

# AFRIKA

## TREH MUZEJEV

KATALOG OBČASNE RAZSTAVE | CATALOGUE OF TEMPORARY EXHIBITION

# AFRICA

OF THE THREE MUSEUMS






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# AFRICA OF THE THREE MUSEUMS

LJUBLJANA - SLOVENJ GRADEC - VELENJE



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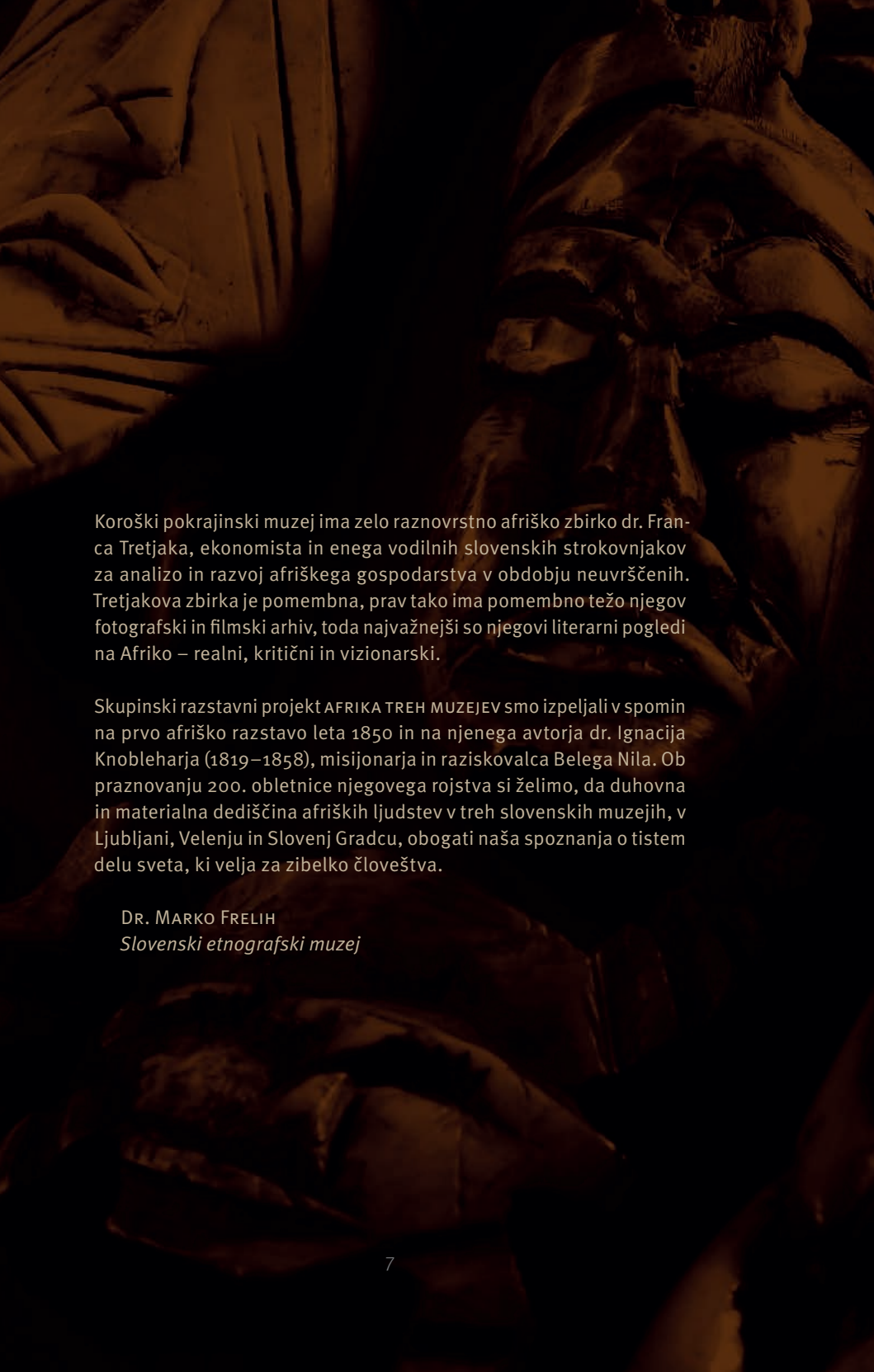
# AFRIKA

## TREH MUZEJEV

Veliko muzejev po Sloveniji ima v zbirkah predmete iz neevropskih dežel, med njimi tudi predmete iz Afrike. Toda v treh muzejih so afriški zbirke še posebej izpostavljene in že desetletja prisotne na stalnih razstavah. Slovenski etnografski muzej, Muzej Velenje in Koroški pokrajinski muzej imajo v svojem poslanstvu posebno čast, da širši javnosti lahko z razstavami in različnimi muzejskimi programi predstavijo bogato kulturno dediščino afriških kultur – od predmetov iz faraonskega Egipta do sodobnih stvaritev afriških umetnikov.

Slovenski etnografski muzej načrtno dokumentira vse oblike povezav Slovencev z Afriko, ki neprekinjeno trajajo že od 19. stoletja. Poleg bogate materialne dediščine je v muzeju shranjena tudi pomembna zbirka fotografij in arhivskih dokumentov.

Muzej Velenje že dolgo s stalno razstavo predstavlja izjemno življenjsko zgodbo češkega kiparja, pisatelja in popotnika Františka Foita. Skupaj s soprogo Ireno so ga zapletene okoliščine iz Kenije pripeljale v Velenje in v grajskih prostorih si obiskovalci lahko ogledajo slikovito zbirko mask, kipov in tradicionalnih kiparskih izdelkov študentov, ki jih je poučeval.



Koroški pokrajinski muzej ima zelo raznovrstno afriško zbirko dr. Franca Tretjaka, ekonomista in enega vodilnih slovenskih strokovnjakov za analizo in razvoj afriškega gospodarstva v obdobju neuvrščene. Tretjakova zbirka je pomembna, prav tako ima pomembno težo njegov fotografski in filmski arhiv, toda najvažnejši so njegovi literarni pogledi na Afriko – realni, kritični in vizionarski.

Skupinski razstavní projekt AFRIKA TREH MUZEJEV smo izpeljali v spomin na prvo afriško razstavo leta 1850 in na njenega avtorja dr. Ignacija Knoblarja (1819–1858), misijonarja in raziskovalca Belega Nila. Ob praznovanju 200. obletnice njegovega rojstva si želimo, da duhovna in materialna dediščina afriških ljudstev v treh slovenskih muzejih, v Ljubljani, Velenju in Slovenj Gradcu, obogati naša spoznanja o tistem delu sveta, ki velja za zibelko človeštva.

