

KDO S E M?

Nekaj misli ob stalni postavitvi v novih prostorih
Slovenskega etnografskega muzeja

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Če pomislim, da je stalna zbirka slovenske umetnosti v Narodni galeriji plod več kot osemdesetih let raziskovanj in nekajkratnih preoblikovanj, je kustosom SEM uspel pravcati podvig, ko so strnili znanje in moči ter v enem desetletju zasnovali in uresničili scenarij za prvo postavitve stalne zbirke v novi muzejski hiši. Iz več kot 30.000 resda že raziskanih in deponiranih predmetov so izluščili izbor artefaktov za stalno zbirko, ki naj bi poleg vsega predstavljala tudi regionalne posebnosti, na drugi strani pa občinstvu približala tudi "drugačnost" zunajevropskih zbirk.

Pogled iz drugega zornega kota na stalno zbirko v Slovenskem etnografskem muzeju bo zgolj fragmentaren ter subjektiven in bo skušal na podlagi detajlov predstaviti drugačne predloge in namige, kajti "ljubi Bog tiči v detajlu", je bojda izjavil umetnostni zgodovinar Aby M. Warburg.

Postavitve stalne zbirke SEM razbiram kot preplet komplementarnih in obenem kontrastnih dvojic (slovenska etnološka območja – odsev daljnih svetov; narava – kultura; preteklost – sedanjost; posameznik – skupine; "nemi" predmet – posnetki njegove prvotne rabe; zvok – tišina; razstavljeni predmeti v vitrinah – predmeti v premičnih, pokončnih omarah; slovensko – angleško besedilo; odrasli obiskovalec – obiskovalec otrok). Ta mešanica vsebinskih, muzeoloških, muzeografskih, edukativnih in še kakšnih značilnosti je zajeta v zgodbo postavitve, v kateri imajo muzealije primarno vlogo in so hkrati nosilke pripovedi. Zgodbo postavitve vidim kot časovni in prostorski lok, z delitvami na dejanja, prizore. Ker so načrtovalci stalne postavitve velikokrat uporabili besedo scenarij – ki je nepogrešljiv pri snemanju filma –, sem se oprla na besedilo Michela Chiona *Napisati scenarij*. Med drugim je avtor v njem zapisal: "Ekspozicija je začetni del scenarija, v katerem so gledalcu predočeni različni elementi in izhodišča, iz katerih bo izhajala zgodba, ki bo povedana: glavne osebe, prizorišča, izhodiščni položaj ..." (Chion 1987: 120) Uvodni film *Kdo SEM?* udejanja prav to njegovo definicijo.

In če sledimo Chionu, nastopi za ekspozicijo tako imenovani trnek ali vaba ali kljuka (Chion 1987: 122), ki ima nalogo, da čimprej spodbudi radovednost in takoj pritegne gledalčevo pozornost. Malo za šalo, malo zares je ta namig v zgodbi postavitve dobesedno uresničen že v prvem razstavnem sklopu *Voda in zemlja*, kjer se trnkom in vabam pridružijo še pasti. Chion tudi poudarja: "Pogosto je treba v scenarij vnesti elipse,

se pravi, namerne izpuste nekaterih fragmentov zgodbe, kakega trenutka ali posebne podrobnosti – izpuste, ki jih gledalec lahko (ali pa ne) v mislih dopolni.” (Chion 1987: 137) Sprašujem se, ali so načrtovalci v prvem sklopu namerno izpustili strelno lovsko orožje, ker so pričakovali, da ga bodo obiskovalci v mislih dopolnili? Ali pa je na delu prikrievanje krvavih dimenzij lova s krutostjo, smrtjo? Raznolike pasti kažejo na lovsko iznajdljivost, vendar se zdi, da so predstavljene predvsem kot domiselni izdelki, njihova primarna naloga – ubijanje – pa je prikrita.

