



Muzej

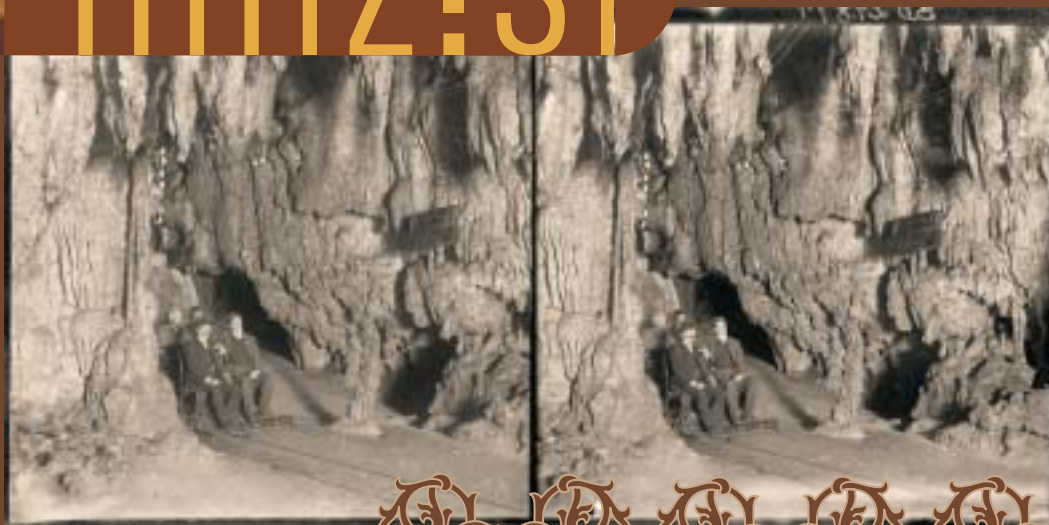
Novejše

Zgodovine

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Onkraj predmetnega Muzejski predmet oziroma zbirka je tisto izhodišče in osnova muzejskega dela, ki bistveno ločuje muzeje od drugih kulturnih ustanov. Pri tem so predmeti in muzejske zbirke, ki jih poznamo iz muzejskega vsakdana in ki jih po različnih kriterijih ločuje, razvršča in obravnava muzeološka literatura, nepregledno raznovrstni. Muzejski predmeti, ostanki preteklosti oziroma premična kulturna dediščina, ki jo hranijo muzeji, so neločljivo prepleteni s celotno nematerialno zapuščino kot temeljem našega obstoja. Slednje lahko prepoznavamo v celotni duhovni zapuščini v obliki običajev, tradicije, nepisanega ustnega izročila, predsodkov, identitete in odnosov med posamezniki in različnimi skupinami. S tem še vedno nismo zajeli celote mnogih drugih »nesnovnih« ostankov, v katerih živimo in ki jih zgodovinarji skušajo zajeti s pojmi kultura, civilizacija, mentaliteta. Zavest o nujnosti ohranjanja in raziskovanja tovrstne dediščine je vse večja.

V tej krhki neulovljivi in spremenljivi definiciji dediščine imajo muzejski predmeti posebno mesto. Kaj nam predmet poleg svojih materialnih lastnosti pove, je seveda precej odvisno od kustosovega dela, od njegovega poznavanja zbirke do poznavanja cele mreže preteklih razmerij in dogodkov, v katerih je ta predmet opravljal svojo vlogo. Velikokrat izrečena, že kar obrabljena misel, da vsak predmet skriva svojo zgodbo, tako dobi svojo resnično veljavo. Še tako banalen ostanek preteklosti nas lahko prek svoje materialnosti popelje v sfero nematerialne dediščine, v polje kulturnega, zato je pomembno, da so kustosi usposobljeni, da s svojim poznavanjem zbirke in preteklosti prepoznajo bogastvo vsebine, ki se skriva onkraj materialnega. Mislim seveda na raziskovalno delo kustosov zgodovinarjev kot temeljnega muzejskega poklica. Koliko je zavest o pomenu raziskovalne vloge kustosa prisotna v muzejih in predvsem v vsakodnevnem muzejskem delu, je seveda zelo odvisno od različnih, pogosto povsem banalnih okoliščin in delovnih izhodišč muzejskih vodstev.

V tokratni številki Muzejskih novic se veliko ukvarjamo s fotografijo. Fotografije so tisti muzejski predmeti, ki na meji materialnega, kulturnega in nezavednega pomembno prispevajo k ustvarjanju skupnih predstav o preteklosti in zgodovinskega spomina. Mar ne prepoznavamo nekaterih dogodkov in obdobjih pogosto prav po fotografijah, ki so se nam neizbrisno vtisnile v spomin in jim verjamemo kljub njihovi varljivosti? Muzej novejšje zgodovine Slovenije ima eno največjih fototek širšega srednjeevropskega prostora s številnimi, v javnosti malo znanimi fotografskimi fondi. V letošnjem letu smo veliko fotografij skupaj z drugimi muzejskimi predmeti predstavili na različnih razstavah. Trenutno je v Muzeju novejšje zgodovine Slovenije med drugimi odprta fotografska razstava ob trideseti obletnici prvega nastopa glasbene skupine Pankrti, prihodnje leto pa bo odšla na gostovanje po različnih razstaviščih. Razstava je pregled slovenske dokumentarne koncertne fotografije in fotografov, ki odlično predstavljajo ozračje prehoda iz sedemdesetih v osemdeseta leta. Punk ni hotel postati zgodovina, ni želel umreti in ni verjel v prihodnost. Razstava, ujeta v sedanost muzejskega prostora, je odlično izhodišče za številna vprašanja v slogu »kaj hudiča se dogaja«, s katerim so Pankrti nekoč za vedno zmotili dolgočasno samoupravno tišino ...

Vabljeni.

Beyond the Material Museum items and collections are the part of museum work which really sets museums apart from other cultural institutions. The items and museum collections which we recognize from every day museum business are divided, categorized and treated according to various criteria by museological literature and are immensely diverse. The museum items and remains of the past (movable cultural heritage) preserved by the museums, are indivisibly intertwined with the whole non-material heritage which forms a basis of our existence. The latter can be recognized as our entire spiritual heritage in the area of customs, traditions, unwritten oral heritage, prejudice, identity and relations between individuals and various groups. This still does not encapsulate the entirety of many other 'non-material' remains in which we live and that are framed in terms such as culture, civilization and mentality by historians; awareness of the necessity of preserving and researching such heritage is increasing.

In this frail, ungraspable and permutable definition of heritage, museum items have a special place. What an item communicates to us, besides its material properties, of course greatly depends on the work of curators, from their knowledge of collections to knowledge of networks of previous relationships and events in which the item performed its function. A many times expressed, even overused thought – that behind each item a story is hidden – now gains true weight. Even the most banal historical remains can take us beyond their materiality into the sphere of non-material heritage, into culture. That is why it is important that the curators are trained to recognize the wealth of the content hidden beyond the material by knowing the collections and the past. I am of course referring to the research work of curators historians as the basic museum profession. The degree of awareness, as to the importance of the research function of curators in museums especially in every-day museum work, depends of course on various, mostly very banal circumstances and suppositions of museums' leaderships.

In this issue of Museum's News, we focus on photography. Photos are those museum items which, on the border of the material, cultural and sublime, make an important contribution to the creation of collective notions of the past and historical memory. Do we not often recognize some of the past events and periods simply through the photos, indelibly etched into our memory, which we trust despite their deceptiveness? The Museum of Contemporary History of Slovenia has one of the biggest photo libraries of the broader Central European space, including many generally less known photo funds.

This year we have presented many photos alongside other museum items in various exhibitions. Currently, one of them at the Museum is a photo exhibition commemorating 30th anniversary of the first performance of the music group Pankrti which is going on a tour of various exhibition venues next year. Which is an overview of Slovenian documentary concert photography, and photographers who brilliantly captured the spirit of the times at the transition from the seventies to the eighties. Punk did not want to become history, it did not want to die and it did not believe in the future. This exhibition, captured into the contemporaneity of the museum space is an excellent basis for many questions, such as, "what the hell is going on", used by the Pankrti to irretrievably break the monotonous "self-management" silence ...

You are invited.



Pogovor z Edijem Šelhausom

V tokratni številki Muzejskih novic smo se pogovarjali s starostjo slovenske partizanske fotografije in povojnega fotoreporterstva ter pomembnim filmskim snemalcem v prvih povojnih letih na Tržaškem. Fotograf Edi Šelhaus je Muzeju novejšje zgodovine Slovenije podaril svoj obsežni povojni fotografski opus, iz katerega smo doslej že pripravili nekaj samostojnih razstav. Tudi letos je bilo in bo nekaj dogodkov, ki zaznamujejo njegovo bogato življenjsko delo in seznanjajo obiskovalce z drobci iz obsežnega fotografskega fonda.

Vaša starša sta bila oba fotografa in sta tudi vas uspešno usmerila v ta poklic, saj fotografirate že več kot sedem desetletij. S kakšnimi fotoaparati in opremo ste fotografirali v svojem dolgem aktivnem življenju, kako ste prišli do potrebnega fotografskega materiala med vojno, kje ste razvijali in hranili filme, ki so se kljub težkim, nevarnim časom ohranili do danes in so shranjeni v Muzeju novejšje zgodovine Slovenije?