DR. MARKO FRELIH  
*Slovenski etnografski muzej*

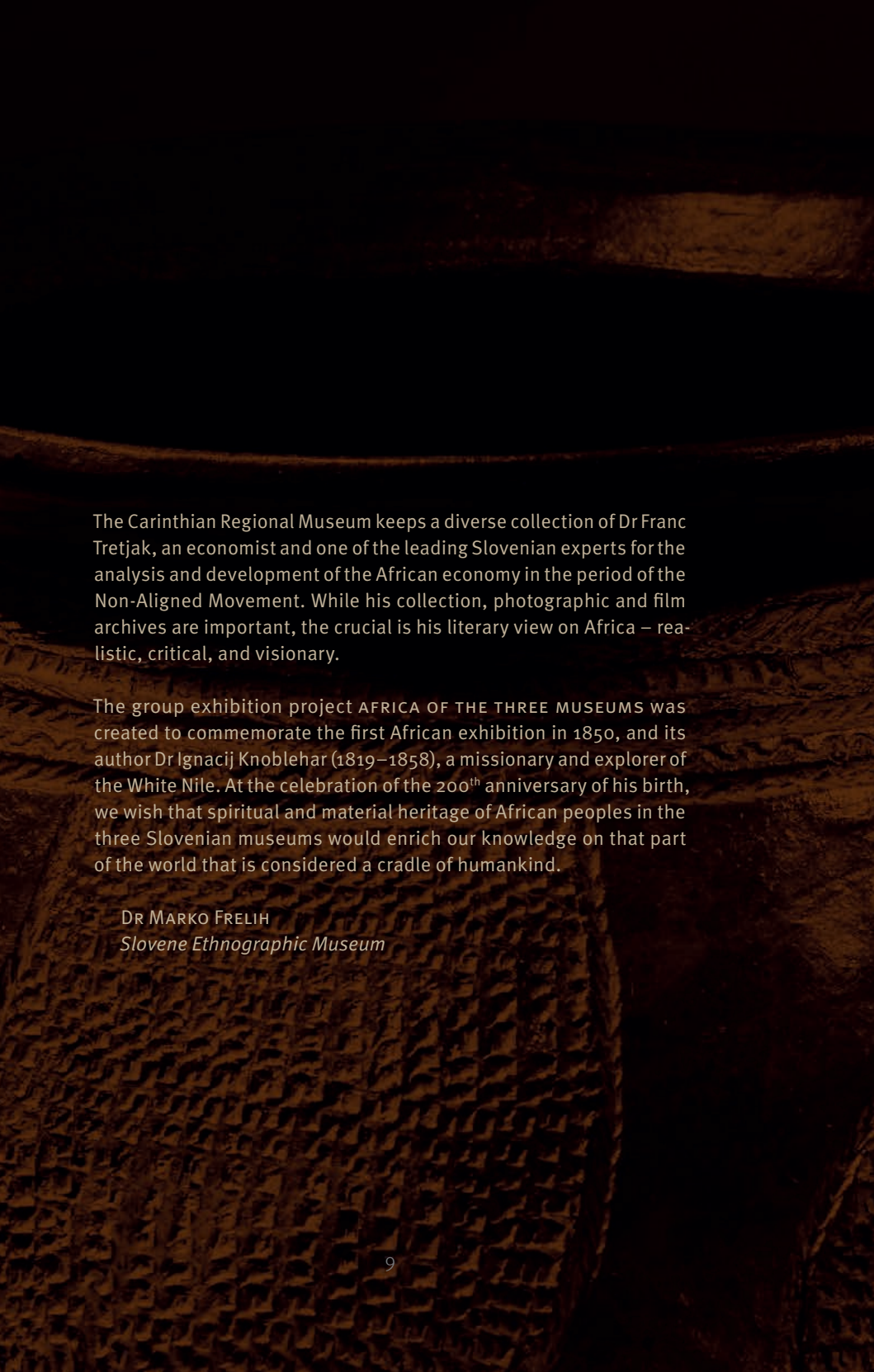
# AFRICA

## OF THE THREE MUSEUMS

Many museums around Slovenia hold materials from non-European countries in their collection, including objects from Africa. Three museums particularly emphasise African collections, which are part of their permanent exhibitions already for decades. The Slovene Ethnographic Museum, Velenje Museum and Carinthian Regional Museum present, through exhibitions and different museum programs, the rich heritage of African cultures to the wider public. This includes objects from pharaonic Egypt to modern creations of African artists.

The Slovene Ethnographic Museum carefully documents all forms of connections between Slovenians and Africa that have been continuously in existence since the 19<sup>th</sup> century. Besides the rich material heritage, the museum keeps also an important collection of photographs and archival documents.

The permanent exhibition at the Velenje Museum has been already for many years presenting the exceptional life story of the Czech sculptor, writer, and traveller, František Foit. Complicated circumstances brought him and his wife Irena from Kenya to Velenje. Consequently, today the visitors can admire the picturesque collection of masks, statues, and traditional sculptural products of Foit's students, exhibited within the castle.



The Carinthian Regional Museum keeps a diverse collection of Dr Franc Tretjak, an economist and one of the leading Slovenian experts for the analysis and development of the African economy in the period of the Non-Aligned Movement. While his collection, photographic and film archives are important, the crucial is his literary view on Africa – realistic, critical, and visionary.

The group exhibition project AFRICA OF THE THREE MUSEUMS was created to commemorate the first African exhibition in 1850, and its author Dr Ignacij Knoblehar (1819–1858), a missionary and explorer of the White Nile. At the celebration of the 200<sup>th</sup> anniversary of his birth, we wish that spiritual and material heritage of African peoples in the three Slovenian museums would enrich our knowledge on that part of the world that is considered a cradle of humankind.

DR MARKO FRELIH  
*Slovene Ethnographic Museum*



Dr. Marko Freljh

## AFRIŠKE ZBIRKE V SLOVENSKEM ETNOGRAFSKEM MUZEJU

Slovenski stiki z Afriko so zelo stari. Veliko ljudi je že v začetku 19. stoletja potovalo v Egipt, leta 1850 pa je sledil odločilni trenutek: sredi poletja se je iz Sudana vrnil v Ljubljano katoliški misijonar dr. Ignacij Knoblehar. V arabski noši se je sprehajal po mestu in domačine navdušil z odprtjem velike afriške razstave v Deželnem muzeju v liceju, ki je stal na prostoru današnje tržnice. Več kot tristo predmetov, živali, kamnov in rastlin je zbral na potovanju od Kartuma proti ekvatorju. Največ predmetov je pridobil med ljudstvi ob Belem Nilu na jugu Sudana. V zbirki prevladuje nakit, veliko je orožja, predvsem sulic, nekaj pa je tudi uporabnih predmetov (stol, žlice, posode).

Ljudstva ob Belem Nilu niso imela razvite značilne umetnosti z obrednimi maskami in kipi, kar je značilno za večji del Afrike. Njihov najsvetejši predmet je bila sulica, ki je poleg statusnega simbola pomenila še rodovno povezavo s predniki.

Knobleharjeva afriška zbirka iz leta 1850, ki je zdaj shranjena v Slovenskem etnografskem muzeju, šteje 230 predmetov, 65 predmetov pa je na Dunaju v Muzeju sveta (Weltmuseum Wien). Knoblehar je bil prvi Slovenec, ki je rojakom predstavil življenje Afričanov v obliki javne razstave. Še pomembneje, Knoblehar je skupaj s sodelavci, med katerimi je bilo veliko Slovencev, objavljaj časopisne prispevke o naravnem okolju in različnih ljudstvih na območju med Kartumom in Gondokorjem (zdaj mesto Juba, od leta 2011 prestolnica Republike Južni Sudan).



Harpokrat je grško ime za egipčanskega boga Hora v podobi otroka, ki ima na ustnicah naslonjen kazalec desne roke. To je simbolna gesta božanske skrivnosti, molčečnosti in zaupnosti. Egípt, ptolemajsko obdobje (305–30 pr. Kr).

Harpocrates is a Greek name for the Egyptian god Horus the Child that holds the right index finger to his lips. This is a symbolic gesture of mysteriousness, secrecy, and confidentiality. Egypt, Ptolemaic Period (305–30 BC).



**Dr. Ignacij Knoblehar (1819–1858), katoliški misijonar in raziskovalec Belega Nila v Sudanu.**

*Dr Ignacij Knoblehar (1819–1858), a Catholic missionary and explorer of the White Nile in Sudan.*

V zadnjem času je Knoblehar v svetovnem merilu vse bolj prepoznaven med pionirji raziskovanja Belega Nila. Njegova dela so proučevali številni raziskovalci porečja velike afriške reke: Ferdinand de Lesseps, Richard Francis Burton, Alfred Brehm, John Petherick, Bayard Taylor itd.

Knobleharjeva afriška zbirka je edinstven muzejski fenomen v 19. stoletju, saj njegovemu vzoru nihče ni sledil. Nekaj posameznih afriških predmetov so Deželnemu muzeju podarili še popotniki in mornarji, toda v prvi polovici 20. stoletja se je nenadoma povečala misijonska dejavnost na Slovenskem. Misijonarji so odhajali v svet, za uspešno delovanje pa so bile vzpostavljene ustanove, ki so propagirale misijonsko delo in zbirale finančno ter materialno pomoč za misijone.