Izbor estetsko razvrščenih kmečkih orodij mi je priklical v spomin poimenovanja, ki so jih pred mnogimi desetletji (morda sedaj?) uporabljali kmetje in koloni v vaseh okoli Gorice: *pikon* (kramp); *pikača* (?), uporabljali pri pletju); *šubla* (lopata); *sapon* (?), uporabljali pri globokem kopanju); *šapa* (?), za osipanje krompirja); *renčelica* (za sekanje vej); *tišlerski b'nk* (mizarska miza); *šejon* (žaga za hlode); *žaget* (majhna žaga, uporabljali pri cepljenju dreves); *fouč* (v obliki manjšega srpa) itd. Poimenovanja orodij se razlikujejo po geografskih območjih, zato bi morda lahko obiskovalci pestrost imen prebirali in prepoznavali v ”slovarju”, z nazorno predstavljenimi ilustracijami, ali jih celo sami vpisovali v za to pripravljene zvezek. K ohranjanju jezikovnih in drugih specifičnosti nas nagovarja tudi predlog novega zakona o varstvu kulturne dediščine, v katerega je vključena tudi nematerialna, neotipljiva dediščina, kamor prav gotovo spadajo za določeno območje značilna poimenovanja predmetov. S tem zgleodom pa nikakor ne očitam avtorjem, da so pozabili na interakcijo med obiskovalci in muzealijami ne v tem delu ne v nadaljevanju stalne zbirke. S posnetki predstavljajo strojno obdelavo polj, košnjo s kosilnicami kot protiutež ročni obdelavi in tako ustvarjajo most med preteklostjo in sedanjostjo.

Pred dobrimi petnajstimi leti so v zahodnoevropskih muzejih na široko odprli vrata elektronskim medijem in najrazličnejšim učinkom. Prirejanje razstav je postala prava industrija. Ob tehnološko zahtevnih postavitvah je sodelovala razvejana mreža strokovnih ekip, ki so skrbele za elektroniko in oblikovanje s ciljem, da bi približali muzeje čim širšemu krogu občinstva. Če smo iskreni, so muzealce v takšno razmišljanje, v načrtovanje in uresničitev predvsem silili neizprosni tržni zakoni. Če so želeli finančno preživeti, so morali izumljati drugačne oblike predstavljanja svojih eksponatov. Posledično so se tovrstni muzeji lahko pohvalili s povečanim obiskom od televizije in računalniškega medmrežja razvajene publike in z večjim prilivom dohodka. Naj ob tej problematiki spomnim na eno izmed Lyotardovih tez, in sicer tisto o ”smrti profesorja” v postmoderni dobi, ki predpostavlja nadomeščanje profesorja v vlogi prenašalca vednosti z učinkovitimi, računalniško posredovanimi bazami podatkov. Glede na pravkar rečeno bi lahko po analogiji predvideli ”smrt muzejskega pedagoga”, ki naj bi ga prav tako kot profesorja v vlogi posredovalca informacij vse bolj nadomeščala sofisticirana tehnologija (Tavčar 2003: 183–184). Sklep, ki bi ga torej lahko izpeljali, je: v muzejih in galerijah ni potrebe po kustosih pedagogih. Toda raziskovalci-muzealci so dognali, da obiskovalci praktično ne gledajo več muzejskega predmeta, temveč le multimedijske učinke. Na podlagi skrb zbujajočih rezultatov so muzealci kmalu zatem pričeli zmanjševati uporabo elektronskih medijev v razstavnih prostorih in v središče ponovno postavili izvorni predmet, ki ima edini kulturno vrednost. In vloga animatorjev, komunikologov, kustosov

pedagogov, torej tistih, ki so posredovalci med kulturno dediščino ali sodobno likovno produkcijo in vsemi vrstami obiskovalcev, je ponovno skupaj z izvirnim predmetom stopila v ospredje. V slovenskem prostoru za množično uporabo elektronskih medijev v razstavnih prostorih nismo nikoli imeli zagotovljenih sredstev, torej bi lahko sklepali, da so naši obiskovalci v muzejih in galerijah vseskozi gledali predvsem muzejske predmete. Kaj se lahko naučimo iz pravkar rečenega? Prvič: modnih novosti, ki jih izumljajo v bogatejših državah, ni potrebno vselej brez premisleka sprejeti in je včasih celo dobro, da vztrajamo na svoji uhojeni poti in pri ubornih sredstvih, ki jih imamo na voljo, saj je zapoznelost v primerjavi z razvitimi državami itak stalnica v slovenskem razvoju. Tisti, ki soglašajo s takšnimi mnenji, imajo celo prav, kajti po desetletju obsedenosti z elektronskimi efekti se je izkazalo, da je projekt zgrešil bistvo. Drugič: srednja pot in prava mera sta najboljši. Avdiovizualizacije so ključnega pomena pri rekonstrukciji konteksta predmeta, pri njegovi ponovni oživitvi. Videofilm ob takšnih razstavljenih, "nemih" predmetih obiskovalcem nazorno prikaže vpetost predmeta v avtentični prostor in približa njegovo nekdanjo uporabnost.

