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muzejske novice / museum news

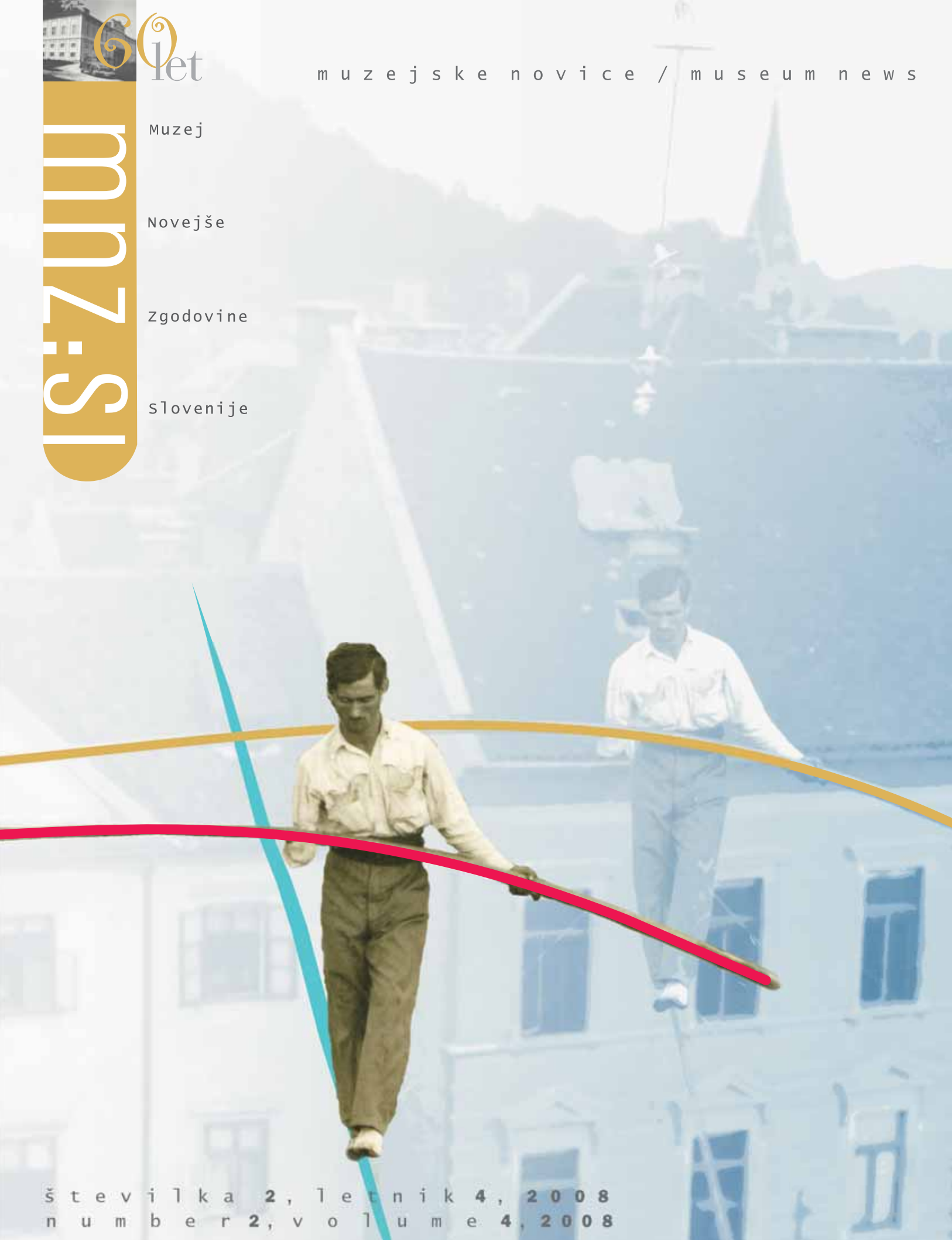
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Muzej

Novejše

Zgodovine

Slovenije



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Javni uslužbenci, dediščina in potrošniki