Zgodilo se je pred kakšnimi 75 leti v maminem fotografskem ateljeju v Škofji Loki, ko sem ob mamini odsotnosti s težkim ateljejskim fotoaparatom na steklene plošče formata 10 x 15 cm naredil enega svojih prvih posnetkov. Za zunanje posnetke – razne prireditve, kot so poroke, družinski posnetki itd., je bilo treba v tistem času odnesti na prizorišče stojalo, lesen fotoaparat formata 18 x 24 cm, prav tako na plošče, s kasetami in tradicionalnim črnim klotom. V tridesetih letih prejšnjega stoletja je prišel na trg prvi izredno praktični fotoaparat, imenovan Leica, s filmi na 36 posnetkov. To je bil odslej moj stalni spremljevalec. Temu so sledili fotoaparati formata 6 x 6 cm, kot je Rolleiflex. Preden sem se upokojil, smo za časopisne in revialne potrebe že uporabljali japonske Canone, Nikone itd. Med vojno smo za spremljanje dogodkov v partizanih najpogosteje uporabljali nemško Leico. Meni je fotoaparat preskrbel partizan Franjo Veselko, naš vodja foto sekcije in profesor zgodovine, najbolj zaslužen za oskrbo s foto materialom. Ta je po partizanskih kuirskih poteh mimo sovražnih zased prihajal v Črnomelj v Belo krajino iz Italije, Nemčije. Veselko je bil tudi eden najbolj zaslužnih, da ima Muzej novejšje zgodovine Slovenije danes enega najbogatejših foto arhivov. Filme smo razvijali v Bordonovi hiši v Črnomlju. Meni se je pri razvijanju večkrat mudilo in filmov nisem dobro spral, Veselko pa jih je dal še enkrat v vodo, jih skrbno spral in osušil in nasploh neutrudno bedel nad posnetim gradivom. Z delom v fotografski temnici nisem bil preveč zadovoljen, zato je vodstvo propagandne komisije ustreglo moji želji, da bi šel med ljudi, in tako sem se podal po deloma osvobojenih in deloma zasedenih krajih. V Osilnici ob Kolpi in okoliških vaseh sem fotografiral lačne, bolehne vaščane v ponošenih oblekah, ki so se vrnili iz taborišča na Rabu. V hiši Terezije Malnar v Osilnici so me povabili, da prespim na klopi za pečjo, jaz pa sem jih prosil, da bi pri njih ponoči razvil pravkar posnete filme. V kuhinji z zagnjenimi okni smo ugasnili petrolejko, medtem ko je eden od pionirčkov s psom stražil zunaj. V prostoru so se zbrali radovedni otroci, ženske in starčki, ko sem se v temi lotil dela. Nisem imel ničesar, da bi čas razvijanja kontroliral drugače, kot da sem štel. Film sem dal v fiksir in čez nekaj časa prosil gospodinjo, naj prižge petrolejko. Film je bil razvit kot v najboljše opremljeni temnici mestnega fotografa.



Edi Šelhaus s fotografsko opremo l. 1958. / Edi Šelhaus with his photographic equipment in 1958.

Ko ste prenehali s poklicnim fotoreporterskim delom pri časopisu Delu in se upokojili, ste se začeli ukvarjati z več tematikami, med njimi ste fotografirali prizadevanja koroških Slovencev, da bi dosegli svoje pravice v sedemdesetih letih, beležili ste vesele in žalostne zgodbe o živilih in o tem napisali dve knjigi, reševanje zavezniških letalcev med vojno na slovenskih tleh pa je področje, na katerem ste se še posebej angažirali in o tem izdali kar štiri knjige, eno celo v ZDA.

Prva leta po končani vojni sem skupaj s tržaškim fotoreporterjem Mariom Magajno in ostalimi pokrival dogodke v Trstu, v coni A, sam pa sem poleg fotografiranja za tržaške časopise Primorski dnevnik, Lavoratore in Unita še s filmsko kamero snemal za slovenski Filmski obzornik in beograjske Filmske novosti. Ko sem se iz Trsta vrnil v Jugoslavijo, sem najprej delal za Slovenski poročevalec, nato pa do upokojitve za časopis Delo, objavljaj pa sem tudi v Tovarišu, Jani, Tedenski tribuni, v Primorskem, Ljubljanskem in Nedeljskem Dnevniku in drugje. Po upokojitvi sem končno imel čas, da sem se lotil svojega najljubšega dela – napetih in zanimivih vojnih dogodkov, ko so se zavezniški ujetniki in rešeni letalci znašli na naših tleh v okupirani Sloveniji. Moj cilj je bil dosežen, če mi je desetletja kasneje uspelo spraviti pred objektiv rešenega zaveznika in njegove rešitelje, nekdanje partizane in domačine. To mi je uspelo večkrat in to so moji najljubši posnetki. Nekatere vezi, ki so bile tako skovane, trajajo še do današnjega dne. O teh dogodkih je pri nas izšlo več knjig, še več pa v Združenih državah, Kanadi in Avstraliji, nekaj od teh tujih tudi z mojo pomočjo. Rad se tudi spominjam časov, ko sem v družbi s pisateljem Cvetkom Zagorskim in pevovodjem Vljakom Milisavljevičem mesece in mesece odhajal na avstrijsko Koroško, da bi fotografiral boj koroških Slovencev za svoje pravice.

Pri dokumentiranju in raziskovanju vašega obsežnega fonda povojnih negativov znova in znova naletim na čudovite posnetke neponovljivih motivov in pogledov, ki razkrivajo vašo občutljivost za nenavadno in obrobno, za zgodbe, ki jih lahko prepoznavamo v fotografijah. Kako ste se odločali za vsebino – vas je pritegnila dobra zgodba, ki ste jo zaslutili v ozadju izbrane podobe, ali ste preprosto spoznali dober fotografski motiv? Kakšen motiv je bil za vas sploh zanimiv za objavo?

Ko sem se l. 1955 po desetih letih vrnil iz Trsta, sem imel za sabo pomembno šolo, v kateri sem si nabral veliko izkušenj. Tam sem večkrat spremljal pomembne dogodke in o tem posnel cele foto zgodbe. Seveda je obveznost poklicnega fotoreporterja biti čimprej na kraju dogodka, včasih



Partizani ob angleškem dvomotornem bombniku Wellington po zasilnem pristanku dne 8. 1. 1945 v Vodah pri Gerovem na Hrvaškem.
Partisans by the English twin-engined bomber Wellington after forced landing on 8 January 1945 in Vode near Gerovo, Croatia.

smo se pošalili, da najbolje še kakšno minuto prej. To pomeni, da sem moral stalno imeti pri sebi fotoaparater in v njem seveda film. Fotoreporter mora od vsakega dogodka narediti posnetek, ki mora biti zelo poveden in skoraj ne potrebuje komentarja in tak posnetek je dober za objavo. Ta profesionalna napetost pa je popustila ob mojih srečanjih z živalmi. Teh posnetkov se je v teh letih nabralo veliko. V zadnjem času urejam prav ta svoj arhiv. Skupaj z vami sem pripravil marsikatero razstavo, ob koncu tega leta pa imava v načrtu večjo razstavo na temo živalskih zgodb. Zelo sem užival tudi ob fotografiranju vseh vrst športnih dogodkov in ob uspehih naših športnikov.

Kot poklicni fotoreporter ste morali posneti številne naročene dogodke in motive. Ali so upoštevali tudi vaše predloge za objavo posnetkov? Kaj menite o delu današnjih slovenskih fotoreporterjev?

Največkrat so upoštevali, saj sem večino posnetkov napravil samoiniciativno. Ko danes listam naše časopise in gledam posnetke svojih današnjih kolegov, jim moram čestitati. Res pa je, da imajo danes lažje delo, ko snemajo z najmodernejšimi kamerami, ko lahko s prizorišča dogodka naravnost v uredništvo pošljejo posnetek, ki pove več kot tiskana beseda. Svojim mlajšim kolegom bi svetoval predvsem, naj posnetke opremijo s čim več podatki – zanamci nam bodo hvaležni.

Ob svojem delu in življenju ste srečali veliko zanimivih in pomembnih osebnosti. Katera srečanja so vam najbolj ostala v spominu in kateri dogodki oziroma obletnice so za vas danes najpomembnejši?

Teh dogodkov in srečanj je ogromno. Če se na hitro spomnim tržaških dogodkov – ob koncu vojne srečanje s teto Ančko v Trstu; z družino je konec vojne dočakala v na pol porušeni hiši. Žal ni bilo nikogar, ki bi to najino prvo srečanje tudi posnel. In pa 30 let pozneje v Rimu, ko sva 15. 1. 1975 s kamnosekom in nekdanjim partizanom, tržaškim Slovincem Albinom Škrkom, ki je postal poslanec v italijanskem parlamentu, obiskala Sandra Pertinija, kasnejšega predsednika italijanske republike. Nepozabno srečanje sem posnel 14. avgusta 1976, ko sta rešena letalca Gerald Armstrong iz Clevelanda in Bill Petty iz Tennesseeja v ZDA po 32 letih ponovno obiskala Kobarid, in se srečala z domačini in nekdanjimi partizani, ki so jima pomagali preživeti, ko so sovražniki sestrelili njuno letalo. Takrat sem fotografiral Billa Pettyja, ameriškega poslovneža, in kmeta Janeza Kranjca, nekdanjega partizana, ki je rešil tega ameriškega letalca. Tudi fotografija psa bernardinca – »ljubljskega klošarja« na živilskem trgu v Ljubljani in njegova zgodba sta eni tistih, ki jih ne pozabim. Veliko mi pomenijo tudi praznovanja 1. maja v Trstu, kamor sem se vračal skoraj vsa povojna leta, in srečanja z mlajšimi in starejšimi kolegi na vsakoletnih prireditvah Fotoantike v Križankah v Ljubljani.

Rad bi omenil še trenutke, ko mi po 40, 50, 60 letih uspe na posnetku najti nekoga, ki sem ga nekoč fotografiral, in mu z zamudo izročiti fotko. Nekaj podobnega se mi je zgodilo v teh dneh, ko ste mi prinesli fotografijo, na kateri sem prepoznal svoja prijatelja in dolgoletna sodelavca Kristino in Franceta Brenk. Vse tri skupaj nas je posnel moj pokojni sin Peter ob koči pri Sedmerih triglavskih jezerih pred mnogimi leti. Upam in želim, da bi bilo podobnih trenutkov in veselja še več. Na koncu bi dodal še srečanje v domu starejših občanov v Medvodah, kjer me je 7. avgusta letos nepričakovano obiskala študentka Tina (Christina) Žužek, hči naših rojakov v New Jerseyu v ZDA, ki je prav pred kratkim zelo uspešno končala študij na Harwardski univerzi. Tina Žužek je na vseameriškem razpisu za srednješolce dobila 1. nagrado v državi New Jersey za esej na temo svobode, v katerem je Američanom na izviren način predstavila delček skupnega zavezniškega sodelovanja med Slovenci in Američani med 2. svetovno vojno in v katerem je omenila tudi ponovno srečanje nekdanjega ameriškega zavezniškega letalca Thomasa Wyljerja Forbesa, sestreljenega 19. 3. 1944 pri Golici v Karavankah, s svojimi rešitelji. To je zgodba, ki sem jo opisal v eni od svojih knjig, po 58-tih letih pa sem temu srečanju tudi sam prisostvoval.