In prav pravo mero so "zadeli" in upoštevali načrtovalci v Slovenskem etnografskem muzeju. Na premišljen način so postavili ekrane, tako da zainteresirani obiskovalci lahko s filmskih projekcij spoznavajo predmete v avtentičnih ambientih in v njihovi prvotni funkciji, saj bi najbrž drugače v gledalčevih očeh ostali zgolj "neme" razstavljene muzealije.

Pri prizoru, ki opozarja na ekonomski vidik izseljenstva, pogrešam specifično primorski pojav. Primorske žene so kot dovilje odplule v daljni Egipt in doma pustile ravnokar rojene otroke. Kako čustveno pretresenost in tragiko, razmišljanja in prilagajanje novim življenjskim razmeram dovilj – t. i. *aleksandrink* – predstaviti sodobnikom, ki danes v to deželo odhajajo kot turisti, pa je že drug problem.

V sklopu *Potrebno in nepotrebno*, ki se po barvi sten loči od prejšnjega razdelka, so sicer nakazane razlike med podeželjem in meščanstvom v bivalni opremi, priboru, oblačenju itd.

V tem delu pogrešam ob razstavljenih zibelkah katero od slik, ki so jih naslikali *Vesnani* in v razmislek predlagam Gasparijev *Bohinjski motiv*¹ in Šantlovo sliko *Babica ziblje vnuka*². Gledalec bi bržkone takoj povezal v "dvo govoru" sliki z razstavljenimi zibelkami in ugotovil, da te niso bile samo prostor za spanje otroka, temveč so otroci preživeli v njih cel dan, v njih so jih nesli na delo, na polje in na košnjo, kar je videti na Gasparijevem motivu. Razbrali bi, da so ostareli ostali doma in tako kot babica na Šantlovi sliki varovali novorojenčke. Kot protiutež omenjenima motivoma bi bil primeren Langusov portret *Lojzka Orel z otroki*³ z upodobljenim "meščanskim ljubečim" odnosom do otrok.

V nadaljevanju nesistematično naštevam opažanja oziroma pripombe. Izvirno in domiselno so v postavitev zajeta talna "okna". Prav tako je estetsko in razgibano razvrščena razstavna oprema z eksponati v vitrinah, ki dajejo vtis rekonstruiranih

¹ Maksim Gaspari (1883–1980), Bohinjski motiv, NG S 2273.

² Saša Šantel (1883–1945), Babica ziblje vnuka, 1916, NG S 386.

³ Matevž Langus (1792–1855), Lojzka Orel z otroki, 1830, NG S 1190.

ambientov. Ta je dopolnjena s premečnimi pokončnimi omarami, v katerih se skrivajo na svetlobo občutljivi najrazličnejši tekstilni izdelki. Na sploh se sprašujem, kako so muzealci dosegli ustrezno vlago, temperaturo in svetlobo za ves spekter razstavljenega gradiva, ki obsega kovine, les, blago itd. Na postavitvi se zvok ustrezno izmenjuje s tišino, vendar bi ob glasbilih resnično raje slišala zvok namesto tišine. Neuravnoteženo je razmerje med številnimi muzealijami, ki pripadajo slovenskim etnološkim območjem, in med zunajevropskimi skromno zastopanimi eksponati, kar je sicer razumljivo. Manj všečno je, da so pri slovenskih etnoloških področjih prevedene v angleščino samo uvodne razlage, druga opozorila pa ne. Ne morem se znebiti vtisa, da je tu načrtovalcem preprosto zmanjkalo prostora za dodatne prevode, zato tujejezični obiskovalec muzeja za marsikatero razstavljeno etnološko posebnost ne more razbrati pomena. Obratno so na "zunajevropski strani" na didaskalijah natisnjene prevedene razlage v celoti. Rešitev problema vidim v natisu kataloga ali priročnega vodnika tako za slovenskega kot tujega vedoželjnega obiskovalca.