Christopher Merill je v kulturnem potopisu z naslovom *Ostali bodo samo žebli* (*Only the Nails Remain*) zapisal svoje vtise o Sloveniji iz obdobja po osamosvojitvi v devetdesetih letih minulega stoletja. Ob obisku ene od muzejsko-galerijskih ustanov je med drugim pripomnil: »To bi bil lahko muzej v katerikoli zahodni prestolnici, le da tukaj niso znali prodajati katalogov in knjig.« Trditev na žalost še vedno drži. Le redki so namreč muzeji, ki posvečajo prodaji dovolj pozornosti in skušajo svoje pogosto kvalitetne in všečne izdelke tudi uspešno prodajati. Načrtovanje prodaje, raziskave trga in s tem povezana izdelana prodajna strategija muzejev večinoma še niso dosegle. Pri tem seveda ne mislim na vsiljivo in največkrat poneumljajoče obleganje tako imenovanih potrošnikov, ki se mu lahko le posmejnemo in se mu tudi kot potrošniki skušamo izogniti s presnemavanjem televizijskih filmov in uporabo tipke za hitro previjanje, ki omogoča preskakovanje reklamnih sporočil, ter z nalepkami proti propagandnemu gradivu na poštnih nabiralnikih.

Prav tako ne pozabljam na preprosto dejstvo, ki je bilo tudi na straneh Muzejskih novic že večkrat zapisano, da javni zavodi, ki se ukvarjajo z varovanjem kulturno-zgodovinske dediščine in s kulturno dejavnostjo, ne morejo biti prepuščeni trgu in povsem samostojno preživeti. A to neizprosno dejstvo ne odvezuje od tega, da se muzejske ustanove ne bi potrudile in s prodajo svojih izdelkov skušale povrniti vsaj del v projekte vložene denarja. Morda bi jim s tem uspelo celo rahlo zmanjšati tesen objem države, kar ni zanemarljivo v prostoru, v katerem živimo in kjer se pojem javno povsem izenačuje z državnim. V javnih zavodih to pojmovno nerazumevanje pogosto ni brez posledic za vsebino in pričakovano avtonomijo kulturnih ustanov. Sicer pa, ali kdo sploh še razmišlja o tem, kaj naj bi avtonomija javnih zavodov, kot so muzeji in druge kulturne ustanove, sploh pomenila? Problematika je obsežna in se dotika financiranja kulturnih ustanov, odkupov dediščine, sponzorjev, davčnih olajšav, nadzora in drugih pobud, ki bi skušale razbremeniti proračunska sredstva in na drugi strani zagotavljale polno in samostojno življenje kulturnim ustanovam.

V letošnjem letu praznujemo in z razstavami obeležujemo več pomembnih obletnic. Tako smo 90. obletnico konca prve svetovne vojne zaznamovali z večjim razstavnim projektom več slovenskih muzejev. Razstava je konec oktobra odšla na enoletno gostovanje v Kobaridski muzej, kjer bo lahko razširila krog svojih obiskovalcev in predstavila malo znane usode slovenskih vojakov in izkušnje velike vojne na Slovenskem. Sredi novembra smo med drugim odprli manjšo spominsko razstavo ob obletnici ustanovitve Države Slovencev, Hrvatov in Srbov. Država je bila ustanovljena 29. oktobra 1918, po razpadu Avstro-Ogrske, in sicer kot ena od držav, ki so nastale na njenem ozemlju. Obstajala je mesec dni do združitve s Kraljevino Srbijo v Kraljevino Srbov, Hrvatov in Slovencev in s svojo prvo slovensko Narodno vlado pustila pomembno sled v oblikovanju slovenske državnosti.

Povsem neopaženo pa je šla mimo nas naša lastna 60. obletnica ustanovitve Muzeja novejši zgodovine Slovenije. Muzej je že s spremembami svojega imena in vsebinskih konceptov posebna muzejska zgodba, ki odseva in razkriva pestro dogajanje v slovenski zgodovini druge polovice 20. stoletja. V tokratni številki objavljamo izbor fotografij iz preteklih razstav in zgodovine Muzeja, ki vsaj bežno ilustrirajo njegovo bogato razstavno dejavnost in razvoj muzeoloških konceptov. Letos praznujemo petstoto obletnico rojstva Primoža Trubarja, zato smo k tokratnemu muzejskemu pogovoru povabili avtorico in raziskovalko dr. Majo Žvanut.