Letos se bo zvrstilo kar nekaj dogodkov, ki zaznamujejo vaše bogato življenjsko delo. Jeseni bo o vas predstavljen dokumentarni film v režiji Jurija Grudna s poudarkom na vojnem in tržaškem obdobju, v sodelovanju z nami so vam in vaši materi letos v Loškem muzeju v Škofji Loki posvetili razstavo, Muzej novejšje zgodovine Slovenije pa je samo v letih 2006 in 2007 pripravil kar dve razstavi iz vaše bogate zbirke: Foto humor Edija Šelhaus in Šmarnogorske razgleda, ki trenutno potujeta po Sloveniji, konec leta pa bomo odprli še razstavo vaših posnetkov zgodb o živalih. Katere muzejske razstave so vam ostale v spominu in katere bi si v prihodnje še želeli videti?

Letos sem dočakal dan, ko sem lahko po več kot 60 letih prvič gledal filmske posnetke, ki sem jih takoj po vojni v Trstu posnel za beograjske Filmske novosti. Ob snemanju dokumentarnega filma o mojem delu »Bil sem zraven« režiserja Jurija Grudna, ki bo na sporedu letos jeseni, jim je iz Beograda uspelo dobiti nekaj mojega »minulega dela«, ki predstavlja dogodke v Trstu takoj po 2. svetovni vojni.

Če mi le zdravje dopušča, skušam sodelovati pri razstavah, ki jih v zadnjem času pripravljate vi, skupaj s sodelavci muzeja. Želel bi si morda še kakšno razstavo, ki bi bila posvečena kolegom, predvsem tistim, ki jih ni več.

Za vaše odgovore se vam najlepše zahvaljujem.

Pogovarjala se je Jožica Šparovec



Interview with Edi Šelhaus

For this issue of Museum News we have organized a discussion with the doyen of Slovenian partisan photography and post-war photojournalism and a prominent movie maker in Trieste during the first years after WW2. Photographer Edi Šelhaus has donated his vast post-war photographic opus to the Museum of Contemporary History of Slovenia and we have organized a few independent exhibitions so far. This year there have been and will be a few events marking his rich life work and showing the visitors fragments of his enormous photo-fund.

Both of your parents were photographers, and they also introduced you to the profession as you have been taking photos for more than seven decades. Which cameras and equipment have you used in your long and active life, how did you get the necessary materials for taking photos during the war, where did you develop and store negatives, which you have successfully preserved despite all the difficulties and dangers and are now stored in the Museum of Contemporary History of Slovenia?

It happened around 75 years ago in my mother's photo studio in Škofja Loka, when I took advantage of my mother's absence and used the heavy studio camera to take one of my first photos on a 10 x 15 cm glass plate. To take external shots – of various events, such as weddings, family photos etc. – you



Posvetilo Sandra Pertinija Ediju Šelhausu z dne 15. 1. 1975. / Dedication by Sandro Pertini to Edi Šelhaus dated 15 January 1975.

then needed to bring a stand, an 18 x 24 cm wooden camera and plates with cassettes and a traditional black cloth. In the thirties, the first extremely practical camera entered the market; it was called Leica, using 36 shot films. It became my constant companion. It was followed by 6 x 6 cm cameras, such as Rolleiflex. Before I retired, we had already started using Japanese Canons, Nikons and so on for our journalistic work. During the war, we most often used the German Leicas to record Partisan events. I was given my camera by the partisan Franjo Veselko, leader of our photo section and history professor; he did the most to supply us with photo materials. They travelled across Partisan courier trails, avoiding enemy ambushes from Italy and Germany to Črnomelj in Bela Krajina. Veselko is also the one responsible for the fact that the Museum of Contemporary History of Slovenia now has one of the richest photo

archives. The negatives were developed in Bordon's house in Črnomelj. I was often in a hurry developing the photos and I did not wash the negatives enough, but Veselko put them in the water again, carefully washed and dried them; in general, he was constantly protecting the recorded materials. I was not very happy with working in a dark room, and finally the leaders of the propaganda committee fulfilled my wish to go among the people; and I found myself roaming partially in occupied and partially in liberated territory. In Osilnica near Kolpa and in surrounding villages I took photos of hungry, sick villagers in worn down clothes, who had just returned from the camp in Rab. In Terezija Malnar's house in Osilnica, they invited me to spend the night on the bench by the stove, and I asked them if I could develop the recently shot films. In the kitchen, with curtains over all the windows, we turned off the oil lamp and one of the Pioneer children kept watch outside with a dog. Curious children, women and old men gathered around me while I was working in the dark. I put the negatives into the fixer and asked the owner of the house to turn the oil lamp on. They were as well developed as in the best equipped dark room of a city photographer.

When you stopped being a photo journalist for Delo newspaper and you retired, you started dabbling in several topics. You took photos of Slovenians in Carinthia trying to ascertain their rights in the seventies, you recorded happy and sad animal stories, writing two books about it, and rescuing Allied airmen in Slovenia during the war is a topic especially important to you, as you have published four books about it, one even in the USA.

The first years after the war I worked with the Trieste photo journalist Mario Magajna and others, covering the events in Trieste, zone A; besides taking photos for Trieste newspapers, Primorski Dnevnik, Lavoratore and Unita I also used a movie camera to record for Slovenian Filmski Obzornik and Belgrade Filmske Novosti. When I returned to Yugoslavia from Trieste, I first worked for Slovenski Poročevalec and then for the Delo newspaper until I retired, I published my work in Tovariš, Jana, Tedenska Tribuna in Primorski, Ljubljanski and Nedeljski Dnevnik and elsewhere. After retiring, I finally found the time to focus on my favourite work – intense and interesting war events, when Allied prisoners and rescued airmen entered occupied Slovenia. My goal was achieved if, decades later, I managed to get one of the rescued Allies and his rescuers – former partisans and locals – to pose for my camera. I achieved it several times and those are my favourite photos. Some ties, forged in this way, last to this day. There were several books published about these events in Slovenia and even more in the United States, Canada and Australia, a few of them with my help. I also like to remember the times when I travelled around the Austrian Carinthia for months and months with the writer Cvetko Zagorski and choirmaster Vljako Milisavljevič to take photos of the struggle of Carinthian Slovenians for their rights.

Recording and researching your massive fund of post-war negatives, I keep bumping into wonderful shots of unique motifs and views, revealing your sensitivity for the unusual and the marginal, for stories that can be recognized in the photos. How did you decide on the contents – were you attracted by a good story you sensed in the background of the chosen image or did you simply see a good photo motif? Which motifs were suitable for publishing in your opinion?

By 1955 when I returned from Trieste after ten years, I had amassed plenty of important experience. There, I often covered important events, shooting



Edi Šelhaus se pogovarja s Sandrom Pertinijem v Rimu 15. januarja 1975. / Edi Šelhaus interviewing Sandro Pertini in Rome on 15 January 1975.



Akcija reševanja štokljinih mladičev v vasi Gorica na Goričkem okrog 1962.
Operation of saving stork's young ones at Gorica in the Goričko region around 1962.

whole photo stories about them. Of course it is the duty of a professional photo journalist to be at the place of the event as soon as possible – sometimes we joked that it was best to be there a few minutes sooner. That means I always had to have a camera and a roll of film with me. A photo journalist needs to create a shot of every event. To be good for publishing, the shot should be very telling, not requiring additional comments. This professional tension was eased in my encounters with animals. There were many such shots over the years. This is the archive I have been working on recently. Together with you, we have prepared several exhibitions, but by the end of the year we will prepare a larger exhibition dealing with animal stories. I also quite enjoyed taking photos of all sorts of sports events and the accomplishments of our athletes.

As a professional photo journalist it was necessary for you to take numerous commissioned photos of events and motifs. Did they follow your advice on publishing them? What do you think of the work of current photo journalists?

Mostly they did, as I took most of the photos on my own initiative. When I read today's newspapers and see the photos of my contemporary colleagues, I really want to congratulate them. It is true that their work is easier now; they take photos with the latest cameras and are able to send a shot more telling than the written word directly to the editor. I would like to advise my younger colleagues to annotate their photos with as much information as possible – our descendants will be grateful to us.

In your work and life you have met numerous interesting and noteworthy persons. Which meetings stayed in your memory and which events or anniversaries are most important to you now?

There is a myriad of such events and meetings. Quickly recalling the ones in Trieste – I met my aunt Ančka in Trieste by the end of the war; she survived it in

a half-demolished house. Unfortunately no one was there to take photos of our first meeting. And 30 years later in Rome, where on January 15th, 1975, along with the hewer and former partisan, Albin Škrk, a Slovenian living in Trieste who became a member of Italian Parliament, I visited Sandro Pertini, later president of the Italian Republic. I took photos of an unforgettable meeting on August 14th, 1976, when the rescued airmen Gerald Armstrong from Cleveland and Bill Petty from Tennessee in the USA visited Kobarid again after 32 years. They met the locals and former partisans who helped them survive after the enemies shot down their plane. I took photos of Bill Petty, an American businessman, and farmer Janez Kranjc, a former partisan who had saved the American airman. Photos of a "St. Bernard" dog Čari – 'Ljubljana's tramp' – at the food market in Ljubljana and this dog's story are things I will never forget. Celebrations of May Day in Trieste also mean a lot to me, I returned there almost every year after the war; as well as meeting with my younger and older colleagues at yearly Fotoantika events in Krizanke in Ljubljana. I would also like to mention the moments when after 40, 50, 60 years I manage to recognise somebody on a photo I took a years ago and give it to him though with a delay. Something similar happened to me a few days ago, when you gave me a photo on which I recognized my friends and long-time co-workers Kristina and France Brenk. The shot of all three of us was taken by my deceased son Peter at the cabin near the Seven Triglav Lakes many years ago. I hope and wish to see more such events and more joy to come. To end, I would like to add the meeting in the senior citizens home in Medvode, where on August 7th, this year, I was unexpectedly visited by Tina (Christina) Žužek, a student, daughter of our compatriots in New Jersey, USA, where she had just very successfully completed her studies at Harvard. Tina Žužek won first prize in New Jersey at a high-school essay competition on the theme of freedom. In her essay, she uniquely presented a part of the joint Allied cooperation between Slovenians and Americans during the Second World War, mentioning the reunion of the former American Allied airman Thomas Wylier Forbes, shot down on March 19th, 1944 near Golica in the Karavanken mountains with his rescuers. This story is described in one of my books, and I witnessed the meeting 58 years later myself.