Povezovalni razstavni člen med slovenskimi in zunajevropskimi zbirkami je interaktivni prostor *Etno-Abecedaž*, ki ga bom po Hooper - Greenhillovi (Hooper - Greenhill: 183) označila za *Discovery Room*. S to novostjo so v muzeju odprli novo stran pri populariziranju zbirke pri najmlajših in družinah. Tradicionalne metode so spremenili v stimulatívne in najmlajši obiskovalci resnično dejavno pridobivajo nova znanja, ki so zastavljena problemsko, vendar na vabljev in igriv način. Tako kot pove že naslov, je glavno vodilo abeceda; etnografske predmete in pojme uvajajo črke, ki so razvrščene v nekakšnem labirintu. Naj za pokušino naštejemo samo nekaj zgledov: črka *A* vpeljuje razstavljena *avba*, ob njej na steni visijo različna druga pokrivala, ki si jih otroci lahko nadenejo in se obenem učijo novih besed. Pri črki *Č* odprejo predal in odkrijejo v njem različne *čipke*, od ročne do industrijsko izdelane. S stripom je predstavljena zgodba o *desetnici*, ki uvaja črko *D*. Če sem pri "zbirki za odrasle" pri glasbilih pogrešala zvok, so ga načrtovalci tu, pri interaktivni igri, upoštevali. Nadvse je vabljeva "računalniška igra" o *krompirju*, ki seveda uvaja črko *K*. In tako po vrsti vse do črke *Ž* otroci usvajajo nove pojme z vsemi petimi čuti, z zaznavanjem, opazovanjem, s poizkusi, primerjanjem, izločanjem, poslušanjem, razmišljanjem. Če je bil ob prihodu v *Etno-Abecedaž* za otroke marsikateri predmet "tuj", neznan, ker ga ni več v njihovem življenjskem okolju, imajo pri odhodu iz *Discovery Room* zanesljivo usvojene vse etnografske predmete in pojme.

In če sem se v uvodu navezovala na Chiona, naj še sklenem z njegovim razmišljanjem o zaključku scenarija: "Včasih imamo opravka s t. i. 'odprtim' koncem, ki ohrani neko skrivnost, nek neizpeljan načrt, težavo in včasih celo zaključni pripoved brez končnega spopada." (Chion 1987: 124)

Stalno zbirko SEM razbiram v tem smislu: razpleta ni, ker pričakujem, da bo zbirka **nikoli dokončana zgodba**.

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Stalna razstava SEM *Med naravo in kulturo*, foto: N. Žgank, 2006

WHO AM I?

Reflections on the permanent exhibition in the new building of the Slovene Ethnographic Museum

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If I remind myself that the permanent collection of Slovene art in the National Gallery is the fruit of over eighty years of research and several transformations, I must say that the curators of SEM have managed a remarkable feat by joining their knowledge and efforts, conceiving and realising within one decade the scenario for the first installation of the permanent collection in the museum's new building. Out of over 30,000 objects – albeit already researched and stored – they have made a selection of artefacts for the permanent collection, which is also to present regional specifics, and on the other hand introduce the public to the different nature of its Non-European collections.

This view of the permanent exhibition in the Slovene Ethnographic Museum from a different angle is necessarily fragmentary and subjective and attempts to present, based on details from the exhibition, proposals, tips, and challenges, because as the art historian Aby M. Warburg is reported to have said, “God is in the detail”.

I see the installation of the permanent collection of the SEM as interlaced complementary and simultaneously contrasting pairs (Slovene ethnological areas – reflections from faraway worlds; nature – culture; past – present; individual – group; “mute” object – records of its original use; sound – silence; objects exhibited in showcases – objects in moving, upright cases; Slovene texts – English texts; adult visitor – visiting child). This mixture of museological, museographic, educational, and other features is captured in the story of the installation, in which the primary role is played by the objects which also support the narration. I see the story of the installation as a temporal and spatial arch, divided into acts or scenes. As the curators of the permanent installation often use the term scenario or script – indispensable when shooting a film –, I have based my reflections on Michel Chion's “*Napisati scenarij* (Écrire le scénario). Chion among others writes: “The exposition is the initial part of the script in which the viewer is introduced to different elements and starting points from which the story that is to be told will develop: the main characters, the scenes, the starting condition ...” (Chion 1987: 120). The introductory film *Who am I?* precisely materialises his definition.

