
CROSS-CULTURAL ITINERANT EXCHANGE EXHIBITIONS OF EUROPEAN ETHNOLOGY

Proposal project for a NET European network of ethnographic and social history museums

Klaus Beitzl

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The periodisation of the "paradigm of turns of centuries" has recently been generally accepted as being valid for the history of the academic discipline of ethnography/European ethnology. This paradigm is based on the view that the beginning and development of this discipline are apparently accepted to have taken place in chronological steps that ran parallel to the turns of the past two centuries.

The earliest development of ethnography can be traced to the turn of the 18th and 19th centuries and was at that time, on the one hand, connected with the tradition of an interest in "the land and its people", influenced by the Age of Enlightenment as is documented everywhere in Europe in the "descriptions of the country" of this epoch which were politically and administratively motivated, and, on the other hand, it was also influenced by romantically idealising movements aimed at the determination of a "national spirit" ("Volksgeist") after J. G. Herder.

At the turn of the 20th century ethnography (*Volkskunde*) developed within the domains of national philology, pre-history, physical anthropology, geography and ethnology (*Völkerkunde*) into an autonomous academic discipline. At first, this process mainly involved the foundation of academic societies (e. g. Vienna 1894), the field of museums and the establishment of special periodicals (Vienna 1895). Ethnography was, however, not established as an independent discipline at universities until the twenties and thirties. Regarding its contents, ethnography maintained - from an Austrian point of view - during the years of the later monarchy and of the First Republic a supranational comparative position (M. Haberlandt), and to some extent, especially in the time between the two World Wars, it pursued a romantic-nationalistic stance.

While rejecting the politically compromising premises of folklore and continuity under the rule of National Socialism, after World War II ethnography was primarily conceived to be the "science of life according to traditional rules" (L. Schmidt), based on historical criticism of sources. Today ethnography which

since the seventies has also been referred to as "European Ethnology" at universities has developed a tendency towards becoming a rather sociologically oriented discipline. As such it today parallels - again at the threshold of a new century and at the same time of the next millennium - an extended conception of culture which also takes into account everyday cultural and behavioural patterns, applies itself increasingly to problems of topical interest and includes long neglected urban areas.

For example: the visitor of the "Schausammlung zur historischen Volkskultur" (Exhibition of historical folk culture) - re-conceived and designed on the occasion of the centenary of the Austrian Museum of Ethnography in 1994 and continuously open to the public - is referred to such, seemingly secular, points of view and patterns of interpretation in the room which introduces the exhibition and is entitled "Der volkskundliche Blick" (The ethnographic view), before the issues "I. Man and Environment"; "II. Man and Economy"; "III. Man and History"; "IV. Man and Society" are revealed to him in the following four-part discourse on cultural-anthropological and everyday-historical exhibition themes.

One aspect of our considerations at the round table "The permanent exhibitions of ethnographic and social history museums are facing the challenges of the new millennium" should undoubtedly be a critical self-examination of national ethnographies and their museums regarding their historical and topical paradigms within the European context, and, further, to find, based on the result of this examination, answers to the problem of a concept for their permanent exhibitions ethnographic museums face because of the social and cultural challenges at the threshold of the new millennium.

I assume that the task of re-orienting the permanent exhibitions of ethnographic museums - a problem many ethnographic museums in Europe are confronted as appears from several recent international conferences (Berlin 1994, Brno 1996, Paris 1997) - will have to be and should be solved individually. In my opinion, the function of our network in this context can obviously only be to collect and impart our varied experience without, however, wishing to impose compulsory suggestions or recommendations. The work of our network, however, need not be restricted to more or less effective rhetoric. It should rather take an active part in preparing the urgent tasks of the national and regional ethnographic museums and in tackling the problems connected with them. This process has now arrived at a turning point because of the project of experimental "itinerant exchange exhibitions of European ethnology".

