnice, kjer je Oddelek dobil svetle in razmeroma dobro opremljene prostore. Tehnični oddelek se je preimenoval v Oddelek za konserviranje in restavriranje. Opremo smo z leti dopolnjevali in v zadnjih dvajsetih letih dosegli zavidljivo raven.

Razdeljeni smo v dve enoti. V prvi konserviramo in restavriramo pretežno lesene in kovinske predmete, v drugi tekstil in vse, kar sodi k oblačilom (čevlje, torbice, nakit ...). Oboji pa se srečujemo tudi z bolj nenavadnimi materiali, ki prihajajo bodisi iz oddaljenih kontinentov ali pa so nastali na naših tleh: pirhi, lect, medeni kruhki, usnje, perje, papir in podobno, v novejšem času pa tudi s celo paleto umetnih materialov. Poleg tega, da predmete restavriramo (jim poskušamo vrniti prvotno obliko ali vsaj integriteto), je veliko našega dela usmerjeno v preventivno zaščito.

The beginnings of the Conservation and Restoration Department go back to 1925, when the Technical Department was established. Initially, the department's only member of staff was the restorer Drago Vahtar, who four years later was joined by the painter Maksim Gaspari as a restorer, and the textile restorer Mia Brejc. Due to a shortage of funds, the latter was dismissed after a year and her position was not filled again until 1947, by the technical teacher Jelka Urh. Between the end of World War Two and 1980, in addition to the above employees, there were also Ivan Rosulnik, Frančiška Fajgel, Jože Pokovec, France Benko, Anton Pajer, Dr Gorazd Makarovič, Antonija Arhar, Anica Kocman Perko, Albin Romih, Dr France Golob and Janez Črne. In 1989, Jožica Mandelj Novak, a craft clothes maker, replaced Anica Kocman Perko as conservation-restoration technician for textiles, while in 1998 the woodworking technician Gregor Kos replaced the wood restorer Albin Romih. The same year, as a textile engineer, I was employed instead of the art historian and department head Dr France Golob and in 2017, the painter Žiga Rehar was employed as a conservator-restorer in place of the technician Janez Črne. It is the last four who now represent our department.

A tectonic shift in the development of the museum happened in 1997, when the SEM moved from its original location on Prešernova Street, where it shared the premises with two other national museums, to Metelkova Street, into two buildings of the former Belgian barracks, where the department acquired light and relatively well-equipped premises. The Technical Department was renamed as the Conservation and Restoration Department. Our equipment has been added to over the years and in the last twenty years we have achieved an enviable level in this respect.

We are divided into two units. In the first, we conserve and restore mostly wooden and metal objects, in the second textiles and everything that belongs in the category of clothing (shoes, handbags, jewellery, etc.). Both units also deal with more unusual materials, which either come from distant continents or appeared in Slovenia: decorated eggs, honey breads, leather, feathers, paper and so on, as well as recently

Z njo poskušamo muzejskim predmetom zagotoviti razmere, v katerih se bodo ohranili kar se da dolgo: s primerno klimo, pravilnim skladiščenjem in razstavljanjem, z rokovanjem in s transportom.

Ravno zaradi tega je ena naših glavnih aktivnosti skrb za depojske prostore. Leta 1923 ustanovljeni Kraljevi etnografski muzej ni imel depoja, vse muzealije so bile razstavljene kot stalna postavitev. Pozneje so v depoje preuredili del podstrešja, kar je bilo z vidika požarne varnosti precej neprimerno, in pridobili

Restavratorja Gregor Kos in Žiga Rehar urejata zbirke skrinj v depaju SEM na Metelkovi 2 v Ljubljani, 2022 (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

a whole range of artificial materials. In addition to restoring objects (trying to return them to their original form or at least to return their integrity), a great deal of our work is directed into preventive conservation. Through it, we try to provide museum objects with conditions in which they will be preserved for as long as possible: a suitable micro climate, correct storage and exhibiting, handling and transport.

Because of this, one of our main activities is looking after the depots. The Royal Ethnographic Museum,

The restorers Gregor Kos and Žiga Rehar arranging the collections of chests at the SEM storage depot at 2 Metelkova Street in Ljubljana, 2022 (photo: Blaž Verbič, SEM Documentation Department).



kletni prostor v leta 1948 zgrajeni Moderni galeriji. Leta 1964 so zunajevropske zbirke preselili v dvorec Goričane, za slovenske zbirke pa so leta 1973 najeli večje prostore v nekdanjem uršulinskem samostanu v Škofji Loki. Tu so bile shranjene vse do leta 2006, ko so bili vsi predmeti iz Škofje Loke prepeljani v Ljubljano, v novozgrajene depoje na Metelkovi, kjer je muzej dobil tudi novo upravno in razstavno hišo.

Nekoliko več selitev so doživele zunajevropske zbirke. Zaradi denacionalizacije dvorca v Goričanah smo jih

founded in 1923, did not have storage, all the objects were exhibited as a permanent exhibition. Later, part of the attic was converted into a storage space, which from the point of view of fire safety was rather unsuitable, and the museum acquired a cellar at the Museum of Modern Art, built in 1948. In 1964, the non-European collections were moved to the Goričane mansion near Medvode, while larger premises at the former Ursuline monastery in Škofja Loka were hired for the Slovene collections. These were stored there until 2006, when all the objects from Škofja Loka were transferred to Ljubljana, to the wonderful newly built depots on Metelkova Street, where the museum also acquired new administrative and exhibition buildings.

Due to the denationalisation of the Goričane mansion, the non-European collections experienced more moves than others, since they had to be relocated even before the new depots in Ljubljana were completed. Part of the collection moved to Škofja Loka, while larger objects were temporarily stored on the then unrenovated premises of the Museum of Contemporary Art on Metelkova Street. In 2006, after several transfers, the non-European collections also found a home on Metelkova Street, but even in that location there was no peace for them: due to a risk of water damage, we moved them again to other premises and in doing so separated them according to continent (Africa with both Americas, and Asia with Australia and Oceania).

In spite of the carefully planned and equipped new depots (many said they were like "science fiction"), there soon appeared a shortage of space. We solved it by hiring a larger room on the premises of the commodity reserves on the edges of Ljubljana, where we stored in particular very large objects (parts of buildings, carts, sledges ...). But since the Covid pandemic increased the needs for medical commodity reserves, in 2022 the depot had to be emptied and the largest and heaviest objects were moved to a former textile factory in Tržič. We will try to turn this rather complex move into an advantage and make a part of the depot open to visits, thus contributing to what is on offer in culture as planned by the people of Tržič in the former industrial part of the town.



morali izseliti še pred dokončanjem novih depojev v Ljubljani. Iz Goričan se je del zbirke preselil v Škofjo Loko, večje predmete pa smo začasno shranili v takrat še neobnovljenih prostorih Muzeja sodobne umetnosti (MSUM) na Metelkovi. Po večkratnem prestavljanju so leta 2006 tudi zunajevropske zbirke našle svoj dom na Metelkovi, a niti tu niso imele miru: zaradi nevarnosti vdora vode smo jih ponovno prestavili v druge prostore in ob tem ločili po kontinentih (Afrika z obema Amerikama in Azija z Avstralijo in Oceanijo).

Kljub skrbno načrtovanim in opremljenim novim depojem (mnogi so jih imenovali kar »znanstvena fantastika«) pa se je kmalu pokazala prostorska stiska. Rešili smo jo tako, da smo pri Zavodu RS za blagovne rezerve najeli večji prostor na obrobju Ljubljane, kamor smo pospravili zlasti zelo velike predmete (stavbne dele, vozove, sani ...). Ker je pandemija covid-a-19 povečala potrebe po medicinskih zalogah, smo morali leta 2022 ta depo izprazniti in največje in najtežje predmete preseliti v halo nekdanje tekstilne tovarne v Tržiču. To precej zahtevno selitev bomo poskusili obrniti sebi v prid in del depaja urediti kot ogledni depo, s tem pa prispevati h kulturni ponudbi, ki jo Tržičani načrtujejo v nekoč industrijskem delu mesta.

Pobudo za restavriranje predmetov največkrat izrazijo kustosi, ki pripravljajo razstave. Zanje naredijo izbor predmetov, skupaj pa se pogovorimo o tem, kaj naj predmet na razstavi pove. Včasih je zaželeno, da zasije v čimbolj prvotni luči, včasih pa so pomembnejše sledi obrabe, ostanki spremovalnih materialov, ki se še držijo

The initiative for the restoration of objects usually comes from curators who are preparing exhibitions. They create a selection of objects for the exhibition and then together we talk about what message the objects should communicate. Sometimes it is desirable for an object to appear as "new" as possible, but sometime the traces of use, the remnants of accompanying materials stuck to the objects (e.g. flour, straw, wax, etc.), sometimes even dirt, are more important. In principle, we stick to the rule "less is more", since excessive interventions could result in information that we might need later being lost. We also agree with the curator or designer on the manner of exhibiting an object so that it does not get damaged, exposed to strong light, vandalism, fluctuations in humidity, and so on. When museum objects leave their home, we ensure safe transport.

One of the activities that our department can boast about is cooperation with Slovenes living across the border. Among the biggest projects, spanning a number of years, was the conservation and restoration of objects and organisation of exhibitions at the Slovene Educational Alliance in Klagenfurt, which in the 1980s was led by Dr France Golob, and the restorer Janez Črne was involved. In the 1990s, the interior of a Karst House in Monrupino near Trieste was

restored for the Slovenes in Italy, as well as objects from the Sèrvola Ethnographic Museum, and Golob and Črne continued to work with different collections in Carinthia in Austria. The work with the Slovenes across the border, although to a slightly lesser extent and with



*Selektivno mehansko odstranjevanje korozijskih ostankov in nečistoč z bronastega kipca Ozirisa (7. do 4. stoletje pr. n. št.), 2019 (foto: Žiga Rehar, Oddelek za konserviranje in restavriranje SEM).*

*Selective mechanical removal of corrosion remnants and impurities from a bronze statue of Osiris (7<sup>th</sup> to 4<sup>th</sup> century BC), 2019 (photo: Žiga Rehar, SEM Conservation and Restoration Department).*



Študentje Restavratorstva z Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani v konservatorsko-restavratorski delavnici SEM analizirajo vzorce plesni, 2019 (foto: Ana Motnikar, Oddelek za konserviranje in restavriranje SEM).

Restoration students from the Academy of Fine Arts and Design at the University of Ljubljana analysing moulds in the SEM conservation-restoration workshop, 2019 (photo: Ana Motnikar, SEM Conservation and Restoration Department).

predmetov (npr. moka, slama, vosek ...), lahko celo umazanija. Načeloma se držimo principa »manj je več«, saj bi s preveč agresivnimi posegi lahko izgubili informacije, ki bi jih kdaj pozneje potrebovali.

S kustosom oziroma oblikovalcem se dogovorimo tudi o načinu razstavljanja, da se predmeti pri tem ne bi poškodovali, bili izpostavljeni premočni svetlobi, vandalizmu, nihanjem vlage itd. Kadar muzejski predmeti potujejo iz hiše, pa poskrbimo za varen transport.

Ena od aktivnosti, s katero se lahko pohvali naš Oddelek, je sodelovanje s t. i. zamejskimi Slovenci. Med večjimi akcijami je bilo vsekakor večletno konserviranje in restavriranje predmetov iz Narodopisne zbirke Slovenske prosvetne zveze iz Celovca, s katerimi je bilo postavljenih tudi nekaj razstav; akcijo je v osemdesetih letih prejšnjega stoletja vodil dr. France Golob, sodeloval pa restavrator Janez Črne. Pri Slovencih v Italiji sta v devetdesetih letih restavrirala opremo iz Kraške hiše v Repnu pri Trstu in predmete iz Škedenjskega etnografskega muzeja, še naprej pa sta delala z različnimi zbirkami na Koroškem. De-lo s Slovenci, ki živijo zunaj Slovenije, se je v nekoliko

a refreshed team, continued in the new millennium. In 2001, we conserved and restored objects for the exhibition at the Museum of the Resia People in Stolvizza (Italy), which was at the time still occupying temporary post-earthquake buildings in Prato, while as part of a bigger museum project of recording, interpreting and conserving material we continued to work with the Trieste National and Study Library, and the Sèrvola Ethnographic Museum, while in 2012 we conserved, restored and exhibited the collection of the Fishing Museum in Santa Croce near Trieste.

With all the moving, setting up of exhibitions, organising depots, technical help, etc., it is sometimes difficult for us to find the time for our own professional development, but we do make the effort. While working, Gregor Kos also graduated at the Academy of Fine Art and Design, Restoration track. After our conservation-restoration technician retired, he was replaced by a university-trained artist with a great deal of restoration experience, while I acquired new knowledge through an interdisciplinary Master's degree and some weeks of courses abroad. We enjoy a close connection with the Faculty of Natural Sciences

manjšem obsegu in s prenovljeno ekipo nadaljevalo tudi v novem tisočletju. Leta 2001 smo v Reziji konzervirali in restavrirali predmete za razstavo Muzeja rezijanskih ljudi s Solbice, ki je takrat gostoval še v potresnih barakah na Ravanci, v večji muzejski akciji popisovanja, interpretiranja in konserviranja gradiva smo še naprej sodelovali s tržaško Narodno in študijско knjižnico in Škedenjskim etnografskim muzejem, leta 2012 pa smo konservirali, restavrirali in razstavili zbirko Ribiškega muzeja v Križu pri Trstu.

Ob vseh selitvah, postavljanju razstav, skrbi za depoje, tehnični pomoči itd. včasih kar težko najdemo čas še za svoj strokovni napredek, vendar se trudimo tudi v tej smeri. Gregor Kos je ob delu diplomiral na Akademiji za likovno umetnost in oblikovanje, smer Restavratorstvo. Po upokojitvi konservatorsko-restavratorskega teknika smo namesto njega zaposlili diplomiranega slikarja z bogatimi restavratorskimi izkušnjami, sama sem pridobivala znanje v okviru interdisciplinarnega magisterija in nekajtedenskega izobraževanja v tujini. Povezujemo se z Naravoslovno-tehniško fakulteto in Biotehniško fakulteto v Ljubljani, Akademijo za likovno umetnost in oblikovanje, s Srednjo lesarsko šolo in z Višjo strokovno šolo za oblikovanje materialov, iz česar je izšlo že kar nekaj diplomskeh in seminarskih nalog.

Aktivni smo v Društvu restavratorjev Slovenije in Sekciji za konservatorsko-restavratorsko dejavnost pri Skupnosti muzejev Slovenije, v sodelovanju z njima smo med letoma 2010 in 2014 gostili tradicionalna mednarodna stanovska srečanja. Naš vsakdanjik pa močno popestrijo tudi študentje in študentke, ki k nam na prakso prihajajo iz slovenskih fakultet in prek programa Erasmus.

Sodelujemo tudi z drugimi muzeji in Restavratorskim centrom Zavoda za varstvo kulturne dediščine, občasno pa smo vključeni v mednarodne projekte. Trenutno poteka Taking Care, ki v projektnem srečanju From Preservation to Care našo stroko neposredno nagovarja z vprašanji o pomenu sodelovanja z izvornimi skupnostmi, poznavanja širšega konteksta in uporabe ustreznih tehnologij za dobro ohranjanje predmetov, tako njihove materialnosti kot tudi nesnovnega vidika dediščine.

and Engineering and the Biotechnical Faculty in Ljubljana, the Academy of Fine Arts and Design, with the Secondary Woodwork School and the Higher Vocational College for Design, which has resulted in quite a few degree dissertations and seminar papers. We are active in the Slovenian Society for Conservation-Restoration and the Conservation-Restoration Section of the Museums of Slovenia Community, and in cooperation with them, between 2010 and 2014, we hosted traditional international professional meetings. Our everyday work is also greatly enlivened by the students who come to us for work experience from various foreign and Slovene faculties and via the Erasmus programme.

We also work together with other museums and the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia, while sometimes we are included in international projects. At the moment, one such project is Taking Care, which at the project consultation From Preservation to Care directly addressed certain professional issues: how working with the communities of origin, familiarity with the wider context and use of suitable technology are important for a good preservation of objects, in terms of both their material side and intangible heritage aspect.

Finally, let me mention another segment of our work, which is also connected with heritage preservation: making copies of objects, which can have various goals, from producing fakes to souvenirs, and one of them is the more straightforward preservation of the original. An object threatened by circumstances (inappropriate climatic conditions, acid rain, etc.) or one that is falling apart (food products, artificial materials, etc.) can be successfully replaced with a copy. This can be made using the same procedure and materials as the original, while other copies can be made with models and so on. Recently, new technologies are increasingly becoming established, which facilitate three-dimensional capturing of data and their transfer to different media. For this purpose, we have purchased devices with which we can do this ourselves, i.e. a 3D camera, 3D printer and a CNC milling machine. Our plan is that the new acquisitions

Naj na koncu omenim še en segment našega dela, ki se prav tako nanaša na ohranjanje dediščine. To je kopistika. Izdelovanje kopij predmetov ima lahko različne cilje, od izdelovanja ponaredkov do spomin-kov, eden od njih pa je tudi lažje ohranjanje originala. Predmet, ki ga ogrožajo okoliščine (neprimerna klima, kisel dež ...), ali tak, ki razpada sam po sebi (prehranski izdelki, umetni materiali ...), lahko zelo uspešno nadomestimo s kopijo. To lahko izdelamo po enakem postopku in z enakimi materiali kot original, do ločene kopije lahko izdelujemo s kalupi in podobno. V zadnjem času pa se vedno bolj uveljavljajo nove tehnologije, ki omogočajo tridimenzionalno zajemanje podatkov in njihovo posredovanje različnim medijem. V ta namen smo nabavili aparature, s katerimi to lahko izvajamo sami, in sicer 3D kamero, 3D tiskalnik in CNC rezkalnik. Načrtujemo, da bodo nove pridobitve v veliko pomoč pri ohranjanju originalov ali vsaj natančnih podatkov o njih, prav tako pa bodo 3D posnetki lahko po spletu dostopni najširšim množicam. Seveda pa nas evforija ob novih postopkih ne sme zanesti, da ne bi še naprej pozorno in predano skrbeli za originale, kar je naša primarna naloga.

will be of great help in the preservation of the originals or at least acquiring detailed data about them, while the 3D images will also be accessible online to a wider public. Of course, we must not get carried away by the euphoria about the new procedures and allow them to diminish our care of the original objects with all due attention and dedication, which is our primary task.

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Blaž Verbič

Miha Špiček

**Miha Špiček**

Oddelek za dokumentacijo Documentatation  
dokumentacijski Department

P rvič sem vrata Oddelka za dokumentacijo SEM prestopil v vlogi stranke, ko sem za pripravo diplomske naloge iskal slikovno gradivo. Še danes se spominjam listanja fototečnih kartonov, urejenih v predalih po etnološki sistematiki, in pregledovanja na njih napisanih podatkov. Dobro leto za tem, leta 2007, sem se v SEM zaposlil in sem ta ista vrata ponosno odprl kot kustos dokumentalist.

Danes je strank, ki k nam v muzej pridejo osebno, zelo malo oziroma jih skoraj ni več. Glavna razloga sta digitalizacija in elektronski način poslovanja, večina komunikacije in posredovanja gradiva poteka po elektronski pošti. Veliko gradiva je že digitiziranega, pomembnejše zbirke so objavljene na naši spletni strani, ki je za uporabnike Oddelka za dokumentacijo nekakšen katalog in prvi kontakt z nami. Ponosni smo na to, da imamo na muzejski spletni strani objavljenih preko 25.000 enot slikovnega gradiva, kar je prav gotovo največ med vsemi slovenskimi muzeji. Začetek takšnega načina delovanja sega v leto 1988, ko smo v SEM dobili prva osebna računalnika. Seveda ga ne bi bilo brez podlage, to je dokumentacijskega gradiva, ki ga muzej zbira in hrani že vse od svoje ustanovitve. Kot začetek dokumentacijske zbirke in hkrati fototeke lahko štejemo prvih 50 fotografij in diapositivov hiš, ki smo jih leta 1923 dobili od Narodnega muzeja. Za začetno urejanje fototeke in dokumentacijskega gradiva je skrbel takratni kustos dr. Stanko Vurnik, strokovno ukvarjanje z gradivom pa je prešlo na višjo raven, ko je skrb za urejanje fototeke po drugi svetovni vojni prevzela Fanči Šarf. Natančno in sistematično je skrbela za urejanje in delno reinvantiracijo fototeke, skrbno pa je urejala tudi gradivo, ki so ga od leta 1948 vsako leto ustvarile Orlove terenske ekipe.

Za dokumentacijsko gradivo so ves čas ob svojem rednem delu skrbeli tudi kustosi, najdlje in kontinuirano Fanči Šarf. Leta 1965 so za urejanje fototeke zaposlili Tanjo Tomažič. Pozneje je postala kustosinja za družbeno kulturo, šele leta 1978 pa je bil formalno ustanovljen Oddelek za dokumentacijo. Kot prva kustosinja dokumentalistka se je zaposlila Alenka Simikič. Med letoma 1978 in 2004 je bila vodja Oddelka, upokojila se je leta 2009. Barbara Sosič, ki se je v Oddelku zaposlila leta 1990, je leta 2004 prevzela

I came through the door of the SEM Documentation Department for the first time as a user, looking for pictorial material for my degree dissertation. To this day, I still remember leafing through the photo library, arranged in the drawers according to ethnological systematics, and looking through the information written on the record cards. Just over a year later, in 2007, I became employed at the museum and I opened that same door as a curator-documentalist.

Nowadays, hardly any users come to us personally. The main reason for this is digitalisation and the electronic way of working, since most communication and the distribution of material is done via email. A great deal of the material has already been digitized and all the more important collections are published on our website, serving Documentation Department users as a catalogue and point of first contact with us. We are proud of the fact that there are over 25,000 units of pictorial material on the website, which is more than in any other Slovene museum. The beginnings of this way of working go back to 1988, when the SEM acquired its first two personal computers. Of course, this way of conducting work would not be possible without what the museum has been collecting and keeping since its inception. The first 50 photographs and slides of houses, which we were given in 1923 by the National Museum, could be considered the start of the documentation collection and photo library. The initial management of the photo library and documentation material was carried out by Dr Stanko Vurnik, who was later transferred to a higher level. After World War Two, the duty of managing the photo library was taken over by Fanči Šarf, who in a very detailed and systematic way managed and partly rearranged the inventory, also carefully managing the material that was created after 1948 by Boris Orel's field teams. But throughout this time, the documentation was taken care of by curators in addition to their regular work – for the longest unbroken time by Fanči Šarf. In 1965, Tanja Tomažič was employed to manage the photo library, and she later became a curator for social culture, but it was not until 1978 that the Documentation Department was officially founded, with the first employed curator-documentalist being Alenka Simikič. Between 1978 and 2004, she led

njegovo vodenje. Istega leta se je na Oddelku odprlo tudi novo delovno mesto muzejskega fotografa. Zasedel ga je Marko Habič, ki je nato v muzeju deloval do svoje upokojitve leta 2019. Med letoma 1998 in 2000 je v Oddelku delala Nives Špeh, med letoma 2004 in 2006 pa Lidija Franjič. Sam sem se Oddelku pridružil leta 2007, leta 2015, ko je Barbara Sosič prevzela vodenje Kustodiata za kulturo gospodarskih načinov, prometa in transporta, pa sem prevzel vodenje Oddelka za dokumentacijo. Med letoma 2009 in 2011 je bila v dokumentaciji zaposlena mag. Anja Jerin, ki je nato prevzela opravljanje nalog Koordinatorja varstva nesnovne kulturne dediščine. Leta 2019 se je Oddelku pridružil Blaž Verbič, ki poleg dela kustosa dokumentalista opravlja še delo muzejskega fotografa. To delo zajema dokumentiranje dogodkov in razstav v muzeju in dokumentiranje etnološko zanimivih dogodkov za potrebe muzeja in *Registra nesnovne kulturne dediščine Slovenije*. Veliko pozornost namenjamo tudi studijskemu fotografiraju muzejskih predmetov za potrebe dokumentacije, katalogov, razstav in za stranke. Ponovno smo z namenom ohranjanja znanja starih fotografiskih tehnik oživili tudi muzejsko temnico, kar smo uspešno vpeljali v pedagoški proces in pri postavitvi fotografiske razstave *Zlata doba Plečnikove arhitekture*, ki sva jo z Blažem Verbičem postavila leta 2022.

Poleg redno zaposlenih v Oddelku med obvezno študijsko prakso občasno pomagajo tudi študenti in študentke etnologije in kulturne antropologije Filozofske fakultete v Ljubljani ter študenti fotografije Naravoslovnotehniške fakultete v Ljubljani, kulturni mediatorji ter težje zaposljive osebe v programih usposabljanja na delovnem mestu.