If we further follow Chion, the exposition is followed by the bait or hook (Chion 1987: 122), whose task is to arouse curiosity and attract the viewer's attention right away. Now, whether we take things from the humorous side or seriously, this tip is

realized quite literally in the story of the installation, in the first section entitled *Water and Earth*, where baits and hooks are joined by traps. Chion also emphasises: “It is often necessary to insert ellipses in the script, that is to leave out certain fragments of the story on purpose, some moments or special details, which the viewer complements (or not) in his mind.” (Chion 1987: 137) I wonder if the planners of the first section left out hunting guns on purpose, expecting the visitors to add them in their imagination, Or was the intention to hide the bloody dimension of hunting, its cruelty, death? The variety of traps certainly witnesses to the inventiveness of hunters, but they are primarily presented as imaginative products and their primary purpose – killing – is ignored.

214 The selection of aesthetically arranged agricultural tools reminded me of the names which were used many decades ago (or even today?) by peasants and *coloni* in the villages around Gorica: *pikon* (pickaxe); *pikača* (? , used in weeding); *šubla* (spade); *sapon* (? , used in deep digging); *šapa* (? , for hilling up potato plants); *renčelica* (for cutting branches); *tišlerski b'nk* (a joiner's bench); *šejon* (log saw); *žaget* (small saw, used in grafting trees); *fouč* (shaped like a small sickle), etc. The names of tools differ by geographical areas and the visitors may be introduced to the variety of names and recognize them in an illustrated “dictionary”, or may even enter them in a notebook available for that purpose. The preservation of linguistic and other specific features is also emphasised in the proposed new act on cultural heritage protection, including the intangible heritage to which the typical names of objects in particular areas certainly belong. This example is not given to criticise the curators as if they had forgotten about the interaction between visitors and objects in this or in any other section. Records present the machines used in the fields, harvesting with harvesters as a counterpoint to manual work and thus bridge past and present.

Some fifteen years ago, West-European museums threw open their doors to the electronic media and a variety of effects. Staging an exhibition was turned into a real industry. Technologically demanding installations required the collaboration of a wide network of professional teams in charge of the electronics and design in order to bring museums closer to the public. To be honest, museum workers were forced into such reflections, planning and realisations by the inexorable market laws. To survive financially museums had to invent different forms of presenting their exhibits. As a result, museums which followed the trend could pride themselves on increased numbers of visitors from the ranks of a public “spoiled” by television and the internet, and on higher incomes. In this connection, may I remind the reader of one of Lyotard's theses, anticipating the “death of the professor” in the postmodern age, assuming the replacement of professors in their role of transmitters of knowledge by efficient, computer mediated databases. In view of the above, we may also anticipate the “death of the museum educator”, who would equally be replaced as a transmitter of information by increasingly sophisticated technology (Tavčar 2003: 183–184). And this would take us to the conclusion that museums and galleries have no need for curators-educators. However, museum workers – researchers established that the visitors no longer watched the objects, but only the multimedia effects. Based on these concern - raising findings, museum workers soon started to reduce the use of electronic media in exhibition spaces and once more put

the original object, which exclusively has a cultural value, in the centre. The role of animator, communicologist, curator-educator, that is of everybody who intermediates between the cultural heritage or modern art production and all kinds of visitors was again assumed by the original object. In our Slovene environment we never had enough funds for the widespread use of electronic media, and we may thus assume that the visitors of our museums and galleries continued to watch the museum objects all the time. What can we learn from these developments? First of all: fashionable novelties invented in much richer countries should not always be accepted without reflection, and it is often even better to stay on the trodden path and rely on the meagre funds we have at our disposal. The backlog behind the developed countries is in any case a constant theme in Slovenia's development. And people who agree with such opinions are quite right, because after a decade of obsession with electronic effects it became obvious that these projects missed the point. Secondly: the middle way and the proper measure are the best solutions. Audiovisual materials are of key importance in the reconstruction of the context of an object, in its revival. With such exhibited, "mute" objects, a video shows the visitors clearly how an object was embedded in an authentic environment and makes them familiar with its past usefulness.

The people who planned the permanent exhibition in the Slovene Ethnographic Museum used the proper measure. The screens are placed in a well thought-out arrangement, the interested visitors can view film projections and learn about objects in their authentic environments and original functions, whereas otherwise they would remain "mute" exhibits.

In the scene which illustrates the economic aspect of emigration, I miss a specific phenomenon from Primorska. Women from Primorska travelled to faraway Egypt to serve as wet-nurses, leaving behind their newly born babies. How to present the emotional stress and tragic fate, reflections, and adaptation to the new living conditions of these women – called the *Alexandrian women* – to contemporaries, who travel to Egypt as tourists, is of course another problem.