This year, there will be several events commemorating your rich life's work. In autumn, a documentary, focusing on the WW2 and Trieste periods, directed by Jurij Gruden, will be aired. This year, in collaboration with our Museum, the Loka Museum in Škofja Loka prepared an exhibition dedicated to you and your mother. In 2006 and 2007, the Museum of Contemporary History of Slovenia alone prepared two exhibitions from your rich collections: *Photo Humour by Edi Šelhaus* and *Šmarna Gora Views*, which are currently touring Slovenia, at the end of the year, we will open another exhibition of animal stories. Which exhibitions have remained in your memory and which would you still like to see?

This year, after more than sixty years, I could finally watch the films I recorded in Trieste for Belgrade Filmske Novosti just after the War. While recording the documentary movie about my work, 'I was there', directed by Jurij Gruden, airing this autumn, they managed to get some of my 'past work' from Belgrade, representing events in Trieste immediately after the Second World War. If health allows, I try to cooperate in exhibitions that you prepare together with other museum workers. I would perhaps wish to see an exhibition, dedicated to my colleagues, especially those that are not with us anymore.

I thank you for your answers.

Interviewer Jožica Šparovec



Jožica Šparovec



Postojnska jama. Nadvojvoda Max (prvi z desne) pri Damoklejevem meču v Franc-Jožefovi in Elizabetini jami (danes v Malih jamah). Prvi z leve Ivan Andrej Perko, direktor Postojnske jame. 10.8.1909. Postojna Cave. Archduke Max (first on right) at the Damocletian Sword in Franc-Joseph and Elisabeth's Cave (now Small Caves). First on left Ivan Andrej Perko, Director of Postojna Cave. August 10th, 1909. (Glej/c.f.: Čuk Alenka, Shaw Trevor R.: Kralji in drugi plemeniti obiskovalci v Postojnski jami 1819-1945 : Royal and Other Noble Visitors to Postojnska Jama 1819-1945, Ljubljana, SAZU, 2002)

Fotografska zbirka Rudolfa Brunnerja Dvořáka

Muzej novejšje zgodovine Slovenije od konca leta 2005 hrani unikatno zbirko fotografij z negativni na steklenih ploščah o Postojnski jami iz leta 1909, ki jih je posnel eden izmed najpomembnejših čeških fotografov Rudolf Brunner-Dvořák. Predvidevamo, da je bilo večina posnetkov ali morda celotna zbirka narejenih v omenjenem letu. Zbirka je bila last češkega profesorja in zgodovinarja fotografije, ki je ocenil, da gre za pomembno slovensko kulturno dediščino in jo je ponudil Ministrstvu za kulturo Republike Slovenije v odkup. Ministrstvo se je na podlagi mnenja svetovalca

ambasade v Pragi dr. Matjaža Puca, tudi naravoslovca in speleologa, da je zbirka slovenski narodni zaklad, in pozitivnega mnenja strokovnjakov odločilo, da zbirko odkupi in jo zaupa v hrambo Muzeju novejšje zgodovine Slovenije.

V zbirki je skupno 400 predmetov, od tega po 159 fotografij in negativov na steklenih ploščah formata 30,5 x 25,7 cm oz. 25,7 x 30,5 cm in 82 stereo posnetkov na steklenih ploščah formata 8,3 x 17 cm. Prejeli smo tudi osnovni popis vsebine posnetkov v nemščini za 195 posnetkov – izbor fotografij Postojnske jame, ki so bile leta 1909

(letnica je predvidena) izdane pod naslovom Adelsberger Grotte. Precej posnetkov v zbirki je v pozitivu in v negativu, nekaj jih je le v eni ali drugi obliki, iz priloženega seznama pa manjkajo 3 posnetki. Za 90 posnetkov ni bilo priloženega popisa vsebine. Večina posnetkov iz zbirke prikazuje poglede na kapnike v posameznih dvoranah v Postojnski jami, ob katerih so velikokrat razporejeni statisti, nekaj posnetkov pa je tudi iz Postojne in okolice. Vsekakor bo potrebno sodelovanje strokovnjakov speleologov za podrobno dokumentiranje vsebine posnetkov. Po pomoč smo se že



obrnili na Notranjski muzej Postojna, Društvo za raziskovanje jam Luka Čeč iz Postojne (na gospoda Stanislava Glažarja) in na Inštitut za raziskovanje Krasa ZRC SAZU, Postojna (na akademika prof. dr. Andreja Kranjca).

Zbirka je izredno dragocena iz več razlogov – ker so posnetki tako stari, zelo kvalitetni in lepo ohranjeni, ker prikazujejo Postojnsko jamo takšno, kot je bila pred opustošenjem med

drugo svetovno vojno, in kako ker prikazuje je bila že pred skoraj 100 leti opremljena za ogledе turistov (razsvetljava, železnica ipd.), ker kažejo tudi mnoge druge, danes drugačne motive, in ker jih je posnel pomemben fotograf, Rudolf Brunner-Dvořak, ki je bil znan kot jamarski fotograf in dvorni fotograf habsburške družine. Med drugim je fotografiral družino prestolonasled-

nika Franca Ferdinanda in njegovo hčerko Zofijo le 14 po njenem rojstvu ter kronanje srbskega kralja Petra I. Karadorđevića. Slovel je kot fotograf interierja in kot »momentni« fotograf, ki je sposoben ujeti trenutek, označili pa so ga tudi kot »fotograf reporterja, ki je v pravem času na pravem mestu«, saj se je poleg portretne fotografije ukvarjal tudi z fotoreporterstvom.

Leta 2006 smo v sodelovanju s Stereoskopskim društvom Ljubljana – njegovim predsednikom Tiborjem Gedejem in članom Petrom Gedejem, organizirali že tudi predstavitev stereoskopskih posnetkov o Postojnski jami iz zbirke, ki je bila v Muzeju 18. in 19. junija 2006, tretja predstavitev pa je bila v Postojnskem muzeju 12. oktobra 2006.

Jožica Šparovec

Rudolf Brunner-Dvořak Photo Collection

Since the end of 2005, the Museum of Contemporary History of Slovenia has been in possession of a unique collection of photos of Postojna Cave from 1909, with negatives on glass plates, taken by one of the most important Czech photographers, Rudolf Brunner-Dvořak. It is believed that most of the shots, or even the whole collection, were taken in the same year. The collection was owned by a Czech professor and photographic historian, who decided that it was an important part of the Slovenian cultural heritage, and offered to sell it to the Slovenian Ministry of Culture. The Ministry based its decision on the opinion of the Prague Embassy advisor, Dr. Matjaž Puc, a natural scientist and speleologist who stated that the collection is a Slovenian national treasure, and other positive responses from experts. It purchased the collection and presented it to the Museum of Contemporary History of Slovenia for safekeeping.

The collection consists of 400 items, 159 photos and negatives on glass plates, 30.5 x 25.7 cm or 25.7 x 30.5 cm, and 82 stereo photos on glass plates, 30.5 x 17 cm. We also received a basic inventory of the contents of 195 of the shots in German – a selection of photos of Postojna Cave, issued in 1909 (an estimate) under the name of Adelsberger Grotte. Several shots in the collection are both positive and negative, and some only one or the other. There are 3 shots in the list that we do not possess. 90 photos were without descriptions. The photos in the collection mostly show views of stalactites in various halls of Postojna Cave, often featuring extras, and some photos of Postojna and its surroundings. Detailed documenting of the contents of the photos will certainly require the cooperation of expert speleologists. We have already contacted Notranjska Museum, Postojna, the Society for Cave Exploration Luka Čeč from Postojna – Mister Stanislav Glažar and the Karst Research Institute of SRC SASA, Postojna – Academician Professor Dr. Andrej Kranjec.

The collection is extremely valuable for several reasons: because the photos are so old, of very high quality and well preserved, because they present Postojna Cave before the devastation during the Second World War and how it was already equipped to host tourist visits (lights, railway, etc.) almost a 100 years ago, because they show many other motifs which are different today, and because they were taken by a prominent photographer. Rudolf Brunner-Dvořak was known as a cave photographer and court photographer of the Habsburg family. He also took photos of the family of the heir to the throne Franz Ferdinand and his daughter Zofia only 14 days after her birth, and the coronation of the Serbian King Peter Karadorđević the First. He was famous as a photographer of the interior and as a 'moment' photographer, capable of capturing the moment, he was also known as 'the photo-reporter, always in the right place at the right time,' since he was not only a portrait photographer but also a photo-reporter.

In 2006, in cooperation with the Stereoscopic Society of Ljubljana –



its president Tibor Gedei and member Peter Gedei, we organized a presentation of Postojna Cave photos from the collection, which was on display in the museum on 18th and 19th June, 2006. The third presentation was in Postojna Museum on 12th October, 2006.

Avtor albuma Postojnska jama (Adelsberger Grotte) iz l. 1909 Rudolf Bruner-Dvořak (drugi z leve) v Postojnski jami. Prvi z desne Ivan Andrej Perko, direktor Postojnske jame. The author of the album, Postojna Cave (Adelberger Grotte), from 1909?, Rudolf Bruner-Dvořak (2nd from left) in Postojna Cave in 1909. The first from right Andrej Perko, Director of Postojna Cave.



T i b o r G e d e i

Rudolf Brunner-Dvořák in stereoskopska fotografija V Muzeju novejšje zgodovine Slovenije se nahaja izjemen češko-slovenski dragulj. Fotografije na papirju ter steklene plošče z običajnimi in stereoskopskimi negativi fotografa Rudolfa Brunnerja – Dvořáka iz leta 1909, ki prikazujejo znamenitosti postojnskega okoliša: od Predjamskega gradu in kraških dolinic pa vse do notranjosti Postojnske jame, kjer tisočletja vlada le večna tema. Vrhunske fotografije in negativi znamenitega fotografa so nastale v njegovem najbolj plodnem ustvarjalnem obdobju.



Postojnska jama. Pred gotsko dvorano (pred starim vhodom v plesno – danes kongresno dvorano). 1909 (stereo posnetek).
Postojna Cave. In front of the gothic chamber (in front of the old entrance to the dancing hall, today congress hall). 1909 (stereo photograph).