V Ljubljani je bila med obema vojnama zelo aktivna Družba sv. Petra Klaverja za afriške misijone, ki so jo vodile izključno ženske. Izdajale so odmevno revijo Odmev iz Afrike, za najmlajše bralce pa



Lesen stolček iz južnega Sudana. Prva polovica 19. stoletja.  
Wooden chair from South Sudan. First half of the 19<sup>th</sup> century.

revijo Zamorček. Sedež družbe je bil na Metelkovi ulici 1, v stavbi, ki stoji še danes nasproti Slovenskega etnografskega muzeja.

Družba sv. Petra Klaverja za afriške misijone je sodelovala z misijonskimi ustanovami po vsej Afriki. V zahvalo za pomoč so posamezni misijonarji pošiljali različne predmete. Razstavljeni so bili v posebni sobi. Ob eksponatih so bili napisani na posebnih lističih kratki komentarji o njihovih značilnostih, lokaciji in zbiralcu. Na stenah razstavnega prostora pa so črno-bele fotografije prikazovale delo v misijonih in življenje domačinov. V ljubljanski ustanovi je bilo največ predmetov iz province KwaZulu – Natal v južni Afriki.

Po nacionalizaciji je afriške predmete in fotografije dobil v začetku leta 1950 takratni Etnografski muzej, ki je deloval v prostorih Narodnega muzeja na Prešernovi ulici v Ljubljani, danes pa je 163 predmetov shranjenih v Slovenskem etnografskem muzeju.



Brezžična radiotelegrafska postaja v Kamini, v nemški koloniji Togo, leta 1914.  
Wireless radiotelegraphic station in Kamina, German colony Togo, 1914.



Radiotelegrafska postaja v Kamini aprila 2016: stavbe ni več, ostali so le parni kotli, deli turbin in generatorjev. *Foto: Marko Freljeh.*  
Radiotelegraphic station in Kamina in 2016. The structure is gone, only steam boilers, parts of turbines and generators can be seen. *Photo: Marko Freljeh.*

Slovenski misijonski tisk je med obema vojnama veliko prispeval k boljšemu poznavanju Afrike. Na publiciranje se je osredotočila tudi Misijonska pisarna, ki jo je vodil profesor primerjalnega veroslovja na Teološki fakulteti, teolog in etnolog dr. Lambert Ehrlich (1878–1942).

Misijonska pisarna je med drugim izdajala zbirko Tabu, s katero so zajeli zelo širok krog privlačnih vsebin iz svetovne zgodovine in geografije. Pripravili so tudi številna javna predavanja.

Oktober leta 1933 je v Ljubljani, Celju in v Mariboru predaval svetovno znani avstrijski antropolog dr. Paul Schebesta (1887–1967). Govoril je o svojih raziskavah v Kongu, kjer je več mesecev živel pri ljudstvu Bambuti, ki ga je širša javnost bolje poznala z imenom Pigmejci. V Ljubljano je Schebesta prinesel zbirko 96 predmetov. Zdaj je shranjena v Slovenskem etnografskem muzeju.

Povojna komunistična oblast je leta 1945 zaplenila in nacionalizirala družinsko graščino v Ljubljani. Njen lastnik, baron Anton Codelli (1875–1954), si je rešil življenje s pobegom v Švico, v graščini pa je pustil neobičajno arhivsko gradivo in zbirko afriških predmetov. Zbirka je pomembna, saj so predmeti iz druge polovice 19. in začetka 20. stoletja in pripadajo ljudstvom severnega Toga. Toda bolj izjemnega pomena je Codellijev arhiv o velikem nemškem projektu na afriških tleh – o gradnji brezžične radiotelegrafske postaje. Vodil ga je Codelli in spomladi 1914 je bilo delo uspešno končano. Nekaj mesecev kasneje se je v Evropi začela prva svetovna vojna in moral je vse objekte porušiti. V njegovem arhivu so ohranjeni posnetki vseh gradbenih faz postavitve objektov in antenskih stolpov v Kamini. Codellijeve dnevnik in načrte ima Arhiv Republike Slovenije, fotografije pa so v Narodni in univerzitetni knjižnici v Ljubljani ter v Slovenskem etnografskem muzeju, kjer so ohranjeni tudi posnetki, ki jih je v Togu naredil njegov sodelavec Leo Poljanec (1889–1960).

Nova povojna država Jugoslavija si je prizadevala ohraniti nevtralno zunanjo politiko in se izogniti pritiskom ameriške vojaške zveze Nato in ruskega Varšavskega pakta. Jugoslavija je pod vodstvom predsednika Josipa Broza - Tita našla svoje mesto v mednarodnem gibanju neuvrščenih držav in vzpostavilo se je intenzivno ekonomsko sodelovanje na Bližnjem vzhodu, v Aziji in predvsem v Afriki. Slovenska podjetja so tja pošiljala ljudi različnih poklicev. Vsak je novo deželo sprejemal na svoj način, večino pa je prevzela izjemna afriška umetnost. Posamezniki so si ustvarili bogate zbirke mask, kipov, oblačil, tradicionalnega orožja in uporabnih predmetov.

Veliko zasebnih zbirk je sčasoma končalo v Slovenskem etnografskem muzeju. Ljudje še zdaj prinašajo zbirke in jih podarijo z velikim zaupanjem do muzeja, ki poleg predmetov ohranja tudi njihov osebni spomin na bivanje v Afriki.

Z različnimi barvnimi steklenimi perlicami so narejeni motivi na dveh pravokotnih predpasnikih isigege. Takšne predpasnike so nosila dekleta ljudstva Zulu v južni Afriki. Belo ogrlico umampapeni pa so lahko nosili tudi moški. Prva polovica 20. stoletja.

Two square aprons isigege are decorated with various colourful glass beads. These types of aprons were worn by girls of the Zulu peoples in South Africa. The white necklace umampapeni could be worn also by men. First half of the 20<sup>th</sup> century.



Konec septembra 1964 je bil ustanovljen Muzej neevropskih kultur kot posebni oddelek Slovenskega etnografskega muzeja. Do leta 2001 je imel prostore v baročnem dvorcu Gorčiane pri Medvodah. Foto: Marko Freljeh.

At the end of September 1964, the Museum of non-European cultures was created, as a special department of the Slovene Ethnographic Museum. Until 2001, it had the premises in a Baroque castle Gorčiane near Medvode. Photo: Marko Freljeh.



Bodalo z lesenim ročajem,  
železnim rezilom in leseno  
nožnico. Belgijski Kongo,  
prva polovica 20. stoletja.

Dagger with a wooden  
handle, iron blade, and  
wooden sheath. Belgian  
Congo, first half of the  
20<sup>th</sup> century.

Bronasta posoda za shranjevanje bakrenih uteži. Na pokrovu je prikazan poglavar s spremstvom. Gana, druga polovica 20. stoletja.

Bronze vessel for storage of copper weights. The lid represents the chief with escorts. Ghana, second half of the 20<sup>th</sup> century.





N'tomo, leseno masko, okrašeno s pločevino, uporabljajo plesalci ljudstva Bambara v Maliju, ko spremljajo mladoletne fante pri iniciacijskem obredu. Druga polovica 20. stoletja.

Wooden mask decorated with N'tomo metal sheet used by the dancers of Bambara peoples in Mali that accompany underage boys during the initiation. Second half of the 20<sup>th</sup> century.



Dr Marko Frelj

## AFRICAN COLLECTIONS IN THE SLOVENE ETHNOGRAPHIC MUSEUM

Slovenian connections with Africa are very old. Many people travelled to Egypt already at the beginning of the 19<sup>th</sup> century, but in 1850 a decisive moment took place: in the mid-summer a Catholic missionary Dr Ignacij Knoblehar returned from Sudan to Ljubljana. Dressed in the Arab attire, he walked around the city and impressed the locals with the opening of the grand African exhibition in the Provincial Museum that stood in today's Ljubljana Central Market. During his travel from Khartoum to the equator, he collected more than three hundred objects, animals, rocks, and plants. He acquired most of the objects amongst the peoples of the White Nile. The collection consists mostly of jewellery, weapons, especially spears, and some useful objects (chair, spoons, and vessels).