Prijetno branje vam želimo in vas vlijudno vabimo na ogled razstav in drugih muzejskih projektov.

Public Employees, Heritage and Consumers

In his cultural travelogue titled *Only the Nails Remain* Christopher Merill explains his impressions of Slovenia in the period after its independence in the 1990s. While visiting one of the museums-galleries he also wrote: "This could be a museum in any of the western capitals, with the exception being that they did not have the knack for selling catalogues and books." This statement is unfortunately still true. Only few museums pay enough attention to sales and only rarely try to sell their often very good and likeable products. Sale planning, marketing research and the resulting sale strategies have not yet touched most of the museums. I am of course not referring to the intrusive and often debilitating assaults on the so-called consumers that is only worth a smirk and which we also more or less successfully try to avoid it. For example by recording TV shows and using the fast forward button to skip through advertising and by joining no-spam lists.

I am also not neglecting the simple fact, that has been more than once mentioned in these very pages, that the public institutions protecting the cultural-historical heritage and dealing with cultural activities cannot be left at the mercy of the market and survive completely independently. This inexorable fact does not let museums off the hook; there is a need to try and sell their items and at least partially recoup the costs of projects and work. Perhaps this would help them loosen the iron vice of the state, which would be quite an achievement in the culture we live in, where the terms public and state are considered equal. Public institutions often pay the price for this notional lack of understanding, as it impacts contents and their autonomy. And besides, does anyone ever think about what this autonomy of public institutions, such as museums and other cultural institutions, means in the first place? The issue is very complex and has implications for financing cultural institutions, purchases of heritage, sponsorship, tax breaks, control and other initiatives that are meant to try to reduce the budget and yet ensure a full and independent life to cultural establishments.

This year we celebrate and commemorate several important anniversaries. The 90th anniversary of the end of the First World War was marked with a larger exhibition project of several Slovenian museums. At the end of October the exhibition was transferred to the Kobarid Museum for a year; there, it will be able to expand the circle of its visitors and present the less well known fates of Slovenian soldiers and the Slovenian experience of the Great War. Mid-November we also opened a smaller commemorative exhibition for the anniversary of the creation of the State of Slovenians, Croats and Serbs. The state was established on 29th October, 1918, one of the successor states after the dissolution of Austria-Hungary. It existed for a month and then joined with the Kingdom of Serbia into the Kingdom of Serbs, Croats and Slovenians. Its first Slovenian national government left a deep trace in the formation of Slovenian statehood.

Completely unremarked was our own, the 60th anniversary of the establishment of the Museum of Contemporary History of Slovenia. The museum itself, with the name changes and the contentual concepts, is a special historical story, reflecting and revealing the exciting events in the Slovenian history in the second half of the 20th century. In this issue we are presenting a selection of photos from past exhibitions and the Museum's history, illustrating at least briefly its rich exhibition activities and the development of museological concepts. This year is also the five hundredth anniversary of the birth of Primož Trubar, and thus the interviewee of this issue is the author and researcher Dr Maja Žvanut.

Pleasant reading and please do come and see our exhibitions and other museum projects.

Pogovor z dr. Majo Žvanut V novih prostorih Narodnega muzeja je do konca leta odprta razstava ob petstoti obletnici rojstva Primoža Trubarja. V tokratni številki Muzejskih novic smo za pogovor zaprosili avtorico dr. Majo Žvanut, zgodovinarico, raziskovalko in muzealko iz osrednje slovenske muzejske ustanove. Strokovna in širša javnost pozna njene odmevne razstavne projekte in vsebinsko raznovrstno plodno bibliografijo, s katero se prek uspešnega učbenika zgodovine srečujejo že učenci na zgodnji stopnji izobraževanja.