Fototeka, ki vključuje fotografije, negative in diapoitive, je osrednji in najbolj uporabljeni del Oddelka za dokumentacijo. Njen sestavni del so pomembnejše zaključene fotografiske celote, oblikovane glede na avtorja ali ustvarjalca: Orlove terenske ekipe, Tiskovni urad, Togo Album, Vekoslav Kramarič, Peter Naglič, Fran Vesel, Matija Murko, Veno Pilon, Anton Šušteršič, Jernej Šušteršič, Slavko Smolej, Karol Holynski, Joža Kozak, Rado Kregar in Marko Račič. Fototeki namejammo tudi največ časa, tako z raziskovalnega vidika za potrebe SEM kot tudi pri delu s strankami. Poleg

the department, retiring in 2009. In 1990, Barbara Sosič was employed by the department and in 2004 took over its leadership. The same year, the department also opened the position of museum photographer, which was taken by Marko Habič, who then worked at the museum until his retirement in 2019. Between 1998 and 2000, Nives Špeh worked in the department and then between 2004 and 2006, Lidija Franjič. In 2007, I joined and in 2015, when Barbara Sosič took over the leadership of the Department of the Rural Economy and Transport, I became the head of the Documentation Department. Between 2009 and 2011, Anja Jerin was employed in documentation, and then took on performing tasks of the Coordinator for the Safeguarding of the Intangible Cultural Heritage. In 2019, Blaž Verbič joined the department; in addition to the work of a curator-documentalist, he is also museum photographer. His work includes documenting the events and exhibitions at the museum, as well as ethnologically interesting events for the museum and for the Register of the Intangible Cultural Heritage. A great deal of attention is also given to photographing museum objects in the studio for documentation, catalogues, exhibitions and for users. We have brought back to life the museum darkroom with the intention of preserving the skills involved in the old photographic techniques, which have also been successfully introduced in the educational process and in the setting up of the photographic exhibition *The Golden Age of Plečnik's Architecture*, curated by Blaž Verbič and myself in 2022.

In addition to the department's regular employees, ethnology and cultural anthropology students from the Faculty of Arts in Ljubljana sometimes help as part of their obligatory work experience, as do students of photography from the Faculty of Natural Sciences and Engineering, as well as cultural mediators and hard-to-place job seekers as part of the programme for on-the-job training.

The photo library, which includes photographs, negatives and slides, represents the central part of the Documentation Department. It is also the most used, and consists of important, complete photography collections, formed according to the photographer or creators: Boris Orel's field teams, the Printing Office,

fototeke pa v dokumentaciji hranimo še terenske zapiske kustosov, zbirko terenskih prostoročnih in tehničnih risb, avdio zapise in arhivsko gradivo<sup>1</sup>.

<sup>1</sup> Arhivsko gradivo je razdeljeno na dva dela – Arhiv razno, ki ga sestavljajo dokumenti, povezani z zgodovino muzeja in etnološke stroke, ter Hišni arhiv, v katerem hranimo različne dokumente in listine posameznih darovalcev (ali prodajalcev), kot so jih nekoč hrаниli pri hišah.

<sup>2</sup> Boris Orel: Etnološko raziskovanje na terenu, Oddelek za dokumentacijo SEM, sign. RA 139.

ekip.<sup>2</sup> Po Orlovi nenadni smrti leta 1962 je sledilo še 14 terenskih ekip, zadnja leta 1982. V vseh teh letih so raziskovalci za muzej pridobili številne predmete ter ustvarili veliko količino slikovnega in tekstovnega gradiva, ki je z leti postalo najzanimivejši in najbolj uporabljeni fond dokumentacije SEM.

**Fotografski album, prostoročne risbe in zvezki s terenskimi zapiski, 1949–1951.**

Del obsežnega gradiva Orlovih kolektivnih terenskih ekip so fotografije, negativi, prostoročne risbe in terenski zapiski, ki so med letoma 1948 in 1982 nastali na izbranih območjih Slovenije (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

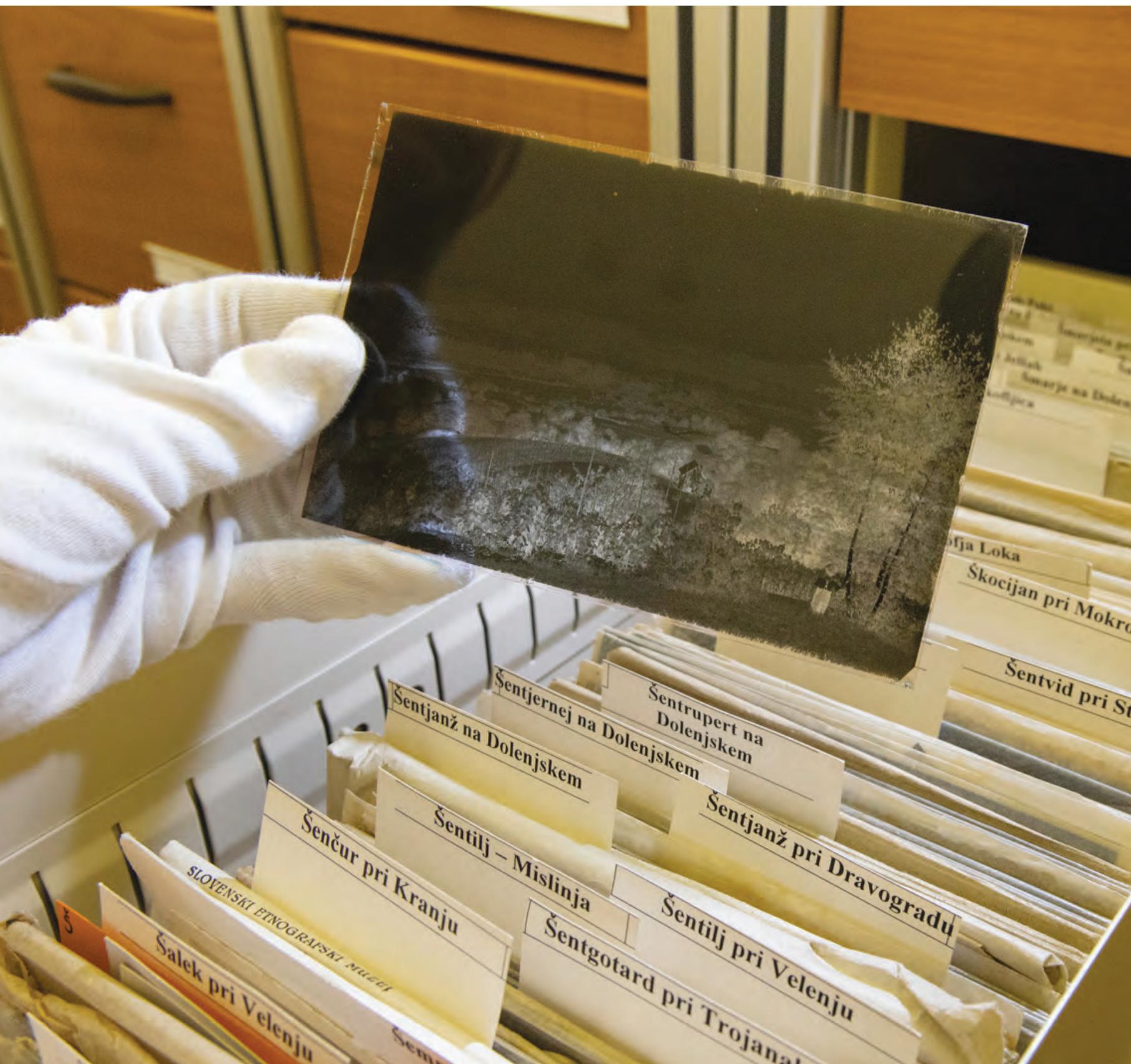
the Togo Album, Vekoslav Kramarič, Peter Naglič, Fran Vesel, Matija Murko, Veno Pilon, Anton Šušteršič, Jernej Šušteršič, Slavko Smolej, Karol Holynski, Joža Kozak, Rado Kregar and Marko Račič. The photo library also takes up most of our time, both in terms of research for the requirements of the SEM, as well as in our work with users. In addition, the department keeps field notes by curators, a collection of field drawings and technical drawings, and audio and archived material<sup>1</sup>.

The central collections are that of Boris Orel's field teams, of Vekoslav Kramarič's photographs and the Household Archive. One of the most used museum collections is the photographs, drawings and technical drawings and field notes taken by Boris Orel's teams.<sup>2</sup>

**Photographic album, freehand drawings and notebooks with field notes, 1949–1951.**

The extensive Orel field teams material includes photographs, negatives, freehand drawings and field notes, which appeared between 1948 and 1982 in selected parts of Slovenia (photo: Blaž Verbič, SEM Documentation Department).





Urejena zbirka razglednic in njim pripadajočih steklenih negativov fotografa Vekoslava Kramariča iz 30. in 40. let 20. stoletja v prostorih Oddelka za dokumentacijo SEM (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

The arranged collection of postcards and the corresponding glass negatives made by the photographer Vekoslav Kramarič from the 1930s and 40s on the premises of the SEM Documentation Department (photo: Blaž Verbič, SEM Documentation Department).

Po pogostosti uporabe je v dokumentaciji SEM v ospredju tudi zbirka pokrajinskega fotografa Vekoslava Kramariča, ki obsega okoli 4000 razglednic in voščilnic, predvsem pa je zbirka za nas pomembna, ker so ohranjeni tudi njim pripadajoči stekleni črnobeli negativi. Kramarič je bil odličen pokrajinski fotograf in založnik razglednic ter voščilnic, ki je v tridesetih in štiridesetih letih 20. stoletja deloval v Ljubljani. Digitizacija steklenih negativov nam je omogočila, da lahko razberemo celo napise v izložbah trgovin. Največji užitek pa je, ko fotografijo tako povečamo, da lahko posnetek s pomočjo letnice na registrski tablici njegovega »naključno« parkiranega avtomobila tudi natančno datiramo.

Tretja zbirka, ki jo moramo poudariti, je Hišni arhiv. Gre za najrazličnejše gradivo na papirju, ki bi ga sicer lahko razdelili med različne zbirke muzeja, npr. fototeko, knjižnico ali predmetno zbirko, a ga zaradi strokovnih arhivskih načel provenience in prvočne ureditve hranimo na enem mestu. Gre namreč za gradivo, ki predstavlja celoto oziroma fond posameznega darovalca (ali prodajalca) in so ga v preteklosti hrаниli pri posameznih hišah, predstavljalo pa jim je tako pravno varnost kakor tudi spominsko vrednost na njihove preteklost in prednike.

Konec avgusta 2022 je bilo v fototeki Oddelka za dokumentacijo inventariziranih preko 50.000 fotografij in skoraj 35.000 negativov ter 10.000 diapositivov, v digitalni fototeki pa skoraj 30.000 digitalnih fotografij. Poleg tega hranimo še preko 10.000 neinventariziranih negativov zbirke Holynski. Od arhivskega gradiva preko 300 arhivskih enot hranimo v Arhivu razno, preko 700 arhivskih enot v Hišnem arhivu ter preko 700 zvezkov terenskih zapisov kustosov in preko 100 audiokaset terenskih posnetkov. Velika prelomnica pri skrbi za fototeko in dokumentacijsko gradivo v materialnem smislu je bila leta 1997 selitev v prenovljene prostore samostojne muzejske zgradbe na Metelkovo, ko smo se po več kot 70 letih gostovanja v zgradbi Narodnega muzeja preselili v klimatsko in tehnično primernejše prostore, opremljene za namen hrambe fotografskega in arhivskega gradiva. Poleg tega smo leta 2004 dobili še opremljena fotografski studio in fotografско temnico.

After his sudden death in 1962, there followed another 14 field teams, the last one in 1982. During all those years, the researchers acquired numerous objects for the museum and created a great quantity of pictorial and textual material, which with time became the most interesting and most used collection in the SEM documentation.

Another frequently used collection is that of the photographer Vekoslav Kramarič, comprised of around 4000 postcards and congratulatory cards, but above all interesting to us because the glass plate black-and-white negatives have been preserved. Kramarič was an excellent landscape photographer and publisher of postcards and congratulatory cards, who worked in Ljubljana in the 1930s and 40s. The digitization of the glass plate negatives enabled us to decipher even the writing in shop windows. The greatest pleasure comes when a photograph is so enlarged that the shot can be precisely dated with the help of the year on the registration plate of his “randomly” parked car.

The third collection we must single out is the Household Archives. It contains diverse material on paper, which could be divided among various other museum collections, e.g. photo library, library or object library, but following the professional archive principles of provenance and the original arrangement, it is kept in one place. It involves material that represents a whole, i.e. from individual donors (or sellers), and in the past was kept in individual households, representing both legal security and memories of their past and ancestors.

At the end of August 2022, over 50,000 photographs and almost 35,000 negatives and 10,000 slides were inventoried at the department, while the digital photo library contains almost 30,000 digital photographs. In addition, there are over 10,000 non-inventoried negatives in the Holynski collection. The archived material contains over 300 archived units in the Miscellaneous collection and over 700 units in Household Archives, as well as over 700 volumes of field notes by curators and over 100 audio cassettes of field recordings. A great breakthrough in looking after the photo library and documentation material in a material sense was



#### **Antikrist, začetek 19. stoletja.**

Primer dragocenega gradiva v Hišnem arhivu je Antikrist, rokopis z začetka 19. stoletja, ki obsega 453 strani in 78 barvnih ilustracij (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

V dokumentaciji veliko pozornosti posvečamo pridobivanju novih zbirk, njihovemu proučevanju ter skrbi za ohranjanje, poleg tega pa tudi predstavljanju gradiva na muzejski spletni strani ter občasnih razstavah. Zelo pogosto fotografije iz fototeke SEM dopolnjujejo lastne občasne razstave, pripravili smo šest razstav z naslovom

Na obisku doma<sup>3</sup>, na katerih smo predstavili predvsem gradivo, ki so ga Orlove terenske ekipe zbrale na posameznem

<sup>3</sup> Do sedaj smo pripravili razstave v Kranjski Gori (2013, Tjaša Zidarič in Miha Špiček), Drašičih (2015, Andrej Dular), Šentvidu pri Stični (2015, z naslovom: Kako so živelii v naših krajih leta 1950, Barbara Sosič, Miha Špiček in Dušan Štepec), Mokronogu (2016, Barbara Sosič in Miha Špiček), spletno razstavo Rož, Podjuna, Zilja (2017, Polona Sketelj ter v Dekanih (2019, Miha Špiček).

#### **Antichrist, early 19<sup>th</sup> century.**

An example of the valuable material in the House Archives is Antichrist, a manuscript from the early 19<sup>th</sup> century with 453 pages and 78 colour illustrations (photo: Blaž Verbič, SEM Documentation Department).

brought by the move to the renovated premises of the museum building on Metelkova Street in 1997 when, after over 70 years of being guests in the building of the National Museum, we moved to climatically and technically much more suitable premises, equipped for keeping photographic and archived material. In addition, in 2004 we acquired a fully equipped photographic studio and darkroom.

A great deal of our attention is aimed at acquiring new collections, studying and preserving them, as well as presentation of the material on the museum website and at temporary exhibitions. Very often,

območju in ga za krajši čas vrnili v izvorno okolje nastanka. Nekaj fotografskih razstav smo pripravili iz bogatih opusov posameznih fotografov<sup>4</sup> ter kot

<sup>4</sup> Peter Naglič, Fran Vesel, Vekoslav Kramarič.

<sup>5</sup> Bonboni vseh generacij – 140 let Šumija (2016), Kruh med preteklo in sodobno ustvarjalnostjo (2018), Koronski humor: Vici v času epidemije (2020).

soavtorji sodelovali pri postavitvah muzejskih razstav<sup>5</sup>.

photographs from the SEM photo library are used to supplement our own temporary exhibitions, and we have already created 6 exhibitions under the title Visiting a Home<sup>3</sup>, where we presented mainly material collected in individual areas by Orel's field teams that we then returned for a short time to its place of origin. We have also created a few photographic exhibitions from the rich oeuvre of individual photographers<sup>4</sup> and participated in setting up museum exhibitions<sup>5</sup>.

<sup>3</sup> So far, we have arranged exhibitions in Kranjska gora (2013, Tjaša Zidarič and Miha Špiček), Drašiči (2015, Andrej Dular), Šentvid pri Stični (2015, with the title: How People Lived in Our Towns and Villages in 1950, Barbara Sosič, Miha Špiček and Dušan Štepec), in Mokronog (2016, Barbara Sosič and Miha Špiček), the on-line exhibition Rož, Podjuna, Zilja (2017, Polona Sketelj), and in Dekani (2019, Miha Špiček).

<sup>4</sup> Peter Naglič, Fran Vesel, Vekoslav Kramarič.

<sup>5</sup> Sweets of Every Generation – 140 years of Šumi (2016), Bread Between Past and Present Creativity (2018), Corona Humour: Jokes During the Epidemic (2020).

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# Knjižnica Slovenskega etnografskega muzeja

## The Slovene Ethnographic Museum Library

Muzejska knjižnica, čeprav morda manj prepoznaven oddelek, je že od samih začetkov delovanja SEM njegov sestavni in nepogrešljivi del. Še zlasti v obdobju, ko ni bilo elektronskega dostopa do informacij, je bila muzejska knjižnica conditio sine qua non za delovanje vsakega verodostojnega muzeja.

Prvi ravnatelj muzeja dr. Niko Zupanič se je kot znanstvenik in muzealec dobro zavedal pomena knjižnice za raziskovalno delo v muzeju. Ta je bila še toliko bolj neobhodna, ker je bil novoustanovljeni muzej prva etnološka ustanova na Slovenskem. Zupanič si je zato za eno prvih nalog zadal vzpostavitev priročne knjižnice. O tem piše v prvi številki revije *Etnolog*: »Za podlago delu si je muzej najprej nabavil strokovno knjižnico s fundamentalnimi deli svoje stroke, stopil v znanstvene in informativne stike z domačimi interesenti, in s tu- in inozemskimi institucijami s podobnim interesom ustvaril pismeno komunikacijo ...«<sup>1</sup> Zupanič

se je prav tako zavedal, da je pomemben vir pritoka nove literature v knjižnico zamenjava s sorodnimi domačimi

in še zlasti tujimi ustanovami, kar je bil tudi eden od motivov, da je pod njegovim uredništvtvom že kmalu po ustanovitvi muzeja izšel prvi letnik muzejske revije *Etnolog* (1926/1927), s katero je muzej vzpostavil zamenjavo z večino ključnih sorodnih ustanov v Evropi in Ameriki in tako širil tudi prepoznavnost muzeja.

Pomemben vir pritoka sodobne in aktualne literature je bil poleg zamenjave nakup starejšega in celo antikvarnega gradiva. Tudi Zupaničeva naslednika dr. Rajko Ložar in dr. Boris Orel sta, celo v medvojnem in povojnem obdobju, uspela zagotavljati sredstva za nabavo monografskih in serijskih publikacij. Bolj pa se je zatikal pri kadrovski zasedbi in ustreznom hranjenju gradiva. Zaradi prostorske stiske v muzeju je bilo knjižnično gradivo shranjeno v skupni pisarni, kjer so zanj skrbeli od ravnatelja do prostovoljcev, kustosov, administrativnega osebja in honorarno zaposlenih. Kljub tem zametkom knjižnične dejavnosti je zbirka neprestano naraščala in bila celo dostopna javnosti. To pa ne preseneča, saj je bil muzej prva in

The museum library, although perhaps a less prominent department, has been an indispensable component of the SEM from its very beginning. Particularly during the period when there was no electronic access to information and a museum library was a conditio sine qua non for the functioning of every credible museum.

As a researcher and museum worker, the first head of the museum, Dr Niko Zupanič, was well aware of the importance of a library for research work in a museum context. The library was even more indispensable since the newly founded museum was the first ethnological institution in Slovenia. This is why Zupanič assigned himself as one of his first tasks the establishment of a reference library, and he wrote about it in the first issue of the journal *Etnolog*: "As the basis for its work, the museum first acquired a library with the basic works in its field, forged expert and information contacts with local interested parties, and began written communication

with both Slovene and foreign intuitions with a similar interest ..."<sup>1</sup> Zupanič was also aware

that an exchange with related institutions at home and particularly abroad was an important source of a flow of new literature into the library, which was also one of the reasons why soon after the establishment of the museum the museum journal *Etnolog* (1926/1927) was first published, edited by Zupanič, with which the museum established an exchange with the majority of related key institutions in Europe and America, thus also spreading knowledge of the museum.

In addition to exchange, purchasing was also an important source of current and topical literature, as well as of older and even antiquarian material. Even during the war and immediately after it, Zupanič's successors, Dr Rajko Ložar and Dr Boris Orel, managed to ensure the funds for purchasing monographs and serial publications. There were more problems finding staff and suitably keeping the material. Because of the lack of space in the museum, the library material was kept in the shared office, where it was taken care of by everyone, from the

<sup>1</sup> [Niko Zupanič]: Kr. etnografski muzej v Ljubljani, njega zgodovina, delo, načrti in potrebe. *Etnolog* 1 (1926/27), 139.

<sup>1</sup> [Niko Zupanič]: Kr. etnografski muzej v Ljubljani, njega zgodovina, delo, načrti in potrebe. *Etnolog* 1 (1926/27), 139.

skoraj 20 let edina znanstvena etnološka ustanova na Slovenskem.

Konec petdesetih let prejšnjega stoletja, ko je število knjižnih enot naraslo na že skoraj deset tisoč, so za katalogizacijo knjig, izmenjavo publikacij, izposojo in hemeroteko še vedno skrbeli honorarni sodelavci.

S prihodom dr. Borisa Kuharja na čelo muzeja leta 1962 se je tudi za knjižnico začelo novo obdobje. Leta 1963 se je kot knjižničarka zaposlila diplomirana etnologinja Marija Lah, ki je poleg preostalega dela začela oblikovati listkovni stvarni katalog, kar je pri pomoglo k lažemu iskanju gradiva. Značilnost tega obdobja so bile številne lastne in gostujoče razstave s spremljajočimi, za današnje standarde sicer skromnimi razstavnimi katalogi, ki jih kot enega redkih in iskanih dokazov te dejavnosti hranimo v knjižnici. Kot posledica živahne razstavne dejavnosti v dislocirani enoti SEM v gradu Goričane pri Medvodah se je v naslednjih treh desetletjih močno povečal dotok zunajevropske literature. V Goričanah je nekaj časa delovala priročna knjižnica, ki se je ob selitvi SEM na Metelkovo leta 1997 ponovno združila z matično knjižnico.

Marijo Lah je leta 1989 nasledila dr. Bojana Rogelj Škafar. Takrat je knjižnica prvič dobila namenski prostor, v katerega je bibliotekarka namesto dotedanje postavitev gradiva po tekočih številkah to postavila po etnološki sistematiki. To je prispevalo k boljši dostopnosti in lažemu iskanju gradiva in posledično k večjemu obisku knjižnice.

Zaradi vse hitrejšega razvoja informacijske tehnologije in njenega uspešnega uvajanja v knjižnično dejavnost se je tudi knjižnica SEM že na začetku devetdesetih let začela skromno spogledovati z elektronsko obdelavo knjižničnega gradiva in se leta 1996 dokončno vključila v slovenski knjižnični informacijski sistem COBISS. Prelomnica za muzejsko knjižnico je leto 1997, ko se je muzej preselil v nove prostore na Metelkovi, kjer je knjižnica prvič v svoji zgodovini dobila zares primerne prostore. Število knjižnih enot je naraslo na petindvajset tisoč, študent bibliotekarstva Marko Drpić je začel z vzajemno bibliografsko obdelavo knjižničnega gradiva v sistemu COBISS, v knjižnici se je zaposlila tudi dr. Nena Židov.

head to volunteers, curators, administrative staff and contractors. In spite of this, the collection continued to grow and was even accessible to the public. This is not surprising since the museum was the first and, for nearly 20 years, the only ethnological research institution in Slovenia.

In the late 1950s, when the number of library units had grown to nearly ten thousand the cataloguing of books, exchanging of publications, borrowing and the compiling the collection of newspapers was still carried out by external contractors.

With the arrival of Dr Boris Kuhar at the helm of the museum in 1962, a new era began for the library. In 1963, when the ethnologist Marija Lah became an employed librarian in addition to her other work she began to create a card catalogue, which made finding the required material much easier. One characteristic of this period was numerous museum and guest exhibitions with accompanying – by today's standards rather modest – exhibition catalogues which, as rare and much sought-after evidence of this activity, have been preserved in the library. As a result of the lively exhibition activities at the part of the SEM in the Goričane mansion house near Medvode, there was for a while also a reference library there, which was reunited with the main library when the museum moved to Metelkova Street in 1997.

In 1989, Marija Lah was replaced by Dr Bojana Rogelj Škafar. At that time the library acquired its first dedicated room, where the material, which had hitherto been arranged by consecutive numbers, was arranged in accordance with ethnological systematics. That contributed to better accessibility and made finding the material easier, and this resulted in more visits to the library.