The peoples of the White Nile did not have a tradition of masks and statues that are characteristic for most of Africa. Their most sacred object was the spear that, apart of being a status symbol, also meant a spiritual connection with the ancestors.

Knoblehar's African collection from 1850 that is today held in the Slovene Ethnographic Museum counts 230 objects, while 65 can be found at the World Museum in Vienna. Knoblehar was the first Slovenian to present to his fellow citizens the life of Africans in the form of the exhibition. Important is also the fact that Knoblehar and his colleagues (amongst which were several Slovenians) were publishing newspaper articles on the environment and on different peoples living in the area between Khartoum and Gondokoro (today's Juba, since 2011 the capital of the Republic of South Sudan).



Nemška igralka Meg Gehrts v filmu *Bela boginja iz Wangore* (1914). Producent filma je bil Anton Codelli.

German actress Meg Gehrts in the film *White Goddess from Wangora* (1914). The film producer was Anton Codelli.

Lately, Knoblehar is getting more large-scale recognition as a pioneer in the research of the White Nile. Numerous researchers of the basin of the great Africa river have studied his work: Ferdinand de Lesseps, Richard Francis Burton, Alfred Brehm, John Petherick, Bayard Taylor, etc.

Knoblehar's African collection is a unique phenomenon in the 19<sup>th</sup> century, as no one followed his model. Some single pieces of African objects were gifted to the Provincial Museum by travellers and sailors, but in the first half of the 20<sup>th</sup> century, the missionary activities in Slovenia suddenly increased. Missionaries were travelling around the world, while at home organizations that promoted their work and collected financial and material support, were created. The St. Peter Claver Society for African Missions, lead exclusively by women, was very active in Ljubljana in the period between the first and second world war. They were publishing a high-profile magazine *Odmev iz Afrike* (Echoe from Africa), and a *Zamorček* (Little Negro or Piccaninny) magazine for children. The seat of the society was in the building at Metelkova Street 1, which still stands across the Slovene Ethnographic Museum today.

The St. Peter Claver Society for African Missions had its missionary institutions all over Africa. In order to express their gratitude for the help that the society provided, some missionaries were sending them objects that were exhibited in a special room. Next to the objects were sheets with short descriptions, location, and the collector. Walls were decorated with black and white photographs showing work of the missionaries and life of the locals. The majority of objects in the Ljubljana institution were from the province KwaZulu – Natal in South Africa. After the nationalization, the African objects were transferred to the Ethnographic museum in 1950, which operated on the premises of today's National Museum at Prešernova ulica 1, Ljubljana. Today the Slovene Ethnographic Museum holds 163 objects.

Slovenian missionary press during the two wars contributed a great deal towards a better knowledge of Africa. Even the Missionary Office, which was led by a professor of comparative religion at the Faculty of Theology, theologian and ethnologist, Dr Lambert Ehrlich (1878–1942) focused on publicity. The Missionary Office was publishing a collection *Tabu* (Taboo) that encompassed a wide array of attractive topics of world history and geography. They also organized several public lectures – in October 1933 a world-renowned Austrian anthropologist Dr Paul Schebesta (1887–1967) gave lectures in Ljubljana, Celje, and Maribor. Schebesta was speaking about his research in Congo where he spent several months with Bambuti peoples, better known to the public as Pygmies. He also brought a collection of 96 objects to Ljubljana that is held today at the Slovene Ethnographic Museum.

In 1945, the post-war communist government seized and denationalized the family mansion in Ljubljana. Its owner Baron Anton Codelli (1875–1954) saved his life by fleeing to Switzerland, while he left in the mansion unusual archive materials and a collection of African objects. The collection is important, as the objects from the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century belong to the peoples of north Togo. Even more important is Codelli's archive with documents on the great German project on the African territory – the construction of the wireless radiotelegraphic station. The project, which was finished in the spring of 1914, was led by Codelli. Only a few months later, a war started in Europe and he had to demolish it. Codelli's archive keeps photographs of all phases of construction of facilities and antenna towers in Kamina. His journals and maps are kept today in the Archive of the Republic of Slovenia, while photographs are in the National and University Library of Ljubljana and in the Slovene



Z usnjem okrašeno nojevo jajce je viselo na stropu privatne hiše, cerkve ali mošeje. Jajce je zaščitilo ljudi v prostoru proti zlim silam. Egipt (?), prva polovica 20. stoletja.

Ostrich egg decorated with leather that was hung from a ceiling of a private house, church, or a mosque. The egg protected the people against evil forces. Egypt (?), first half of the 20<sup>th</sup> century.

Ethnographic Museum. The later also keeps photographs from Togo, taken by Codelli's colleague Leo Poljanec (1889–1960).

New post-war Yugoslavia sought to maintain a neutral foreign policy and to avoid the pressures of the US military alliance of NATO, as well as the Russian Warsaw Pact. Yugoslavia, under the leadership of its president Josip Broz Tito found its place in the Non-Alignment Movement and established intensive economic negotiations with the Middle East, Asia, and especially Africa. Slovenian companies were sending people of different professions to Africa. Each of them accepted their new country in a different way, but most were overcome by African art. Some people created rich collections of masks, statues, clothing, traditional weapons, and useful objects.

Many private collections slowly found their way to the Slovene Ethnographic Museum. Even today, people are still bringing collections and gifting them to the museum, which besides the objects keeps also their memories on their stay in Africa.

Brigita Rajšter

## DR. FRANC TRETJAK IN NJEGOVA AFRIŠKA ZBIRKA V KOROŠKEM POKRAJINSKEM MUZEJU

**Dr.** Franc Tretjak se je rodil leta 1914 v Trobljah pri Slovenj Gradcu v kmečki družini kot četrti od osmih otrok. Osnovno šolo in nižjo gimnazijo je končal leta 1929 v Slovenj Gradcu. V letih od 1930 do 1932 se je šolal na dvorazredni trgovski šoli v Celju. Leta 1934 je začel opravljati neplačano delo sprejemnega uradnika v takratni bolnišnici v Slovenj Gradcu. Odslužil je devet mesecev vojaškega roka v Nišu, v Srbiji. Leta 1936 so ga kot državnega uradnika premestili na Okrajno glavarstvo v Maribor. Skromne življenjske razmere, v katerih je živel v Mariboru, so ga motivirale za nadaljevanje šolanja. Leta 1938 se je vpisal na trgovsko akademijo v Mariboru in šolanje nadaljeval na visoki ekonomsko-komercialni šoli v Zagrebu. Kmalu se je prepisal na visoko šolo za svetovno trgovino na Dunaju, kjer je leta 1943 doktoriral iz trgovsko-ekonomskih znanosti.

Aprila 1941 se je vključil v odporniško gibanje in skrbel za povezavo s slovenskimi študenti na Dunaju. Po končanem študiju se je 1944. leta pridružil Pohorski brigadi. Po ustanovitvi IV. Operativne cone so ga premestili v operativni štab. Poleti 1945 je v Okraju Maribor dobil naloge, povezane z vzpostavljanjem industrije, postavljen je bil za delegata Tovarne usnja v Šoštanju in kasneje za gospodarskega referenta v Zvezni planski komisiji v Beogradu. Sodeloval je pri pripravi prvega petletnega zveznega plana, odgovoren je bil za kalkulacije stroškov in cen v težki industriji. Od leta 1948 je nadaljeval delo pri Republiški planski komisiji v Ljubljani.

Glasbilo iz gazeline kože  
s strunami in tolkačem,  
Benin, 1974.

Musical instrument made  
of gazelle skin with strings  
and drumstick, Benin 1975.



Leta 1946 je spoznal dekle Ljubo Šubic - Buši; poročila sta se in si ustvarila družino, jeseni 1947 se jima je rodil sin Žiga, dve leti kasneje hčerka Ana.