Ko sem pred dnevi obiskal vsebinsko in oblikovno skrbno pripravljeno razstavo o Primožu Trubarju v novih prostorih Narodnega muzeja, je bilo tam precej obiskovalcev in veliko otrok, ki so poslušali vodstvo. Razstava se zdi odlično izhodišče za poznavanje življenja in dela Primoža Trubarja in njegovega pomena za slovensko identiteto ter obenem vstop v razumevanje obdobja 16. stoletja, kulture in življenja v širšem srednjeevropskem prostoru. Ali je bila ta širina, ki zajema bogastvo materialne in nematerialne dediščine, osnova razstavnega koncepta?

Glede na to, da sem Trubarjevo stoletje v Narodnem muzeju Slovenije obširno predstavila že leta 1986, ob štiristoti obletnici njegove smrti, sem se tokrat osredotočila na Trubarja osebno in na tisto, kar je ostalo za protestantsko dobo, to pa so književnost, likovna umetnost in glasba. Vse to sem s časovnimi preglednicami in kratkimi pojasnili postavila v prostor in čas. Želela sem, da razstava gledalca ne bi utrujala, da pa bi vseeno dobil vtis o ljudeh, dogajanju, barvah in tonih dobe. Uporabljeni so bili različni mediji, kakršne današnje občinstvo pričakuje – meni osebno pa niso tako ljubi –, natisnili smo katalog in vodnik, organizirali različne spremljevalne dejavnosti, predvsem pa blestita oba vodiča, Biljana in Tomaž, oblečena v halji protestantskih pridigarjev.

V Trubarjevem letu smo lahko večkrat zasledili misel o Primožu Trubarju »človeku za vse čase«. Namesto globoko vernega teokratskega sveta, v katerem je živel Primož Trubar, danes živimo v marsikaterem pogledu v povsem drugačnem svetu. Naklade tiskanih časopisov padajo, digitalizacija in razširjenost svetovnega spleta kot nove oblike komunikacije nas navajata k pomisleku, da smo na pragu sprememb, kot jih je v Trubarjevem času prinesel tisk. Kaj nam Primož Trubar pomeni danes?

Dojemamo ga predvsem kot ustvarjalca prve slovenske tiskane knjige. Ne zavedamo pa se, da je bil predvsem duhovnik, ki je tudi knjige prevajal in pisal zato, da bi se njegovi verniki, najprej katoliški, potem protestantski, z njihovo pomočjo lahko po smrti zveličali. Slovenska knjiga mu je bila sredstvo, ne cilj. Današnji svet pa postaja podoben tistemu, kot je bil pred iznajdbo tiska. Prevladujeta podoba in govornjena beseda.

Na razstavi je kar nekaj zanimivih muzejskih predmetov, ki nakazujejo vse bogastvo kulture. Ste na katerega od razstavljenih predmetov posebej ponosni?



Sem take vrste muzealka, da se veselim slehernega predmeta, ki se mi lepo „usede“ v koncept razstave. Šestnajsto stoletje pa je tako odmaknjeno, da je vsak predmet iz tega časa dragocenost. Na razstavi jih je večina iz našega muzeja, vesela pa sem, da so nam svoje imenitne predmete začasno ali za ves čas razstave posodili prav vsi, ki smo jih za to prosili.

Z novimi prostori Narodnega muzeja in Slovenskega etnografskega muzeja se počasi rešuje prostorska problematika osrednjih slovenskih muzejev, »muzejski gordijski voz« na Prešernovi ulici v Ljubljani, kot so problematiko pogosto označevali novinarji. Ob Metelkovi ulici nastaja nekakšna ljubljanska, slovenska muzejska četrt, ki daje slutiti bogato muzejsko prihodnost. Kakšne razstavne načrte ima Narodni muzej oziroma kaj se dogaja z načrtovano stalno razstavo slovenske zgodovine?