Because of the ever-faster development of information technology and its successful introduction into libraries, the SEM library also began to modestly flirt with electronic processing of its material in the early 1990s and in 1996 finally joined the Slovene library information system COBISS. The year 1997, when the museum moved to its new premises on Metelkova Street, represents a milestone for the library as for the first

Po odhodu Bojane Rogelj Škafar med kustose konec leta 1999 se je na njenem delovnem mestu zaposlil diplomirani bibliotekar Marko Drpić, sama pa sem kot diplomirana etnologinja z bibliotekarskim izpitom po njenem odhodu med kustose nadaljevala delo Nene Židov. Ko sem bila leta 2001 povabljena na razgovor v muzej, se je eden izmed članov komisije začudil, da sem pripravljena zapustiti delo v knjižnici Oddelka za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani, saj naj bi bilo po njegovem mnenju delo v akademskem okolju bolj prestižno kot v muzejski ustanovi. Meni pa se je zdelo ravno obratno oziroma sem se vedno navduševala nad ustvarjalnostjo in inovativnostjo muzejev. Čeprav je dosti opravil v knjižnici rutinske narave, pa je že samo spremljanje muzejske dejavnosti navdihujoče. Hkrati delo v muzeju omogoča vsem zaposlenim, da se vključujemo tudi v razstavne in druge dejavnosti. Po svojih močeh sva to izkoristila oba z diplomiranim

time in its history it acquired truly suitable premises. The number of library units grew to twenty-five thousand and the student of librarianship Marko Drpić began the shared cataloging into the COBISS system. Dr Nena Židov was employed in the library as well.

When in 1999 Bojana Rogelj Škafar became a curator, her place was taken by Marko Drpić, who had by then graduated. I came to the museum in 2001 as a graduate ethnologist with a librarianship qualification and continued the work of Nena Židov, who also left and became a curator. When I was invited to the museum for an interview, one of the committee members was surprised at me being willing to leave my job at the library of the Department of Ethnology and Cultural Anthropology at the Faculty of Arts at the University of Ljubljana, since in their opinion, working in an academic environment was more prestigious than in a museum. I felt just the opposite was true, I had

#### *Revija Etnolog.*

*Revija Etnolog* je izhajala med letoma 1926 in 1944, med letoma 1948 in 1990 pod imenom *Slovenski etnograf*, od leta 1991 pa ponovno kot *Etnolog*. Med letoma 1926 in 2022 je skupno izšlo kar 83 zvezkov (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

#### *Journal Etnolog.*

The journal *Etnolog* was published from 1926 until 1944, then from 1948 until 1990 it appeared under the name *Slovene Ethnographer*, and after 1991 again as *Etnolog*. Altogether, between 1926 and 2022, 83 issues were published (photo: Blaž Verbič, SEM Documentation Department).



bibliotekarjem in magistrom sociologije Gregorjem Ilašem, ki je leta 2006 nadomestil Marka Drpića.

S selitvijo muzeja v nove prostore na Metelkovi je knjižnica dobila naravnost enkratne razmere za svoje delo. Danes se knjižnica razteza na 200 m<sup>2</sup>, ima dva skladiščna prostora za knjižnično gradivo, tri pisarniške prostore in veliko čitalnico s priročnim gradivom, točko za izposojo ter šest čitalniških sedežev z možnostjo uporabe interneta. Gradivo, ki obsega nekaj več kot štirideset tisoč enot, je postavljeno v dveh skladiščih v delno prostem pristopu po klasifikacijskem sistemu, ustvarjenem prav za potrebe naše knjižnice.

Knjižnica ves čas »diha« z muzejem, zato se strategija gradnje knjižnične zbirke nenehno prilagaja razvoju muzeja ter njegovi zbiralni in razstavni politiki. Nabavljamo domače in tuje monografske in serijske publikacije s področja etnologije in antropologije ter gradivo sorodnih ved, kot so zgodovina, umetnostna

always been in awe of the creativity and innovativeness of museums. Although many tasks in a library are routine work, merely following the museum activities is inspirational. At the same time, working in a museum enables all the employees to be included in exhibition and other activities. Both I and graduate librarian and master of sociology Gregor Ilaš, who in 2006 replaced Marko Drpić, have made use of this as much as we could.

After the museum moved to its new premises on Metelkova Street, the library acquired more than perfect conditions for its work. Today, the library covers an area of 200 m<sup>2</sup>, has two storage spaces for material, three offices and a large reading room with reference material, a lending desk, and six reading posts with internet access. The material, which includes just over forty thousand units, is arranged in two storage areas with partly free access, in line with a classification system created specifically for the needs of our library.

#### Mape Alberta Siča.

V letih 1922 in 1923 sta v duhu tedanjega časa, ko so si ljubiteljski etnografi prizadevali za uveljavitev narodnega sloga, izšla prvi in drugi zvezek Zbirke narodnih ornamentov. Danes so t. i. Sičeve mape prav zaradi bogatega slikovnega gradiva še po 100 letih aktualne in eno bolj izposojanih gradiv v knjižnici SEM (foto: Blaž Verbič, Oddelek za dokumentacijo SEM).

#### Albert Sič folders.

In 1922 and 1923, in the spirit of the time when amateur ethnographers were striving for the establishment of a national style, the first and second volumes of the Collection of National Ornaments were published. Due to the rich pictorial material they contain, the so-called Sič folders continue to be interesting a century later and one of the most frequently borrowed materials in the SEM Library (photo: Blaž Verbič, SEM Documentation Department).



zgodovina, arheologija, sociologija in domoznanstvo. Pokrivamo tudi področje restavratorstva in konservatorstva, v novejšem času načrtno zbiramo gradivo s področja nesnovne kulturne dediščine, zelo bogata je tudi zbirka muzeološke, zlasti tuje literature. Iz obdobja socialistične Jugoslavije in intenzivnega sodelovanja med etnološkimi ustanovami imamo bogato zbirko gradiva o načinu življenja in kulturi narodov in narodnosti nekdanje skupne države. Drugo pomembno zbirko predstavlja gradivo, ki se navezuje na zunajevropske kulture in se je obogatila zlasti v času gibanja neuvrščenih. V tem obdobju je muzej pridobil precej gradiva predvsem iz afriških, azijskih in srednjameriških držav, ki so se s svojimi razstavami predstavljale v dislocirani enoti muzeja v Goričanah. Zbirko zunajevropske literature so obogatile tudi donacije posameznikov, med njimi izstopa zbirka etnologa Blaža Telbana, ki se navezuje zlasti na Južno Ameriko. Nedavno smo pridobili tudi knjižno zapuščino dr. Borisa Kuharja, v kateri je tudi precej gradiva na temo Afrike.

Hranimo tudi manjšo zbirko antikvarnega gradiva, ki smo ga pridobili z nakupom ali darovi, npr. knjige iz zasebne zbirke zbiralcev Edvarda in Karla Strahla. Povsem drugačne narave je zbirka več kot sto petdeset knjig pretežno s področja ljudskega slovstva, ljudske umetnosti in obrti, etnografije, mitologije in domoznanstva; ta je prišla v muzej s posredovanjem knjižnega referata pri Federalnem zbirnem centru, v katerem so zbirali gradivo iz zasebnih knjižnic, zaseženih po drugi svetovni vojni.

Zamenjavo gradiva z nekaterimi ustanovami, ki jo je vzpostavil že Niko Zupanič pred skoraj sto leti, vzdržujemo še danes, med njimi so npr. Etnografski muzej v Beogradu, in Museum of Mankind ozziroma Royal Anthropological Institut. Trenutno imamo zameno z okrog sto sedemdesetimi sorodnimi ustanovami doma in po svetu. Za zameno pošiljamo predvsem revijo *Etnolog* pa tudi muzejske kataloge in druge muzejske publikacije. Muzejski bibliotekarji sodelujemo tudi pri urejanju revije *Etnolog*.

Začetnik elektronske obdelave gradiva v naši knjižnici Marko Drpić je leta 1998 postavil prvo muzejsko spletno stran. Njegovo delo danes nadaljuje mag.

The whole time, the library "breathes" together with the museum, which is why the strategy of building the library collection is constantly adapting to the development of the museum and its collecting and exhibition policies. We acquire Slovene and foreign books and serial publications in the field of ethnology and anthropology, and material from related disciplines, such as history, history of art, archaeology, sociology and local history. We also cover the field of restoration and conservation, while recently we have also been deliberately collecting material connected with intangible cultural heritage; another extensive collection is that of museological literature, particularly foreign. From the period of the Socialist Yugoslavia, when there was close cooperation between ethnological institutions, we have an extensive collection of material on the way of life and the cultures of the nations of the former common state. Another important collection is the material relating to non-European cultures, which grew particularly strongly during the time of the Non-Aligned Movement. During that period, the museum acquired a considerable volume of material mostly from African, Asian and Central American countries, which were shown at exhibitions in the museum's Goričane branch. The collection of non-European literature was also enriched by donations from individuals, among them a collection from the ethnologist Blaž Telban, connected particularly with South America. Recently, we have also acquired books left by Dr Boris Kuhar, which include quite a lot of material on Africa.

We also keep a small collection of antiquarian material, acquired through gifts or purchase, such as books from the private collections of Edvard and Karl Strahl. A very different collection is that of over one hundred and fifty books from the fields of folk literature, folk art and crafts, ethnography, mythology and local history, which came to the museum after World War Two from the nationalised private libraries, with the help of the Federal Collection Centre.

The exchange of material with other institutions, set up by Niko Zupanič almost a hundred years ago, is still maintained: for example, with the Ethnographic Museum in Belgrade, and with the Museum of Mankind in London. We currently make exchanges with

Gregor Ilaš, ki je oblikoval že več različic spletnih strani in ves čas sledi trendom na tem področju. V knjižni ci gradimo brezplačno dostopno zbirk domačih in tujih elektronskih publikacij ter digitalno zbirk polnih besedil vseh letnikov revije Etnolog oziroma Slovenski etnograf.

Najpogosteji obiskovalci knjižnice, ki si ogledajo ali izposodijo fizično gradivo, so poleg zaposlenih v muzeju raziskovalci in študentje. Knjižnico obiskujejo rokodelci, obiskovalci, arhitekti, kostumografi, režiserji, folklorniki, novinarji, umetniki in drugi, ki pri svojem delu iščejo konkretno podatke ali zgolj navdih predvsem v slovenski kulturni dediščini. Muzejska knjižnica je pogosto posrednik med kustosi in uporabniki muzeja, na marsikatero njihovo vprašanje, ki se nanaša na zbirke oziroma muzejske predmete, lahko odgovori s pomočjo literature. Zahtevnejšim obiskovalcem razstav omogočamo, da se v knjižnici seznanijo z dodatnim gradivom o določeni razstavni temi, ki ni zajeto v razstavnih katalogih.

Danes je knjižnica Slovenskega etnografskega muzeja ena od treh slovenskih etnoloških knjižnic, zato sodelujemo s »sestrskima« knjižnicama na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani in s knjižnico Inštituta za slovensko narodopisje pri Znanstvenoraziskovalnem centru Slovenske akademije znanosti in umetnosti in z njima usklajujemo nakup literature. V knjižnici opravljajo obvezno študijsko prakso študentje etnologije in bibliotekarstva, z namenom inkluзije pa se občasno usposabljajo tudi težje zaposljive osebe. Delo v knjižnici je kljub morda drugačnim predstavam pestro in dinamično, kot na splošno velja za delo v muzeju.

around one hundred and seventy related institutions at home and abroad. We send in exchange mainly the journal Etnolog, as well as museum catalogues and other museum publications. The museum librarians also take part in the editing of Etnolog.

In 1998, Marko Drpić, who started the electronic resource cataloguing in the library, set up the museum's first website. His work is now continued by Gregor Ilaš, who keeps updating the website and is constantly following the trends in this area. The library is also building a freely accessible collection of Slovene and foreign electronic publications and a digital full text collection of all volumes of the journals Etnolog and Slovenski etnograf.

In addition to museum employees, the most frequent visitors of the library who check or borrow printed material are researchers and students. The library is also visited by craftspeople, designers, architects, costume designers, directors, folklore experts, journalists, artists and others who are looking in their work for specific information or merely inspiration, mostly in the area of Slovene cultural heritage. The museum library often functions as an intermediary between the curators and museum users, since with the help of literature it can answer many of their questions relating to the collections or museum objects. We offer more demanding exhibition visitors additional information, since in the library they can explore other material connected with the theme of the exhibition that is not included in the exhibition catalogue.

Today, the Slovene Ethnographic Museum library is one of three Slovene ethnological libraries and so we work together and coordinate the purchase of literature with our "sister" libraries at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts in Ljubljana and with the library of the Institute of Slovenian Ethnology at the Research Centre of the Slovenian Academy of Sciences and Arts. Ethnology and librarianship students perform their obligatory student work experience at our library, and in terms of inclusion, the library occasionally also trains hard-to-place job seekers. Contrary to what many may think, the work in the library is diverse and dynamic, just like the work in museums in general.



#### *Knjižnica SEM.*

Knjižnična zbirka je konec leta 2022 obsegala nekaj več kot 32.000 enot domačih in tujih monografij, serijskih publikacij in neknjižnega gradiva s področij etnologije, antropologije, muzeologije, restavratorstva in konservatorstva ter kulturne dediščine; zbirko ves čas dopolnjujemo z aktualnimi izdajami z omenjenih področij (foto: Jure Rus, Oddelek za dokumentacijo SEM).

#### *SEM Library.*

In late 2022, the library collection included over 32,000 units of Slovene and foreign collections of papers, serial publications and non-library material in the fields of ethnography, anthropology, museology, restoration and conservation, and cultural heritage, and the collection is being constantly supplemented with new publications in these fields (photo: Jure Rus, SEM Documentation Department).

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**V**osemdesetih letih prejšnjega stoletja je tudi v slovenskih muzejih počasi prihajalo do preobrata v razumevanju obiskovalcev. Poleg zbiranja, dokumentiranja, hranjenja, restavriranja, preučevanja in razstavljanja je ena od središčnih funkcij muzeja postalno izobraževanje. SEM je delovno mesto kustosa pedagoga prvič odprl leta 1978. V začetku zaposlovanje ni bilo povsem kontinuirano in so se na tem delovnem mestu, za katerega do pred kratkim ni obstajala formalna izobrazba, na karierno pot podajali predvsem nadobudni etnologi stažisti/pripravniki za določen čas.

Muzeji so takrat potrebovali drugačne pristope do obiskovalcev. Dr. Janez Bogataj je to potrebo opisal na posvetovanju *Vzgojno izobraževalna vloga muzejev in galerij<sup>1</sup>*: »Kustos v beli halji (pri tem se ne

hote vsiljuje primerjava z zobozdravnikom) vodi skupino po razstavnih prostorih, mimo predmetov, ki so varno sprav-

Ijeni v vitrini ali za vrvico, po prostorih, ki so v zimskem času tako presneto hladni ... Nekaj pridnih posluša kustosa, to je svojo 'novo tovarišico', ki jih seveda ne pozna, učenci je tudi ne poznajo, ker so v štirih letih šolanja prvič v muzeju (tako je v učnem načrtu). Tista prava tovarišica stoji zadaj, ker jo tema razstave zanima, ona iz 2.B razreda pa je 'skočila' na kavo v bližnjo restavracijo (ker v muzeju bifeja tudi še ni). Kustos vzvišeno razлага razstavljene predmete in misli, da je njegova razлага popolna ... Toda otroci ga ne poslušajo, mu uhajajo ali pa se drenjajo pri vratarju, ki prodaja razglednice. In že je tukaj grožnja: 'Če ne boste poslušal, bom pa nehala razlagati' ...«

Prvi kustosi pedagogi v SEM so pomen muzejskega vzgojno-izobraževalnega dela poudarjali predvsem v stiku s šolsko mladino. Kustos in kustodinje Irena Keršič, Monika Kropej, Andrej Dular in Darinka Jankovič so ledino orali z namenom preseganja dotedanjih metod posredovanja dediščine mladim. Iz njihovih zapisov in poročil razbiramo glavne poudarke delovanja: primerno interpretiranje muzejske snovi z vodstvi, s poukom, predavanji, članki, v katerih se osredotočajo na različne skupine, pomembno pa

n the 1980s, in Slovene museums, as elsewhere, there was a gradual shift in the way visitors were perceived. In addition to collecting, documenting, keeping, restoring, researching and exhibiting, one of the central museum functions became education. In 1978, for the first time, the SEM opened a position for a curator educator. Initially, recruitment was not continuous and it was mainly promising ethnologist interns who set off for a limited duration on a career path in this position, for which until recently there was no formal education.

In a paper about schoolchildren's visits to a museum at the consultation *Educational Role of Museums and Galleries<sup>1</sup>*, Dr Janez Bogataj gave a nice description of how at that time museums needed a different approach to visitors:<sup>1</sup> "A curator in a white coat (a similarity with a dentist springs unintentionally to mind) leads the group along the exhibition halls, past objects that

are safely put away in glass cases or are roped off, through the rooms that are so damn cold in winter. A few good pupils are listening to the curator, i.e. their 'new teacher', who of course does not know them and the pupils do not know her, because in their four years at school this is their first visit to the museum (as dictated by the curriculum). Their real teacher stands in the back since she is interested in the theme of the exhibition, but the teacher from 2B has just 'popped' to the nearby restaurant for a coffee (the museum still does not have a café). The curator is aloofly explaining the exhibited objects, thinking that his explanation is perfect. But the children are not listening, they are running away or crowding by the doorman, where postcards are sold. And immediately, there comes a warning: "If you don't listen, I'll stop explaining" [...]"

The first curators educators at the SEM emphasised the importance of educational work in museums, and working with school children was at the forefront. The curators Irena Keršič, Monika Kropej, Andrej Dular and Darinka Jankovič broke new ground in order to transcend the hitherto ways of conveying

<sup>1</sup> Janez Bogataj: *Nekateri modeli vzgojno izobraževalnega dela v muzejih in aplikacije v naš prostor* [tipkopis], 1985, hrani Oddelek za dokumentacijo SEM.

<sup>1</sup> Janez Bogataj: *Nekateri modeli vzgojno izobraževalnega dela v muzejih in aplikacije v naš prostor* [tipkopis], 1985, kept by SEM Documentation Department.

se jim je zdelo tudi izobraževanje učiteljev. Hkrati so poudarjali, naj bodo razstave oblikovane na didaktičnih principih in izražali potrebo po posebnem muzejskem prostoru z učnimi pripomočki, namenjenimi pedagoški dejavnosti.

Kot kustosinja pedagoginja sem se v SEM zaposlila leta 1992. Moji začetki časovno sovpadajo z osamosvojitvijo Slovenije, z reševanjem in hkrati s politizacijo prostorske problematike SEM ter selitvijo na Metelkovo, v kompleks nekdanje vojašnice. Danes se mi zdi, da sem bila del velike zgodbe, ko je muzej prvič dobil svoje muzejske stavbi. Svojim kolegom sem hvaležna za razumevanje, spodbude, številne pogovore, razmišljanja in snovanja o pedagoškem delu in tudi za razmisleke o prihodnosti muzeja v obdobju, ko smo

heritage to the young. From their notes and reports, the main emphases of their activities can be seen: suitable interpretation of the museum content through guided tours, lessons and lectures, articles focused on different groups, as well as the education of teachers. At the same time, they stressed that exhibitions should be designed according to didactic principles and they expressed a need for a special museum space with teaching aids for pedagogical activities.

I became employed at the SEM as a curator educator in 1992. The beginnings of my work in the field of education in the museum unfolded in parallel with Slovenia's independence, and the resolving and at the same time politicisation of the SEM's shortage

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*Delavnice za otroke so namenjene prepletu spoznavanja dediščine in ustvarjalnosti. Pustni čas nikoli ne mine brez mask, 2019  
(Oddelek za dokumentacijo SEM)*

*Creative workshops for children are aimed at combining learning about heritage and creativity. Shrovetide never goes by without masks, 2019  
(SEM Documentation Department).*



se Slovenci ozirali k sebi, lastnim kulturnim vrednotam in se kot nacija umeščali v svet. Novi prostori in nove razstave so vse postavili pred nove izzive. Tako kot se je na Metelkovi korak za korakom gradil muzej, se je gradilo delo z obiskovalci. Vsi v muzeju smo vlagali veliko napora, da bi obiskovalce navadili na novo lokacijo in novo kulturno središče.

Raznoliko, z vzponi, s padci, z razpetostjo med razstave, obiskovalce, kustose, programe ... je po tridesetih letih dela kljub vsemu v meni ohranilo nekaj otroka. Moj muzejski svet sta vedno obdajala močan obroč predmetov s sporočilnostjo preteklih generacij in živi svet obiskovalcev. Včasih razmišljjam, kolikim posameznikom in skupinam sem v teh letih približala kulturno dediščino, da so jo doživljali, spoznavali ali o njej razmišljali. Je to tisoč, pet tisoč, deset tisoč, trideset tisoč ali več? Pa se takoj ustavim, ker o svojem delu ne želim govoriti s številkami. Za to obstajajo poročila in statistika. Vedno mi je bilo najpomembnejše,

kako čutim obiskovalce in kakšni so njihovi odzivi. Pa sem že pri naslednjem vprašanju, ki je na mestu, kadar govorimo o muzejskem pedagoškem in andragoškem delu. Ali je še kakšen poklic, ki je povezan s toliko in tako različnimi populacijami – z najmlajšimi, osnovnošolci, dijaki, s študenti, z odraslimi, ranljivimi, družinami ... s posamezniki in skupinami, za katere pripravljaš in izvajaš programe. Tudi ob tem vprašanju se hitro ustavim, draž dela z raznolikimi obiskovalci je prav to, da ob tem tako daješ kot sprejemaš.

V vseh letih pedagoškega in andragoškega dela sem doživila številne

of space and the move to Metelkova Street to the former barracks complex. When I look back at that period today, I feel that I was a part of a big story, when the museum for the first time acquired its own buildings. I am grateful to my colleagues for their understanding, encouragement, many conversations, reflections and ideas about pedagogical work, and also for their thoughts on the future of the museum at a time when Slovenes were focused on themselves, their cultural values and trying to establish their place in the world as a nation. New premises and new exhibitions faced all of us with new challenges. Just as the museum was being built step by step, our work with visitors was also developing. Everyone at the museum invested a great deal of effort in getting visitors accustomed to the new location and the new cultural centre.

In this diverse manner, with rises and falls, feeling torn between exhibitions, visitors, curators and programmes, after thirty years of work there was still a little bit of a child left in me. My museum world has always been surrounded by a circle of objects bearing messages from past generations, and of the living world of visitors. Sometimes I wonder how many individuals and groups I brought closer our cultural heritage over the years so that they experienced it, learned or thought about it. Is it a thousand, five thousand, ten thousand, thirty thousand, or more? And I immediately stop myself, because I will not talk about my work in numbers. There are reports and statistics for that. To me, the most important thing has always been how I perceived the visitors and what their reactions were. And there arises the next question, which is a suitable one when talking about educational work with children and adults at the museum. Is there another profession, whose activities are connected with so many different populations, when you are in contact with and at the same time prepare and implement programmes for the very youngest, primary school pupils, secondary school students, university students, adults, the vulnerable, families, individuals and groups? And I soon stop myself here as well, since the charm of my work is the diversity of visitors and the fact that you are not just giving but always also receiving.



Pomembno vlogo pri interpretaciji dediščine ima pripovedno izročilo. V muzeju na Metelkovi smo vrata odprli tudi Pripovedovalskemu festivalu. Katja Preša je otrokom pripovedovala gozdne zgodbe, polne živali, čudežnih rastlin, škratov in glasbil, 2019 (Oddelek za dokumentacijo SEM).

An important role in the interpretation of heritage is played by traditional stories. In the museum on Metelkova Street we also hosted a Story-telling Festival. Katja Preša told children stories about woods full of animals, miraculous plants, goblins and musical instruments, 2019 (SEM Documentation Department).



zasuke in širitve. Vse to predvsem zaradi dojemanja obiskovalcev, da smo muzeji prostori preživljanja prostega časa, prostori učenja, prostori vseživljenjskega učenja, prostori medgeneracijskega in medkulturnega dialoga, prostori odprtosti, dostopnosti, inkluzije, participacije in sodelovanja, enakih možnosti in kulturne raznolikosti. Kot kustosinja pedagoginja (ime delovnega mesta kljub širjenju delovnega polja ostaja ves čas enako) snujem programe za skupine in otroke ter »mimogrede«, čeprav to ni tako, poskrbim še za didaktičnost razstav, organizacijo muzejskih obiskov, dogodkov in delavnic, digitalizacijo programov za otroke in šole, izobraževanje ekip animatorjev/vodnikov, učiteljev in turističnih vodnikov, za mentoriranje študijskim krožkom, kulturnim

In my years of pedagogical and andragogical work, I have experienced many shifts in and expansions of our activities, mainly due to the visitors' perception that museums are somewhere where they spend their free time, learn throughout their life, and get involved in intergenerational and intercultural dialogue; they are spaces of openness, accessibility, inclusion, participation and cooperation, equal opportunities and cultural diversity. As a curator educator (the title of the position remains the same in spite of the widening of the working field) I come up with programmes for groups and children and "in passing", even though it is not quite like that, I ensure that the exhibitions are didactic; I organise visits to museums, events and workshops, the digitalisation

mediatorjem, študentom in obiskovalcem, ki priravljajo osebne razstave, sodelujem pri projektih, evalvacijah, zbiranju statističnih podatkov, pripravi poročil – delo je res raznoliko. Ponosna sem, da se je v muzeju kalilo že več kot sto predvsem študentov etnologije in kulturne antropologije, ki se v delo z obiskovalci vključujejo kot vodniki po razstavah in z vodenjem delavnic. Občasno v Oddelku sodelujejo tudi pripravniki za določen čas, zaradi obsega dela pa je delovanje veliko lažje po letu 2016, ko smo redno zaposlili še pedagoginjo Špelo Regulj, ki jo je leta 2022 nasledila Katarina Nahtigal.