The section *Necessary and Unnecessary*, separated from the previous one by the colour of the walls, does indicate the differences between the countryside and the towns in furnishings, accessories, dressing, etc.

What I miss in this part with the exhibited cradles is one of the paintings made by the members of *Vesna*, and I would like to suggest Gaspari's *Bohinj motif*¹ and Šantl's *Granny rocking her grandson*². The viewer would then probably associate them in a dialogue with the exhibited cradles and establish that they were not just for sleeping but that babies spent the whole day in them, were carried to work, the field or harvest in them, as in Gaspari's painting. He would guess that the elderly stayed at home and like the granny in Šantl's painting took care of the newly born. A suitable counterpoint to these two motifs would be Langus's portrait *Lojzka Orel and her children*³ illustrating the loving attitude of the bourgeoisie to children.

¹ Maksim Gaspari (1883–1980), Bohinjski motiv, NG S 2273.

² Saša Šantel (1883–1945), Babica ziblje vnuka, 1916, NG S 386.

³ Matevž Langus (1792–1855), Lojzka Orel z otroki, 1830, NG S 1190.

What now follows are observations and remarks listed unsystematically. The floor “windows” are included in the installation in a quite original and imaginative way. The exhibition furniture, containing exhibits in showcases which give the impression of reconstructed ambiances, is arranged aesthetically and with a lot of variety. It is complemented by movable upright cases in which textiles, sensitive to light, are exhibited. In general, I wonder how suitable humidity, temperature and lighting has been achieved for the range of exhibited material including metal, wood, fabric, etc. Sound and silence interchange suitably in the exhibition, but I would prefer sound over silence with the exhibited instruments. There is no proper balance between the numerous objects from Slovene ethnological area and the modest number of Non-European exhibits, but this is of course, understandable. Perhaps less understandable is that only the introductory explanations of the Slovene ethnological areas are translated into English. It is my impression that the planners simply ran out of space for additional translations, but foreign visitors will not be able to understand the meaning of quite a number of the exhibited ethnological features. In the Non - European section, however, the translations are printed in their entirety on the didaskalia. A solution to this problem would be to publish a bilingual catalogue or practical guide to the exhibition for both the Slovene and foreign visitors.

The element linking the Slovene and non-European collections is the interactive room *Ethno-ABC*, which I would like to call – after Hooper - Greenhill (Hooper - Greenhill: 183) – the *Discovery Room*. With this novelty the museum has turned a new page in the popularisation of the collection among the youngest visitors and families. Traditional methods have been dropped for stimulating ones and the youngest visitors indeed actively acquire new knowledge through problems they have to solve in an attractive and playful way. As indicated by the title, the Ethno-ABC is the guiding thread; ethnographic objects and concepts are introduced by letters arranged in some kind of labyrinth. A few examples: the letter *A* is introduced by an exhibited *avba*, on the wall next to it are various pieces of headwear which the children can put on and learn new words. At the letter *Č*, they open drawers and discover various types of lace (*čipke*) in them, from handmade to industrial lace. A cartoon presents the story of *desetnica*, introduced by the letter *D*. If I missed sound with the instruments in the “adult exhibition”, the planners have included it here in the interactive game. The “computer game” about *potatoes (krompir)* is highly attractive and of course introduced by the letter *K*. All the way down to the letter *Ž*, the children learn new concepts using their five senses, noticing, observing, comparing, eliminating, listening and thinking. Many of the objects are unknown to children when they enter the Ethno-ABC, because they no longer exist in their environment, but when they leave this *Discovery Room* they have certainly learned about all the exhibited ethnographic objects and concepts.

Having quoted Chion in the introduction, I conclude with his reflection on the end of a script: “We sometime use what is called an ‘open’ end, which preserves a mystery, a plan not taken to the end, a problem, and even sometimes finish the narration without a final solution.” (Chion 1987: 124)

I see the permanent exhibition of the SEM in this sense: there is no final solution because I expect the collection to be a **never-ending story**.

BIBLIOGRAPHY see page 211.

BESEDA O AVTORICI

Lidija Tavčar, dr., umetnostna zgodovinarica in sociologinja, je muzejska svétnica, zaposlena v Narodni galeriji, kjer je vodja Pedagoškega oddelka.

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