

KAR SEJEŠ, TO ŽANJEŠ

Brigita Rajšter

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Iskreno čestitam vsem zaposlenim v Slovenskem etnografskem muzeju, posebno kustosom, restavratorjem ter oblikovalcem in drugim zunanjim sodelavcem, ki so pripomogli, da so semena, posejana pred dobrimi desetimi leti, rodila plodove.

Veš etnolog svoj dolg?

Dolga štiri desetletja smo bile generacije prikrajšane za odgovore na vprašanja: Kdo in kaj smo? in Kam gremo? Osiromašeni za stalno razstavo tako pomembne nacionalne institucije, kot je SEM.

Stroka se je vprašanja, nastalega iz prirejene besedne zveze našega znamenitega pesnika, ves čas zavedala in zdaj odgovorila nanj.

SEM – srce slovenskega naroda

Kadar vstopim v muzej, še posebej če predmeti v njem nosijo etnološka sporočila, me obdajo spoštljivi občutki. Predmeti razkrivajo elementarnost in prvobitnost človeka, njegov odnos do naravnega sveta, do sebe in družbene sredine. Z razumevanjem življenjskih, delovnih in prazničnih ciklov se v odnosih do svetega razkrivajo duše prednikov.

Če si lahko predstavljamo, da je na primer Narodni muzej glava naroda, potem je Slovenski etnografski muzej zagotovo njegovo srce.

Srce nosi simbolna sporočila ljubezni, sprejemanja, tolerantnosti, vseprisotnosti – tu in zdaj; takšno podobo SEM vedno bolj izraža. Zagotovo je ta trenutek najlepši muzej pri nas.

Zračenje

Razumljivi sta bili želja in odločitev, da po letih 'spanja' v depojih na enem mestu predstavijo – očem javnosti (pre)dolgo zakrite – reprezentančne muzealije. Tako razstavo sem pogrešala že pred desetletjem in več. Z razstavo so dani pogoji za dialog, za normalen stik publike s sporočilno vrednostjo predmetov. Pomemben je načrtovani drugi del stalne razstave, katerega naloga bo preseganje predmetnega nivoja.

Oranje ledine

Pripravljeno seme za posevek v 'zorano ledino' je bilo dobro izbrano. Predstavitve idejnih zasnov stalne razstave mag. Inje Smerdel, mag. Janje Žagar in mag. Andreja Dularja (Etnolog 6, 1996) so bile metodološko in tehnološko dovršene. Če bi uspeli popolnoma slediti načrtovani shemi, bi imela realizirana razstava predznak presežnika na svojem področju.

Na prehodu med naravo in kulturo

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Na prvem prehodu skozi razstavno materijo me je spremljala Sonja Kogej Rus. Tako sem imela na pòsodo še njene oči. Predmeti življenja, predmeti poželenja uvedejo obiskovalca v razstavo in ga naravnajo na druge 'frekvence'. Obiskovalec tako pozabi na zunanji svet in se lahko preda lahkotnemu vodenju in razmišljanju. Dovršeno oblikovana razstava prepleta tri zgodbe v eno celoto. Skozi teme Voda in zemlja, Potrebno in nepotrebno, Socialno in duhovno obiskovalec niti ne opazi, da so delo strnili različni avtorji in oblikovalci. Enakovredna četrta zgodba Odsev daljnih svetov kaže veličino majhnih.

Posebno zanimiv je Etno-Abecedaž. Z naborom temeljnih besed iz etnološke terminologije (ki se lahko tudi spreminja) na preprost in igriv način približa najmlajšim obiskovalcem bolj ali manj znane pojme.

Sprehod – drugič

Izpovednost posameznim predmetom najlažje zagotovimo z ambientalnimi postavitvami v ustreznih časovnih in socialnih relacijah. Razstavljanje etnoloških predmetov na galerijski način, razen morda predmetov ljudske umetnosti in obrti, je zagotovo eno težjih del. Veliko je bilo storjeno s samim izbiranjem predmetov in z iskanjem rešitev za njihovo ustrezno predstavitev. Dobro opravljeno delo se kaže tudi v tem, da obsežna razstava z množico predstavljenih predmetov obiskovalca ne izčrpa. Trinožni stoli so odlična ideja. Postavitev v razstavnih vitrinah je dodala razstavi žlahtnost.

Vsake oči imajo svojega malarja

Vsakega posameznika bo razstava nagovorila na njemu primeren način.

Predmetu, izločenemu iz primarnega okolja, ločenemu od uporabnika ali ustvarjalca, je okrnjena pričevalnost. Sodobna videotehnika uspešno prikazuje predmete v funkciji in v odnosu do človeka. Različni posnetki dodajajo razstavi tudi zvok.

Dobrodošla bi bila oprema razstave z avdio vodiči, ne samo za tuje govoreče obiskovalce, ampak tudi za domačine. Govorjena beseda ima moč 'vdihniti' predmetom 'življenje'.

Rojenice

Ob premieri želim razstavi veliko uspehov, da bo lahko izvajala poslanstvo z namenom, za katerega je bila ustvarjena – prenašati pozitivna sporočila med obiskovalce:



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

domačim ljudem, da se zavejo svojih korenin, da začutijo preteklost kot dejavnik, s katerim oplemenitijo vsakdanjik, in jo doživljajo kot vir inspiracij. Tujcem pa pokažimo obraz in hkrati nastavimo ogledalo, da bodo lahko prepoznavali podobnosti in razlike med nami in drugimi.