Rada rečem, da smo kustosi pedagogi vez med razstavami in obiskovalci. Obiskovalci v muzej prihajajo z različnimi izkušnjami, nameni in motivi, mi pa jim razstave približamo z različnimi aktivnostmi. SEM je znan po dobrih, strokovnih, celovitih in raznolikih razstavah, zato je užitek načrtovati in pripravljati različne programe, s katerimi navdušujemo obiskovalce različnih ciljnih skupin: organizirane vrtčevske in šolske skupine, posameznike, družine in skupine migrantov, brezdomce in ranljive.

Največja stalnica med muzejskimi obiskovalci so šolske skupine. Muzej in razstave jim moramo predstaviti tako, da dediščino doživljajo preprosto, prijazno in udobno. Tega ne dosegamo le s stikom z izvirnimi izbranimi predmeti, temveč tudi z igro, s pravljičami, ponazorili, interaktivnostmi in ustvarjanjem. Vrtčevske in šolske skupine lahko pri načrtovanju obiska sodelujejo in izbirajo med različnimi programi (šest do deset) za vsako starostno skupino.

Poseben »pedagoški« odnos vzpostavljamo z otroki in družinami, ki v muzej prihajajo preživljati prosti čas in iz lastnih interesov. Njim so namenjene interaktivne/i razstave/prostori, kot sta Etnoabecedaž in Mali mojster, kjer z opazovanjem, odkrivanjem, s preizkusi, z izločanjem ... osvajajo svet dediščine in preteklost povezujejo s sodobnostjo. Letni koledarski cikel, življenje ljudi in predmetov otroci spoznavajo v različnih tematskih ustvarjalnih delavnicih. Spisek tem je zelo dolg, zato le nekaj primerov: tkanje, vezenje, klekljanje, otroške igrače, pletene košare, cvetje iz papirja, božičniki, butarice, maske, senčne lutke,

of programmes for children and schools, and training for animators guides, teachers and tourist guides, for course mentors, cultural mediators, students and visitors who are preparing personal exhibitions; I also take part in projects, evaluations, the collecting of statistical data, the drafting of reports, and so on. The work really is diverse. I am very proud that over a hundred students, mostly of ethnology and cultural anthropology, have during their studies taken part in the work with visitors by guiding them around the exhibitions and leading workshops. Occasionally, interns also work in the department for limited periods while, due to the scope of the work, the job has been a great deal easier since 2016, when we gave regular employment to another pedagogue, Špela Regulj, who in 2022 was replaced by Katarina Nahtigal.

The curator educator is a link between exhibitions and visitors. Museum visitors have numerous and diverse experiences, they come to the museum for specific purposes and with different motives, and we want to bring exhibitions closer to them through a range of activities. At the SEM, we have a reputation for good, professional, comprehensive and diverse exhibitions, and so it is a pleasure to plan and prepare various programmes in order to enthuse the visitors, who belong to different target groups: organised kindergarten and school groups, individuals, families, and groups of migrants, the homeless and the vulnerable.

The biggest constant with regard to the visitors is school groups. It seems important to me that we present the museum and the exhibitions to them as a simple, friendly and comfortable experience of heritage. We achieve this not only through contacts with the chosen original objects, but also through games, stories, illustrations, interactive activities and creativity. Nowadays, when planning their visit to the museum, kindergarten and school groups can choose between six to ten programmes for every age group.

A special “pedagogical” relationship is established with children and families, who come to the museum to spend there their leisure time or to pursue interests. Interactive exhibitions/spaces, such as Ethnoalphabet

zmajji, panjske končnice, čebele in med, pirhi, gregorčki, glasba in glasbila, pravljice ...

Poslanstvo muzeja je povezovanje preteklega s sedanjim, zato sodelujemo z različnimi ljubljanskimi fakultetami (najpogosteje z Oddelkom za etnologijo in kulturno antropologijo Filozofske fakultete, Oddelkom za tekstilstvo, grafiko in oblikovanje z Naravoslovnotehniške fakultete in Fakulteto za dizajn). Študentje na svoji karierni poti že med študijem prihajajo v stik z dedičino in jo tudi aktualizirajo. Ob številnih študentskih projektih se vedno rada spomnim prvega iz leta 2002 z naslovom Čutim modro, ki je potekal ob razstavi Modrotisk na Slovenskem.

and Little Master are aimed at them, where through observation, discovery, experimentation, elimination, etc. they familiarise themselves with the world of heritage, and where they connect the past with the modern way of life. In various themed creative workshops, children learn about the yearly cycle, and the life of people and objects. The list of themes is very long, so here are just a few examples: weaving, embroidery, lace-making, children's toys, woven baskets, paper flowers, Christmas breads, Palm Sunday bundles, masks, shadow puppets, dragons, beehive panels, bees and honey, decorated Easter eggs, floating paper houses on rivers and streams on St Gregory's day, music and musical instruments, and stories.

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Razstava Zgodbe lesa je bila ob razstavi Orinoco, Indijanci amazonskega deževnega gozda otipljiv in čuten rezultat celotedenške interdisciplinarno delavnice s študenti Visoke šole za dizajn, 2011  
(Oddelek za dokumentacijo SEM).

The exhibition Stories of Wood was a tangible and sensory result of a one-week interdisciplinary workshop with students from the Faculty of Design alongside the exhibition Orinoco, Indians of the Amazon Rainforest, 2011 (SEM Documentation Department).



V muzeju dostopnost izboljšujemo na vseh ravneh, zato je še kako pomembno, da v svoje delo vključujemo odrasle iz različnih skupin. Vedno sem se zavzemala – in se bom tudi v prihodnje – za sodelovanje z ljudmi v tretjem življenjskem obdobju. Zaradi svojih življenjskih izkušenj lahko veliko prispevajo k delovanju muzeja. Kar sedemnajst let sem mentorirala študijsko skupino Etnologija, dve leti sem bila somentorica skupine Podobe mojega sveta, že več kot deset let tudi starejšim kulturnim mediatorjem. Svojevrstna izkušnja pa je vključevanje ranljivih skupin, kot npr. invalidov in migrantov. Vedno znova se izkaže, da je poslanstvo muzejskega pedagoškega in andragoškega dela, da s pomočjo dedičine vzpostavlja boljše razmere za večjo socialno vključenost in išče nove poti za ozaveščanje ljudi o njihovi kulturi.

The museum's mission is to connect the past with the present. This is why working with various faculties in Ljubljana (usually with the Department of Ethnology and Cultural Anthropology at the Faculty of Arts, the Department of Textiles, Graphic Arts and Design at the Faculty of Natural Sciences and Engineering, and the Faculty of Design) is very important to us, so that early on their career path, while studying, students can come into contact with heritage and experience its relevance. Among many student projects, I always like to remember the first one from 2002 entitled *I Feel Blue*, which took place alongside the exhibition *Blue-printing in Slovenia*.

The museum wishes to improve accessibility at all levels and so it is extremely important that we include in our work adults from a range of groups. I will always strive to work with seniors who, because of their experiences in life, can contribute a great deal to the museum's activities. For seventeen years I worked as a mentor to the Ethnology study group, for two years I co-mentored the group *Images from My World*, and for over ten years I have been a mentor to older cultural mediators. Involving vulnerable groups, such as the disabled and migrants, is a unique experience. It always transpires that the mission of the museum's pedagogical and andragogical work is with the help of heritage to establish better conditions for greater social inclusion and to seek new ways in which to raise awareness among people about their culture.

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Maja Kocjan

Irena Plešivčnik

Maja Kostric Grubišić

**Mag. Maja Kostric Grubišić**

Služba za  
komuniciranje Communication  
in javne Service and  
programe Programmes

**N**a drugi decembrski dan leta 2004 pozno po poldne, ko se že temni, stopam po Metelkovi ulici. Ulica je mirna, le v zadnji stavbi na levi je čutiti vrvež. Z nasmehom na obrazu stopim nekoliko hitreje, saj vem, da bom danes del velike zgodbe - za javnost se namreč odpira nova razstavna hiša Slovenskega etnografskega muzeja (SEM). In to je obenem moj prvi delovni dan v muzeju! Ta nepozabni dogodek je eden mojih prvih spominov na SEM. Kot študentka etnologije in kulturne antropologije sem bila izbrana v ekipo animatorjev vodnikov nove razstavne hiše. Leta 2007 sem svojo muzejsko pot v SEM nadaljevala najprej kot pripravnica, leto pozneje pa kot kustosinja v Službi za komuniciranje in javne programe, ki jo od leta 2022 tudi vodim.

Zgodba Službe za komuniciranje in javne programe SEM (Služba) se je začela leta 1997, ko si je SEM kot eden prvih slovenskih muzejev vse bolj prizadeval vzpostaviti ravnotežje med strokovnim delom, izobraževanjem in komuniciranjem s publiko. Ustanovljena je bila Služba za odnose z javnostmi, v kateri se je zaposlila Nina Zdravič Polič. V devetdesetih letih so se v muzejih oblikovala prva delovna mesta za delo z javnostmi. Skladno s časom in z novostmi v delu z muzejskimi obiskovalci je tudi SEM prepoznal veliko potrebo po drugačnem informirjanju in komuniciranju. Med glavnimi nalogami na novo vzpostavljeni Službe za odnose z javnostmi so bili komuniciranje z javnostmi, organizacija in koordinacija dogodkov, priprava muzejskih programov in promocija muzeja. Temelje Službe je postavila Nina Zdravič Polič in jo s svojimi entuziazmom, z odličnimi organizacijskimi sposobnostmi in idejami razvijala in vodila skoraj četrto stoletja. V muzejsko delo je vpeljala veliko dobreih praks, z vedno novimi idejami je v rokah držala nevidne niti muzeja, da je ta deloval v službi javnosti. Obenem je kot dolgoletna predsednica ICOM Slovenija sledila mednarodnim muzealskim standardom komuniciranja, s čimer je SEM le še utrjeval svojo vlogo v slovenskem in evropskem prostoru. Njen dolgoletni strokovni sodelavec Anton Pirc je v SEM oral ledino pri delu z računalniki.

Z odprtjem nove razstavne hiše se je zaradi povečanega obsega dela z obiskovalci, komuniciranja,

I am walking down Metelkova Street, it is late afternoon on the second day of December 2004 and it is getting dark. The street is quiet, but in the last building on the left, a hustle and bustle can be sensed. I walk a little faster with a smile on my face, knowing that today I will be part of a big story. Today's the day when the new Slovene Ethnographic Museum (SEM) exhibition building is opening to the public. And it is my first working day in the museum! This unforgettable event is one of my first memories of the SEM. As a student of ethnology and cultural anthropology, I was selected to be a member of animators guides group in the new museum building. In 2007, I continued my museum career at the SEM first as an intern and a year later as a curator in the Communication Service and Programmes (Service), which I have also led since 2022.

The story of the Service starts in 1997 when the SEM, as one of the first Slovene museums, increasingly strove to strike a balance between professional work, education and communicating with the public. In that year, the Public Relations Service was founded and Nina Zdravič Polič was employed in it. The nineties were a time when the first positions in public relations were being opened in museums in general. In line with the times and new developments in working with museum visitors, the SEM also recognised a great need for different information and communication. Among the basic duties of the newly established Public Relations Service was communicating with the public, the organisation and coordination of events, the preparation of museum programmes and promotion. Nina Zdravič Polič created the foundations of the Service and with her enthusiasm, excellent organisational skills and ideas developed and led it for almost a quarter of a century. She introduced many good practices and new ideas, often pulling the invisible museum strings so that the museum was oriented towards the public. In addition, as president of the ICOM Slovenia for many years, she also kept pace in her work with international museum standards in communication, through which the SEM affirmed its role in the Slovene and European space. Her associate for many years, Anton Pirc, did ground-breaking work at the museum in the field of computing.

Dogodki in razstave v SEM so pogosto rezultat kulturne diplomacije in sodelovanja z veleposlaništvi v Sloveniji. Predsednik Republike Slovenije, dr. Janez Drnovšek, si je na pobudo Veleposlaništva ZDA v Ljubljani ogledal gostuječo fotografsko razstavo Sveta zapuščina, Edward S. Curtis in severnoameriški Indijanec, 2007 (Oddelek za dokumentacijo SEM).

Events and exhibitions at the museum are often the result of cooperation with embassies in Slovenia in the field of cultural diplomacy. In 2007, the president of the Republic of Slovenia, Dr Janez Drnovšek, at the initiative of the USA Embassy in Ljubljana, attended the visiting photographic exhibition Sacred Legacy, Edward S. Curtis and The North American Indian (SEM Documentation Department).

stikov z novinarji in mediji povečala tudi potreba po dodatni delovni sili. V Službi so krajši čas delovali pripravniki, komunikologi in etnologi, z mojo zaposlitvijo pa je bilo prvič dodatno sistematizirano delovno mesto kustosa. V zadnjem desetletju je bilo v Službi, ki jo je vodila Nina Zdravič Polič, še nekaj zamenjav: strokovnega sodelavca Antona Pirca je po upokojitvi leta 2011 nasledil Domen Uršič (2012–2014), sledil mu je Jure Rus (2016–2020), ki ga je leta 2020 nadomestila Maja Kocjan. Po upokojitvi Nine Zdravič Polič sem leta 2022 vodenje službe prevzela jaz, sočasno pa se nam je pridružila Irena Plešivčnik, strokovna sodelavka za stike z javnostjo.

Tudi ime Službe se je skladno s strategijo in z vizijo muzeja nekajkrat spremenilo. Leta 2006 se je oddelek preimenoval v Službo za komuniciranje, leta 2012 pa v Službo za muzejske programske storitve, projekte in tržno komuniciranje<sup>1</sup>. Ta Služba je jedro komuniciranja v muzeju in zunaj njega – izjemno živa, v nenehnem razvoju in široko zastavljena. Deluje

na dveh ključnih delovnih področjih: tako na odnosih z javnostmi in muzejskem marketingu / trženju kot razvijanju in koordiniraju obširnega letnega muzejskega programa – od razstav in spremljajočih preditev pa vse do sodelovanj z zunanjimi partnerji. Je ogrodje muzejskega kolesja, usmerjenega v delo z muzejskimi obiskovalci, ter povezava med uporabniki muzeja in muzejem samim; to vez gradi na temelju dediščine, ki jo muzej hrani, razstavlja in promovira.

V petindvajsetih letih se je delovanje Službe spremnalo, dopolnilo in širilo. Za dobro komuniciranje



With the opening of the new exhibition building, the need for additional staff further increased due to the expansion of the museum's work with visitors, communication, and working with journalist and the media. For brief periods, interns, communication specialists and ethnologists

worked in the Service, but with my employment for the first time an additional, systematised position for a curator was created. In the last decade, there were several more changes in the Service led by Nina Zdravič Polič: after retiring in 2011, an expert associate Anton Pirc was succeeded by Domen Uršič (2012–2014), followed by Jure Rus (2016–2020), who was replaced by Maja Kocjan in 2020. Following the retirement of Nina Zdravič Polič in 2022, I took over the management of the Service, and at the same time Irena Plešivčnik, an expert associate, joined us.

The name of the Service has also changed a number of times in line with the museum's strategy and vision. In 2006, it became the Communication Service, and then in 2012, the Museum Programme Services, Projects and Marketing Communication<sup>1</sup>, which is the

<sup>1</sup> In general use is a shortened form and the service is called Communication Service and Programmes.

core of the communication inside and outside the museum. It is an exceptionally lively service in a state of constant development, which acts extensively in two key areas. These are public relations and museum marketing, and the development and coordination of the museum's wide annual programme – from exhibitions and accompanying events, to cooperation with external partners. It provides the framework for the museum

<sup>1</sup> Služba za komuniciranje in javne programe je skrajšana oblika za vsakdanjo rabo.

z deležniki muzeja, ki jih redno obveščamo o dogajanju in tako ohranjamo in krepimo svojo identiteto in zaupanje javnosti, so ključni odnosi z javnostmi. Mednje spada komuniciranje z mediji, s sorodnimi inštitucijami, strokovno javnostjo, tujimi ustanovami ter obiskovalci muzeja, vzpostavljanje novih odnosov v etnologiji in antropologiji ter na sploh v muzealstvu. Način obveščanja prilagajamo posameznikom in skupinam. Vodenje projektov in strateško načrtovanje sporočanja ter priprava protokolarnih dogodkov

mechanism, which is directed at working with museum visitors. It is the connection between museum users and the museum itself, building this connection on the basis of the heritage the museum keeps, exhibits and promotes.

In twenty-five years, the Service's activities have changed, been supplemented and expanded. Public relations are of key importance for quality communication with valuable museum users, whom the

*Ob redni promociji razstave Kjer so čebele doma (2018) je muzej skupaj z novinarji pripravljal posebne akcije, s katerimi je ozaveščal o pomenu čebel in čebelarstva ter opozarjal na Svetovni dan čebel, ki ga od leta 2018 vsako leto obeležujemo 20. maja. Zjutraj 30. januarja 2019 smo se z razstave »v živo« oglašali v oddajo Dobro jutro, RTV Slovenija, 2019 (foto: Maja Kostrič Grubišić, Oddelek za dokumentacijo SEM).*

*Alongside the promotion of the exhibition Where Bees are at home (2018) the museum, in cooperation with journalists, organised special campaigns to raise awareness about the importance of bees and beekeeping, and to draw attention to World Bee Day, which has been celebrated since 2018 on 20 May. On 30 January 2019, for example, there was live footage from the exhibition in the programme Good Morning on RTV Slovenia (photo: Maja Kostrič Grubišić, SEM Documentation Department).*



ob posebnih priložnostih so del vsakdana. Proaktivna in odprta komunikacija se vedno začne v muzeju, ob obilici dogajanja – muzej vsako leto izvede več sto programov – je ključno, da so zaposleni seznanjeni s pomembnimi informacijami in z dogajanjem. Primer tega so razstave, pri katerih Služba deluje kot

museum regularly informs about its programmes, thus preserving and strengthening its identity and the public's trust. This involves communication with the media, related institutions, the expert public, foreign institutions and museum visitors, establishing new relations in ethnology and anthropology, and museum

*Služba za komuniciranje in javne programe sodeluje pri organizaciji Poletnih muzejskih noči. Leta 2013, ko je SEM z raznolikim programom – z razstavami, inštalacijami idr. – obeleževal 90-letnico obstoja, je ta potekala pod sloganom Praznujmo skupaj!, 10. 6. 2013 (foto: Tjaša Zidarič, Oddelek za dokumentacijo SEM).*

*The Communications Service takes part in the organisation of the Summer Museum Nights. In 2013, when on this day the SEM celebrated its 90<sup>th</sup> anniversary with a diverse programme of exhibitions, installations and other events, its slogan was 'Let's celebrate together!'; 10 June, 2013 (photo: Tjaša Zidarič, SEM Documentation Department).*



vez med vsemi deležniki. Sodeluje tudi pri koordinaciji lastnih in gostujočih<sup>2</sup> ter tudi avtorskih razstav.<sup>3</sup> Služba je ambasadorka SEM, ki z nenehnim razvijanjem

dodatne ponudbe za obiskovalce z organizacijo prireditev in s spodbujanjem sodelovanj SEM zastopa v javnosti.

<sup>2</sup> Nina Zdravič Polič je bila kustosinja odmevnih gostujočih razstav Orinoco: Indijanci amazonskega deževnega gozda (2011) in Šamanizem ljudstev Sibirije (2019).

<sup>3</sup> Nina Zdravič Polič je avtorica razstave Moda v gibanju: Italijanski slog 1951–1990: Utrinki slovenske mode (2015).

Pri neprestanem pozicioniranju na trgu si številne kulturne storitve in

work in general. In this, the choice of the manner of communicating is important, which is adapted to individuals and groups. Project management and strategic planning of communication and the organisation of protocol events on special occasions are a part of everyday work of the Service. Proactive and open communication always starts in the museum, since with all that is involved in the museum's hundreds of programmes, it is essential that staff are kept informed and know what is happening. An example of this is exhibitions, where the Service functions as a link between all the users. It takes part in the coordination

of the SEM's and visiting<sup>2</sup> exhibitions, as well as some curated ones.<sup>3</sup> The Service can be seen as the museum's ambassador, since through constantly developing additional content for visitors, through the organisation of events and the encouragement of cooperation, it represents the museum publicly.

<sup>2</sup> Nina Zdravič Polič organised two well-received visiting exhibitions: Orinoco: Indians of the Amazon Rainforest (2011) and Shamanism of the Peoples of Siberia (2019).

<sup>3</sup> Nina Zdravič Polič herself curated the exhibition Fashion in Motion: Italian Style 1951–1990 & Glimpses of Slovene Fashion (2015).

For constant positioning on the market of cultural Services and experiences, on which there is a great deal of competition in Ljubljana, the SEM, through the careful planning of marketing strategies and campaigns, realises its annual and longer-term goals. Museum promotion is directed at visitors, and so the occasional evaluations and analyses it carries out are of key importance for checking the success of the programmes offered. The museum expands what it offers and its products through the creation of attractive programmes and forging new partnerships through which we can create innovative events. Sadly, limited financial resources are available in museums for marketing communication, which is why we in the Service like to joke about "creating a whole world out of nothing". Operatively, the Service carries out marketing in information, photographic, graphic design and multimedia areas, in the use of new media, updating the website content, and in overseeing multimedia presentations, the graphic design of museum products and the museum's corporate image. The Service's tasks also include helping in the search



doživetja v Ljubljani med seboj konkurirajo, zato SEM svoje letne in dolgoročno zastavljene cilje dosega s pomočjo skrbnega načrtovanja strategij in akcij. Ker je promocija muzeja usmerjena k obiskovalcu, so za preverjanje uspešnosti ponujenih programov ključne občasne evalvacije in analize. Svojo ponudbo in produkte muzej širi z novimi atraktivnimi programi in s sklepanjem novih partnerstev, s pomočjo katerih izvaja inovativne dogodke. Za marketinško komuniciranje je v muzejih na splošno na razpolago premalo finančnih sredstev, zato se v Službi radi pošalimo, da »iz nič delamo cel svet«. Služba svoj program operativno izvaja na informacijskem, fotografiskem, oblikovalskem, grafičnem in multimedijiškem področju, pri uporabi novih medijev, vsebinskem vzdrževanju spletnih strani, skrbi za multimedijiške predstavitve, grafično oblikovanje muzejskih produktov in celostno podobo muzeja. Med njene naloge sodi tudi pomoč pri iskanju novih finančnih virov, kot so pridobivanje podpornikov muzeja, zbiranje sredstev s pomočjo popustov in kompenzacij ter urejanje odnosov tako s sponzorji kot z donatorji. Ekipa Službe sodeluje pri pripravi strateških načrtov muzeja, letnih programov in poročil, aktivno pa se vključuje tudi v mreženje muzeja doma in v tujini.

Služba se ukvarja tudi s publicistično dejavnostjo; leta 2013 je SEM izdal za slovenski prostor prelomni zbornik Marketing v muzejih. V njem so strokovnjaki iz slovenskih muzejev predstavili pomen muzejskega marketinga in služb za komuniciranje. Poseben iziv za delo Službe je bilo v času zaprtja družbe zaradi pandemije covid-19, ko je odlično sodelovala z muzejskimi kustodiati in oddelki. SEM se je na zaprtje takoj odzval, stopil iz svojih okvirov in se z digitalnimi prispevki in dogodki »v živo« po spletu in družbenih omrežjih javnostim predstavljal z zgodbami predmetov in zaposlenih, z zgodbami iz zakulisja ter s spletnimi programi, med drugim je zbiral šale na temo pandemije. Ob »vračanju v normalnost« stremi k trajnostnemu upravljanju tudi z zmanjševanjem tiskovin in daje prednost digitalnemu komuniciranju.