In this connection I would like to make the following suggestion:

The project is planned to consist of a certain number of independent exhibitions, which can be individually elaborated nationally and beyond that, can also be thematically moulded into a common comprehensive conception which transcends the national borders. These exhibitions are organised by a larger number of the 42 countries presently represented in the "European Network

of Ethnographic and Social History Museums" (c.f. list in "NET" 3/1996, pp. 22-23) which have agreed to take part in such a co-ordinated operation. Responsible for the project are the "national or regional correspondents" of the network in the above mentioned list of countries and the experts nominated by these countries. Each of the participating countries is responsible for the concept, museum preparation, arrangement and financing of the exhibition unit it has taken charge of. A working group of the network would have to be established to edit the complete project. Later on, the individual exhibition units will be supplied to the other participating countries by means of exchange with the aim that all partners of the project will finally receive all the exhibitions initiated in this way as part of the project.

The individual exhibitions principally consist of pictorial documents which the individual editors of the various countries receive proportionally from the participating partners of the project: e.g. 10 participating countries each supply 25 pictorial documents for a total pictorial documentation of 250 individual documents. Only these pictorial documents, accompanied by and commented on by written documents, constitute the section of exhibitions which by means of exchange are passed on to the other participating countries. Moreover, each of the organising and recipient countries supplements documentary objects to this itinerant basic equipment which they are to select from their own general holdings. Because of this method the combined two-dimensional photographic and archival exhibits are given a three-dimensional component varying from place to place. The transport and insurance costs are reduced to a minimum in this project.

As a general topic for this common project of European ethnographic museums and following a literary impulse given by social and cultural scholars (H. G. Haupt (ed.): *Places of Everyday Life. Miniatures from European Cultural History*. Munich 1994) a theme to be considered could be "Places of Everyday Life. Aspects of Austrian Folk Culture". This means places and scenes in which everyday life took place as a manifestation of folk culture in the past and is still taking place in the present. The museum presentation would show the cultural diversity in common aspects of everyday European life. What makes this exhibition project and its presentation so particularly interesting is the richness of contents and the variety of intellectual concepts on which the ethnographic preparation of individual topics can be based. A wide variety of themes is available for interdisciplinary co-operation, focusing on relevant related sciences: The Ploughed Field, The Mine, The Mill, The Harbour, The Office of a Shipping Company, The Shop, The Workshop, The Factory, The Courtyard, The Drawing-Room, The Club, The Coffee House, The Fountain, The Living-Room, The Kitchen, The Nursery, The Office, The Town Hall, The Reading Circle, The Theatre, The Festivity, The School, The University, The Barracks, The Court of Justice, The Prison, The Hospital, The Cemetery...

The project of "itinerant exchange exhibitions of European ethnography" can be seen as a co-operation of ethnographic sub-exhibitions resulting in a presentation of European ways of life with man's life at its centre. Such a general view would in the end find its lasting literary expression by joining in one volume the various sub-catalogues, written in various languages and published separately.

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INTERKULTURNA IZMENJAVA POTUJOČIH RAZSTAV EVROPSKE ETNOLOGIJE

Predlog za evropsko mrežo etnografskih in socialnozgodovinskih muzejev v okviru NET

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Za periodizacijo "paradigme preloma stoletja" je že nekaj časa na splošno sprejeto, da velja za zgodovino znanstvene stroke etnografije/evropske etnologije. Paradigma temelji na stališču, da začetki in nadaljnje faze razvoja stroke časovno sovpadajo s prelomom zadnjih dveh stoletij.

Zgodnje začetke razvoja etnografije lahko najdemo na prelomu med 17. in 18. stoletjem in so bili povezani s tradicijo zanimanja za "deželo in njene prebivalce" pod vplivom dobe razsvetljenstva. Ti začetki so dokumentirani za vso Evropo v "opisih dežele" tega obdobja, ki so bili politično in upravno motivirani. Podoben močan vpliv na začetke etnografije so imela romantična, idealistična gibanja, ki so bila usmerjena v opredeljevanje narodnega duha (*Volkgeist*) po J. G. Herderju.