Rudolf Brunner Dvořák, rojen 1864 leta na Češkem, je eden najznamenitejših fotografov, ki so ustvarjali na prelomu stoletja. Njegovo delo je zelo raznoliko, fotografiral je vse, od pokrajine prek socialnih tem za tedanje časopise pa do studijskih portretov. Najpomembnejši naziv: "momentni fotograf" pa je pridobil prav na cesarskem dvoru tedanje Avstro-Ogrske monarhije. Bil je osebni fotograf prestolonaslednika Ferdinanda in njegove Josephine. Prestolonaslednika je spremljal na uradnih poteh po monarhiji, pa tudi na dopustu v St. Moritzu in ne nazadnje doma na Dunaju v družinskem krogu. Fotografsko delo ga je mnogokrat poneslo v kraje na Balkanu (v Beogradu je npr. fotografiral kronanje srbskega kralja Petra I. Karađorđevića), pa tudi na Notranjsko in na Obalo, v Trst ter na novo priključena cesarska ozemlja – Bosno. Med drugim je fotografiral tudi naravne znamenitosti, kot so Plitviška jezera, in seveda notranjsko lepotic – Postojnsko jamo.

Prve fotografije Postojnske jame so nastale leta 1868. Posnel jih je v

Gradcu živeči fotograf Emil Mariot, po rodu Slovak. Njegove fotografije postojnskega podzemlja v tehničnem pogledu niso prav nič briljantne, saj so močno preosvetljene. Pa vendar gre za prve fotografije Postojnske jame in če pomislimo, v kakšnih okoliščinah so morale biti steklene plošče takoj po ekspoziciji razvite ... s fotografijo v jamah pač ni šale.

Prve fotografije podzemlja nasploh so nastale v Parizu leta 1861. Prikazovale so podzemeljska dela v pariških katakombah; avtor fotografij je bil slavni portretist tedanjega časa Nadar, ki je način fotografiranja v jamah z obločnico s pomočjo akumulatorjev celo patentiral. Slovite fotografije so bile posnete v „mono“ tehniki. Pozneje, okoli leta 1880, je bilo fotografiranje v jamah že precej izpopolnjeno, predvsem v Ameriki, in sicer tudi v stereo tehniki. Poznamo nemalo odličnih stereo fotografij, ki so bile posnete v prostorih večne teme s pomočjo svetil, kot so bengalski ogenj, magnezijev prah ipd. Razvite stereopare (negative), posnete na steklo, so mojstri pozneje prekopirali na fotografski papir. S pomočjo posebnih kugal so gledalci, seveda le vsak posamično, lahko občudovali izjemne podzemne prizore v vseh treh razsežnostih.

Vrnimo se k Dvorakovim stereo fotografijam Postojnske jame v fototeki Muzeja novejšje zgodovine Slovenije. Gre za izjemno dovršene, tehnično brezhibne stereo fotografije, posnete z nemalo umetniške žilice. Fotograf ima

izjemen občutek za kompozicijo, razporeditev statistov in virov svetlobe je navdušujoča. Mojstrsko obvlada tehniko zahtevnega jamskega stereo fotografiranja. Po dveh stereo posnetkih sodeč je za osvetljevanje prostorov v jami uporabljal velikanske električne žarnice. Nekateri češki viri navajajo, da je Brunner Dvořák Postojnsko jamo kar nekajkrat poskušal posneti s pomočjo magnezijevega prahu, a žal vselej nezadovoljivo, in da pričujoče serije podzemnih posnetkov iz leta 1909 morda sploh ni posnel osebno, temveč je to delo opravil njegov pomočnik, 17 let mlajši brat Jaroslav. Kakorkoli že, fotografije starih delov jame, ročnega transporta turistov po ozkotirni progi in podob Novega sveta s statisti izpred stotih let s podpisom R. B. Dvořák je fotograf z veliko verjetnostjo osvetlil z električno lučjo, saj je bila v jama v tistem času "na sveže" elektrificirana. Upamo, da bo bolj poglobljena analiza fotografovega dela ovrgla dvome o avtorstvu.

V okviru Stereoskopskega društva Ljubljana nas je konec pomladi 2006 zamikala možnost sodelovanja pri ovrednotenju in predstavitvi Dvorakovih stereoskopskih fotografij. Z Muzejem novejšje zgodovine Slovenije smo sklenili koprodukcijsko pogodbo o izdelavi 3D serije z naslovom Dvořák ove stereoslike slovenskega podzemlja. 97 let stare stereoskopske posnetke je prve dni junija 2006 strokovno pripravila muzealka Jožica Šparovec. Peter Gedei, član Stereoskopskega



Postojnska jama. Kapnik, imenovan porobek v železu. Na vozičku prvi z desne spredaj Ivan Andrej Perko, direktor Postojnske jame, prvi z desne zadaj znani vodič po jami. 1909 (stereo posnetek).
Postojna Cave. A stalactite called Stump in Iron. Front of the cart, first from right, Ivan Andrej Perko, Director of Postojna Cave; first from right at the back a cave guide. 1909 (stereo photo)

društva, je steklene plošče presnel v digitalno obliko, mojstrsko obdelal datoteke ter pripravil stereo pare. Tibor Gedei, član Stereoskopskega društva, sem izbrane stereo pare presnel na dia film, ter režijsko sprogramiral 11 - minutno multivizijo. Ta je v stereoskopskem načinu zasijala na platnu v Viteški dvorani 18. in 19. junija 2006.

Presežek že tako imenitne predstavitve antičnih stereo posnetkov se je nepričakovano pokazal šele na predstavi. 3D prizori, ki so bili posneti pred davnimi 97 leti in so bili tedaj tehnično gledano namenjeni le individualnemu ogledovanju s pomočjo stereo kukala, so po skoraj sto letih žareli s 3D platna v užitek številnega

občinstva v Viteški dvorani. Polmrak, spredaj pred vsemi se rišejo briljantne podobe davnih časov. Spoštljivo, predstavi popolnoma vdano občinstvo zre v ožarjeno platno. Prostor čarobno zapolnjuje nadzemeljska Holstova glasba in nad vsem tem umetnikov duh, duh, ki lebdi nekje nad dvorano – to je bila magija!

T i b o r G e d e i

Rudolf Brunner-Dvořák and Stereoscopic Photography

The Museum of Contemporary History of Slovenia contains an exquisite Czech-Slovenian jewel. Photos on paper and glass plates with ordinary and stereoscopic negatives by the photographer, Rudolf Brunner Dvořák, from 1909, showing landmarks of the Postojna locality: from Predjamski Grad castle and Karst valleys to the interior of Postojna Cave, where darkness had reigned for millennia. The masterful photos and negatives of the famous photographer were created during his most prolific era.

Rudolf Brunner-Dvořák, born in 1864 in the Czech lands, is one of the most famous photographers who were creating at the turn of the century. His work is very broad; from photos of landscapes and social topics for newspapers to studio portraits. He received his most important title 'moment photographer' at the royal court of the Austro-Hungarian Monarchy. He was

personal photographer to the heir Ferdinand and his Josephine. He accompanied the heir to the throne on his official travels around the Monarchy, and also to vacations in St. Moritz and spent time with the heir and his family at their home in Vienna. His photographic work often took him to the Balkans (e.g. photographing the coronation of Serbian King Peter Karadžordžević

the First in Belgrade) and even to Notranjska and the coast, to Trieste and the newly assimilated territory – Bosnia. He also took photos of natural landmarks, such as Plitvice Lakes and, of course, the Notranjska jewel – Postojna Cave.

The first photos of Postojna Cave were taken in 1868 by Emil Mariot, a photographer living in Graz, of Slovak nationality. His photos of the

Postojna underworld are technically not very good, as they are greatly overexposed. Nevertheless, they are the first photos of Postojna Cave, and a considerable achievement bearing in mind the circumstances in which the glass plates had to be developed right after the exposure ... Taking photos in caves is no joke.

The first underground photos in general were taken in Paris in 1861, displaying various underground works in the Parisian catacombs; their author was the famous portraitist of the times – Nadar, who even patented the use of arc lamps and accumulators for taking photos in caves. The famous photos were taken in the 'mono' technique. Later, around the 1880s, cave photography was already quite advanced, especially in America. They also took

accomplished stereo photos, which are technically flawless and taken with great artistic flair. The photographer had an extremely finely honed instinct for composition; the positioning of extras and light sources is marvelous. He mastered the technique of demanding stereo photography in caves. From two stereo photos we can deduce he used enormous electric bulbs to illuminate the caves. Some Czech sources state that Brunner-Dvořák several times tried to illuminate Postojna Cave with magnesium dust, but unfortunately always unsatisfactorily, and that perhaps he did not personally take this series of shots from 1909, but that they were taken by his assistant – his brother Jaroslav, who was 17 years younger. No matter, the photos of the old

the Museum of Contemporary History of Slovenia on creating a 3D series entitled 'Dvořák's Stereophotos of the Slovenian Underworld'. In the first days of June, 2006, the 97 year old stereoscopic photos were technically treated by the museum worker Jožica Šparovec. Peter Gedei, a member of the Stereoscopic Society, digitized the glass plates, technically processed the files and prepared stereo pairs. Tibor Gedei, a member of the Stereoscopic Society, copied the chosen stereo pairs onto a slide film and directed the 11 minute multi-vision, stereoscopically presented on screen in the Knight Hall on June 18th and 19th, 2006. The best part of the already excellent display of antique stereo photos was unexpectedly seen only at the presentation. The



Predstavitve Dvořákovy fotografске zbirke v Muzeju novejšje zgodovine Slovenije v organizaciji Stereoskopskega društva Ljubljana, 18. junij 2006. / Presentation of Dvořák photographic collection at the National Museum of Contemporary History organised by the Ljubljana Stereoscopic Society on 18 June, 2006.



Peter Gedei, član Stereoskopskega društva Ljubljana, pri skeniranju Dvořákovih fotografij, junij 2006. / Peter Gedei, member of the Ljubljana Stereoscopic Society, scanning Dvořák's photographs, June 2006.



Jožica Šparovec in Peter Gedei pregledujeta Dvořákovu zbirko, junij 2006. / Jožica Šparovec and Peter Gedei examining the Dvořák photographic collection, June 2006.