Moje »prijateljstvo« s SEM, s katerim se že dolgo »poznavam«, je preseglo polnoletnost. Ko se ozrem na svoje delo, lahko zatrdim, da se je v zadnjih dveh desetletjih veliko spremenilo. Želim si, da bi s svojim

for new financial resources, such as museum supporters, collecting funds with the help of discounts and offsets, and managing relations both with sponsors and donors. The Service team also takes part in the drawing up of the museum's plans, annual programmes and reports, and is actively included in the museum's networking at home and abroad.

The Service is involved in publishing activities, too, and here it is worth mentioning the publication *Marketing in Museums*, published by the SEM in 2013, which was pivotal in Slovenia. In it, specialists from Slovene museums presented the importance of marketing and communication Services in museums. I should also mention the excellent cooperation between the Service and the other museum departments during the first three waves of the Covid-19 pandemic. The museum immediately responded to the lockdowns, stepped outside of its usual framework and through digital contributions and "live" online events and on social media, presented to the public the stories of objects and of employees, stories from backstage, and produced online programmes, such as the collecting of jokes on the theme of the pandemic. With the "return to normality", in the light of the pandemic and environmental change, it is increasingly striving towards sustainable management and the reduction of printed material in favour of digital communication.

The SEM and I have "known" each other for a long time, our "friendship" has passed into adulthood. As I look back on my work, I can say that over the last two decades a great deal has changed in the museum. Together with all my colleagues, I wish to help create the programme of the central ethnological museum in the country. I hope that the museum remains "an open living room", as I like to call it – that it remains a place of inspiration for visitors where they can relax, explore and learn about heritage, shop or meet with friends. Let it be a place where they feel connected with the community, where they talk about topical themes, and realise themselves through culture and heritage.



delom skupaj z vsemi sodelavci še naprej uspešno soustvarjala program osrednjega slovenskega etnološkega muzeja v državi, da ta ostane »odprta dnevna soba«, kot ga rada imenujem, da za obiskovalce ostane prostor navdiha, v katerem se lahko sprostijo, raziskujejo in spoznavajo dediščino, nakupujejo, se srečujejo s prijatelji. SEM naj tudi v prihodnje ostane prostor, kjer obiskovalci začutijo povezanost s skupnostjo, se pogovarjajo o aktualnih sodobnih temah in se kulturno udejstvujejo.

*V negotovih časih pandemije covid-19 sta bila tako SEM kot Služba pred velikim izzivom, kako izvesti načrtovani program in vsebine približati obiskovalcem. Prvič v zgodovini je SEM pripravil virtualno odprtje razstave – La Doctora: Življenje in delo slovenske znanstvenice v Paragvaju, na katerem so »v živo« sodelovali govorci iz Slovenije, Avstrije in Paragvaja, 20. 4. 2021  
(foto: Maja Kostric Grubišić, Oddelek za dokumentacijo SEM).*

*During the uncertain times of the Covid-19 pandemic, the museum and its Communications Department was faced with a great challenge of how to carry out the planned programme and bring its material closer to visitors. For the first time in the history of the museum, it organised a virtual opening of the exhibition – La Doctora: The Life and Work of a Slovene Researcher in Paraguay, where speakers from Slovenia, Austria and Paraguay took part “live”, 20 April, 2021  
(photo: Maja Kostric Grubišić, SEM Documentation Department).*

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**Mag. Anja Jerin**

SEM – Koordinator varstva nesnovne kulturne dediščine The SEM - Coordinator for the Safeguarding of the Intangible Cultural Heritage

Razmišljanje o nesnovni kulturni dediščini glede na leta 2003 sprejeto Unescovo Konvencijo o varovanju nesnovne kulturne dediščine<sup>1</sup> kot neotipljive, nematerialne in v svojem bistvu žive dediščine nas postavlja v bogat svet ustnega izročila in ljudskega slovstva, uprizoritev in predstavitev, šeg

<sup>1</sup> Slovenija jo je ratificirala leta 2008.

<sup>2</sup> Pred tem je naloge Koordinatorja opravljal Inštitut za slovensko narodopisje pri Znanstvenoraziskovalnem centru Slovenske akademije znanosti in umetnosti.

in navad, znanj o naravi in okolju ter raznovrstnih gospodarskih znanj in veščin. Vse od leta 2011, ko je SEM postal Koordinator varstva nesnovne kulturne dediščine,<sup>2</sup> muzej »igra« dvojno vlogo.

Kot nacionalni muzej je vpet v raziskovanje in predstavljanje sodobnih tematik, povezanih s Slovenci in z izvenevropskimi kulturami ter njihovim načinom življenja skozi čas, pri čemer je nesnovna kulturna dediščina bila in je – ne glede na Unescovo Konvencijo – del zanimanja muzejskih kustosov. Javna služba varovanja nesnovne kulturne dediščine je muzeju prinesla novo razumevanje nesnovne kulturne dediščine, mu naložila odgovornost za sodelovanje pri implementaciji Konvencije v slovenski prostor ter vzpostavitev sistemskih postopkov evidentiranja nesnovne kulturne dediščine s ciljem njenega ohranjanja.

Na temelju Konvencije je muzej kot Koordinator v slovenski prostor vpeljal sistem, ki poudarja vlogo nosilcev nesnovne kulturne dediščine – skupnosti, skupin in posameznikov ter njihov lastni angažma pri varovanju. Oni namreč dediščino prepoznavajo, se z njo identificirajo, jo stalno razvijajo in prilagajajo svojemu okolju in času ter ji s tem omogočajo preživetje. V vlogi Koordinatorja muzej stalno krmari na stičišču interesov nosilcev nesnovne kulturne dediščine, etnološke stroke in političnih okvirov. Ob tem se pogosto znajde v vlogi mediatorja in se v duhu Konvencije nagiba predvsem na stran interesov nosilcev nesnovne kulturne dediščine, ki jim Konvencija s svojimi mehanizmi omogoča varovanje dediščine tako na nacionalni (nacionalni seznam) kot mednarodni (mednarodni seznam) ravni. V ospredju našega dela tako ostajata spoznanji, da bomo za dediščino največ naredili na temelju pobud nosilcev in da je pri

reflecting on intangible cultural heritage with regard to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage<sup>1</sup>, adopted in 2003, as a category of heritage that is intangible, immaterial and at its very essence alive, places us in the rich world of oral tradition and folk literature, performances and presentations, customs, knowledge about nature and the environment, and various traditional craftsmanships. Ever since 2011, when the

<sup>1</sup> Ratified by Slovenia in 2008.

<sup>2</sup> Prior to this, the role of the Coordinator was carried out by the Institute of Slovenian Ethnology at the Research Centre of the Slovenian Academy of Sciences and Arts.

SEM became the Coordinator for the Safeguarding of the Intangible Cultural Heritage<sup>2</sup> it has been playing a dual role. As a national museum, it is involved in researching and presenting modern themes connected with the Slovenes and non-European cultures and their way of life through the ages, whereby intangible cultural heritage has always been, regardless of the UNESCO Convention, a focus of interest of museum curators. The public service of safeguarding intangible cultural heritage brought to the museum new views on this kind of heritage, making the museum responsible for cooperation in the implementation of the Convention in Slovenia and the establishment of procedures for identifying the intangible cultural heritage with the intention of safeguarding it.

On the basis of the Convention, the museum in its role of the Coordinator introduced a system in Slovenia which emphasises the role of the bearers of the intangible cultural heritage – communities, groups and individuals, and their own engagement in safeguarding this heritage. They are the ones who recognise heritage, identify with it, constantly develop it and adapt it to their context and time, thus enabling its survival. As Coordinator, the museum is constantly steering a way through the interests of the heritage bearers, the ethnological profession and the policy framework. It often finds itself in the role of a mediator and, in the spirit of the Convention, it leans mostly towards the interests of the heritage bearers, enabled by the Convention and its mechanisms to safeguard the heritage both at the national (the national list) and international levels (international lists). At the



Anja Jerin, kustodinja za nesnovno kulturno dediščino, na mednarodnem simpoziju o borovem gostovanju v Monoštru, 2022  
(foto: Adela Pukl, Oddelek za dokumentacijo SEM).

Anja Jerin, a curator for the intangible cultural heritage, at an international symposium about the marriage to a pine tree custom in Monošter  
(photo: Adela Pukl, 2022, SEM Documentation Department).

njenem varovanju bistvenega pomena aktivno sodelovanje vseh treh omenjenih deležnikov.

Delovne naloge muzeja v vlogi Koordinatorja so nam z leti prinesle mrežo poznanstev in sodelovanj s številnimi nosilci nesnovne kulturne dediščine in z ustanovami, povezanimi z njenim varovanjem, na kar smo zelo ponosni. Ob tem prav naloga Koordinatorja najbolj kroji zavedanje, da kulturne dediščine ne bi bilo brez njenih nosilcev. Osredotočenost na njihove aktivnosti se odraža v mnogih že izvedenih in načrtovanih raznovrstnih dejavnosti Koordinatorja – od razstav do publikacij. Kljub temu da so Koordinatorjeve naloge pogosto predvsem birokratske, pa je funkcija muzeju na stežaj odprla vrata na teren. Na terenu ob različnih priložnostih s fotoaparatom in kamero dokumentiramo in v Oddelku za dokumentacijo ter arhivu Kustodiata za etnografski film hrанимо fotografije in video posnetke dokumentiranih postopkov izdelave rokodelskih izdelkov, postopke priprave različnih jedi,

forefront of our work thus remain the realisation that we can do most for the heritage on the basis of the initiatives of the bearers and that in the safeguarding the heritage active cooperation of all three stakeholders mentioned above is of crucial importance.

Through the years, the tasks performed by the museum as Coordinator have brought us a network of contacts and led to extensive cooperation with numerous heritage bearers and with institutions involved in the safeguarding of the intangible cultural heritage, of which we are very proud. The museum's work as Coordinator is the key factor in the awareness that without the bearers, intangible cultural heritage would simply not exist. Focusing on their activities is reflected in the Coordinator's activities, either completed or planned – from exhibitions to publications. In spite of the Coordinator's tasks often being of a mostly bureaucratic nature, this function has also led the museum to work in the field. There, with camera in hand, we record and then keep in the museum Documentation department and the archive of the Department of ethnographic film, photographs and videos of the procedures involved in making craft objects, preparing various dishes, and the customs appearing through the calendar year and the circle of life. The material generated during our field work and the active cooperation with the bearers also plays a part in the promotion of the units listed in the Register of the Intangible Cultural Heritage. The positive response of the bearers to our work gives us much satisfaction and enthusiasm, whilst the interest that increases with each year for listing units in the Register fills us with the hope that intangible cultural heritage will survive even through times that are not so favourably inclined to its survival.

The diversity of intangible cultural heritage in Slovenia is reflected in the national list<sup>3</sup> for which the Coordinator has been responsible since 2011. The establishment of such a list is the obligation of the states that are parties to the Convention and represents a collection of the country's intangible cultural heritage that has been recognised

<sup>3</sup> The list is led by the Ministry of Culture.

posnetke šeg in navad koledarskega leta in življenjskega kroga. Građivo, ki nastaja s terenskim delom in z aktivnim sodelovanjem z nosilci, dajemo na razpolago tudi za promocijo v nacionalnem Registru nesnovne kulturne dediščine vpisanih enot nesnovne kulturne dediščine. Pozitiven odziv nosilcev na naše delo nam prinaša veliko veselja in delovnega zagona, iz leta v leto večje zanimanje za vpis v Register pa nas navdaja z upanjem, da bo nesnovna kulturna dediščina preživila tudi njej bolj nenaklonjene čase.

Pestrost nesnovne kulturne dediščine v slovenskem prostoru se odraža na nacionalnem seznamu nesnovne kulturne dediščine,<sup>3</sup> za oblikovanje katerega je od leta 2011 odgovoren Koordinator. Vzpostavitev

tovrstnega seznama je zaveza držav pristopnic h Konvenciji in predstavljajo

vlja strokovni nabor nesnovne kulturne dediščine z območja Republike Slovenije, ki so jo strokovnjaki glede na veljavna merila prepoznali kot primerne za vpis, je »živa« in ima zagotovljen prenos na mlajše generacije. Z leti se v širši regiji in evropskem prostoru gradi in veča prepoznavnost muzeja kot osrednje inštitucije, odgovorne za sistemsko varovanje nesnovne kulturne dediščine Slovenije. Priznanje, da delamo dobro in v dobrobit dediščine in njenih ljudi, nas vedno poboža po duši. Pohvale največkrat pridejo iz tujine, kjer nam priznavajo dobro zastavljen sistem, po katerem bi se želeli zgledovati. Naši vpetost in aktivnost v evropskem prostoru nam prinašata številne priložnosti za predstavitve in promocijo nesnovne kulturne dediščine Slovenije, možnosti povezovanja in skupnih projektov (npr. multinacionalne

Predstavnici Koordinatorja Nena Židov in Adela Pukl med dokumentiranjem nesnovne kulturne dediščine na terenu, Ukanc, 2022  
(foto: Anja Jerin, Oddelek za dokumentacijo SEM).

The Coordinator's representatives Nena Židov and Adela Pukl in the field during documentation of the intangible cultural heritage, Ukanc, 2022  
(photo: Anja Jerin, SEM Documentation Department).



by the experts in line with the relevant criteria as suitable for entry, as “alive”, and the passing-on of which to younger generations is assured. In the wider region and in Europe, the museum’s reputation as the central institution responsible for the systemic safeguarding of the intangible cultural heritage in Slovenia increases year by year. The recognition of our good work and the fact that it is aimed at benefiting heritage and its bearers always fills us with a good feeling. Praise usually comes from abroad, where our system has earned the reputation of being well-structured and worthy of emulation. Our inclusion and activities in Europe bring us numerous opportunities for presenting and promoting the Slovene intangible cultural heritage, forging links and working on joint projects (e.g. multinational nominations for inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity).

The department for intangible cultural heritage at the SEM, which is responsible for carrying out the tasks of the Coordinator, does not have a long history. In planning the Coordinator’s work, my colleagues and

<sup>3</sup> Seznam vodi Ministrstvo za kulturo.

nominacije za vpis na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva).

Oddelek za nesnovno kulturno dediščino v SEM, ki skrbi za opravljanje nalog Koordinatorja, nima dolge zgodovine. Pri snovanju dela Koordinatorja smo se s sodelavci deloma lahko oprli le na delo, ki ga je pred tem opravil Inštitut za slovensko narodopisje. Ker pa je treba znanja, ki nam pomagajo razumeti sedanost, črpati iz preteklosti, pri svojem delu stalno iščem vzponrednice med današnjim in preteklim časom. Deloma tudi zaradi svojih začetkov, ki v muzeju zaznamujejo korake na moji poklicni poti; ta se je začela v Oddelku za dokumentacijo. Kot kustosinja dokumentalistka sem se tam prvič srečala z bogatim fotografiskim gradivom. Ugotavljam, da je moje delo prav zaradi fotografij nepretrgoma povezano z nesnovno kulturno dediščino, ki še danes ostaja v ospredju mojih zanimanj. Ob različnih priložnostih z navdušenjem brskam po naših fotografiskih zbirkah z utrinki iz vsakdanjega in prazničnega življenja. Zanimanje za fotografijo kot medijem za posredovanje izbranih trenutkov pri svojem delu skušam povezovati z delom na področju nesnovne kulturne dediščine. Srečanja z nosilci in njihove dejavnosti na terenu dokumentiram s fotoaparatom in tako bogatim muzejski fotografiski arhiv.

Nesnovna kulturna dediščina je nekaj, okoli česar gradimo svojo identiteto. Danes smo ji priča v obliki, ki temelji na tradiciji, a je prilagojena sodobnemu času. Le od nas je odvisno, ali jo bodo lahko spoznavale tudi prihodnje generacije. Pri tem pomembno vlogo igra tudi SEM. Predvsem kot muzej, ki skrbi za dialog med preteklostjo in sodobnostjo, in tudi v vlogi Koordinatorja, katerega glavna naloga je varovanje nesnovne kulturne dediščine tako, da bodo tudi naši zanamci lahko spoznali vsaj delček mozaika nesnovne kulturne dediščine, ki smo ji priča danes.

I were able to lean partly only on the work that had been carried out by the Institute of Slovenian Ethnology. But as it is said that the knowledge that helps us understand the present must be drawn from the past, in my work I am constantly looking for parallels between the present and the past. This is partly also due to my beginnings at the museum, which have marked the steps in my professional career that started in the documentation department, where I first came across the wealth of photographic materials it keeps. Looking back now, I am aware that it is through photography that my work has been constantly connected with intangible cultural heritage. Photography still remains at the forefront of my interests. On various occasions, I enthusiastically rummage through our photographic collections of images from everyday and festive life. I try to connect my interest in photography as a medium for conveying chosen moments and my work in intangible cultural heritage. Working with bearers in the field of the intangible cultural heritage also means recording their activities with a camera, which further enriches our photographic archives.

Intangible cultural heritage is something on which we build our identity. Today, we witness it in a form that is based on tradition, but adapted to the times, and it depends on us alone whether the future generations will experience its presence. The SEM plays an important role in this. First of all, as the museum that is responsible for a dialogue between the present and the past, and in its role as Coordinator, the prime duty of which is to safeguard the intangible cultural heritage in such a way that our successors will have the opportunity to see at least a fragment of the mosaic of intangible cultural heritage that we are able to witness today.



Leta 2018 je bila na Unescov Reprezentativni seznam vpisana enota Veščina suhozidne gradnje, znanje in tehnike. Pri multinacionalni nominaciji je sodelovala tudi Slovenija, Škofi, 2019 (foto: Miha Špiček, Oddelek za dokumentacijo SEM).

In 2018, the unit "Art of dry stone walling, knowledge and techniques" was inscribed on the UNESCO Representative List. Slovenia took part in the multinational nomination, Škofi, 2019 (photo: Miha Špiček, SEM Documentation Department).

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*Poslikana  
panjska  
končnica  
z motivom  
Personifikacij  
Poletja in  
Pomladi, Selška  
delavnica,  
Selca v Selški  
dolini, 1890.*



KOLEGI  
NAS



*Painted  
beehive panel,  
depicting  
Personifications  
of Summer and  
Spring, Selca  
workshop,  
Selca in the  
Selca Valley,  
1890.*



# COLLEAGUES ABOUT US

# Več kot 100 let

Med skromne zmetke etnološkega profesionalizma, tj. strokovnega in znanstvenoraziskovalnega dela na Slovenskem, sodi tudi Slovenski etnografski muzej (SEM). Potrebo po takem muzeju je v tridesetih

letih 19. stoletja poudaril že Emil Korytko, zanj se je leta 1896 še bolj zavzel Matija Murko, njegovo ustanovitev pa je – predvsem kot osebno, ne pa kot družbeno potrebo – med obema vojnoma končno uresničil Niko Zupanič. Pred tem je od leta 1921 v okviru Narodnega muzeja deloval Etnografski inštitut. Ti pomembni mejniki in njihovi nosilci so le opozorilo, kako se je prislovična slovenska počasnost uresničevala tudi v primeru muzeja, ustanove, ki ne more biti le opredmetenje narodove samopodobe, ampak izraža tudi njegove poglede na druge kulture in projekcije nanje ter obratno. Slednje, ki označuje paleto dejavnosti te osrednje slovenske etnološke mujejske ustanove tudi v sodobnosti, se je začelo uresničevati šele po drugi svetovni vojni. Prav ta dvojnost, bolje rečeno predmetna simbioza, bi morala biti eden trdnih temeljev našega lastnega razumevanja in spoznavanja. To pomeni, da se delovanje muzeja ne začne in konča znotraj strokovnih okvirov, ampak bi morala družba, torej tudi politika, to odlično in učinkovito »orodje« svojega delovanja, že zdavnaj spoznati. Med vsemi tipi in vrstami muzejev namreč prav etnografski združuje in sooča zgodovinske spomine ali kulturno dediščino s pestrimi oblikami in zvrstmi vsakokratnih sodobnosti ter opozarja na kulturne različnosti, ki niso (za zdaj še) le ena temeljnih značilnosti Slovenije, ampak tudi celotnega sveta. Zato je več kot okrogla obletnica SEM odlična priložnost, da se tudi slovenska družba začne zavedati njegovega pomena, saj nam omogoča, če nekoliko razširimo poziv Matije Murka, pogled, kje in kako ljudstva živijo, kaj delajo in kako gospodarijo, kakšne so njihove družbene vezi in oblike duhovne ustvarjalnosti. Pri tem ni pomemben le pogled, ampak tudi na teh temeljih oblikovana paleta novih ustvarjalnih možnosti in inovativnih rešitev.

Upok. zasl. prof. **dr. Janez Bogataj**

# More than 100 years

The modest rudiments of professional ethnological work and research work in Slovenia includes the Slo-

vene Ethnographic Museum. The need for such a museum was emphasised by Emil Korytko in the 1830s, it was more strongly advocated by Matija Murko in 1896, and finally realised between the two World Wars by its founder, Niko Zupanič, primarily on his own initiative rather than as a social need. Before that, beginning in 1921, the Ethnographic Institute worked under the auspices of the National Museum. These important milestones and their bearers are merely a reminder of how proverbial Slovene slowness was present also in the case of the museum, i.e. an institution that cannot merely be a collection of objects confirming the national self-image, but must also deal with the nation's views on and projections of other cultures, and vice versa. The latter began to be realised only after World War Two and marks the range of activities of the central ethnological museum institution also in the present. It is precisely this duality, or rather symbiosis of objects, that should be one of the main foundations of our understanding and findings. This means that the museum's work does not begin and end within the parameters of the discipline, but that society, and its politics, should have long ago recognised this excellent and effective "tool" of its functioning. For among all the different types and kinds of museums it is precisely ethnographic ones that combine and confront historical memories or cultural heritage with the rich forms and varieties of different presents, pointing to cultural differences that are not (as yet) only one of the basic characteristics of Slovenia, but of the whole world. Thus the centenary represents an excellent opportunity for society to begin to be aware of its meaning, for it offers us an insight, if we slightly widen Matija Murko's call, into where and how peoples live, what they do and how they order their lives, what their social ties are like and the different forms of creativity they engage in. This insight is important not only for its own sake, but also because of the range of new creative possibilities and innovative solutions for which it provides foundations.

Emeritus Professor **Dr Janez Bogataj**

# Vznemirljiva popotnica za prihodnja potovanja med domom in svetom

Kako zgoščeno ujeti deset desetletij za etnologijo osrednje slovenske muzejske ustanove, ki so jo ustvarjali ljudje, prepišni časi vsakršnih sprememb in valovanja zamisli, uresničeni in neuresničeni načrti?

Morda – v duhu nasprotij, ki so dobra za premišljanje – med etnografske zbirke Kranjskega deželnega muzeja, apel Matije Murka, da tudi Slovenci potrebujejo svoj narodopisni muzej, in sodobni nacionalni in hkrati svetovljanski etnološki muzej? Med dva predvidena razstavna hodnika in tri natrpane omare »eksočičnih kuriozitet« v prvotni stavbi Narodnega muzeja, s katerimi se je začasno tolažil prvi direktor muzeja Niko Zupanič, in imenitni razstavno in upravno stavbo na Metelkovi? Med sprva tri zaposlene in zdaj podešeterjen kolektiv strokovnjakinj in strokovnjakov? Med prezentacijo »najpristnejše slovenskega« in interpretacijo vsakdanjega, ki ji smer kaže misel, da se vsakdanje življenje tke »med naravo in kulturo« in v razmerjih »jaz/mi in drugi«? Med zamrzovanje reliktov, ki služijo eliti, in dinamična in mnogoplastna gledišča, ki ustvarjajo muzej kultur in identitet? Med zamisel o klasičnem etnografskem muzeju, na katerega se lahko nalepijo očitki provincialnosti, in sodobni muzej, ki z govorico predmetov in drugimi sodobnimi mediji reflektira mnogovrstne identitetite ljudi v preteklosti in danes ter izzive globalno-lokalnih interpretacij kulturne dediščine? Med Zupaničev apel državi in Slovencem, »naj ne zanemarijo svojih narodnih dolžnosti napram svojemu narodopisnemu muzeju«, in standarde znanosti, politike, kulture danes? In še marsikaj bi se našlo ...

Skoraj tri desetletja ima etnologija dom v muzeju odprtih vrat, ki vsakogar opozarja, da ni od danes, da ne uide primežu tradicijskega, da je sestavljen od bližnjega in daljnega, od spominov in imaginacije prihodnosti; muzej, ki premišlja o tem, kako s svojimi zbirkami – od najstarejših do najnovejših – v krhke celote stiskati podobe preteklih in sodobnih obzorij bivanja.

**Dr. Ingrid Slavec Gradišnik**, znanstvena svetnica,  
predstojnica Inštituta za slovensko narodopisje ZRC SAZU

# An exciting accompaniment for future journeys between home and the world

How can one encapsulate the ten decades of the central Slovene ethnological museum institution created by people, turbulent times of different kinds of change and waves of ideas, realised and unrealised plans?