Predmeti Oddelka za zgodovino in uporabno umetnost (nekdanj Kulturnozgodovinskega oddelka), ki jih je sedaj okoli 55.000, bodo prvič v zgodovini našega muzeja dobili ustrezne depojske prostore, ob njih pa restavratorske delavnice za keramiko, kovino, pohištvo, tekstil ter slike in kipe. To pomeni, da si bom po petindvajsetih letih dela v muzeju nekatere predmete, ki spadajo v meni zaupane zbirke, prvič lahko dobro ogledala, verjetno pa bom katerega sploh prvič videla. Predmete smo lani preselili, jih dezinficirali, precej smo jih že razpostavili na police in določili, kateri bodo ostali v kletnem depozitu in katere bomo javnosti 3. decembra letos predstavili v vsebinsko zaokroženih celotah. Kustosi smo seveda želeli celotno stavbo nameniti depozitem, ki bi jih delno odprli za javnost, a financer, Ministrstvo za kulturo, je zahteval, da se del hiše nameni razstavnim dejavnostim in tako smo morali temu žrtvovati pritličje. Depojski prostori so zato na žalost že zdaj premajhni, o kakšni rezervi za prihodnost pa ni govora. Tu bomo pač prirejali še občasne tematske razstave, letos je to Trubar, drugo leto bodo Ilirske

provincie, potem verjetno Viteštvo. Stalna razstava slovenske zgodovine bo v matični stavbi, ko se bo iz nje izselil Prirodoslovni muzej Slovenije in bo stavba potem v celoti prenovljena. Do takrat pa slovensko zgodovino predstavljamo arheologij posebej (Arheološki zakladi Slovenije) in zgodovinarji posebej (Slovenski jezik: identiteta in simbol. Kratka zgodovina Slovencev), ena dvorana in atrij pa sta namenjena občasnim in gostujočim razstavam.

Bili ste članica sveta v Muzeju novejšje zgodovine Slovenije, ste dobra poznavalka muzejskega področja in značilnosti slovenskih muzejskih ustanov. Kakšno je vaše mnenje o konceptualnih spremembah in preobrazbi tovrstnih ustanov v zadnjih dveh desetletjih?

Trajalo bo še desetletja, preden bomo zmogli bolj objektivno ocenjevati dvajseto stoletje. Ne bo lahko, saj so imeli na primer Francozi še ob dvestoti obletnici svoje revolucije o njej prav žolčne debate. Resnici na ljubo, kar smo poslušali o času po letu 1941, so bile pravljice, v katere so sčasoma začeli verjeti še sodobniki, kaj šele mlajše generacije. Znano pa je, da ima povprečen človek o preteklosti raje predstave, ki so mu blizu, in da mu je za

resnico malo mar. Zato so muzeji novejšje zgodovine, kolikor vidim, v tem pogledu zelo racionalni in pragmatični. Stare vsebine so zamenjali s takimi, ki ustrezajo pričakovanjem lokalnega okolja, in, bodimo realisti, vsaj nekoliko tudi osebnim nagnjenjem kustosov.

Ste si v zadnjem času ogledali kakšno zanimivo razstavo, ki je posebej pritegnila vašo pozornost in bi jo svetovali bralcem?

V zadnjih petih letih sem bila tako zelo zaposlena s pripravo različnih razstav, da preprosto nisem imela energije sistematično spremljati razstavne dejavnosti slovenskih muzejev in galerij. Le občasno in bolj po naključju sem katero videla. Načrtno pa sem se letos poleti odpravila v muzej v Radovljici, da si ogledam razstavo o Antonu Tomažu Linhartu. Tam je avtorjem uspelo na majhnem prostoru, ki je precej neprimeren za razstave takega tipa, duhovito in zelo povedno predstaviti Linhartov čas in njegovo delo. Na njej sem prav uživala. Ugajalo pa mi je tudi splošno ozračje v muzeju – sprejemna pisarna s prijazno uslužbenko, spremno gradivo, spominki.

P o g o v a r j a l s e j e M a r k o Š t e p e c

An Interview With Dr Maja Žvanut

The new spaces of the National Museum will host the exhibition commemorating the five hundredth anniversary of the birth of Primož Trubar until the end of the year. In this issue of the Museum News we present an interview with the author, historian, researcher and museologist Dr Maja Žvanut who works in this central Slovenian museum establishment. The expert and general publics are very familiar with her prominent research projects and very varied and prolific bibliography, which is known even to the pupils as she is the author of a very successful history textbook.