Zapisal je, da je družina težko shajala, zato je iskal možnost dodanega zaslужka. Prijavil se je na razpis Jugoslovanske zvezne gospodarske zbornice leta 1952, bil izbran in do leta 1956 opravljajal naloge predstavnika v Egiptu. Stereotipne predstave o siromašni Afriki je spremenilo srečanje z Egiptom, ki je v tem času cvetel.

V letih od 1957 do 1962 je bil član posebne komisije, ki je nadzorovala uporabo italijanske vojne odškodnine Etiopiji. Takratni etiopski cesar Haile Selassie je bil nad njegovim delom celo tako navdušen, da so mu morali podaljšati dovoljenje za delo v tujini. Nadzoroval je gradnjo tekstilne tovarne v Barn Daru, ki jo je postavljajal takratni Tekstilni inštitut iz Maribora. Etiopija je naredila vtis na vso družino, ne samo zaradi potovanja po deželi; kot tujci so imeli privilegij, da so prišli v stik s cesarjevo družino.

Po vrnitvi iz Etiopije v Ljubljano je v letih od 1962 do 1965 vodil Zavod za raziskavo tržišč Market Biro, hkrati pa tudi opravil specializacijo iz marketinga na harvardski univerzi. Ugotavljajal je, da v socialističnem gospodarstvu, kjer ni odprtega, svobodnega tržišča, ni možna uveljavitev principa marketinga. Prijavil se je na razpis Organizacije združenih narodov (OZN) za strokovnjaka za ugotavljanje rentabilnosti gospodarskih projektov v Gvineji; v Jugoslaviji je bil edini kandidat in gvinejska vlada ga je sprejela.

Dr. Franc Tretjak je do upokojitve leta 1973 služboval še v štirinajstih afriških državah. V okviru svojih tamkajšnjih služb je doobra spoznal vplive različnih političnih sistemov, ideologij in razmerij moči, ki so krojili usodo osvobojenih afriških držav; te so, potem ko so kolonialni vladarji odšli, hitele posnemati »razviti zahod«. Njihovi voditelji dostikrat niso bili sposobni rešiti težki nalogi: postaviti državo na svoje noge in pomagati ljudem iz revščine.

Kot strokovnjak za gospodarska vprašanja pri OZN je sodeloval pri mnogih projektih zahodne pomoči in ocenjeval njihovo rentabilnost. S sodelavci je ugotavljajal, da je bilo najmanj 70 odstotkov vseh naložb zgrešenih.

Kot ekonomist je aktivno delovno dobo posvetil vprašanjem gospodarskega razvoja Afrike. Napisal je dve strokovni knjigi in več člankov. Po upokojitvi pa je njegova pisateljska strast prišla do izraza. Njegova vizija prihodnosti afriškega kontinenta v knjigi Afrika jutri, izhod iz teme ali zlom kontinenta (2004) je vredna pozornosti. Zanimivi sta tudi



Brilivka, izdelana iz  
odpadne embalaže,  
Benin, 1975.

Oil lamp made from  
the packaging waste,  
Benin 1975.



Amuleti, izdelani iz  
stegenice slona,  
Gvineja, 1967.

Amulets carved  
from elephant femur,  
Guinea, 1967.



Košarica s pokrovom, pletena iz naravno barvane rafije, Etiopija, 1960.

Basket with a lid knitted from the naturally-coloured raffia, Ethiopia, 1960.

knjigi *Korenine zla in Afriške slike*, 1. in 2. del (1995). Najdragocenejša pa je njegova afriška zbirka. Kot je pojasnil Tretjak, je predmete zbiral brez posebnega koncepta, niti ni iskal posebnosti ali značilnih potez v umetnosti. Večina predmetov v zbirki so darila domačinov. V dar so jih on in njegova družina dobili kot znak prijateljstva in spoštovanja. Nekaj predmetov so dobili tudi v zameno za ogledala, bleščice, steklene bisere ipd., preostale pa so kupili na tržnicah v mestih in na podeželju kot spomin na leta, preživeta v Afriki.

V želji, da bi svoja doživetja in bogastvo afriške kulture delili z vsemi, ki bi jih to zanimalo, se je Tretjak z družino leta 1977 odločil zbirko podariti takratni Kulturni skupnosti Slovenj Gradec.

Zbirka je najprej dobila mesto v tedanji Galeriji likovnih umetnosti. Uredil jo je sam dr. Tretjak, napisal je tudi besedilo za razstavi katalog. Po njegovi smrti leta 2009 je zbirko v dogovoru med Koroško galerijo likovnih umetnosti in Mestno občino Slovenj Gradec leta



Okrašena glinasta posoda, Benin, 1967.

Decorated clay vase, Benin, 1967.

2010 v celoti prevzel Koroški pokrajinski muzej. Leta 2012, ko je bil Maribor evropska prestolnica kulture, je bila v partnerskem mestu Slovenj Gradec postavljena nova stalna razstava z naslovom Brv med prijatelji, pospremljena s filmom in izdajo avtobiografskega zapisa iz črne kuhinje na luno.

Pestrost zbirke ponazori donacija iz leta 2012, ko sta sin dr. Žiga Tretjak in hči dr. Ana Tretjak v imenu družine sklenila muzeju dodatno pokloniti več kot 230 predmetov. Med predmeti, ki jih je družina še imela doma, so številni obredni prazgodovinski kipci nomoli, več obrednih lesenih mask, amuleti iz slonovine, rezbarjeni slonovi okli, nakit, originalni staroegipčanski vazi, večje število okrasnih kovinskih predmetov, garniture lanenih prtov ter celo krznen ženski plašč, darilo cesarja Haileja Selassieja. S to donacijo je družina Tretjak zbirko ne samo dopolnila z novimi predmeti, pač pa tudi izjemno obogatila.

Zbirka je neprecenljivo darilo Slovenj Gradcu, mestu glasniku miru.

Ženska obredna figura plemena  
Yoruba, Nigerija, 1975.

Female ritual figure of the  
Yoruba peoples, Nigeria, 1975.





Bronasta spominska  
glava beninskega kralja,  
Nigerija, 1974.

Memorial head of the  
Benin king, Nigeria, 1974.

Brigita Rajšter

## DR. FRANC TRETJAK AND HIS AFRICAN COLLECTION IN THE CARINTHIAN REGIONAL MUSEUM

Dr. Franc Tretjak was born in 1914 in Troblje near Slovenj Gradec as the fourth out of eight children. He finished primary and lower secondary school in Slovenj Gradec in 1922. From 1930 to 1932, he continued schooling at the two-year Merchant School in Celje. In 1934, he started an unpaid work as a reception official at the then hospital in Slovenj Gradec. He served nine months of military service in Niš, Serbia. As a state official, he was in 1936, transferred to the district board in Maribor. Modest living conditions in Maribor motivated him to continue his studies. In 1938, he enrolled in Merchant Academy in Maribor, and continued schooling at High Economic-Commercial School in Zagreb. Soon he changed to the Higher School for Global Business and Trade in Vienna, where he got his doctoral degree of economic sciences in 1943.

In 1941, he became a part of the resistance movement and was in charge of the connections between Slovenian students in Vienna. After his finished studies, he became part of the Pohorje Brigade in 1944. With the establishment of the IV. Operating Zone, he was transferred to the operational headquarters in the Maribor district. In summer 1945, he was charged with a task of establishing an industry for a delegate of the leather factory in Šoštanj. Later, he did the same for the economic officer at the Federal Planning Commission in Belgrade. He collaborated at the preparation of the first five-year federal plan where he was responsible for calculating the expenses and prices in the heavy industry. In 1948, he continued the work at the Republican Planning Commission in Ljubljana.



Lesena obredna figura  
Akuaba (Akua'ba) za  
plodnost, Gana, 1975.

Wooden ritual fertility  
figure Akua'ba, Ghana,  
1975.

Dr. Franc Tretjak, ekonomist, strokovnjak za analizo in razvoj afriškega gospodarstva v različnih afriških državah v obdobju 1952–1973.