Peter Gedei, junij 2006.
Peter Gedei, June 2006.

stereo photos. There are plenty of excellent stereo photos taken in areas of eternal darkness with the help of lights, such as Bengal lights, magnesium dust and others. The developed stereopairs (negatives) taken on glass were later copied to photo paper by experts. Using special glasses, the viewers, one at a time of course, could marvel at the excellent underground scenes in all three dimensions.

Returning to Dvořák's stereo photos of Postojna Cave, currently located in the photo library of the Museum of Contemporary History of Slovenia,; they are extremely

parts of the cave, transporting tourists via the narrow tracks manually and the images of the New World with extras from one hundred years ago, signed R.B. Dvořák, were probably illuminated by electric light, since the cave had just recently been electrified. We hope that a more detailed analysis of the photographer's work will also clarify any doubts as to the authorship.

At the end of spring, 2006, the Stereoscopic Society of Ljubljana expressed interest in cooperation in evaluating and exhibiting Dvořák's stereoscopic photos. We have signed a co-production contract with

3D scenes, taken 97 long years ago and were then only intended for individual viewing with stereo glasses, were almost after one hundred years beaming on 3D screens, enchanting the sizable audience in Knight Hall. Twilight, in front of us all the brilliant images of ancient times appeared. The respectful, completely entranced audience gazed at the radiating screen. The room was magically filled with the unreality of Holst's music and, above all, the spirit of the artist, a spirit floating somewhere above the hall – it was magic!



muzejske
novice

12

Razstavni program in prireditve / Exhibition programme and events: Oktober 2007 - april 2008 / October 2007 - April 2008

06. september - 02. december 2007
September 6th - December 2nd, 2007
Občasna gostujoča razstava / Occasional visiting exhibition

Boj proti veri in Cerkvi 1945-1961
Battle against Religion and Church 1945-1961

18. oktober - 30. november 2007
October 18th - November 30th, 2007
Občasna fotografska razstava / Occasional photographic exhibition

Pankrti - 30 let
Pankrti - 30 years

December 2007 - januar 2008
December, 2007 - January, 2008
Občasna fotografska razstava / Occasional photographic exhibition

Zgodbe o živalih, Edija Šelhausa
Animal Stories by Edi Šelhaus

Februar - april 2008
February - April 2008
Občasna razstava / Occasional exhibition

Meščanstvo - od vzpona nacije do nacionalizacije
Middle Class - from the Rise of the Nation to Nationalization

13. februar - 13. april 2008
February 13th - April 13th, 2008
Občasna gostujoča razstava / Occasional visiting exhibition

Brez otroških iger
No Child's Play

maj - oktober 2008
May - October, 2008
Občasna razstava / Occasional exhibition

Slovinci v veliki vojni 1914-1918 (razstava ob 90 letnici konca I. svetovne vojne)
Slovenians in the Great War 1914-1918 (exhibition commemorating 90 years since the end of the First World War)

Stalna razstava / Permanent exhibition

Slovinci v 20. stoletju / Slovenija 1945-1960
Slovenians in the 20th century / Slovenia 1945-1960

Stalna razstava / Permanent exhibition

Enotni v zmagi, demokratizacija in osamosvojitve Slovenije (od 11. oktobra 2007)
United in Victory, Democratization and Independence of Slovenia (from October 11th, 2007)

Gostovanja razstav Muzeja novejšje zgodovine Slovenije v drugih ustanovah: Visiting exhibitions of National Museum of Contemporary History in other institutions:

20. september - 28. oktober 2007 / September 20th - October 28th, 2007
Foto humor Edija Šelhausa (Mestni muzej Idrija) / Edi Šelhaus's Photo Humour (Idrija Municipal Museum)

Oktober 2007 / October 2007
Izgubljeni pogledi - Ljubljana nekoč in danes (Teološka fakulteta v Ljubljani) / Lost Sights - Ljubljana of Yore and Today (Theological Faculty in Ljubljana)

3. - 30. oktober 2007 / October 3rd - October 30th, 2007
Šmarnogorski razgledi (Knjižnica Šiška) / Views from Šmarna Gora hill (Šiška Public Library)

4. oktober - 5. november 2007 / October 4th - November 5th, 2007
Menjave denarja v Sloveniji v 20. stoletju (NLB v Kočevju) / Tender Changes in Slovenia in the 20th Century (Kočevje NLB)

November 2007 / November 2007
Izgubljeni pogledi - Ljubljana nekoč in danes (Knjižnica Bežigrad) / Lost Sights - Ljubljana of Yore and Today (Bežigrad Public Library)

November 2007 / November 2007
Šmarnogorski razgledi (Knjižnica Oton Župančič) / Views from Šmarna Gora hill (Oton Župančič Public Library)

Januar - februar 2008 / January - February 2008
Fotografska razstava Rojstvo Slovenije (Strasbourg, Francija) / Photo exhibition The Making of Slovenia (Strasbourg, Francija)



Vanja Martinčič

Dien Bien Phu dvainpetdeset let kasneje

Muzejske predstavitve vojn in bitk so vedno bile in bodo prav poseben izziv za muzealce, še posebno tiste, ki so odločale o usodi narodov in držav. Kako je to predstavljeno v Vietnamu, sem videl med popotovanjem po tej državi marca 2006, ko sem z življenjsko sopotnico med drugim obiskal kar nekaj njihovih muzejev. Med njimi izstopa muzej in zunanja predstavitev bitke za Dien Bien Phu, kjer je razstava v muzejski stavbi samo del celotne predstavitve dogodka.



Spomenik nad mestom. / A memorial above the town.
(Foto/Photo: Vanja Martinčič)

Mesto Dien Bien Phu leži v gorski kotlini v severozahodnem delu Vietnama blizu laoške meje in je po cesti petsto kilometrov oddaljeno od Hanoja. Tu je od 13. marca do 7. maja 1954 potekala znamenita bitka med Vietnamci in v tem kraju in okolici utrjeno francosko kolonialno vojsko. Slednja je bila popolnoma poražena. Zaradi tega poraza, ključnega dogodka v prvi vietnamski vojni, so bili Francozi prisiljeni zapustiti Indokino.

Posebnost muzejske predstavitve te bitke je ta, da so ohranili večino prizorišč bojev kolikor je le mogoče nespremenjeno, in to z utrdkami, strelskimi jarki z betonskimi

replikami vreč s peskom, žičnimi ovirami ter ostanki uničenih tankov in topov. Francozi so se namreč utrdili na širšem območju Dien Bien Phuja, ki je obsegalo nekaj kvadratnih kilometrov, v osmih oporiščih, poimenovanih z ženskimi imeni. Med njimi je danes za ogled najbolj zanimivo oporišče Eliane, kjer je opisana predstavitev bojišča najnazornejša. Del tega oporišča je tudi okrog petdeset metrov visoka vzpetina A1. Tu se je bil eden zadnjih in najbolj srditih spopadov. Vietnamci so jo zavzeli šele potem, ko so vanjo skopali petdeset metrov dolg rov, in prinesli vanj nekaj manj kot tona razstreliva ter z njim uničili

francoske položaje. Krater, ki je ostal po razstrelitvi, je danes ena od osrednjih »muzealij« v zunanjem muzejskem prikazu bitke. Za ogled ostalih bližnjih ostankov oporišč sva porabila skoraj ves dan, kljub temu pa si jih nisva mogla ogledati niti polovico. Zato pa sva si toliko bolj podrobneje ogledala veliko maketo v muzeju, ki omogoča lažje dojetje razsežnosti bojišča. Značilnost razstave v muzeju so scenske postavitve, med katerimi so nekatere za moj okus nekoliko preveč ikonografske. Take postavitve pa so značilne tudi za ostale vietnamske muzeje, v katerih prikazujejo novejšo vietnamsko zgodovino.



Vanja Martinčič

Dien Bien Phu Fifty Two Years later

Museum exhibitions of wars and battles have always been and will always be a special challenge for museum workers – especially those deciding the fate of nations and states. I saw how this issue is tackled in Vietnam during my trip across the country in March, 2006, when my partner and I visited several of their museums. The Dien Bien Phu museum and outdoor exhibition of the battle have a special place among them. The exhibition in the museum itself is only a part of the whole presentation of the event.



Muzej v Dien Bien Phuju. / Museum in Dien Bien Phu. (Foto/Photo: Vanja Martinčič)



Krater, ki je ostal po razstrelitvi na vzpetini A1. / Crater, caused by the explosion on the hillock A1. (Foto/Photo: Vanja Martinčič)

The city of Dien Bien Phu lies in a mountain basin in north-western Vietnam, close to the border with Laos and is around a five hundred kilometre drive away from Hanoi. Here, the famous battle between the Vietnamese and the entrenched

French colonial forces took place from March 13th to May 7th, 1954. The latter were utterly defeated. It was due to this defeat – one of the key events in the first Vietnam War – that the French were forced to leave Indochina. What is specific to this museum exhibition is that most of the battlefield was preserved as untouched as possible, including fortifications, trenches with concrete replicas of sandbags, wire fences and remains of destroyed tanks and cannons. The French entrenched themselves in the wider area of Dien Bien Phu, consisting of a few square kilometres, in eight bases with female names. The most interesting to visitors is the base Eliane, where this characteristic battlefield presentation is the clearest. A part of this base is also a fifty metre tall hillock named A1, where one of the

last and most brutal skirmishes occurred. The Vietnamese captured it only after digging a fifty metre long tunnel into the hill, bringing in almost a tonne of explosives and using it to destroy the French positions. The crater caused by the explosion is today one of the centrepieces of the external exhibition of the battle. We spent almost all day exploring the near-by remains of bases, but were unable to see even half of them. Although we did examine thoroughly the giant model of the battle in the museum which enables visitors to more easily visualize the vastness of the battlefield. The exhibition is characterised by the use of scenery, some of which is too iconographic for my taste. Such sceneries are also widely used in other Vietnamese museums showing recent history of Vietnam.

Irena Žmuc

Obrazi Ljubljane V Sloveniji imamo novo stalno muzejsko postavitev: Obrazi Ljubljane v Mestnem muzeju Ljubljana. To je lahko še en praznik za slovensko muzejsko srenjo. Končno! lahko zapišemo, saj smo Turjaško palačo odpirali od leta 2004, ko smo najprej predstavili prenovljeno palačo, v letu 2006 postavili prvi del razstave in leta 2007 celo stalno razstavo.