Perhaps – in a spirit of juxtaposition, which is good for reflection – between the ethnographic collection of the Carniolan Provincial Museum, the call by Matija Murko for Slovenes to have their

own ethnographic museum, and contemporary national and at the same time cosmopolitan ethnological museum? Between the two foreseen exhibition corridors and three crowded cupboards of “exotic curiosities” in the original National Museum building, which the first director of the museum, Niko Zupanič, had to be temporarily satisfied with, and the noble exhibition and administrative buildings on Metelkova? Between the first three staff and the now twenty-plus experts? Between the presentation of what is “most genuinely Slovene” and the interpretation of everyday life, guided by the thought that it is found “between nature and culture” and in the relationship between “I/we and others”? Between frozen relicts that serve the elite, and a dynamic and multi-layered viewpoint created by a museum of culture and identity? Between the traditional concept of the ethnographic museum, which could be accused of provincialism, and a modern museum that uses objects as well as contemporary media to reflect the multiplicity of past and present identities, and to meet the challenges of global-local interpretations of cultural heritage? Between Zupanič’s appeal to the state and to Slovenes “not to neglect their national duty with regard to an ethnographic museum”, and expert, political and cultural standards today? And many more could be found ...

For almost three decades, ethnology has been at home in this museum of open doors, which points out to everyone that it is not something new, that it is never free from the grip of the traditional, that it is made up from what is near and far, from memories and the imagined future; a museum that thinks about how to use its collections – from the oldest to the most recent – to weave images of past and current horizons of existence into fragile pictures.

**Dr Ingrid Slavec Gradišnik**, research adviser,  
head of the Institute of Slovenian ethnology ZRC SAZU

# Stoletje etnološkega utripanja

V čast stoletju Slovenskega etnografskega muzeja (SEM) so me spodbudili h kratkemu razmišljanju o muzeju, etnologiji, stanovskem društву, predvsem pa o povezanosti in prepletenosti vseh naštetih. Najprej pomislim na prepletenost Slovenskega etnološkega društva (SED), ki je že od leta 1975 pomemben del etnološke strokovne krajine in bi svoje poslanstvo težko opravljalo brez SEM. Kot predsednica SED sem počaščena, da ob voščilu muzeju lahko zapišem in izrazim iskreno zahvalo za vso podporo, ki je opredmetena s prostorom v SEM, predvsem pa oplemenitena s sodelavci, pomembnimi in nepogrešljivimi člani in članicami stanovskega društva in njegovega raznovrstnega ter aktivnega »življenja«.

Kot muzealka, odgovorna za regionalni muzej, sem hvaležna za povezanost s SEM pri različnih temah in projektih, kjer se naše poslanstvo preplete in zaradi dobrega sodelovanja oplemeniti. Bolj kot na samo stavbo in programe sem kot etnologinja, ki je hodila po različnih strokovnih poteh, navezana na drage kolegice in kolege, ki jim SEM daje kruh in za katere lahko trdim, da so »dobri kot kruh«. Ker prihajam s Krškega polja, ene izmed žitnic Slovenije, je pojem dobrote in odličnosti, povezane s kruhom in z njegovimi številnimi oblikami, trdno zasidran v mojo istovetnost.

SEM in njegove številne plasti od leta 2016 spoznavam tudi kot predsednica Strokovnega sveta, kjer imamo članice in člani »drugačen« vpogled v delo, tako v uspešne kot manj uspešne programe, muzeološke in upravljavске izzive, utečene rešitve in novosti. Strokovni svet ima svetovalno vlogo, kar pomeni, da ima majhno »moč«, a vendar opravljamo svoje poslanstvo vneto in zavzeto, kar se odraža v razpravah, vprašanjih in mnenjih ter podpori dobremu delu in razvoju SEM. Raznovrstno delo SEM odmeva v družbi, ne ostaja v strokovnih krogih, sooblikuje kulturno krajino, ki ni samo muzeološka, ter pušča sledi, ki jih zaokroža njegovo prvo stoletje. Naj bo način življenja SEM še naprej resnična pripoved o raznovrstnih poteh, ki se srečujejo, ob praznikih pa prepletejo v srce, ki naj uspešno utripa še naprej.

Alenka Černelič Krošelj,  
predsednica Slovenskega etnološkega društva (2017–2023),  
članica in predsednica Strokovnega sveta  
Slovenskega etnografskega muzeja (2016–2024), etnologinja, muzealka

# A century of ethnological engagement

In honour of the Slovene Ethnographic Museum's (SEM) centenary, I was asked to write a few thoughts about the museum, ethnology, the Slovene Ethnological Society (SED) and, above all, the interconnectedness of all

of these. First, I am aware how the SED and the SEM are interconnected, since our society, which has been an important part of the professional ethnological landscape since 1975, would find it very difficult to realise its mission without the SEM. While congratulating the museum as president of the SED, I am honoured to be able to express my honest gratitude for all the support that is forthcoming from the SEM and ennobled by all its staff, important and indispensable members of our society, and its diverse and active "life".

As a museum worker responsible for a regional museum, I am grateful for our connection with the SEM in relation to various themes and projects, where our missions are merged and, thanks to our good cooperation, enriched. As an ethnologist who has walked different career paths, more than to the building itself I am attached to my dear colleagues, who earn their daily bread at the SEM and for which we can say that they are, to use a Slovene expression, "as good as bread". Because I come from Krško polje, one of Slovenia's granaries, the notion of goodness and excellence connected with bread and its numerous forms is firmly rooted in my identity.

Since 2016, I have been learning about the SEM and its numerous layers also as the president of its Expert council, where the members have a "different" view of the work, both of the successful programmes and those that have enjoyed less success, the challenges the museum faces in its work and management, the established solutions and new developments. The Expert council has an advisory role, which means it has little actual "power", but nonetheless we carry out our duty eagerly and with commitment, which is reflected in our discussions, questions and opinions, and the support given to the good work and development of the museum. The SEM's diverse activities have a lot of social impact, extending far beyond professional circles; it helps shape the cultural landscape, not just of museums, and leaves traces, rounded off by its first century. Let the SEM's way of life continue to be a true story about different paths that meet and on festive days converge into a heart, which I hope will keep on beating strongly.

**Alenka Černelič Krošelj,**

president of the Slovene Ethnological Society (2017–2023),  
member and president of the Expert Council of the SEM (2016–2024),  
ethnologist, museum worker

# Bizarnost, širina, človek ni sredstvo

Prvič sem v SEM zašla naključno, podobno kot takrat v vse muzeje: vanj sem se s sestro zatekla pred dežjem. Srednješolka na obisku Ljubljane sem pristala na razstavi Inje Smerdel o selitvenem pašništvu na Pivškem (to sem, seveda, rekonstruirala pozneje). Prvi vtis? Hm, zame je bila takrat razstava o tako obrobni temi nekaj zelo bizarnega in nenavadnega. Da drobne razstavljenе predmete, kot so npr. oselni (pojem, ki se mi je v besednjaku prav tako utrdil z zamikom), interpretira tudi z razmerji med spoloma.

Po vpisu na študij se obiskov ne spomnim, po študentski praksi pa sem nato več mesecev honorarno delala pri Ireni Keršič, tedanji kustodinji za bivanjsko kulturo. Pripravljala je katalog o svetilih in nekoč bežno, a tudi kanček zafrustrirano, izjavila: etnologa zanima vse – materiali, tehnologije, rabe predmetov, življenjske zgodbe njihovih lastnikov, družbenozgodovinski konteksti ... Etnološko raziskovalno delo je kot posoda brez dna. Nikoli se ne neha. Tako sem npr. spoznavala delčke zgodovine elektrifikacije, razlage simbolnih upodobitev, kaj pomeni perforiranje in kateri les je najboljši za izdelavo svečnika. Veliko je bilo za zaprtimi vrti kabinka skritega dela, ogledovanja množice predmetov, sprotnega učenja ali – zaradi napak in premisljevanja o najrazličnejših omejitvah – učenja za nazaj. Obenem pa sem vsak dan znova pivnala Irenino radovednost, dobro voljo in toplino, bila del njenih stikov s sogovorniki, ki zanjo niso bili le mediji za posredovanje informacij.

Sledilo je profesionalno medosebno in medinstiucionalno sodelovanje, ki temelji tudi na zgoraj opisanih, zame formativnih izkušnjah takrat v stroko še manj vpletene posameznice, le bolj tipajoče opazovalke. Strnem jih lahko v ključne besede: »bizarnost, širina, človek ni sredstvo«, ki so dovolj zahtevna popotnica za nadaljnih sto let delovanja muzeja in povsem dovolj za željo, da podobna izkušnja muzejskega dela ozioroma kolegov sooblikuje še koga.

Hvala, SEM.

Izr. prof. dr. Mateja Habinc,  
Oddelek za etnologijo in kulturno antropologijo  
Filozofske fakultete Univerze v Ljubljani

# Bizarreness, breadth, man is not a resource

My first visit to the SEM was by chance, as it usually was then with regard to museums: my sister and I rushed inside to shelter from the rain. As a secondary school pupil visiting Ljubljana, I ended up inside Inja Smerdel's exhibition about transhumance around Pivka (of course, I reconstructed that later). First impressions? Well, at the

time it seemed to me bizarre and strange to devote an exhibition to such a marginal theme. To interpret the small exhibited objects, such as whetstone holders (a concept that also became established in my vocabulary much later) through the prism of the relations between the sexes.

I don't recall any more visits when I was at university, but after student work experience I worked freelance for several months with the then curator for dwelling culture, Irena Keršič. She was preparing a catalogue about lights and once, in passing, but with a hint of frustration, said: an ethnologist is interested in everything – materials, technologies, the use of objects, the life stories of their owners, socio-historic contexts ... Ethnological research work is like a bottomless pit. It never ends. I became familiar, for instance, with fragments of the history of electrification, the interpretation of symbolic depictions, what perforating means and which wood is best for making candlesticks. There was a great deal of hidden work going on behind closed office doors: examining loads of objects, ongoing or retrospective learning from mistakes, and thinking about various limitations. And at the same time, almost every day I soaked up Irena's curiosity, good spirits and warmth. It was part of her contact with interlocutors, who were not merely media for transferring information.

What followed is a part of professional mutual and inter-institutional cooperation. It is based on the above-described formative experience of an individual then less involved in the discipline, more a tentative observer. I can compress it into the words "bizarreness, breadth, man is not a resource", which are a sufficiently demanding accompaniment to the next hundred years of the museum's work. And for the wish that someone else is similarly shaped by museum work or colleagues.

Thank you, SEM.

**Assoc. Prof. Dr Mateja Habinc,**  
Department of Ethnology and Cultural Anthropology,  
Faculty of Arts, University of Ljubljana

# Narodova dedičina prebiva v srcih in dušah ljudi \*

Kako z nekaj stavki opisati delo enega najbolj pomembnih, najbolj slovenskih muzejev? Kje začeti, če ne pri javnosti, ki določa sodobne muzeje, kot je pred desetletjem v predgovoru svojega znamenitega dela *Participatory Museum* zapisala Nina Simon. Ljudje so v Slovenskem etnografskem muzeju (SEM) vedno na prvem mestu, pa naj gre za predmete, zbirke, razstave ali muzejske dogodke. Poglejmo le dva ali tri primere.

Najprej pojdimo k mojstru Jožetu Plečniku. Kmalu po osamosvojitvi, da, kako absurdno, komaj smo dobili svojo državo, pa smo se sredi elitnega dela Ljubljane odpovedali enemu najlepših trgovskih ambientov z izvirno Plečnikovo opremo in jo, meni nič, tebi nič, odstranili. Na srečo je SEM še pravi čas prepoznal neprecenljivost Plečnikove mojstrovine. Natančneje, to je bilo še v času, preden so se pomena njegovega opusa zavedali na državni ravni, ko se je v občilih še brez sramu spraševalo, ali je Plečnik vrednota, ki jo je treba varovati ali ne. Le dobro desetletje zatem, ko so bila Plečnikova dela v Ljubljani vpisana na Unescov seznam svetovne dediščine, je bila v SEM-u Plečnikova oprema že del razstave in pred kratkim je s sodobnim muzeološkim konceptom postala samostojni razstavni dragulj in v njem ena osrednjih turističnih privlačnosti.

Drugi primer, ki dobro osvetljuje delovanje SEM, je njegova k ljudem usmerjena zbiralna politika. Muzej je v zadnjih letih odkupil nekaj pomembnih zasebnih zbirk, kar jim je uspelo predvsem zaradi vzglednih osebnih stikov, zgrajenih na skupnih, bolje rečeno participatornih ali skupnostnih pristopov razstavnih projektov. Tako se mnogi Slovenci spominjajo SEM predvsem kot tistega muzeja, »ki je imel razstavo Vrata«. Številni mojstri, lastniki, zbiralci in strokovnjaki so razstavo oblikovali na nepozaben način, ki je odražal predvsem ljudi in skupnosti. Razstava je tako postala ključ do odkupov redkih predmetov, ki bi sicer najbrž nikoli ne našli poti v muzej.

In še zadnji od nepozabnih projektov. Razstava o Afganistanu. Vseh se nas je globoko dotaknila, mnogi smo odšli presunjeni zaradi nesmiselnosti brutalnih, imperialističnih vojn. Razstava je nastala na podlagi poglobljene študije avtorja in kot skupek osebnih pripovedi, ki so na pristen in neposreden način izpričevali absurdnost sodobnega sveta, oboroževanja in uničevanja. Oko razstave je bilo uprto v človekovo trpljenje. Vsak posamezen eksponat je dobil svoj človeški glas: obsojam, obsojam, obsojam! Obsojam svet, ki raste in bogati na račun šibkejših in odrinjenih!

SEM je muzej, ki za svojo visoko strokovnostjo trdno brani in utrujuje človeške odnose in vrednote. V času, ko v oseki izginjanja zahodnih vrednot domala neopazno, a zato toliko hitreje izginja vse, kar izpričuje slovenstvo, če uporabim besede Borisa Pahorja, je njegovo prizadevanje toliko bolj dragoceno in hvalevredno.

*Ad multos annos!*

Ddr. Verena Vidrih Perko, arheologinja, muzealka in pravljičarka

\*Mahatma Gandhi

# A nation's heritage is in the hearts and souls of its

How to describe in a few sentences one of the most important, most Slovene museums? Where to begin, if not with the public, which determines the modern museum, as Nina Simon wrote in the preface to her famous work *The Participatory Museum*. In the Slovene Ethnographic Museum, people are always in first place, whether one is considering objects, collections, exhibitions or museum events. Let's look at a few examples.

First of all, the architect Jože Plečnik. Soon after independence, yes, how absurd, we had only just got our own state, when in the centre of 'elite' Ljubljana we lost a beautiful shop ambiance with original furniture and fittings designed by Plečnik, which were removed, just like that. Fortunately, the SEM recognised in time the invaluable nature of Plečnik's masterpiece. To be more exact, this was at a time before the importance of his work was recognised at national level, and in the media it was shamelessly asked whether Plečnik's work was a value and worth protecting or not. Only about a decade after his work was inscribed on the UNESCO World Heritage List, what he created for the shop was part of an exhibition at the SEM, and recently, thanks to a contemporary museological concept, became an independent exhibition jewel and one of the central tourist attractions at the museum.

Another example that casts a positive light on the museum is its collecting policy, oriented towards people. In recent years the museum has purchased some important private collections, which it managed to do thanks to exemplary personal contacts, built upon shared, or rather participatory or collective approaches to exhibition projects. Thus many Slovenes remember the SEM primarily as the museum "that had the exhibition 'Doors'. A number of master craftsmen, owners, collectors and experts designed the exhibition in an unforgettable way, emphasising above all people and the community. The exhibition thus became the key to the purchase of some rare examples, which otherwise would never have found their way into a museum.

And the last unforgettable project: the exhibition about Afghanistan. It touched all of us very deeply, many came out of it strongly moved because of the senselessness of the brutal, imperialistic war. The exhibition was the result of long-term research by the curator and represented a collection of personal testimonies that in a genuine and direct way bore witness to the absurdity of the modern world of the arms trade and destruction. The gaze of the exhibition was turned towards human suffering. Each individual exhibit acquired a human voice: I condemn, I condemn, I condemn! I condemn a world that grows and becomes rich at the expense of the weak and marginalised!

The SEM is a museum with a high level of expertise and professionalism that defends and reinforces human relations and values. At a time when Western values are at a very low ebb and, consequently, to use the words of Boris Pahor, everything that bears witness to Slovene culture and identity is also rapidly disappearing, the museum's efforts are all the more valuable and praiseworthy.

*Ad multos annos!*

**Ddr Verena Vidrih Perko**, archaeologist, museum worker and storyteller

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\*Mahatma Gandhi

# Muzejske obletnice\*

Ne še tako davno je minilo sto let, odkar je Etnografski muzej v Zagrebu postal samostojna ustanova. Ob jubileju smo po-

udarili, da so obletnice vedno priložnost za presojo preteklega dela in hkrati za skrben premislek, kaj delamo danes in kakšna vizija nas žene naprej. Svetovna pandemija, recesija in kriza, ki sta ji sledili, so našo pot tlakovale povsem drugače, kot je bilo predvideno, toda življenjska moč in pripravljenost na izzive sta instrumenta našega obstoja. V novem ozračju interpretacije dediščine, ki ga oblikujejo ne samo družbene vsebine, ampak tudi premisliki o obstoju planeta, sta sodelovanje in povezovanje s kolegi v mednarodnem okolju nujnost, a je to ustaljen način delovanja, ki ga etnografski muzeji že od nekdaj negujemo.

Odlično programsko sodelovanje s SEM, ki leta 2023 praznuje svojo veliko obletnico, je naši muzejski hiši v zadnjih nekaj letih povezano s paleto raznovrstnih projektov. Od skupnih prijav projektov na razpise Ustvarjalne Evrope prek izmenjave izkušenj pri opremljanju in urejanju muzejskih dejstev, pa vse do pobude za mednarodno počastitev dneva nesnovne kulturne dediščine. Skupno presojanje obletnic kot morebitnih mejnikov v muzejskem delu je vir navdiha za muzealce, prostor, kjer je mogoče začeti nove dialoge in premagovati izzive. Kot smo to brez omahovanja – covidu navkljub – naredili leta 2020 z izmenjavo razstav, in situ in virtualnih. Inovativnost in kreativnost strokovnjakov iz obeh hiš sta izhodišči dobrega sodelovanja, s katerim stopamo iz okvirov zgolj akademske prakse. Preizkušnje, ki čakajo stroko, prepoznavamo na konferencah, okroglih mizah, predavanjih gostujočih predavateljev in virtualnih sestankih. »Muzeji so nevarni kraji, saj bdijo nad nastanjajem zgodb,« pravi Moana Jackson iz muzeja Te Papa Tongarewa v Wellingtonu.<sup>1</sup> Kot sporočata oba muzeja, pa so tudi pomembni kraji, kjer raziskujemo in predstavljamo za skupnosti pomembne vsebine. Spodbujeni z novo muzejsko definicijo, nedavno sprejeto na generalni konferenci ICOM-a v Pragi, prizorišču seznanjanja z izkušnjami in dobrimi praksami za oba muzeja, dejavna člana svetovne muzejske organizacije, se poslavljamo od udobja ustaljenih praks in navad. Delo v muzeju priča o predanosti, ljubezni do dediščine, ljudi, priča o vrednotah, ki jih gojimo. Ta pozitivni predznak ponosno nosi tudi SEM, naš priatelj, partner in sodelavec. Želimo mu dobre strokovne izbire za boljšo prihodnost, ki jo bomo gradili skupaj.

Z iskrenimi rojstnodnevnnimi čestitkami!

Dr. Goranka Horjan, direktorica, Etnografski muzej Zagreb

\* Prevod iz hrvaščine v slovenščino Nada Colnar. / Translation from Croatian into Slovene Nada Colnar.

<sup>1</sup> To posebej povezuje z interpretacijo kolonialne preteklosti.

<<https://thespinoff.co.nz/atea/23-10-2018/museums-are-dangerous-places-challenging-history/>> [11. 11. 2018].

# Museum anniversaries

Not so long ago, it was a hundred years since the Ethnographic Museum

in Zagreb became an independent institution and on that occasion we emphasised that anniversaries are always an opportunity for an assessment of past work, and at the same time careful reflection on what we are doing now and what is the vision that propels us forward. The global pandemic, and the recession and crisis that followed it, shaped our path in a completely different way to how it was planned, but energy and readiness to meet challenges are driving forces of our existence. In the new approach to interpreting heritage, shaped not only by social content, but also by reflections on the survival of the planet as a whole, cooperation and links with colleagues internationally are a necessity, a way of working that ethnographic museums have always nurtured.

The excellent programme cooperation with the Slovene Ethnographic Museum (SEM), which in 2023 celebrates its centenary, has in recent years brought our museums together in a number of different projects. From joint applications in response to a Creative Europe call for applications, through an exchange of experience connected with equipment and management of museum storage, to an initiative for an international celebration of intangible cultural heritage day. The joint reflection on anniversaries as possible milestones in the work of museums is a source of inspiration for museum workers, a space where new dialogues can be initiated and challenges overcome. Thus in 2020, without hesitation, we exchanged exhibitions, in situ and virtual ones, Covid notwithstanding. The innovative and creative capabilities of experts from both our museums are a starting point for fruitful cooperation, through which we step outside the framework of merely academic practice and at conferences, round tables, lectures by guest lecturers and virtual meetings recognise the challenges facing our profession. "Museums are dangerous places because they control the storytelling," said Moana Jackson of the Te Papa Tongarewa museum in Wellington,<sup>1</sup> but both our museums maintain that they are also important places where we study and present content relevant to the communities in which we function. Encouraged by the new museum definition adopted recently at the ICOM general conference in Prague, an event involving communication about experiences and good practices for our museums, which are both active members of this international museum organisation, we can bid goodbye to the comfort of established practices and habits. Working at a museum attests to commitment, love of heritage and people, to the values we nurture. This positive description is also born proudly by the SEM, our friend, partner and colleague. We hope that the SEM continues to make the right choices for the better future that we will build together.

With sincere congratulations on its birthday!

**Dr Goranka Horjan**, director, Ethnographic Museum Zagreb

<sup>1</sup> He connects this in particular to the interpretation of the past.

< <https://thespinoff.co.nz/atea/23-10-2018/museums-are-dangerous-places-challenging-history/> > [11 November 2018].

# Iskrene čestitke!

Živo se spominjam trenutka, ko sem prvič prišel v stik s Slovenskim etnografskim muzejem (SEM). To je bilo 12. septembra 2007 v Pokrajinskem muzeju Yongin v Južni Koreji, kjer je takratna direktorica SEM, Bojana Rogelj Škafar, sodelovala pri predstavitvi Spletne zbirke mojstrovin (VCM – Virtual Collection of Masterpieces), podmladka mreže azijskih in evropskih muzejev ASEMUS (Asia-Europe Museum Network). Bojana je bila naklonjena sodelovanju, kot direktor leidenskega Etnološkega muzeja in pozneje dunajskega Muzeja sveta sem iskal prav to. Postali smo zelo dobri sodelavci, sodelujoči partnerji in sogovorniki. Dobro smo izkoristili vse priložnosti mreženja, ki so se pojavile v prvih letih tega tisočletja: ASEMUS, VCM, letna neformalna srečanja skupine direktorjev evropskih etnoloških muzejev (znane tudi pod imenom CIA – Comité International d'Amsterdam), kjer SEM sodeluje od leta 2008, evropska projekta SWICH (Sharing the World of Inclusion, Creativity and Heritage) in Taking Care, ki sta bila vodena z Dunaja ter sta se začela leta 2014 oz. 2018. Danes je SEM izjemno cenjen akter in partner v vseh mednarodnih sodelovanjih, predvsem v zadnjih letih, ko mednarodnemu odboru ICOM-ICME (International Committee for Museums and Collections of Ethnography) predseduje Ralf Čeplak Mencin. Čestitke vsem v Ljubljani za odlično opravljeni delo ter prava partnerstva in prijateljstva, ki ste jih stkali s kolegi z vsega sveta. Vaša uspešna ustanova je odlično opremljena in umeščena, tako da tudi v naslednjih sto letih lahko igra pomembno vlogo.

**Steven Engelsman,**  
generalni direktor Nacionalnega etnološkega muzeja,  
Leiden, Nizozemska (1992–2012);  
direktor Muzeja sveta Dunaj (2013–2017)

# Congratulations!

I vividly remember the moment I first came in contact with the Slovene Ethnographic Museum (SEM). It was at Yongin Provincial Museum in South Korea, September 12th,

2007 where its then director Bojana Rogelj Škafar participated in the launch of the Virtual Collection of Masterpieces (VCM), an offspring of the network of Asian and European Museums ASEMUS. Bojana was open to cooperation, and that was exactly what I had been looking for, as director of the Leiden National Museum of Ethnology, and later also as director of Weltmuseum Wien. So, eversince, we have become very good colleagues, cooperation and discussion partners. We made good use of all those networking opportunities that came about in the first years of this millennium: ASEMUS, the VCM, the annual informal meetings of the European Ethnology Museum Directors Group (also called CIA – Comité International d'Amsterdam) where the SEM participated from 2008, the European projects SWICH (Sharing the World of Inclusion, Creativity and Heritage) and Taking Care that were managed from Vienna and launched in 2014 and 2018 respectively. Today, the SEM is a very esteemed player and partner in all these international cooperations. Most prominently, over the last years it was Ralf Čeplak Mencin who has provided leadership to ICOM-ICME (International Committee for Museums and Collections of Ethnography) by acting as its chair. Congratulations to all of you in Ljubljana for the excellent work that you have done and the fine partnerships and friendships that have come about between you and colleagues all over the world. Your institution thrives, and seems to be excellently equipped and positioned for an important role in the next hundred years or so.