Dr. Franc Tretjak, an economist, expert for the analysis and development of the African economy in several African countries in the period between 1952–1973.



In 1946, he met a girl, Ljuba Šubic – Buši; they got married and created a family. Their son Žiga was born in the fall 1947, and two years later their daughter Ana.

He wrote that the family lived in difficult circumstances, so he was searching for possibilities of additional earnings. In 1952, he applied to the call of Yugoslav Federal Chamber of Commerce, and until 1956 worked as a representative in Egypt. The stereotypical ideas of poor Africa vanished while meeting with Egypt, as in this period, the country was flourishing.

Between 1957 and 1962, he was a member of a special commission that controlled the use of the Italian war compensation in Ethiopia. The then Ethiopian emperor Haile Selassie was so impressed by his work that they had to extend his permission to work abroad. He oversaw the construction of the textile factory in Barn Dar, which was established by the Textile Institute from Maribor. Ethiopia impressed the entire family, not only due to their travels around the country; as foreigners, they had the privilege of the contact with the emperor's family.

After his return from Ethiopia to Ljubljana he was, between 1962 and 1965, leading the Market Research Institute. At the same time, he also completed a specialization in marketing at the Harvard University. He realised that in a socialist economy without an open, free market, it is not possible to enforce the principle of marketing. He applied to the call of the United Nations (UN) for the position of an expert to de-



Tretjakova otroka Žiga in Ana z domačini, jezero Wonchi, Etiopija, 1959.  
Tretjak's children Žiga and Ana with the locals, lake Wonchi, Ethiopia, 1959.



Tržnica v mestu Nzerekore, Gvineja, 1967.  
Market in the town N'Zerekore, Guinea, 1967.



Ženske  
skrbijo za  
vodo, Conakry,  
Gvineja,  
1965-1966.

Women taking  
care of water,  
Conakry,  
Gvineja  
1965-1966.

termine the viability of economic projects in Guinea; he was the only candidate from Yugoslavia and Guinea accepted him.

Until his retirement in 1973, Dr Franc Tretjak worked in fourteen other African countries. During his numerous employments, he had a chance to get well acquainted with different political systems, ideologies, power relations that shaped the fate of liberated African countries; after the colonial rulers left, these countries were in a rush to imitate the “developed west”. Their leaders were often not capable of solving two difficult tasks; to make the country independent, and help people out of poverty.

As an expert on economic questions at the UN, he collaborated on many projects of western help and assessed their rentability. With his co-workers, they found that at least 70% of all investments were inappropriate.

As an economist, he dedicated his work to the questions of economic development of Africa. He wrote two technical books and several articles. After the retirements, his passion for writing became more evident. His vision of the future of the African continent in a book *AFRICA TOMORROW, EXIT FROM THE DARKNESS OR THE BREAK OF THE CONTINENT* (2004) is worth of attention. Interesting are also books *THE ROOTS OF EVIL* and *AFRICAN IMAGES*, vol. 1 and 2 (1995). The most valuable is his African collection. As Tretjak explained, he was collecting objects without a particular plan or concept, nor did he search for particularities or character in art. Most of the collected objects are gifts from locals. Some pieces they received in exchange for mirrors, glitter, glass pearls etc., while the rest they bought in markets, in the city and countryside, as a memory on the times spent in Africa.



In the desire to share the experience and richness of the African culture with others, in 1977 Tretjak and his family decided to donate their collection to the then Cultural Community Slovenj Gradec. The collection was first kept in the Art Gallery. Dr Tretjak himself curated it, and wrote the text for the exhibition catalogue. After his death in 2009, the agreement between the Art Gallery and the City Municipality of Slovenj Gradec was made and the entire collection was acquired by the Carinthian Regional Museum. Within the European Capital of Culture Maribor 2012 and its partner-town Slovenj Gradec a new permanent exhibition, entitled FOOTBRIDGE BETWEEN FRIENDS with the accompanying film and the issue of Tretjak's autobiographic record FROM BLACK KITCHEN TO THE MOON was realised. The collection was enriched in 2012 with the donation of the son Dr Žiga Tretjak and daughter Dr Ana Tretjak, who gifted in the name of the family more than 230 objects to the museum.

Amongst the objects that family still had at home are numerous prehistoric figures nomoli, several wooden ritual masks, ivory amulets, incised elephant eels, jewellery, two original ancient Egyptian vases, a larger number of ornamental metal objects, sets of linen cloths, and even a women's fur coat that was a gift from the emperor Haile Selassie. With this donation, the Tretjak family did not only add to the collection but also extremely enriched it.

The collection is a priceless gift to Slovenj Gradec, the town of the spokesperson of peace.

**Ribolov na tradicionalni način, Cotonou, Benin, 1974.**

**Traditional fishing, Cotonou, Benin 1974.**



**Domaća tekstilna obrt, Etiopija, 1960.**

Home textile workshop, Ethiopia, 1960.



**Otroci zbiraju kravjake, Shoa, Etiopija, 1958.**

Children collecting cowpats, Shoa, Ethiopia, 1958.



Glinen vrč za pijačo, Gvineja, 1968.

Clay drinking vase, Guinea, 1968.

Blaž Verbič

## AFRIŠKA ZBIRKA FRANTIŠKA FOITA V MUZEJU VELENJE

František Vladimír Foit se je rodil leta 1900 v Taboru na Češkem, že v otroštvu pa se je z družino preselil v Telč. Tam je imel njegov oče Ferdinand veliko kamnoseško delavnico, v kateri je František spoznal klesanje kamna in se navdušil za kiparstvo. Šolal se je na kiparski šoli v Hořicah, kasneje pa še v Dresdnu, na Dunaju, v Parizu in Zagrebu. V Parizu se je prvič srečal z afriškimi maskami, povsem so ga prevzele in Afrika ga je popolnoma navdušila.

Pridobil je sponzorstvo Karlove univerze iz Prage za znanstveno odpravo in se z biologom dr. Jiřijem Baumom leta 1931 odpravil v Afriko. Baum je na poti raziskoval živalstvo, Foit pa je v glini izdeloval antropološke upodobitve različnih ljudstev. Na poti od severa do juga Afrike, ki sta jo z avtomobilom Tatra opravila v osmih mesecih, sta pisala vsak svoj dnevnik, posnela film in številne fotografije. Po vrnitvi na Češkoslovaško je Baum izdal knjigo o živalstvu Afrike, Foit pa knjigo s popotnim dnevnikom.

Leta 1947 se je František Foit podal na drugo pot v Afriko, tokrat s svojo ženo Ireno. Nameravala sta dokumentirati afriško kulturo in posneti afriško glasbo. V Belgijskem Kongu (danes Demokratična republika Kongo) sta pri plemenih ob reki Ituri našla zanimivo lutkovno gledališče. Leta 1950 so ju v kraju Leopoldville (danes Kinšasa) zaradi izjemno realističnih antropoloških doprskih kipov, ki sta jih prevažala v avtomobilu, označili za ljudožerca. Kasneje so ju obtožili priprave komunistične revolucije in ju zaprli. Kljub vsemu se v domovino nista želela vrniti, hotela sta nadaljevati raziskovalno delo v Afriki. Leta 1952

Naslon za glavo z usnjenim trakom za nošenje z območja Kenije in Tanzanije.  
Headrest with a leather band for carrying, area of Kenya and Tanzania.





Lesen stolček, izdelan iz enega kosa lesa,  
s kovinskimi okrasi na sedalu in usnjenim trakom.

Wooden chair, carved from a single piece of wood,  
with metal decoration on the seat and a leather band.

sta dobila dovoljenje za bivanje v Tanganjiki (danes Tanzanija) in se leta 1960 preselila v Kenijo. Tam je Foit učil na oddelku za kiparstvo na Univerzi Kenyatta, imel nekaj razstav in izdelal več kipov politikov in vplivnih oseb.