Mestni muzej s stalno razstavo predstavlja Ljubljano kot življenjski prostor in kot gospodarsko, politično, upravno in ustvarjalno središče. Pripoved o nastanku, razvoju in stalnem spreminjanju Ljubljane ne teče kronološko zaporedno, temveč skozi zaokrožene tematske sklope prikazujemo izbrane podobe mesta in njegovih prebivalcev v različnih časovnih obdobjih.

Pri pripravi scenarija razstave smo izstopali iz običajne prakse – vsebinski scenarij in prve načrte postavitev smo sproti preverjali v domači in tuji strokovni javnosti. Sodelovali smo z ekipo tujih oblikovalcev, izvedbeno so jih dopolnili in nadgradili slovenski oblikovalci. Z arheološkimi izkopavanji smo pridobili nov razstavni prostor pod dvoriščem muzeja. Skupnih razstavnih površin je približno 2500 m²: razstava v treh nadstropjih in še muzejska trgovina, pedagoška delavnica, muzejska kavarna ter večnamenska projekcijska dvorana.

Muzejsko pripoved lahko strnemo v tri teme: zgodbe o Ljubljanici, o Ljubljančanih in »to je ljubljansko« (samouprava, gospodarstvo, znanstveno, kulturno in politično središče). **Preobrazbe Ljubljane** nam razkrivajo prehajanje različnih ljudstev in njihove vplive na oblikovanje in stalno spreminjanje ljubljanskega prostora. V **Zakladnici** je na ogled izbrani predmet iz muzejskih zbirk. Film **Narava in mesto** v pritičju prikazuje vpetost mesta v geografske danosti prostora. Celovita podoba mesta se nam dokončno razkrije, ko spoznamo **Ljubljančane**, znamenite osebnosti in njihovo vsakdanje življenje. Posamezniki, vpeti v raznolikost časa in družbenih vlog, so resnični ustvarjalci ljubljanske prepoznavnosti. Predstavljamo znamenito plemiško **Družino** Janeza Andreja grofa Turjaškega, ki je dal postaviti Turjaško palačo. Kot družino smo sestavili tudi druge osebe in jih postavili v različna obdobja. **Moški** kot glava družine je

trden, premožen Ljubljančan iz 18. stoletja, **Ženska** je predstavljena skozi različne like in vloge. **Otrok** je umeščen v občutljivo obdobje druge svetovne vojne, **Mladostnika** spoznamo v času uporniške, »šumijevske« generacije. V drugem nadstropju se obiskovalec Mestnega muzeja sreča z ljubljansko politično, gospodarsko in duhovno stvarnostjo. **Moč in oblast** govori o ljubljanski politični samoupravi, v postavitvi **Gospodarstvo** se seznanimo z razvojem trgovine. Izobraževalne, znanstvene in kulturne ustanove so v mesto pritegnile številne ustvarjalne in inovativne osebe iz bližnje in daljne okolice, zato je **Ljubljana središče ustvarjalnosti**. Političnemu razvoju sledimo **Iz države v državo** od Ilirskih provinc leta 1809 do vstopa Republike Slovenije v Evropsko unijo leta 2004. Zaključimo s prvo nestalno temo **Aktualno v mestu**, večno vročo temo promet, parkiranje, onesnaževanje ...





V Turjaški palači smo pridobili tudi prostor za občasne razstave. Kot prvo, ki jo navezujemo še na stalno razstavo, smo postavili **Ikone mesta** – le sožitje med kvalitetnimi arhitekturnimi rešitvami sedanjosti in

strpnost do dosežkov preteklosti lahko rodi samozavestno, ustvarjalno mesto.

Tematska in nivojska postavitev Obrazov Ljubljane obiskovalcem omogoča poljubno pot ogleda in bolj ali manj poglobljeno seznanitev s

posameznimi temami. Najmlajše obiskovalce spremlja simbol žabice po interaktivnih **Žabjih skrivalnicah Ljube in Ane**.

Odzivi? Ocene domačih in tujih obiskovalcev so večinoma zelo

ugodne, je pa tudi nekaj pomislekov. Ustvarjalci razstave občutimo olajšanje ob opravljenem delu, a smo že sposobni videti pomanjkljivosti, ki jih počasi odpravljamo. Tudi zato, da se lotimo novih zamisli!

I r e n a Ž m u c

Faces of Ljubljana

Slovenia has a new permanent museum exhibition: Faces of Ljubljana in the City Museum of Ljubljana. This can be another reason for celebration in the Slovenian museum community. "Finally!" we could say, as we had been trying to open the Turjak palace since 2004, when at first the renovated palace was exhibited, the first part of the exhibition in 2006 and the whole permanent exhibition in 2007.



Through the exhibition, the City Museum presents Ljubljana as a habitat and as an economic, political, administrative and creative centre. The tale of creation, development and continuous changes of Ljubljana is not chronological, but uses complete thematic units to present selected images of the city and its inhabitants in various eras.

While planning the exhibition, we did not follow the usual methods - the layout of the contents and the first plans of the exhibition were continuously tested by the local and foreign expert communities. We cooperated with a team of foreign designers, complemented and supplemented by Slovenian designers. Archeological excavations created a new exhibition area under the museum yard. There are around 2500 m² of exhibition areas: The three-floor exhibition, a museum shop, a pedagogical workshop, a cafe shop and a multi-purpose projection hall.

The story told by the museum can be divided into three themes: stories of Ljubljana, inhabitants of Ljubljana and 'that belonging to Ljubljana' (a self-managing, economical, scientific, cultural and political centre), The **Transformations of Ljubljana** show us the transition of various peoples and their influences on the formation and constant changes of Ljubljana. In the **Treasury**, a selected item from our collection is displayed. The movie **Nature and the City** in the foyer explains the intertwining of the city with the geographical realities of its environs. The wholesome image of the city is finally revealed when we meet the **people of Ljubljana**, famous personalities and their everyday life. Individuals, originating from a wide diversity of periods and social roles, are the real creators of the character of Ljubljana. We present the famous noble **Family** of Janez Andrej, the count of Turjak, who had the Turjak Palace built. Other people were joined into families and placed in

various periods as well. **Man**, as head of the family, is a firm, prosperous Ljubljana citizen from the 18th century; **women** are presented through various characters and roles; **children** are placed in the sensitive period of the Second World War; **youths** are located in the rebellious 'šumi' (avant-garde) generation. On the second floor, the visitors can learn about the political, economic and spiritual realities of Ljubljana. **Might and Power** explains Ljubljana's political self-management; **Economy** familiarizes the visitors with the development of trade. Educational, scientific and cultural establishments have attracted numerous creative and innovative people from far and wide to the city, making **Ljubljana a centre of creativity**. The political development is followed **From state to state**, from the Illyrian provinces in 1809, to the Republic of Slovenia joining the European Union in 2004. We finish with our first periodical topic, **Topical in the City**, and the eternally popular

traffic, parking, pollution ...

In the Turjak Palace, we also have room for periodical exhibitions, the first one - connected to the permanent exhibition - is the **Icons of the City** - only peaceful co-habitation between quality architectural solutions of the present and the tolerance to the achievements of the past can create a confident, creative city.

The thematic and layered design of the Faces of Ljubljana enables visitors to choose their own way and to learn as much as they want about specific topics. The youngest visitors are followed by the symbol of a frog through interactive **Ljuba and Ana's Froggy Hide and Seek**.

Feedback? Evaluations of local and foreign visitors are mostly very positive, with few reservations. The creators of the exhibition feel relieved after the hard work, but we are already capable of seeing bad points, and we are slowly eliminating them, allowing us to try new ideas!

Dejan Vončina

Notranjski muzej Postojna 1947–2007

Notranjski muzej je splošni muzej, ki zbira in skrbi za muzejsko gradivo Notranjsko-kraške regije. Je tudi specialni muzej, ki zlasti zbira in ohranja gradivo kraškega območja in je v tem tipološko tudi krasoslovni muzej. Pri njegovem delovanju gre za zanimiv spoj varovanja in predstavljanja kulturne in naravne dediščine s posebnim poudarkom na fenomenu krasa.

Njegovo osnovno poslanstvo je trajno in nemoteno izvajanje javne in matične službe ter vodenje registra premične kulturne in naravne dediščine s področja arheologije, biologije, etnologije, zgodovine, umetnostne zgodovine in krasoslovja za območje občin Cerknica, Bloke, Logatec, Loška dolina, Postojna in Pivka.

S svojimi štirimi oddelki (arheološkim, biološkim, etnološkim in zgodovinskim), s konservatorsko-restavratorsko delavnico in dislocirano muzejsko enoto v Cerknici je regionalna ustanova za proučevanje in prikaz krasoslovne dejavnosti, ki je ni zajel še nobeden slovenski muzej.

Arheološki oddelek ima evidentiranih več tisoč predmetov iz

vseh arheoloških obdobij, predvsem s področja Notranjske in Tržaškega Krasa. Že od leta 1955 je začel načrtno pridobivati predmete – predvsem z zaščitnimi arheološkimi izkopavanji – jih sistematično urejati, dokumentirati in proučevati s posebnim poudarkom na predmetih iz kraških jam.

Biološki oddelek zbira in obdeluje favnistične podatke, na osnovi katerih opravlja sistematske in naravovarstvene raziskave za območje Notranjsko-kraške regije. Osrednjo pozornost posveča jamski (podzemeljski) favni in popisovanju večine živalskih skupin, živčih v slovenskih jamah.

Etnološki oddelek proučuje in zbira predmete s področja materialne, pa tudi socialne in

duhovne kulture. Težišče proučevanja usmerja na identiteto človeka, živečega na kraških tleh (npr. Cerkniško jezero, Fužina v Grahovem, polharstvo v Loški dolini, šege na pivškem).

Zgodovinski oddelek pridobiva predmete, slikovno in drugo dokumentarno gradivo, ki je nastalo na območju petih notranjskih občin: Pivke, Postojne, Cerknice, Blok in Logatca, predvsem od 19. stoletja do danes. Po pomenu in številu predmetov izstopa predvsem gradivo, povezano z zgodovino Postojne, Predjamskega gradu, Postojnske jame in Krasa.