**Steven Engelsman,**

director general of the National Museum of Ethnology,  
Leiden, Netherlands (1992–2012);  
director of the Weltmuseum Vienna (2013–2017)

# 100. obletnica Slovenskega etnografskega muzeja

Slovenski etnografski muzej (SEM) obeležuje 100. obletnico obstoja, kar je za osrednji slovenski muzej s področja etnologije pomenljiv mejnik.

Ob obletnicah se radi spominjamo preteklosti, predvsem začetkov slovenske etnologije, ki segajo v sredo 19. stoletja. Takrat so v Kranjskem deželnem muzeju javnosti prvič predstavili zbirke in predmete narodopisnega pomena. Zaslugo za to imajo misionarji in pomorščaki, pravi vizionarji, ki so zbirali predvsem neevropske eksponate. V tem času je bil na ogled le skromen del predmetov slovenskega izvora.

Praznovanje stoletnic je vedno nekaj posebnega. SEM s to obletnico praznuje tudi rast ustanove, ki je postala prepoznavna ne samo v Sloveniji, ampak tudi v mednarodnem prostoru. Največjo zaslugo, da je Ribiški muzej Tržaškega primorja v Križu pri Trstu leta 2012 uspel postaviti stalno razstavo, lahko pripisemo restavratorski ekipi SEM in našemu ustanovnemu članu Brunu Volpiju Lisjaku. Za to dejanje smo zelo hvaležni tudi tedanji direktorici SEM Bojani Rogelj Škafar. Ribiški muzej, ki je pravi biser Tržaškega primorja, smo neuradno odprli 13. oktobra 2012.

Vaše stote obletnice se veselimo skupaj z vami. V upanju, da bomo skupaj praznovali tudi naslednje obletnice, vam iskreno čestitamo.

**Franco Cossutta (Franko Košuta),**  
predsednik Kulturnega društva Ribiški muzej Tržaškega primorja,  
Križ/Santa Croce, Trst/Trieste

# 100<sup>th</sup> anniversary of the Slovene Ethnographic Museum

The Slovene Ethnographic Museum (SEM) is celebrating a centenary of its existence. It is an important milestone for the central Slovene museum in the field of ethnology.

On this anniversary, we look back to the past and the very beginnings of Slovene ethnography, which go back to the mid-19<sup>th</sup> century, when the Carniolan Provincial Museum for the first time presented

to the public collections and objects of ethnographic importance. The credit for this goes to the missionaries and seamen who collected mostly non-European objects. They were true visionaries. At that time, the share of Slovene objects on show was very modest.

Centenaries are always special occasions. For the SEM, this anniversary also means the growth of an institution that has made a mark not only in Slovenia but also internationally. The restoration team from the museum, together with our founding member Bruno Volpi Lisjak, played a huge part in the creation of a permanent exhibition in 2012 at the Trieste Littoral Fishing Museum in Santa Croce near Trieste. We are very grateful for this to the then director of the museum, Bojana Rogelj Škafar. The Fishing Museum, which is a true gem of the Trieste Littoral, was opened on 13 October 2012.

We are happy to celebrate your hundredth anniversary with you. Many congratulations and I hope we will celebrate future anniversaries together.

**Franco Cossutta (Franko Košuta),**  
president of the Trieste Littoral Fishing Museum Cultural Society,  
Santa Croce, Trieste

# Slovenski etnografski muzej in slovenska kultura v Ameriki

družinske korenine in za evropske Američane potovanja čez lužo, da bi obiskali dežele priseljenskih prednikov. Povečalo se je zanimanje za ohranjanje zgodb, dokumentov in predmetov slovenskih skupnosti po ZDA, pa tudi za promocijo Slovenije kot potovalne destinacije za Američane, da se znova povežejo z deželo svojih prednikov. Organizacije, kot je SNPJ, so si prizadevale zbirati zgodovino ameriških Slovencev ter predstaviti Slovenijo in slovensko kulturo. Obisk dr. Kuharja je bil prvi večji projekt med SEM in Slovenskim muzejem v ZDA. Svetoval je o najboljših praksah s področja varovanja zbirk ter interpretacije in razstavljanja. Projektu je dal začetni zagon. Center za dediščino je od takrat prerasel v priljubljeno zanimivost in vir za raziskovalce.

Kot diplomant muzeologije sem pomagal dr. Kuharju in se od njega učil. Ohranjanje snovne kulture ameriških Slovencev me je zanimalo z vidika spoštovanja lastne družinske dediščine. Ko so me zaposlili na mestu kuštosa v zgodovinskem društvu Western Reserve, mestnem muzeju in arhivu Clevelandu, sem ohranil stike z dr. Kuharjem. Ob prvem obisku SEM v Ljubljani sem si veliko zapisoval, skiciral postavitve razstav in zastavljal veliko vprašanj. Ogledoval sem si zakulisje, tudi skozi oči nekdanjega depoja dvorca Goričane. To je bila za mladega muzealca dragocena izkušnja. Vsa leta ohranjam stike s SEM, še zlasti, odkar se je muzej leta 2004 preselil v novo stavbo. Vračam se, da bi predaval o ameriških Slovencih in pogosto za muzejske zbirke pošiljam predmete, ki odražajo vidike naše različice slovenske kulture. Kot direktor Narodnega muzeja clevelandskih polk v Clevelandu, muzeja slovenske glasbe v ZDA, sem v glasbeni arhiv SEM posredoval nešteto posnetkov slovensko-ameriških izvajalcev. Moje najbolj odmevno sodelovanje s SEM je bila razstava o slovenski polki v ZDA. Razstava je predstavila ta edinstveni žanr plesne glasbe, polko v clevelandskem slogu, kot različico slovenske popularne glasbe, a z ameriškim naglasom. Zgodovina je lahko vir zabave in razsvetljenja.

Moj odnos je samo en od mnogih, ki so jih v SEM čez leta razvili s Slovenci po svetu, da bi zajeli raznolikost slovenskega kulturnega izraza. SEM ponuja forum za komunikacijo, sodelovanje in izmenjavo informacij. Navdihuje vseživljensko učenje, zbirateljske dejavnosti in skrbništvo, s čimer pomaga širiti in poglabljati naše znanje o tem, kaj pomeni biti Slovenec po svetu.

**Joseph Valencic,**

Cleveland, Ohio, ZDA. Ustanovitelj in nekdanji predsednik Narodnega muzeja clevelandskih polk, predsednik clevelandskih zvez in lož SNPJ, največje ameriške organizacije Slovencev, predstavnik Slovencev v Združenih državah v mednarodnem svetovalnem odboru Urada Vlade Republike Slovenije za Slovence v zamejstvu in po svetu

# The Slovene Ethnographic Museum and Slovenian Culture in America

those of other nationalities, Slovenian-American institutions were then building contacts with cultural establishments in the homeland. The 1970s were a time of ethnic pride movements, interest in family roots, and, for European-Americans, trips overseas to visit the lands of their immigrant ancestors. There was growing interest in preserving the stories, documents and artifacts of Slovenian communities across the U.S., as well as promoting Slovenia as a travel destination for these Americans to reconnect with the land of their forebears. Organizations, like the SNPJ, sought to collect Slovenian-American history and showcase Slovenia and Slovenian culture. The visit of Dr Kuhar was the first large-scale project between the SEM and a Slovenian museum in the U.S. He advised on best practices in safeguarding collections, plus interpretation and display. He gave the project its initial boost. The Heritage Center has since grown into a popular attraction and a resource for researchers.

As a graduate student in museum studies, I helped out and got to learn from Dr. Kuhar. I took interest in preserving Slovenian-American material culture as a way of honoring my family's heritage. When I was hired for a curatorial position at the Western Reserve Historical Society, Cleveland's city museum and archive, I kept in touch with Dr Kuhar. On my first visit to the SEM in Ljubljana, I took copious notes, sketched exhibit layouts, and asked a lot of questions. I toured behind the scenes, even through the former storage site at Gorican Manor. It was a valuable experience for a young museum professional. I have kept in contact with the SEM over the years, especially since the Museum moved into its new building in 2004. I return to lecture about Slovenian-Americans and often send items for the Museum's collections that reflect aspects of our version of Slovenian culture. As Director of the National Cleveland-Style Polka Hall of Fame, the museum of Slovenian music in America, I've forwarded countless recordings by Slovenian-American performers for the SEM's music archives. The most popular of my collaborations with the SEM was an exhibition on Slovenian polka in the U.S. The exhibition presented this unique genre of dance music, the Cleveland-Style Polka, as a variation of Slovenian popular music, but with an American accent. History can entertain, as well as enlighten.

My relationship is just one of many that the SEM has developed over the years with Slovenians around the world to capture the diversity of Slovenian cultural expression. The SEM provides a forum for communication, cooperation and exchange of information. It inspires life-long learning, collection activities and stewardship to help expand and deepen our knowledge of what it means to be Slovenian around the world.

**Joseph Valencic,**

Cleveland, Ohio, USA. Founder and past President of the National Cleveland-Style Polka Hall of Fame, President of the Cleveland Federation of Lodges of the SNPJ, America's largest Slovenian organization, he represents Slovenians in the United States on the international advisory board of Slovenia's Office for Slovenes Abroad

Every third Slovenian lives outside of Slovenia. The Slovene Ethnographic Museum (SEM) has long acknowledged that Slovenians in neighboring countries and around the world are also a part of the history and identity of the Slovenian people. The collections and archives of SEM contain a wealth of artifacts and materials which show how Slovenians outside of Slovenia have maintained, expressed and evolved their uniqueness outside of the homeland. SEM collects, preserves and interprets the tangible and intangible heritage of these extraterritorial Slovenians to document the diversity of their experiences, past and present, and what they mean to Slovenia.

My involvement with the Museum goes back to 1976 when then-director Dr Boris Kuhar, came to the United States to consult for the fledgling Slovenian Heritage Center at the SNPJ Recreation Center of the Slovene National Benefit Society (SNPJ) in Pennsylvania. Like

# Moje vezi s SEM

Moje sodelovanje s predstavniki slovenske humanistike sega v leto 1993, ko je dr. Marko Frelih prišel v Umetnostnozgodovinski muzej na Dunaju, kjer sem bil kustos egipčansko-oriental-

ske zbirke. Naslednje leto, 23. decembra 1994, sem se z dr. Frelihom srečal na ustanovnem srečanju Evropskega združenja arheologov, na katerem sem predaval. Ob tej priložnosti sem lahko občudoval tudi zaklade Slovenskega etnografskega muzeja (SEM) v Ljubljani. Pozneje sem v Ljubljani na povabilo Slovenske znanstvene fundacije (SZF) še večkrat predaval (1997, 2003, 2006), nekajkrat tudi v SEM (1997, 2003, 2006).

To je privelo do mojega sodelovanja s SEM, kjer sem leta 2008 sodeloval pri ustanovitvi Centra za egiptologijo in medkulturne povezave v Sredozemlju. Dr. Marko Frelih je že ob tej priložnosti spregovoril o mojem fotoarhivu z več tisoč znanstvenimi diapositivi iz vzhodnega Sredozemlja, predvsem Egipta. Finančna podpora SZF, ki jo zastopa dr. Edvard Kobal, mi je omogočila nakup optičnega brašnika in ustreznega računalnika. Dr. Marko Frelih je večkrat prišel na Dunaj in v prostem času skeniral diapositive iz mojega arhiva. Decembra 2021 smo podpisali uradno pogodbo o medsebojnem sodelovanju, in sicer sva Umetnostnozgodovinski muzej zastopala mag. Ingrid Hölbl in jaz, SEM pa direktorica Natalija Polenec. V pogodbi smo določili, da bova svojo vzhodnosredozemska fotodokumentacija podarila muzeju; tako nas bo vse lahko preživel.

Drugi vrhunci mojega sodelovanja s SEM so bili znanstveni prispevek v publikaciji Magija amuletov (The Magic of Amulets), Ljubljana 2014, str. 157–177, ter skupna razstava Magija Egipta (Magia d'Egitto), Sirakuza in Trapani 2014/15 s pripadajočo publikacijo (2015).

Upok. zasl. prof. **dr. Günther Hölbl**

# My bonds with the SEM

My cooperation with representatives of Slovenian humanities dates

back to 1993, when Dr Marko Frelih came to the Kunsthistorisches Museum in Vienna, where I acted as a curator in the Egyptian-Oriental Collection. The following year I met Dr Frelih again on the occasion of my lecture at the Inaugural Meeting of the European Association of Archaeologists (September 23, 1994) and therefore I was also able to admire the treasures of the Slovene ethnographic museum (SEM) in Ljubljana. After that I was invited several times by the Slovenian Science Foundation (SSF) to give lectures (1997, 2003, 2006), some of which I was allowed to give at the SEM.

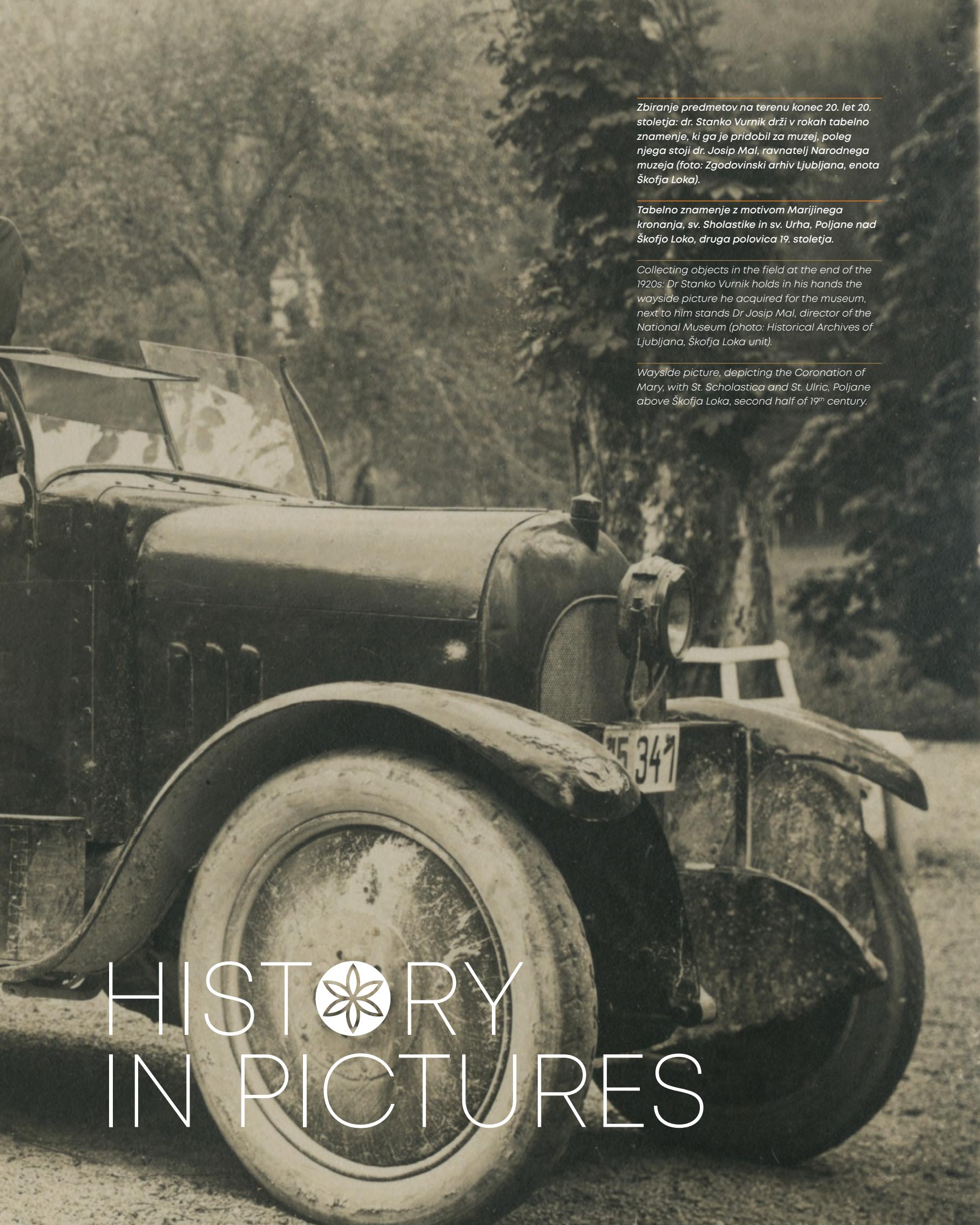
This led to my collaboration with the SEM, where I participated in 2008 at the founding of the Center for Egyptology and Intercultural Connections in the Mediterranean. At that occasion Dr Marko Frelih spoke already about my photo archive, which contains many thousands of scientific slides from the eastern Mediterranean world, especially from Egypt. With the financial support from the SSF, represented by Dr Edvard Kobal, a scanner and a suitable computer could be purchased. Again and again Dr Marko Frelih came to Vienna and scanned slides from my archive in his free time. In December 2021, an official cooperation agreement has been signed between us, i.e. Ingrid Hölbl, M.A, and me, Prof. Dr Günther Hölbl, with the SEM, represented by the director Natalija Polenec, in which we determined that our Eastern Mediterranean photo documentation would be donated to the museum and so it would survive us.

Other highlights of my collaboration with the SEM were my scientific contribution to the publication *Magija amuletov* (The Magic of Amulets), Ljubljana 2014, pp. 157-177, and the jointly organized exhibitions “Magia d’Egitto” in Siracusa and Trapani 2014/5 with the associated publication (2015).

Emeritus Professor **Dr Günther Hölbl**



ZGODOVINA  
SEM VSLIKAH

A black and white photograph of a vintage car parked in a field. A man is standing next to the car, holding a wayside picture (tabelno znamenje) in his hands. Another man is standing next to him. The background shows trees and a rocky hillside.

Zbiranje predmetov na terenu konec 20. let 20. stoletja: dr. Stanko Vurnik drži v rokah tabelno znamenje, ki ga je pridobil za muzej, poleg njega stoji dr. Josip Mal, ravnatelj Narodnega muzeja (foto: Zgodovinski arhiv Ljubljana, enota Škofja Loka).

Tabelno znamenje z motivom Marijinega kronanja, sv. Scholastike in sv. Urha, Poljane nad Škofjo Loko, druga polovica 19. stoletja.

Collecting objects in the field at the end of the 1920s: Dr Stanko Vurnik holds in his hands the wayside picture he acquired for the museum, next to him stands Dr Josip Mal, director of the National Museum (photo: Historical Archives of Ljubljana, Škofja Loka unit).

Wayside picture, depicting the Coronation of Mary, with St. Scholastica and St. Ulric, Poljane above Škofja Loka, second half of 19<sup>th</sup> century.

# HISTORY IN PICTURES

## Razstave / Exhibitions\*



Stalna razstava, pred 2. svetovno vojno.  
Permanent exhibition, before WW2.



Stalna razstava, pred 2. svetovno vojno.  
Permanent exhibition, before WW2.



Stalna razstava, pred 2. svetovno vojno.  
Permanent exhibition, before WW2.



Stalna razstava, pred 2. svetovno vojno.  
Permanent exhibition, before WW2.



Stalna razstava, pred 2. svetovno vojno.  
Permanent exhibition, before WW2.



Stalna razstava, po 2. svetovni vojni.  
Permanent exhibition, after WW2.



Stalna razstava, po 2. svetovni vojni.  
Permanent exhibition, after WW2.



Stalna razstava, po 2. svetovni vojni.  
Permanent exhibition, after WW2.

\* Izbor fotografij razstav, katerih avtorice in avtorji so bili kustodinje in kustosi SEM, ali pa so avtorsko sodelovali pri njihovi realizaciji. Oddelek za dokumentacijo SEM. / A selection of photographs from exhibitions whose authors were the curators of the SEM, or contributed to their realisation. SEM Documentation Department.



Razstava Slovenske ljudske vezenine, 1961.  
The exhibition Slovene Folk Embroidery, 1961.



Razstava Slovenske ljudske maske, 1963  
The exhibition Slovene Folk Carnival Masks, 1963.



Razstava Ljudska umetnost Indonezije, 1964.  
The exhibition Indonesian Folk Art, 1964.



Razstava Gozdni in lesni delavci na južnem Pohorju, 1965.  
The exhibition Forestry and Wood Workers on the South Pohorje Hills, 1965.



Razstava Slovenska kmečka noša v 19. in 1. polovici 20. stoletja, 1966.  
The exhibition Slovene Folk Costume in 19<sup>th</sup> and First Half of 20<sup>th</sup> Century, 1966



Razstava Afrika v zbirkah SEM, 1966.  
The exhibition Africa in the SEM Collections, 1966.



Razstava Slikarstvo na panjskih končnicah, 1967.  
The exhibition Painting on Beehive Panels, 1967.



Razstava Lončarstvo na Slovenskem, 1968.  
The exhibition Pottery in Slovene Lands, 1968.



Razstava Japonsko slikarstvo iz zbirke Klare in dr. Frančka Kosa, 1968.  
The exhibition Japanese Painting from the Klare and Dr Franček Kos Collection, 1968.

1969  
▲  
1970



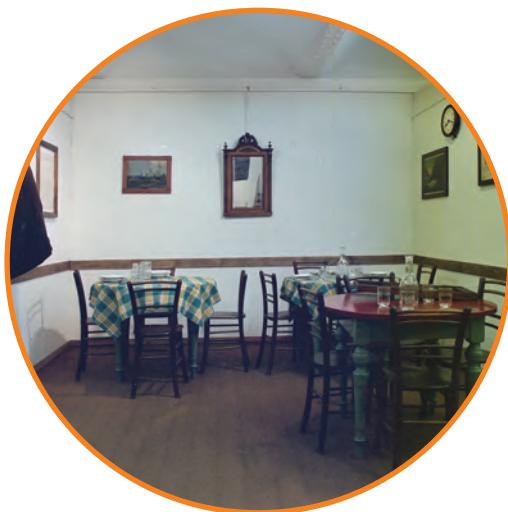
Razstava Kič, 1971.  
The exhibition Kitsch, 1971.



Razstava Pletarstvo na Slovenskem, 1973.  
The exhibition Basket Making in Slovene Lands, 1973.



Razstava Slovenska ljudska kultura, 1975.  
The exhibition Slovene Folk Culture, 1975.



Razstava Gostilne, kakršnih se pri nas spominjamo, 1978.  
The exhibition Inns as We Remember Them, 1978.



Razstava Lesne obrti v Sloveniji, 1979.  
The exhibition Wood Crafts in Slovenia, 1979.



Razstava Slovenska ljudska umetnost, 1979.  
The exhibition Slovene Folk Art, 1979.

1986 ▲ 1980



Razstava Govorica slovenske ljudske noše, 1981.  
The exhibition Features of Slovene Folk Costume, 1981.



Razstava Ljubljana po predzadnji modi, 1983.  
The exhibition Ljubljana After the Last Fashion but One, 1983.



Razstava Kam so vsi pastirji šli, 1989.  
The exhibition Where Have All the Herders Gone, 1989.

666 | 1990  
▲ 1991



Razstava Raztegni harmonko, pritisni na bas, 1992.  
The exhibition Stretch the Accordion, Press the Bass, 1992.



Razstava Pasovi in sklepanci, 1993.  
The exhibition Belts and Chains, 1993.



Razstava Oselniki, 1994.  
The exhibition Whetstone Holders, 1994.



Razstava Po sledeh vsakdana, 1995.  
The exhibition On the Trail of the Everyday, 1995.



Razstava Udomačena svetloba, 1996.  
The exhibition Domesticated Light, 1996.



Razstava Vrata kroga, 1997.  
The exhibition Entrance to the Circle, 1997.



Razstava Kabinet čudes, 1997.  
The exhibition Cabinet of Curiosities, 1997.



Razstava Ciklus ljudskih noš. Akvareli Saše Šantla, 1998.  
The exhibition Cycle of Folk Costumes.  
Watercolours by Saša Šantel, 1998.



Razstava Iz dežele sončnega sijaja in mesečevih senc. Beblerjeva indonezijska zbirka SEM, 1998.  
From Lands of Sunshine and Moon Shadows. Bebler's Indonesian collection at the SEM, 1998.



Razstava Igrače, stare in nove, moje in tvoje, 1999.  
The exhibition Toys Old and New, Mine and Yours, 1999.