A few days ago I visited the carefully prepared and designed exhibition about Primož Trubar in the new rooms of the National Museum and I noticed that there were quite a few visitors there along with many children listening to the guides. The exhibition seems to be a great starting point to learn about the life and work of Primož Trubar and his importance for Slovenian identity and to begin understanding the 16th century, its culture and life in the broader central European space. Was this breadth, consisting of the wealth of material and non-material heritage the basis of the exhibition concept?

Because I already presented Trubar's century in detail in 1986, on the four hundredth anniversary of his death, I decided to focus this time on Trubar personally and on what was left behind by the Protestants – literature, fine arts and music. I introduced them into space and time with timelines and short explanations. It was my desire that the exhibition would not tire the visitors, but would still give them an impression about the people, events, colours and tones of the era. Various media expected by the modern public were used – I personally do not like them as much – we printed a catalogue and a guidebook, organized various accompanying activities and the centerpieces were both guides, Biljana and Tomaž, dressed up as Protestant preachers.

During this Trubar's year we often chanced upon the thought about Primož Trubar as a 'Man for all times'. Instead of the deeply religious, theocratic world in which Primož Trubar lived, we live today in many ways in a completely different world. Printed newspaper circulations are dwindling, digitalization and the spread of the World Wide Web as a new form of communication leads us to believe that we are on the threshold of changes, similar to those that were triggered by the printing press in Trubar's times. What does Primož Trubar mean to us today?

We see him primarily as the creator of the first Slovenian printed book. However, we are not aware that he was primarily a priest, who wrote and translated books so that his congregation, first Catholic and then Protestant, could with their help gain redemption after death. A book in Slovenian was for him the means and not the end. The modern world is becoming similar to that it was before invention of the print media. Images and spoken words reign.

The exhibition includes quite a few fascinating items revealing the wealth of culture. Are you particularly proud of any of the exhibited items?

I am one of those custodians who are happy about any items that 'fit' nicely in the concept of the exhibition. The 16th century is so remote, that any item from that period is priceless. Most exhibited items are from our museum, but I am happy that all of those we asked lent us their excellent items for at least a while or even for the whole duration of the exhibition.

The new quarters of the National Museum and the Slovenian Ethnographic Museum are a solution to the space problems of the central Slovenian museums, the 'museal Gordian knot' on Prešernova street in Ljubljana, as it was often called by journalists. The Metelkova street in Ljubljana is becoming a sort of a Slovenian museum quartier, which promises a rich museum future. What exhibitions is the National Museum planning and what is happening with the planned permanent exhibition of the Slovenian history?

The items of the Department of History and Applicable Arts (former Cultural-Historical Department) – there are about 55,000 of them – will for the first time in the history of our museum be stored in proper facilities with accompanying restoration workshops for ceramics, metal, furniture, textile and paintings and sculptures. This means that after working at the museum for twenty five years, I will finally be able to see properly some of the items in the collections that I am responsible for; I will probably see a few of them for the first time. The items were moved last year, disinfected and mostly arranged on shelves. We have decided which ones will remain in storage in the cellar and which ones will be presented to the public in thematic units on the 3rd December this year. The custodians wanted, of course, to use the whole building for storage, partially open to the public, but the financier, the Ministry of Culture, demanded that a part of the house is dedicated solely to exhibitions, and so we chose the ground floor. Thus the storage space is unfortunately already insufficient, and there will be no additional space available in the future. We will also organize temporary thematic exhibitions; this year Trubar is on view, next year there will be the Illyrian Provinces and after that probably Knighthood. The permanent exhibition of the Slovenian history will be housed in the main building, after the Natural Sciences Museum of Slovenia moves out and the building is wholly renovated. Until

then the Slovenian history is being presented separately by archeologists (Archeological Treasures of Slovenia) and historians (Slovenian Language: Identity and Symbol, Short History of Slovenians) and one hall and the atrium are intended for temporary and visiting exhibitions.