Konservatorsko-restavratorska delavnica se ukvarja s konserviranjem in restavriranjem predmetov, najdenih med zaščitnimi



Novi prostori Notranjskega muzeja Postojna.
New rooms of the Notranjska Museum Postojna.



arheološkimi izkopavanji (keramični predmeti in arheološke kovine) ter z dokumentiranjem konservatorskih in restavratorskih posegov.

Čeprav Notranjski muzej nima razstavnih prostorov je pomemben spodbujevalec kulturnega dogajanja. Pripravlja občasne razstave, gosti razstave drugih ustanov, vodi otroške delavnice, v sklopu muzejskih dogodkov pa pripravlja tematska predavanja, predstavitev knjig in projektov. Nekatere zbirke predstavlja zunaj muzeja: spominska soba zdravnika in pisatelja dr. Lojza Kraigherja v

Kulturnem domu v Postojni, Speleobiološka postaja v Postojnski jami, Polharska zbirka v Pristavi v gradu Snežnik, v Botaničnem vrtu v Sežani predstavljamo najstarejšo predstavitev Krasa in v Parku vojaške zgodovine v Pivki pa v sklopu stalne postavitve predstavljamo Osamosvojitve Slovenije.

S prenovljeno stavbo na Kolodvorski cesti 3 v Postojni bo Notranjski muzej dobil priložnost čimbolj približati obiskovalcem večplastnost slovenskega (Notranjskega) Krasa, njegovo bogato naravno, arheološko,

etnološko, zgodovinsko in kulturno-zgodovinsko premično dediščino, ki priča o najzgodnejših začetkih jamarstva, jamskega turizma in zgodovini raziskav kraške geomorfologije, geologije in speleobiologije. Kras z vsemi svojimi značilnostmi ni le omejena pokrajinska značilnost, temveč naravna danost slabe polovice Slovenije. S svojimi krasoslovnimi zbirkami je Notranjski muzej edini in edinstven v Sloveniji. Sto let stara zamisel, da bi Postojna postala svetovni center krasoslovja s Postojnsko jamo, znanstvenim

inštitutom in muzejem, danes ni nič manj živa in aktualna. Deloma se je celo uresničila: Postojnska jama je brez dvoma ena najbolj znanih turističnih jam na svetu, Inštitut za raziskovanje krasa ZRC SAZU je med vodilnimi takimi organizacijami v svetu in tudi muzej bo končno dobil priložnost, da svoje zbirke in dejavnost predstavi širši javnosti.

Kras na Slovenskem in njegovi raziskovalci so bistveno pripomogli k nastanku in razvoju speleobiologije in krasoslovja in muzej je tisti, ki je najbolj poklican, da to predstavi domači in svetovni javnosti.

Dejan Vončina

The Notranjska Museum Postojna 1947 – 2007

The Notranjska Museum is a general museum, collecting and preserving museal materials of the Notranjska-Karst region. It is also a special museum, specialized in collecting and preserving materials from the Karst and is typologically a karstological museum. In its work, it is an interesting meld of protection and presentation of cultural and natural heritage, with a special emphasis on karst phenomena. Its core mission is to permanently and continuously carry out public and registry services and lead the registers of movable cultural and natural heritage in the fields of archeology, biology, ethnology, history, art history and karstology for municipalities Cerknica, Bloke, Logatec, Loška Dolina, Postojna and Pivka.



Konservator restavrator Peter Križman mehansko čisti amforo. / Conservator and restorer Peter Križman, mechanically cleaning an amphora.

Detajl zbirke hroščev Egon Pretnerja. / A detail from Egon Pretner's beetle collection.



Having four departments (archeological, biological, ethnological and historical) and a conservation and restoration workshop, this regional institution is focused on studying and exhibiting karstic activity not yet studied by any other Slovenian museums.

The Archeological Department has records of several thousand items from all archeological periods, mainly from the areas of Notranjska and Trieste Karst. Already since 1955, it has initiated a systematic gathering of items – mainly through preventive archeological excava-

tions, their systematic arranging, recording and studying with a special emphasis placed on items from karstic caves.

The Biological Department collects and studies fauna data, based on which it organizes systematic ecological researches in the Notranjska-Karst region. Most of its attention is focused on cave (underground) fauna and cataloguing most of the animal species living in Slovenian caves.

The Ethnological Department studies and collects items connected to material, as well as social

and spiritual cultures. The centre of its research is aimed at the identity of humans, living in the Karst (i.e. Cerknica Lake, Fužina (iron forge) at Grahovo, dormice hunting in Lož Valley, customs around Pivka).

Historical Department collects items, images and other documentary materials created in the area of the five Notranjska municipalities: Pivka, Postojna, Cerknica, Bloke and Logatec, primarily from the 19th century onwards. In meaning and number, the most prominent are materials connected to the history of Postojna, Predjama Castle, Postojna Cave and the Karst.

The Conservation and Restoration Workshop deals with conserving and restoring items found during preventive archaeological excavations (ceramic items and archaeological metals) and with recording conservation and restoration activities.

Even though the Notranjska Museum does not have its own exhibition rooms, it is an important catalyst for cultural activities. It prepares periodic exhibitions, hosts exhibitions of other institutions,

organizes children's workshops, and holds museum events which include thematic lectures and book and project presentations. Some collections are displayed outside the museum: memorial room of doctor and writer Lojze Kraigher in the Cultural Home in Postojna, Speleobiological station in Postojna Cave, Dormice collection in an outbuilding at Snežnik Castle, we present the oldest presentation of Karst in the Botanical Gardens in Sežana and in the Park of Military History in Pivka we display the Slovenian independence process within the permanent exhibition.

When the renovations of the building on Kolodvorska Cesta street 3 in Postojna are finished, the Notranjska Museum will gain an opportunity to bring visitors closer to the multitude of layers of the Slovenian (Notranjska) Karst and its rich natural, archaeological,

ethnological, historical and cultural-historical movable heritage, witnessing about the earliest beginnings of speleology, cave tourism and history of the research of karst geomorphology, geology and speleobiology.

Karst and all its characteristics are not only a limited regional feature but also a natural reality of almost half of Slovenia. The karstological collections make Notranjska Museum unique in Slovenia. The hundred-year old idea of making Postojna a global centre of karstology, including Postojna Cave, a scientific institute and a museum is just as alive and current today. It has even partially come true: Postojna Cave is undoubtedly one of the most famous tourist caves in the world, the Karst Research Institute of the Scientific and Research Centre of the Slovenian Academy of Science and

Arts is one of the most prominent in the world and the museum will finally also have an opportunity to present its collections and activities to the wider public. The Slovenian karst and its researchers have made

an essential contribution to the creation and development of speleobiology and karstology and it is the museum's duty to present this to the national and international public.



Vhod v Speleobiološko postajo Proteus pri Postojnski jami. / Entrance to the speleobiological station Proteus at Postojna Cave.

Muzejska trgovina / The Museum Shop

NOVOSTI 2006 - 2007 / NEW PUBLICATIONS 2006 - 2007

Razstavni katalogi Exhibition catalogues

**Boj proti veri in Cerkvi
1945-1961, 2007**
Battle against Religion and Church
1945-1961, 2007
5 EUR; 1198,20 SIT

**Enotni v zmagi, Osamosvojitvev
Slovenije, 2006**
United in Victory - The Independence
of Slovenia, 2006

Knjige Books

**Hitlerjeva dolga senca,
Mohorjeva 2007**
Hitler's Long Shadow,
Mohorjeva 2007
27 EUR; 6.470 SIT

Rojstvo Slovenije, 2007
The Making of Slovenia, 2007
20 EUR; 4.792 SIT



The Making of Slovenia, 2006
Rojstvo Slovenije, 2006
18,77 EUR; 4.500 SIT

**Velimir Vukšič: SS Armor on
the Eastern Front 1943-1945,
2006**
Velimir Vukšič: Vojaška oprema SS
enot na vzhodni fronti 1943-1945,
2006
62,59 EUR; 15.000 SIT;

**Ivo Vraničar: Izgubljeni pogledi
- Ljubljana nekoč in danes,
MNZS, Modrijan 2006**
Ivo Vraničar: Lost Sights - Ljubljana
of Yore and Today, MNZS, Modrijan
2006
20,86 EUR; 5.000 SIT
RAZPRODANO



**Enotni v zmagi - Osamosvojitvev
Slovenije, MNZS, Nova revija,
2006**
United in Victory - The Independence
of Slovenia, NMCH, Nova revija,
2006
41,66 EUR; 9.984 SIT

CD, DVD, Video

**Iztok Durjava, Jožica Šparovec:
Likovna zbirka - avtorji in dela,
2007**
Iztok Durjava, Jožica Šparovec: Art
Collection - Authors and their Works,
2007
5 EUR; 1198,20 SIT

**Jože Dežman, Jože Možina,
Studio Serpentes: Enotni v
zmagi - Osamosvojitvev
Slovenije, DVD, MNZS,
RTVSLO, Studio Serpentes,
2006**
Jože Dežman, Jože Možina, Studio
Serpentes: United in Victory - The
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MNZS, RTVSLO, Studio Serpentes,
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Marec 2007, Menjave denarja / March 2007, Changes of Money



18. maj 2007, Rojstvo Slovenije (Ljubljanski grad)
18th May 2007, The Making of Slovenia (Ljubljana Castle)



18. oktober 2007, Pankrti, 30 let - Ni se ne premakne
18th October 2007, Pankrti, 30 Years - Nothing Changes



25. maj 2007, Štafetna plakarna afera - 20 let potem 1987-2007
25th May 2007, Poster Relay race Scandal - 20 Years After 1987-2007



24. junij 2007, Enotni v zmagi (Ljubljanski grad) / 24th June 2007, United in Victory (Ljubljana Castle)



11. oktober 2007, Enotni v zmagi (MNZS)
11th October 2007, United in Victory (NMCH)



15. september 2007, Boj proti veri in cerkvi 1945 - 1961
15th September 2007, Struggle Against Religion and Church 1945 - 1961



11. junij 2007, Foto humor Edija Šelhausa (Brežice)
11th June 2007, Edi Šelhaus's Photo Humour (Brežice)



4. april 2007, Šmarnogorski razgledi (Šmarna gora)
4th April 2007, Views From Šmarna Gora (Šmarna Gora)

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