Zaradi zaostrovanja razmer v Keniji sta se zakonca Foit odločila za vrnitev v Evropo, vendar ne na Češkoslovaško, saj je ta takrat zaradi zaostrenih razmer zaprla meje. V Keniji sta spoznala tedanjega direktorja Slovenskega etnografskega muzeja, dr. Borisa Kuharja, ki jima je uredil prevoz v Slovenijo. V Velenju so jima ponudili stanovanje in pokojnino, Foitova pa sta svojo bogato zbirko poklonila Muzeju Velenje. František Foit je nekaj tednov po prihodu v Slovenijo v prometni nesreči umrl.

### **AFRIŠKA ZBIRKA V VELENJU**

Razstava Foitovih predmetov iz Afrike je bila v Muzeju Velenje prvič postavljena leta 1973. V celotni zbirki je več kot tisoč predmetov in obsega različne uporabne, obrtne in umetniške izdelke. Največji del zbirke sestavljajo predmeti iz Kenije, Tanzanije in Konga.



František Foit in Jiří Baum pred Memnonovima kolosoma v Tebah pri Luksorju leta 1931.  
František Foit and Jiří Baum in front of the Colossi of Memnon in Thebes near Luxor, 1931.



Foitova fotografija uporabe lutkovnega gledališča v Kongu.  
Foit's photograph of the puppet theatre used in Congo.

Masai med  
poslušanjem  
zvokov radijskega  
sprejemnika leta 1931.

A Masai listening to  
the sounds of a radio  
receiver, 1931.



Na ogled so leseni stolčki, ki jih je Foit našel v Keniji in Tanzaniji. Izrezljani so iz enega kosa lesa, predstavljeni pa so tako povsem preprosti stolčki kot tudi lepo izrezljani in okrašeni primerki. Na ogled so tudi naslonjala za glavo, ki jih je Foit našel pri ljudstvu Turkana v Keniji. Takšna naslonjala, izrezljana iz enega kosa lesa in pogosto tudi ornamentirana, so uporabljali predvsem moški za podlaganje pod glavo med spanjem na dolgih potovanjih.

Na razstavi so tudi različni predmeti za poljedelstvo in hrambo živil. Za slednje so bile v uporabi predvsem buče kalebase, ki so jih običajno okrasili. Nekatere so okrašene z jermeni, trakovi in školjkami, druge opletene z rastlinskimi vlakni. Najpreprostejše pa so zgolj ornamentirane z različnimi izrezljanimi vzorci. Med drobnimi osebnimi predmeti so razstavljene ogrlice iz raznobarnih kamnov in školjk. Zanimiv je del ženskega oblačila, kakršnega nosijo dekleta in ženske ljudstva Mangbetu v Kongu. Pokriva le zadnjico in je sešit iz palmovih listov ter okrašen z vzorčastim pletenjem.

Med orožjem je na razstavi na ogled nekaj kopij in puščic različnih oblik. Zelo zanimiv je tudi srpast nož panga z izrezljanim ročajem iz slonove kosti. Tak nož je značilen predmet moških ljudstva Mangbetu, ki ga nosijo kot orožje ali kot svečan predmet za posebne priložnosti. Predstavljena sta tudi živalska rogova, ki sta bila last vrača ljudstva Kikuyu v Keniji. V njima naj bi imel skrite magične substance za svoje obrede.



František Foit med izdelavo kipa pigmejskega moškega.

František Foit creating a sculpture of a man of the Pygmy peoples.

Med kipci so razstavljeni fetišji, ki ponazarjajo umrle prednike in simbole plodnosti. Predstavljeni so tudi razni manjši kipi, ki nimajo kulturne vrednosti in so jih Afričani v drugi polovici 20. stoletja že izdelovali za prodajo turistom.

V zbirki je na ogled tudi nekaj več kot 200 različnih mask ljudstev iz vzhodne in zahodne Afrike. Maske so uporabljali pri ritualih v povezavi s kultoma smrti in rodovitnosti, pri čaranju lovske in ribiške sreče, predvsem pa pri iniciaciji, ko so fante sprejemali v moško in dekleta v žensko družbo. Med te sodijo tudi zelo zanimive maske ljudstva Tiriki iz Kenije. Spletene so iz različno obarvanih rastlinskih vlaken in so jih nosili dečki pri obrezovanju. Med eksponati je tudi nekaj mask, ki so jih afriški rezbarji že med Foitovim bivanjem v Afriki izdelovali kot »spominke« za množično prodajo turistom.

Poseben poudarek je na razstavi namenjen glasbilom in lutkovnemu gledališču. Glasbila izvirajo iz Konga, Tanzanije in Kenije. Najbolj izstopajo kalimba in sese. Kalimbo sestavljajo lesena resonančna podlaga in kovinski jezički, ki z nihanjem proizvajajo tone. Sese imajo rastlinske strune, napeljene preko buče kalebase ali lesenega valja, ki deluje kot resonančna posoda.

Kot zbiratelj pa je bil Foit najbolj ponosen na lutke skupnosti (community) ob reki Ituri v Kongu. Lutke sestavljajo različni kipci ljudi in tudi živali. Zapisal je eno od zgodb, ki so jo uprizarjali. Lutke so bile

Irena Foit ob avtomobilu, na katerem sedi opica, na pokrovu motorja in strehi pa so razporejene maske.

Irena Foit in front of the car on which the monkey is sitting. On the cover of the engine and on the roof of the car are arranged masks.



privezane s tankimi vrvicami na palice, te pa so bile pritrjene v tla. Animator je lutke premikal z levo roko, z desno pa je tolkel po votli palici in tako proizvajal različne zvoke. Predstave so prikazovale predvsem zgodbe vsakdanjega življenja in so bile namenjene celotni vasi. Lutke so rezbarili odrasli in tudi otroci; ti so ob tem izpopolnjevali svoje poznavanje rezbarstva. Posamezne lutke pa so uporabljali tudi kot igrače.

Med Foitovimi osebnimi predmeti sta zelo zanimiva snemalnik Webster Chicago, s katerim je raziskovalec na terenskih raziskavah snemal glasbo na tanke žice, in fotoaparata, ki ga je Muzej Velenje kot donacijo pridobil pred nekaj leti. Poleg predmetov je v muzejskem arhivu ohranjeno zelo zanimivo in še neraziskano gradivo študentov z oddelka za kiparstvo na Univerzi Kenyatta v Nairobiju, kjer je Foit predaval deset let.

Za raziskovalce Afrike je zelo pomemben tudi Foitov fotografski arhiv z izjemno zbirko diapozitivov na steklu. Fotografije s potovanja leta 1931 od severne do južne Afrike so bile leta 2016 prvič predstavljene javnosti.

Zbirka v Velenju obsega zgolj del afriškega gradiva, ki ga je Foit pripeljal v Evropo. Večji del predmetov je v etnografskem Muzeju Náprstek in antropološkem muzeju Hrdlička v Pragi ter v podružnici Muzeja Vysočiny v Telču. Obsežno in bogato gradivo je tako na ogled na Češkem in v Sloveniji. Morda je tudi ta razdeljenost zbirke razlog, da je bil František Foit kot raziskovalec afriške celine v preteklosti preveč prezrt.

Masajska buča kalebasa je bila namenjena shranjevanju sadežev, semen in tekočin. Buča je opletena z usnjenimi trakovi in okrašena s školjkami kavri.

Masai kalebasa pumpkin was used for storage of fruits, seeds, and liquids. The pumpkin is decorated with leather strips and cowry shells.



Blaž Verbič

## FRANTIŠEK FOIT'S AFRICAN COLLECTION IN THE VELENJE MUSEUM

František Vladimír Foit was born in 1900 in Tabor in Czechia, and during his childhood, he moved with his family to Telč. Ferdinand, the father of František Foit, owned a big stonemasonry workshop in Telč, where František had the opportunity to familiarise himself with the craft. Later on, he got interested in sculpture which he studied first in Hořice, and then in Dresden, Vienna, Paris, and Zagreb. In Paris, he first encountered African masks that inspired him and soon he became overwhelmed by Africa.