Ob prelomu med 19. in 20. stoletjem se je "narodopisje" (etnografija, *Volkskunde*) v okviru nacionalne filologije, prazgodovine, fizične antropologije, zemljepisa in etnologije (*Völkerkunde*) razvilo v avtonomno znanstveno stroko. Sprva je ta razvoj pomenil predvsem ustanavljanje znanstvenih društev (npr. na Dunaju leta 1894), muzejev in strokovnih revij (Dunaj, 1895). Na drugi strani pa se "narodopisje" na univerzah ni uspelo uveljaviti kot avtonomna stroka vse do dvajsetih in tridesetih let tega stoletja. Glede na svojo vsebino je narodopisje (etnografija) v času pozne monarhije in prve republike obdržalo (vsaj z avstrijskega vidika) nadsacionalen primerjalni položaj (M. Haberlandt) in je do neke mere, posebno v času med obema vojnama, zasledovalo romantične nacionalistično težnje.

Potem ko je narodopisje v času nacionalnega socializma zavračalo politično kompromitirana folklorna izhodišča, so nanj po drugi svetovni vojni gledali pretežno kot na "znanost o življenju po tradicionalnih običajih" (L. Schmidt), ki temelji na zgodovinski kritiki virov. Danes se "narodopisje" - od sedemdesetih let naprej na univerzah uporabljajo tudi pojem "evropska etnologija" - razvija v dokaj sociološko usmerjeno stroko. V tem smislu se - ponovno ob prelomu stoletja in hkrati tisočletja - ujema z razširjenim pojmovanjem kulture, ki upošteva tudi

vsakdanje kulturne in vedenjske vzorce, ki se vse bolj ukvarja tudi z aktualnimi problemi in ki sedaj zajema tudi dolgo zanemarjena urbana območja.

Tako se na primer obiskovalec "Razstave zgodovinske ljudske kulture" (*Schausammlung zur historischen Volkskultur*) - zasnovana in postavljena ob stoletnici Avstrijskega etnografskega muzeja leta 1994 in kot stalna odprta občinstvu - najprej srečuje z vidiki in vzorci interpretacije v dvorani, ki uvaja razstavo in ki nosi naslov "etnografski pogled". Šele potem v štiridelnem diskurzu o kulturnih, antropoloških in vsakdanjih zgodovinskih temah razstave sledijo sklopi "I. Človek in okolje", "II. Človek in gospodarstvo", "III. Človek in zgodovina" in "IV. Človek in družba".

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Poseben vidik naših razprav na okrogli mizi "Stalne razstave etnografskih in socialnozgodovinskih muzejev se soočajo z izzivi novega tisočletja" bi nedvomno moral biti kritično (samo)spraševanje nacionalnih etnografij in njihovih muzejev glede zgodovinskih in aktualnih paradig znotraj evropskega konteksta. Na tej osnovi naj bi skušali najti odgovore na konceptualne probleme stalnih razstav v etnografskih muzejih, ki se na pragu novega tisočletja soočajo s socialnimi in kulturnimi izzivi.

Domnevam, da je treba nalogo preusmeritve stalnih razstav v etnografskih muzejih - problem, s katerim se sooča mnogo etnografskih muzejev v Evropi, kot kaže več mednarodnih srečanj v zadnjih letih (Berlin 1994, Brno 1996, Pariz 1997) - rešiti različno v različnih ustanovah. Po mojem mnjenju je jasno, da je naloga naše mreže v tem okviru predvsem v zbiranju in posredovanju različnih izkušenj, ne da bi hotela vsiliti obvezna navodila ali priporočila. Vendar ni nujno, da je delo naše mreže omejeno na bolj ali manj učinkovito retoriko. Prej bi morala aktivno sodelovati v pripravah na nujne naloge nacionalnih in regionalnih etnografskih muzejev in pri problemih, ki so s tem povezani. Ob sedanji prelomnici lahko pomaga projekt "eksperimentalne izmenjave potujočih razstav evropske etnologije".