Ko kustos konča z delom in razstavo postavi na ogled ter jo izpostavi kritiki, doživlja po eni strani veselje, radost in zadovoljstvo, po drugi pa zadržanost in negotovost.

Spoštljivo gledam na opravljeno delo kolegov. To, kar so naredili, je uspelo samo njim.

Pravo vrednost pa bodo razstavi dali obiskovalci. Zagotovo bodo to obiskovalci, ki jih bodo predmeti navdihovali, ki bodo z materijo razstave vzpostavili svojevrstne stike. Razstava bo zaživela svoje življenje in to bo plačilo kustosom.

YOU REAP WHAT YOU SOW

Brigita Rajšter

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My sincere congratulations to the entire staff of the Slovene Ethnographic Museum, in particular to the curators, restorers, designers and other external collaborators, who have greatly contributed to making the seed sown ten years ago bear fruit.

Ethnologist, do you know your duty?

For four long decades, generations have been denied answers to these questions: Who and what are we? Where are we going? They have been denied a permanent exhibition in the eminent national institution the SEM is.

Professional ethnologists have been aware of the above question, a paraphrase of the words of our famous poet (F. Prešeren: *Poet, do you know your duty?*), all the time and they have now answered it.

SEM – the heart of the Slovene nation

When I enter a museum – in particular if the objects exhibited in it carry ethnological messages – I always feel a deep respect. Objects reveal man's elementary, authentic nature, his attitude to the natural world, himself, and his social environment. By understanding the cycles of life, working and feasting, the souls of our ancestors reveal themselves in the attitudes to the sacred.

If we can imagine that, for instance, the National Museum is the nation's head, then the Slovene Ethnographic Museum certainly must be its heart.

The heart carries symbolic messages of love, acceptance, tolerance, omnipresence – here and now – and that is the image the SEM increasingly gives expression to. It is without any doubt our most beautiful museum at the present time.

Airing

The museum's wish and decision to present in one place the representative museum objects – dormant and hidden from the eye of the public in depots for so many years – is of course more than understandable. I have wished for such an exhibition for a decade and more. This exhibition provides the conditions for a dialogue, for normal contacts of the public with the messages the objects communicate. The planned second

section of the permanent exhibition is equally important, as its task will be to go beyond the object level.

Breaking new ground

The seed prepared to be sown on the new land was well chosen. The presentations of the concepts of the permanent exhibition by Inja Smerdel, Janja Žagar and Andrej Dular (*Etnolog* 6, 1996) were perfect in terms of methodology and technology. If the museum succeeds in following the planned scheme, the completed exhibition will be landmark in museology.

Walking between nature and culture

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Sonja Kogej Rus accompanied me on my first stroll through the exhibition. Her presence allowed me to borrow her eyes – her view. The objects of life and the objects of longing introduce the visitor to the exhibition and set his mind to different “frequencies”. He becomes oblivious of the outside world and surrenders himself to pleasant guidance and reflections. The perfectly designed exhibition weaves three stories into one whole. Viewing the themes *Water and Earth, Necessary and Unnecessary, Social and Spiritual*, the visitor is hardly aware that these sections are the work of different curators and designers. The equally interesting fourth story, *Reflections of Faraway Worlds*, highlights how far a small nation can reach.

A particularly interesting corner is the Ethno-ABC. A selection of basic terms from ethnological terminology (which are exchangeable) introduces the youngest visitors to more or less known concepts in a simple and playful way.

A second view

How expressive individual objects are is best ensured by ambient installations in suitable historical and social relations. Exhibiting ethnological objects in a gallery manner, with the possible exception of objects of folk art and crafts, certainly is a most demanding challenge. But quite a lot can be done in advance by a proper selection of objects and finding solutions for a suitable presentation. How well this task has been carried out shows in the fact that the very extensive exhibition and its wealth of exhibited objects does not exhaust the visitor. The three-legged stools are an excellent idea. The installation in showcases gives the exhibition additional splendour.

Different eyes, different views

The exhibition addresses every individual in an way that suits him or her.

The informative nature of an object, torn out of its primary environment and separated from its user or maker, is impaired. Modern video technology manages to show objects as they function(ed) and in relation to man. Various records also add sound images to the exhibition.

A welcome improvement would be audio guides, not only for the foreign visitors but also for the domestic ones. The spoken word is indeed capable of “breathing” life into objects.

Birth Fairies

On the occasion of the exhibition's premiere I wish it every possible success in fulfilling the mission it was created for – to communicate positive messages to the visitors: to the Slovenes, to make them aware of their roots, feel the past as a factor that can enrich everyday life, and experience it as a source of inspiration. To foreigners, it should show our image and at the same time hold a mirror so that they can recognize the similarities and differences between us and others.

When a curator finishes his job and puts his exhibition on view, exposing it to criticism, he or she feels joy, pleasure, and satisfaction on the one hand, and reservations and uncertainty on the other hand.

I view the accomplished work of my colleagues with great respect. What they have achieved is something only they have managed to date. 225

The exhibition's visitors will determine its real value. And this will certainly be visitors who will be inspired by the objects, who will be able to establish a special relation to the exhibited material. The exhibition will then live lead its own life and this will be the true reward to its curators.

BESEDA O AVTORICI

Brigita Rajšter, dipl. etnologinja in prof. zgodovine je višja kustodinja v Koroškem pokrajinskem muzeju. Vodi etnološki oddelek v enoti v Slovenj Gradcu.

ABOUT THE AUTHOR

Brigita Rajšter is a graduated ethnologist and professor of history, employed as senior curator at the Koroška Regional Museum. She heads the ethnological department of the branch museum in Slovenj Gradec.