Financed by the Charles University in Prague, he left for his first scientific exhibition to Africa in 1931, with biologist Dr Jiří Baum. On their travel, Baum was studying the animal life of Africa, and Foit was creating clay anthropological representations of different peoples. During their eight-month travel from the north to the south of Africa, with Tatra car, they each kept a journal, made a film, and took a large number of photographs. After their return to Czechoslovakia Baum published a book on animal life in Africa, and Foit a book based on his travel journal.

In 1947, he left for his second travel to Africa, this time with his wife Irena. Their goal was to document African culture and record African music. In the Belgian Congo (today Democratic Republic of Congo) they found interesting puppet theatre among the peoples living along the Aruwimi river. In 1950 in Leopoldville (today Kinshasa) the Foit couple was accused of cannibalism, due to extremely realistic anthropologic busted statues that they kept in their car. Later on, they were charged

Mangbetujski nož panga z ročajem iz izrezljanega slonovega okla. Nož je imel praktično funkcijo in je bil statusni simbol.

Panga knife of Mangbetu peoples with a handle carved from ivory. The knife had a practical function and could be used as a status symbol.



Na obisku pri ljudstvu Mangbetu leta 1931 so na poroko prišli tudi plesalci ljudstva Mankbele. Med plesom so si dajali ritem na bobnu.

In 1931, the dancers of the Mankbele people joined the wedding of the Mangbetu people. They were playing the drums during the dance.



for organizing the communist revolution and were imprisoned. Despite their troubles, they refused to return in their homeland and continued their research in Africa. In 1952 they got the permission to settle in Tanganyika (today Tanzania) and in 1960 they moved to Kenya, where Foit taught at the Department for sculpture at the Kenyatta University. He also held a few exhibitions and created some statutes of politicians and influential personalities. Due to the tightening of the situation in Kenya, the couple decided to return to Europe but not to Czechoslovakia, as the country was closing its borders. In Kenya, they met the at-the-time director of the Slovene Ethnographic Museum, Dr Boris Kuhar, who arranged their transport to Slovenia. In Velenje, they were offered a flat and a pension, and in return, the couple donated their rich collection to the Velenje Museum. František Foit died only a few weeks later in a car accident.

### AFRICAN COLLECTION IN VELENJE

The Foit's African collection was first exhibited in the Velenje Museum in 1973. The complete collection consists of over a thousand pieces, mostly useful, handcraft, and artistic objects. The largest part of the collection are the objects from Kenya, Tanzania and Congo. Wooden chairs that Foit found in Kenya and Tanzania are exhibited. They are carved out of a single piece of wood, and some of them are plain while



Foit in Baum sta leta 1931 v Keniji srečala zanimivo ljudstvo s črnimi perjanicami na glavah.

In 1931, Foit and Baum met interesting people with black plumes on their heads.

others have a detailed decoration. Amongst many objects, also headrests that Foit found at the Turkana peoples in Kenya, can be seen. These headrests, which are made from a single piece of wood and often decorated, were mostly used by men during travels.

The exhibition presents also several objects of agriculture and food storage. For the later mostly kalabasa pumpkins were used, which were usually decorated. Some are ornamented with belts, bands in shells and some are knitted with vegetable fibres. The simpler ones have incised decorative motifs. Amongst smaller personal items, necklaces from shells and colourful stones are exhibited. A piece of female clothing that girls and women of Mangbetu peoples in Congo wear stands out as well. The piece covers only the buttocks and is sown from palm leaves and decorated with patterned knitting.

Amongst the weapons, some spears and arrows of different shapes are exhibited. Interesting is also a sickle panga knife with a handle carved from ivory. This knife is a typical object of the males of the Mangbetu peoples, that use it either as a weapon or as a sacred object during rituals. Also, two animal horns that belonged to the shaman of the Kikuyu from Kenya can be seen. He probably kept inside them magical substances which he used during rituals.

Amongst the statuettes, some fetishes that represent dead ancestors and fertility symbols are exhibited. Besides these fetishes, also



Odprijetje ene od Foitovih razstav v Afriki.

The opening of one of Foit's exhibitions in Africa.

other smaller statuettes can be seen – however, those do not possess any cultic properties, and the Africans were producing them mostly for sale to the tourists already in the second half of the 20<sup>th</sup> century.

The collection exhibits little over two hundred masks of peoples from East and West Africa. The masks were used in rituals connected with mortuary and fertility cults, in magic for hunting and fishing, and mostly during initiation rites where boys and girls were accepted amongst the adults. Amongst the later, are especially interesting the masks of the Tiriki peoples from Kenya. They are knitted from colourful vegetable fibres and were worn by boys during their circumcision. Some of the exhibited masks are also those that were produced as “souvenirs” for tourists already during Foit's stay.

The exhibition makes a special emphasis on musical instruments and puppet theatre. The instruments originate from the area of Congo, Tanzania and Kenya. Those that stand out the most are kalimba and sese. Kalimba consists of a wooden resonance base and metal tabs that produce tones by fluctuation. Sese have vegetable strings channelled over the calabass pumpkin or a wooden cylinder that serves as a resonance vessel.

As a collector, Foit was most proud of the puppets of the community living at the river Aruwimi in Congo. The puppets consist of various statuettes of people and animals. Foit also described one of the stories that were being played. The puppets were tied with thin strings onto



Odprtje prve razstave afriških predmetov Františka Foita leta 1973 v Muzeju Velenje na Velenjskem gradu.

The opening of the first exhibition of African objects of František Foit in 1973 at the Velenje Museum in the Velenje Castle.

sticks that were fixed into the ground. The animator was moving the puppets with his left hand and used the right one to pound on a hollow wooden stick and produce different sounds. The theatre shows were portraying mostly stories of daily life and were meant for the entire village. The children were using some of the puppets also as toys.

Very interesting amongst Foit's personal possessions are the Webster Chicago recorder, which, he used on the field to record the music played on thin strings and his camera that Velenje Museum acquired a few years ago as a donation. Besides the objects, the museum archive also holds interesting and not-yet researched materials of Foit's students from the Department of Sculpture at the Kenyatta University in Nairobi where he was lecturing for ten years.

The exceptional collection of glass-plate slides renders Foit's photographic archive of the great importance for the researchers of Africa. The photographs from the 1931 expedition from the north to the south of Africa were first presented to the public in 2016.

Foit's collection in Velenje is only a part of the African materials that he brought to Europe. The larger part of the collection is today in the Náprstek Museum, Hrdlička Museum of Anthropology in Prague, and its branch Museum Vysočiny in Telč. The extensive and rich material can, therefore, be seen in Czechia and Slovenia. Possibly this division of the collection contributes to the fact, that Foit, as a researcher of Africa, did not receive enough recognition in the past.

Rog vrača ljudstva Kikuyu iz Kenije.  
V njem je hranil svojo čarovniško  
medicino. Čaša je izrezljana iz lesa in  
ustrojene živalske kože.

Horn of a Kikuyu shaman from Kenya,  
in which he kept his magical medicine.  
Cup, made from wood and animal skin.





Figura lutkovnega gledališča iz porečja reke Ituri (Demokratska republika Kongo). Figure so bile z vrvicami navezane na palice, animator je med pripovedovanjem zgodbe ustvarjal ritem z bobnom in obenem premikal figure.

A figure of the puppet theatre from the basin of the Aruwimi River (Democratic Republic of Congo). The puppets were tied onto sticks and, while telling the story, the animator was moving the puppets and gave rhythm on the drum at the same time.

Naglavna maska tanzanijskega ljudstva  
Makonde, izdelana iz enega kosa lesa.

Head mask, carved from a single piece  
of wood, Makonde peoples in Tanzania.





Lesen kipec iz enega kosa  
lesa predstavlja mater,  
sedečo na stolu, z otrokom  
v vreči na hrbtu. V ušesu  
ima uhan iz pločevine.

Wooden statuette, carved  
from a single piece of  
wood, representing a  
mother sitting on a chair  
with a child in a bag on her  
back. She has an earring  
made of sheet metal.

## **AFRIKA TREH MUZEJEV | AFRICA OF THE THREE MUSEUMS**

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