V tej zvezi bi rad predlagal naslednje:

Projekt je zasnovan tako, da zajema določeno število neodvisnih razstav, ki jih je mogoče posamezno izdelati na nacionalni ravni in potem tematsko združiti v skupni vsestranski koncept, ki presega državne meje. Te razstave organizira večje število izmed 42-ih držav, ki imajo sedaj predstavnike v "Evropski mreži etnografskih in socialnozgodovinskih muzejev" (glej seznam v "NET" 3/1996, str. 22-23), ki so dale svoje soglasje, da sodelujejo v koordinirani akciji te vrste. Za projekt so odgovorni "nacionalni ali regionalni korespondenti" mreže v zgoraj omenjenem seznamu držav in strokovnjaki, ki so jih imenovala posamezne države. Vsaka država udeleženka je v celoti odgovorna za koncept, muzejsko pripravo, ureditev in financiranje razstavne enote, za katero prevzame odgovornost. Treba je ustanoviti delovno skupino mreže, ki bi imela vlogo urednika celotnega projekta. Pozneje naj bi se posamezne razstavne enote posredovale drugim državam udeleženkam na osnovi izmenjave in s ciljem, da naj bi vsi partnerji v projektu na

koncu prejeli vse na osnovi tega projekta nastale razstave.

Posamezne razstave v glavnem tvori slikovno gradivo, katerega količina, ki jo posamezni uredniki prejmejo, je v sorazmerju s številom sodelujočih držav v projektu: npr. 10 držav udeleženk daje na voljo po 25 slikovnih dokumentov za skupno slikovno gradivo, ki obsega 250 posameznih dokumentov. To slikovno gradivo s spremnimi besedili in z dokumentacijo sestavlja tisti del razstave, ki se v okviru izmenjave pošilja drugim državam udeleženkam. Poleg tega vsaka država organizatorica in prejemnica daje na voljo dokumentirane predmete za osnovno potujočo opremo, ki jih izbere iz svojega lastnega splošnega fonda. Na ta način dobiva celota dvodimenzionalnih in arhivskih predmetov tridimenzionalno sestavino, ki se razlikuje od kraja do kraja. Stroški prevoza in zavarovanja se v takem projektu znižajo na minimum. 387

“Prizorišča vsakdanjega življenja. Vidiki avstrijske ljudske kulture” je tista tema, ki bi prišla v poštev kot splošna tema za skupni projekt evropskih etnografskih muzejev glede na literarno pobudo, ki so jo dali znanstveniki družbenih in kulturnih ved (H. G. Haupt (ed.): Prizorišča vsakdanjega življenja. Miniature iz evropske kulturne zgodovine. München 1994). To pomeni mesta, na katerih se je vsakdanje življenje kot izraz ljudske kulture odvijalo v preteklosti in se odvija še danes. Muzejska predstavitev bi prikazala kulturno raznolikost in skupne vidike vsakdanjega življenja v Evropi. Projekt razstave in njena predstavitev pa sta tako zanimiva zaradi bogate vsebine in raznolikosti intelektualnih konceptov, na katerih bi lahko temeljila etnografska priprava posameznih tem. Na voljo je velika izbira tem za multidisciplinarno sodelovanje z osredotočenjem na sorodne stroke: zorano polje, rudnik, mlin, pristanišče, pisarna pomorske agencije, trgovina, delavnica, tovarna, dvorišče, risalnica, klub, kavarna, vodnjak, dnevna soba, kuhinja, otroška soba, pisarna, mestna hiša, bralni krožek, gledališče, praznovanje, šola, univerza, kasarna, sodišče, zapor, bolnišnica, pokopališče itd.

Na projekt izmenjave “potujočih razstav evropske etnografije” lahko gledamo kot na sodelovanje etnografskih podrazstav, ki skupaj tvorijo predstavitev evropskih načinov življenja s človekovim življenjem v središču. Splošni projekt te vrste bi na koncu dobil tudi trajno besedno obliko, ko bi v eni knjigi združili razne podkataloge, napisane in objavljene posebej in v raznih jezikih.

Organizatorji upajo, da bodo te mrežine razstave potrdile poleg poklicnega tovarništva sodelujočih strokovnjakov in ustanov tudi korektnost stališča filozofske šole, ki zagovarja edinstveni evropski značaj ljudske kulture, in dokazale, da ljudska kultura ne ločuje ljudi z državnimi mejami ali z jezikom. Nasprotno, ljudska kultura ljudi združuje in poudarja sposobnost vsakega posameznika, da pri svojih dejanjih izhaja iz splošno sprejetih pravil, ter da grajeno okolje naredi lepše in primernejše.

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