Razstava Vonj po morju, 1999.  
The Smell of the Sea, 1999.

2009



Razstava Ljubezen je v zraku.  
Ljubezenska darila v slovenski  
tradiciji kulturi, 2000.  
The exhibition Love Is in the Air. Love  
Gifts in Traditional Slovenian Culture,  
2000.



Razstava Obrazi življenja. Fotograf  
Mario Magajna in njegovi ljudje, 2001.  
The exhibition Faces of Life.  
Photographer Mario Magajna and his  
people, 2001.



Razstava V podobe ujeti indigo, 2001.  
The exhibition Images Caught in Indigo,  
2001.

2000



Razstava Skrinje, skrinje, skrinjice, 2006.  
The exhibition Chests and Caskets,  
2006.



Stalna razstava Med naravo in kulturo, 2006.  
Permanent exhibition Between Nature and Culture, 2006.

2009

2000



Razstava Srečevanja s Kitajsko. 200 let slovenskih odkrivanj kitajske kulture, 2006.  
The exhibition Encounters with China.  
200 years of Slovenia discovering Chinese culture, 2006.



Razstava Togo album 1911–1914, 2007.  
The exhibition Togo album 1911–1914, 2007.



Razstava Zvoki Slovenije. Od ljudskih godcev do Avsenikov, 2007.  
The exhibition Sounds of Slovenia. From folk Musicians to the Avseniks, 2007.



Stalna razstava Jaz, mi in drugi. Podobe mojega sveta, 2009–2022.  
Permanent exhibition I, We and Others. Images of My World, 2009–2022.

2019

2010



Razstava Spet trte so rodile. O kulturi vina na Slovenskem, 2009.  
The exhibition Again the Vines Bore Fruit. Wine culture in Slovenia lands, 2009.



Razstava Sudanska misija 1848–1858.  
Ignacij Knoblehar – misijonar,  
raziskovalec Belega Nila in zbiralec  
afriških predmetov, 2009.  
The exhibition Sudan mission 1848–1858.  
Ignacij Knoblehar – Missionary, Explorer  
of the White Nile and Collector of  
African objects, 2009.



Razstava Cockta, pijača vaše in  
naše mladosti. O dedičini slovenskih  
blagovnih znamk, 2010.  
The exhibition Cockta, The Drink of Our  
Youth. The heritage of Slovene brands,  
2010.



Razstava Videti, česar znanost ne vidi.  
Etnološka tematika v kiparstvu Petra  
Černeta, 2010.  
The exhibition Seeing What Science  
Fails to See. Ethnological themes in the  
work of sculptor Peter Černe, 2010.



Razstava Življenje na ulici – o  
brezdomstvu na Slovenskem, 2010  
The exhibition Life in the streets – on  
homelessness in Slovenia, 2010.



Razstava Pustna dediščina Slovenije,  
2012.  
The exhibition Shrovetide heritage in  
Slovenia, 2012.



Razstava Orinoco. Indijanci  
amazonskega deževnega gozda, 2012.  
The exhibition Orinoco. Indians of the  
Amazon Rainforest, 2012.



Razstava Od domačega praga do Jeruzalema. Fotografski zapisi Petra Nagliča (1883–1959), 2013.  
The exhibition From Home to Jerusalem. Photographic records of Peter Naglič (1883–1959), 2013.



Razstava Vrata. Prostorski in simbolni prehodi življenja, 2014.  
The exhibition Doors. Spatial and symbolic passageways of life, 2014.



Razstava Magija amuletov, 2014.  
The exhibition The Magic of Amulets, 2014.



Razstava Moda v gibanju. Italijanski slog 1951–1990, utrinki slovenske mode, 2015.  
The exhibition Fashion in motion. Italian style 1951–1990, Glimpses of Slovenian Fashion, 2015.



Razstava Rojstvo – izkušnje Rominj, 2015.  
The exhibition Birth – Experiences of Roma Women, 2015.



Razstava Čipkaste vezi, 2016.  
The exhibition InterLACEd, 2016.



Razstava Phulkari. Indijske vezenine iz Pandžaba in Harijane, 2016.  
The exhibition Phulkari. Indian embroidery from Punjab and Haryana, 2016.



Razstava Bonboni vseh generacij. 140 let Šumija, 2016.  
The exhibition Sweets of every generation. 140 years of Šumi company, 2016.

2019

2010



Razstava Afganistan. Slovenski pogledi, 2017.  
The exhibition Afghanistan. Slovene Views, 2017.



Razstava Afrika in Slovenija. Preplet ljudi in predmetov, 2017.  
The exhibition Africa & Slovenia. A Web of people and objects, 2017.



Razstava Kjer so čebele doma, 2018.  
The exhibition Where Bees Are at Home, 2018.



Razstava Lectarstvo je krajcarkšeft. Krbavčičeva svečarska in medičarska delavnica in trgovina iz Ljubljane, 2018.  
The exhibition Gingerbread Making Operates with Small Change. Krbavčič's Candle making and gingerbread Workshop and Store from Ljubljana, 2018.



Razstava Morje naše življenje. Spomini nabrežinske ribiške družine, 2018.  
The exhibition The Sea of Our Lives. Memories of a Nabrežina / Aurisina fishing family, 2018.



Razstava Bosi. Obuti. Sezuti., 2019.  
The exhibition My Feet. My Shoes. My Way., 2019.



Razstava Šamanizem ljudstev Sibirije, 2019.  
The exhibition Shamanism of the People of Siberia, 2019.



Razstava Škoromatija. Pustna šega v Hrušici (Brkini), 2019.  
The exhibition Škoromatija. Shrovetide Carnival in Hrušica (Brkini), 2019.



Razstava Ravenski pust. Pustna šega v Drežniških Ravnah, Magozdu in Jezercih, 2020.

The exhibition Shrovetide Carnival in Drežniške Ravne, Magozd and Jezerca, 2020.



Razstava Afrika treh muzejev, 2020.  
The exhibition Africa in Three Museums, 2020.



Razstava Koronski humor, 2020.  
The exhibition Corona Humour, 2020.



Razstava La doctora. Življenje in delo slovenske znanstvenice v Paragvaju, 2021.

The exhibition La Doctora. The Life and Work of a Slovene Researcher in Paraguay, 2021.



Razstava Ljudska umetnost med domom in svetom. Zbirki SEM in ljudske umetnosti NSK skupine IRWIN, 2021.  
Folk Art between Home and theWorld.  
The SEM's and IRWIN's NSK Folk Art Collections, 2021.



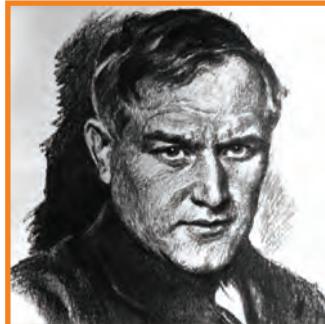
Razstava Mi za mizo. Od snovnega do simbolnega, 2021.  
The exhibition Us at the Table. From the material to the symbolic, 2021.



Razstava Sveti konji, nebesni jezdeci, 2022.  
The exhibition Sacred Horses, Heavenly Riders, 2022.

# Naši predhodniki / Our predecessors\*

\* Izbor fotografij nekdanjih zaposlenih v SEM. Oddelek za dokumentacijo SEM. / A selection of photographs of former employees of the SEM. SEM Documentation Department.



Dr. Niko Zupanič.



Dr. Stanko Vurnik z ženo Minko / Dr Stanko Vurnik with his wife Minka, 1927.



Dr. Milko Matičetov na terenu / in the field. Osp, 1949.



Kolektiv Etnografskega muzeja / The staff of the Ethnographic Museum, 1949.



Fanči Šarf na terenu / in the field. Višnjevik, 1953.



Dr. Pavla Štrukelj na terenu / in the field. Poljane pri Žužemberku / Poljane near Žužemberk, 1957.



Ing. Marjan Loboda, Jožica Mandelj Novak, Tanja Tomažič in / and Ana Kocman Perko v Galeriji ARS / at the ARS Gallery. Ljubljana, 1989.



Tanja Tomažič na terenu / in the field. Sora pri Medvodah / Sora near Medvode, 1992.



Darinka Jankovič na terenu / in the field. Ljubljana, 1992.



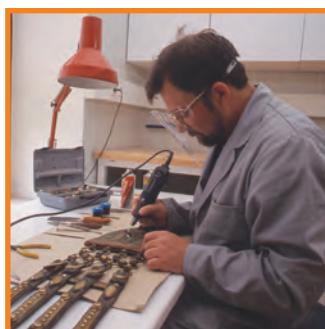
Dr. Ivan Sedej, Alojzij Šuštar, nadškof / archbishop, in Jože Strgar, župan Ljubljane / the mayor of Ljubljana. Magistrat, 1993.



Dr. Marjeta Mikuž. Odprtje razstave Ciklus ljudskih noš / Opening of the exhibition Cycle of Folk Costumes, 1998.



Alenka Simikič, 1995.



Janez Črne v delavnici za restavriranje SEM / at the SEM Restoration Workshop, 1998.



Dr. Vilko Novak, dr. Gorazd Makarovič in / and mag. Inja Smerdel, 1998.



Dr. Franc Kos.



Dr. Rajko Ložar.



Maksim Gaspari.



Dr. Boris Orel.



Dr. Marija Makarovič na terenu / in the field. Spodnji Dolič, 1963.



Dr. Boris Kuhar na terenu / in the field. Brezov Dol, 1966.



Ljudmila Bras in / and dr. Angelos Baš na terenu / in the field. Jeruzalemske gorice, 1972.



Kolektiv SEM / The staff of the SEM, 1983.



Marija Lah. Ljubljana, 1995.



Ludvik Benigar in / and Albin Romih. Postavljanje razstave / Setting up an exhibition, 1995.



Nina Zdravič Polič in / and dr. France Golob na tiskovni konferenci / at press conference, 1997.



Dr. Marija Mojca Terčelj na razstavi Iz dežele sončnega sijaja in mesečevih senc / at the exhibition From Lands of Sunshine and Moon Shadows, 1998.



Mag. Daša Koprivec (Hribar) na razstavi Obrazi življenja. Fotograf Mario Magajna in njegovi ljudje / at the exhibition Faces of Life. Photographer Mario Magajna and his people, 2000.



Mag. Irena Keršič na terenu / in the field. Repen / Monrupino, 2001.



Mag. Andrej Dular in / and dr. Andreja Rihter na razstavi V podobe ujeti Indigo / at the exhibition Images Caught in Indigo, 2001.



Mag. Igor Cvetko in / and mag. Inja Smerdel na razstavi / at the exhibition Zatrobi na glas! Leseni rogovi na Slovenskem / Blow it Loud! Wooden horns in Slovene lands, 2002.

	Priimek in ime / Surname and first name	od - do / from - to	delovno mesto / post
A	<b>Abram Boštjan</b>	2007–2014	strokovni sodelavec / expert associate
	<b>Adamlje Valenka</b>	2013–	finančnica / financial officer
	<b>Arhar Antonija</b>	1954–1959	preparatorka za tekstil / preparator for textiles
	<b>Ažman Ivanka</b>	1923–1932	služiteljica, dnevničarka (hišnica, tajnica) / admin clerk (caretaker, secretary)
B	<b>Bahar - Muršič Andreja</b>	1992–1993	kustodinja / curator
	<b>Baš Angelos</b>	1963–1979	kustos / curator
	<b>Behek Mirjam</b>	1993–1994	kustodinja – pripravnica / curator – trainee
	<b>Benigar Ludvik</b>	1993–2012	ekonom / inventory clerk
	<b>Benko Franc</b>	1953–1956	preparator / preparator
	<b>Bras Ljudmila</b>	1964–1990	kustodinja / curator
	<b>Brečko Tjaša</b>	2020	muzejska informatorka / information officer
	<b>Brejc Maja</b>	1929–1930	preparatorka za tekstil / preparator for textiles
	<b>Breskvar Pika</b>	2004	strokovna sodelavka / expert associate
	<b>Brglez Mateja</b>	1991	administratorka / admin clerk
C	<b>Bubnjar Natalija</b>	2017–	poslovna sekretarka / business secretary
	<b>Cizelj Darja</b>	1993	kustodinja – pripravnica / curator – trainee
Č	<b>Cvetko Igor</b>	2001–2008	kustos / curator
	<b>Čeplak Mencin Ralf</b>	1990–	kustos / curator
D	<b>Črne Janez</b>	1980–2016	konservatorsko-restavratorski tehnik / conservation-restoration technician
	<b>Drpič Marko</b>	2000–2006	bibliotekar / librarian
	<b>Dular Andrej</b>	1986–2021	kustos / curator
	<b>Dušak Alenka</b>	2006–	računovodja, vodja službe, pomočnica direktorice / accounts clerk, head of service, assistant to director
E	<b>Eržen (Ponikvar) Rozalija</b>	1989–1992	čistilka / cleaner
F	<b>Fajgel Frančiška</b>	1948–1953	preparatorka za tekstil / preparator for textiles
	<b>Franjič Lidija</b>	2004–2006	kustodinja / curator
	<b>Frelih Marko</b>	2004–	kustos / curator
	<b>Furlan Frančiška</b>	1932–1962	čistilka / cleaner
G	<b>Gaber Ivana</b>	1965–1977	čuvajka / guard
	<b>Gaspari Maksim</b>	1929–1948	restavrator / restorer
	<b>Golob France</b>	1969–1998	konservator, vodja službe / conserver, head of service
	<b>Grozdanoski Marjana</b>	1985–1995	računovodja / accounts clerk
H	<b>Habič Marko</b>	2004–2019	fotograf / photographer
	<b>Hameršak Marija</b>	1999	čuvajka / guard
	<b>Hartman Jurij</b>	2000	čuvaj / guard
	<b>Hauptman Žiga</b>	2000	čuvaj / guard
	<b>Hribenik Miloš</b>	1972	ekonom, blagajnik / inventory clerk, cashier
	<b>Hromc Olga</b>	1998–2012	finančnica / finance officer
I	<b>Ilaš Gregor</b>	2006–	bibliotekar / librarian
J	<b>Jamšek Joža</b>	2018	fotografinja / photographer
	<b>Jankovič Darinka</b>	1990–1992	kustodinja / curator
	<b>Jenko Vladimir</b>	2000	čuvaj / guard
	<b>Jerin Anja</b>	2009–	kustodinja / curator
	<b>Jug Anja</b>	2021	muzejska informatorka / information officer

# LIST OF EMPLOYEES AT THE SEM

<b>K</b>	<b>Kaker Ana</b>	2016–2017	konservatorsko-restavratorska pripravnica / conservation-restoration trainee
	<b>Keršič Irena</b>	1978–2006	kustodinja / curator
	<b>Kežman Ines</b>	2013–2014	koordinatorka projekta / project coordinator
	<b>Kmetič Irma</b>	1992–2007	računovodja, vodja službe, pomočnica direktorice / accounts clerk, head of service, assistant to director
	<b>Kocjan Maja</b>	2020–	strokovna sodelavka / expert associate
	<b>Kocman Perko Ana</b>	1960–1989	preparatorka za tekstil / preparator for textiles
	<b>Kogej Rus Sonja</b>	1991–	kustodinja / curator
	<b>Kolar Erika</b>	1969–ni podatka / no data	čistilka, kurirka / cleaner, courier
	<b>Koprivec (Hribar) Daša</b>	1999–2013	kustodinja / curator
	<b>Koren Anja</b>	2016–2021	kustodinja / curator
	<b>Kos Franc</b>	1937–1943	kustos / curator
	<b>Kos Gregor</b>	1998–	konservator-restavrator / conserver-restorer
	<b>Kostric Grubišić Maja</b>	2007–	kustodinja / curator
	<b>Krantič Sabina</b>	1999	čuvajka / guard
	<b>Kristan Alojzija</b>	1997–2007	čistilka, konservatorsko-restavratorska pomočnica / cleaner, conservation-restoration assistant
	<b>Križman Jožef</b>	1923–1927	služitelj (hišnik) / caretaker
	<b>Kropej Monika</b>	1983–1985	kustodinja / curator
	<b>Kuhar Boris</b>	1963–1987	ravnatelj / head of museum
	<b>Kure Frančiška</b>	1963–1967	čistilka, kurirka / cleaner, courier
	<b>Kužnik Lea</b>	2006–2007	kustodinja – pripravnica / curator – trainee
<b>L</b>	<b>Lah Marija</b>	1963–1989	bibliotekarka / librarian
	<b>Letič Ida</b>	1987–1989	čistilka / cleaner
	<b>Lipovšek Silvester</b>	2008–	muzejski tehnik / museum technician
	<b>Loboda Marjan</b>	1966–1990	arhitekt / architect
	<b>Lončar Tanja</b>	2014–2015	poslovna sekretarka / business secretary
	<b>Ložar Rajko</b>	1940–1945	ravnatelj / head of museum
<b>M</b>	<b>Maček Emilija</b>	1980–1982	računovodja / accounts clerk
	<b>Makarovič Gorazd</b>	1958–1998	preparator, kustos / preparator, curator
	<b>Makarovič Marija</b>	1953–1989	kustodinja / curator
	<b>Mandelj Jožica</b>	1989–	konservatorsko-restavratorska tehnička za tekstil / conservation-restoration technician for textiles
	<b>Marolt Boštjan</b>	2016–	muzejski tehnik / museum technician
	<b>Matičetov Milko</b>	1945–1952	kustos / curator
	<b>Mesarč Anica</b>	1996–2016	kurirka / courier
	<b>Mihevc Rado</b>	1963–1965	tehnični risar / technical drawer
	<b>Mikuž Marjeta</b>	1991–2000	kustodinja / curator
	<b>Motnikar Ana</b>	1998–	konservatorka-restavratorka za tekstil, vodja službe / conserver-restorer for textiles, head of service
	<b>Murgelj (Kočar) Natalija</b>	1989–ni podatka / no data	administrativna referentka / admin clerk

SEZNAM ZAPOSLENIH

<b>N</b>	<b>Nahtigal Katarina</b>	2013–2015, 2022–	kustodinja / curator
	<b>Nekrep Sibila</b>	1956–1962	laborant – risar / lab assistant – drawer
<b>O</b>	<b>Oblak Viktorija</b>	1984–1985	računovodja / accounts clerk
	<b>Orehovec Martina</b>	1992–1993	kustodinja – pripravnica / curator – trainee
	<b>Orel Boris</b>	1945–1962	ravnatelj / head of museum
	<b>Oven Karel</b>	1963–1971	ekonom / inventory clerk
<b>P</b>	<b>Pajer Anton</b>	1956–1958	preparator / preparator
	<b>Pajk Anton</b>	1998–1999	mizar / joiner
	<b>Palaić Tina</b>	2013–2016, 2020–	kustodinja / curator
	<b>Papič Karolina</b>	1997-ni podatka / no data	administrativna referentka / admin clerk
	<b>Petač Štefanija</b>	1992-ni podatka / no data	čistilka, vratarica / cleaner, receptionist
	<b>Pičulin Alenka</b>	1980-ni podatka / no data	administratorka, blagajničarka / admin clerk, cashier
	<b>Pirc Anton</b>	1991–2011	strokovni sodelavec / expert associate
	<b>Pivec Irena</b>	2011–	poslovna sekretarka / business secretary
	<b>Plestenjak - Jemec Barbara</b>	1969–1978	kustodinja / curator
	<b>Plešec Andrej</b>	2019	muzejski tehnik / museum technician
	<b>Plešivčnik Irena</b>	2022–	strokovna sodelavka / expert associate
	<b>Pokovec Jože</b>	1949–1950	preparator, mizar / preparator, joiner
	<b>Polenec Natalija</b>	2020–	direktorica / director
	<b>Pregelj Marija</b>	1958–1961	računovodja / accounts clerk
	<b>Presečnik - Pirkovič Božidara</b>	1945–1980	administratorka / admin clerk
	<b>Pukl Adela</b>	2008–	kustodinja / curator
<b>R</b>	<b>Račič Mojca</b>	2001–	bibliotekarka / librarian
	<b>Regulj Špela</b>	2012–2022	kustodinja / curator
	<b>Rehar Žiga</b>	2017–	konservator-restavrator / conserver-restorer
	<b>Rogelj Škafar Bojana</b>	1989–	bibliotekarka / librarian, kustodinja / curator, direktorica / director (2005–2015)
	<b>Romih Albin</b>	1963–1998	konservatorsko-restavratorski tehnik / conservation-restoration technician
	<b>Romih Ivan</b>	1965–1966	tehnični risar / technical drawer
	<b>Rosulnik Janez</b>	1948–1949	restavrator / restorer
	<b>Rot Nataša</b>	2004–2005	strokovna sodelavka / expert associate
	<b>Rožanc Eva</b>	2014–2015	koordinatorka projekta / project coordinator
	<b>Roženbergergar Tanja</b>	2015–	direktorica / director (2015–2020), kustodinja / curator
	<b>Rus Jure</b>	2016–2020	strokovni sodelavec / expert associate

# LIST OF EMPLOYEES AT THE MUSEUM

<b>S</b>	<b>Sakelšek Slavko</b>	1982–1992	muzejski manipulant / handler
	<b>Satler Breda</b>	1982–1984	računovodja / accounts clerk
	<b>Sbressa Edmonda</b>	2012	strokovna sodelavka / expert associate
	<b>Sedej Ivan</b>	1986–1996	direktor / director
	<b>Sedej Janez</b>	1993–1994	kustos – pripravnik / curator – trainee
	<b>Senčur Jasna</b>	1996–2012	poslovna sekretarka / business secretary
	<b>Serec Anja</b>	2003–2005	kustodinja / curator
	<b>Sever Vera</b>	1977–1986	čuvajka, konservatorsko-restavratorska pomočnica / guard, conservation-restoration assistant
	<b>Simikič Alenka</b>	1978–2009	kustodinja / curator
	<b>Sketelj Polona</b>	1996–	kustodinja / curator
	<b>Smerdel Inja</b>	1980–2012	kustodinja, direktorica / curator, director
	<b>Somrak Igor</b>	1980–1981	šofer, muzejski manipulant / driver, handler
	<b>Sosič Barbara</b>	1990–	kustodinja / curator
	<b>Stanonik Igor</b>	2006–2007	hišnik, vzdrževalec / caretaker, maintenance
<b>Š</b>	<b>Šarf Fanči</b>	1949–1980	kustodinja / curator
	<b>Škerget Daniela</b>	2008	strokovna sodelavka / expert associate
	<b>Špeh (Cvikl) Nives</b>	1997–2000	kustodinja / curator
	<b>Špiček Miha</b>	2007–	kustos / curator
	<b>Šprajc Ivan</b>	1983–1985, 1989–1990	kustos / curator
	<b>Štrukelj Pavla</b>	1955–1990	kustodinja / curator
<b>T</b>	<b>Terčelj Marija Mojca</b>	1996–2004	kustodinja / curator
	<b>Tomazin Andrej</b>	2013–2015	kustos / curator
	<b>Tomažič Jana</b>	1991–1992	kustodinja – pripravnica / curator – trainee
	<b>Tomažič Tanja</b>	1965–2001	kustodinja / curator
	<b>Tomc Antonija</b>	1967–1969	čistilka, kurirka / cleaner, courier
<b>U</b>	<b>Urbančič Barbara</b>	2015–2016	poslovna sekretarka / business secretary
	<b>Urh Jelka</b>	1947–1963	preparatorka za tekstil / preparator for textiles
	<b>Uršič Domen</b>	2012–2014	strokovni sodelavec / expert associate
<b>V</b>	<b>Vahtar Drago</b>	1925–1948	preparator / preparator
	<b>Valentinčič Furlan Nadja</b>	2000–	kustodinja / curator
	<b>Verbič Blaž</b>	2019–	kustos / curator
	<b>Vurnik Stanko</b>	1923–1932	kustos / curator
<b>Z</b>	<b>Zalokar Franc</b>	1986–2007	čuvaj / guard
	<b>Zalokar Pavla</b>	1966–ni podatka / no data	čistilka, hišnica / cleaner, caretaker
	<b>Zdravič Polič Karolina</b>	1997–2021	kustodinja, vodja službe, pomočnica direktorice / curator, head of service, assistant to director
	<b>Zidarič Tjaša</b>	2011–2015, 2021–2022	kustodinja / curator
	<b>Zupan Miha</b>	2013–2016	muzejski tehnik / museum technician
	<b>Zupanič Niko</b>	1923–1940	ravnatelj / head of museum
<b>Ž</b>	<b>Žagar Janja</b>	1989–	kustodinja / curator
	<b>Židov Nena</b>	1996–	bibliotekarka, kustodinja / librarian, curator
	<b>Žitnik Anica</b>	1977–1980	administratorka / admin clerk
	<b>Žlebič Mirjam</b>	1989–ni podatka / no data	čistilka / cleaner

**Slovenski etnografski muzej: Prvih sto (1923-2023) /**  
Slovene Ethnographic Museum: The First Hundred (1923-2023)

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