You were a member of the council of the Museum of Contemporary History of Slovenia. You know a lot about Slovenian museology and know the characteristics of the museums of that kind, what do you think about the conceptual changes and transformations of such establishments in the last two decades?

It will take decades before we are able to see the twentieth century more objectively. It will not be easy since in France, for example, there were very heated debates on the two hundredth anniversary of their revolution. Truth be told, what we heard about the era after 1941 were fairy tales, which were sooner or later even believed by the contemporaries, let alone the younger generations. It is well known that an average person prefers to see the history in ways that are close to him/her, and that he/she does not care about the truth. The museums of contemporary history, in my experience, were very rational and pragmatic. The old contents were replaced by those that fulfill the expectations of the local environments and, to be realistic, the personal tendencies of the curators.

Have you recently seen any interesting exhibitions that captured your attention and you would suggest to the readers?

In the last five years I was so busy with preparing various exhibitions that I had no energy to systematically follow the exhibitions of Slovenian museums and galleries. I only saw a few, mostly by chance. Although in the summer, I did intentionally go to the Radovljica museum, to see the exhibition about Anton Tomaž Linhart. In the small, unsuitable space, the authors managed to brilliantly and very expressively present Linhart's times and his work. I really enjoyed it. The general atmosphere was also very pleasant – a reception with a very friendly receptionist, materials, mementoes.

Interviewer: Marko Štepec



Skrb za varnost na ljubljanskih ulicah, 8. marec 1966 / Ensuring safety in Ljubljana streets, 8th March, 1966

Metka Zidanšek

Fotografska zbirka Marjana Cigliča

Marjan Ciglič se je rodil leta 1924 kot tretji otrok štirinajstčlanske družine. Šolo je obiskoval v Kranju, kjer ga je vzel v uk kranjski fotograf Franc Jug. Leta 1943 je bil mobiliziran v nemško vojsko, pozneje se je priključil partizanom. Po vojni je bil obsojen na enajst mesecev Golega otoka. Po vrnitvi se je zaposlil pri fotografu Potrču v Ljubljani, od tam je leta 1958 odšel k Dnevniku, kjer je dočakal upokožitev. Umril je leta 1998.

Marjan Ciglič je bil fotoreporter Dnevnika in Nedeljskega dnevnika polnih štirideset let. Svoj poklic je živel ne le osem ur na dan, ampak vseh štiriindvajset ur, vsak dan. Rezultat tega je prek tristo tisoč posnetkov življenja in dela v tem obdobju na slovenskih tleh.

Tematika je pestra, saj zajema politiko, kulturo, šport, gospodarstvo, pomembne dogodke in obiske, promet, kmetijstvo, šolstvo, mednarodne odnose, izseljence, trgovino, Cerkev, zdravstvo, etnologijo,

proslave, turizem in gostinstvo, črna kronika, življenjski utrip v mestih in vaseh, portrete, ter razne akcije Dnevnika in Nedeljskega dnevnika. S fotoaparatom je spremljal tudi nekatere vsakoletne dogodke (Kmečka ohcet, dedek Mraz, rojstvo prvega Slovenca v novem letu...) in življenjski utrip živilske tržnice, boljšjega sejma ...

Cigličev fond je izjemen po količini in kakovosti. Posebna vrednost njegovega opusa je v tem, da je ujel na filmski trak številne preproste ljudi in na videz nepomembne dogodke iz

vsakdanjega življenja, ki jih uradna zgodovina ni zabeležila, so pa dragocen dokument časa.

Vse gradivo je na negativih, večina velikosti leica, ločeno po letih in mesecih. Ciglič je pisal tudi dnevnik dela, kar nam dobro služi kot preprosta inventarna knjiga s kratkimi zaznamki tem.

Leta 2001 je Dnevnik, časopisna družba d.d., praznoval svojo petdesetletnico. Ob tej priložnosti nam je podaril celoten Cigličev fond, kar je za naš Muzej velika obogatitev in smo jim za to donacijo hvaležni.



Marjan Ciglič (1924–1998)

Photo Collection of Marjan Ciglič

Marjan Ciglič was born in 1924 as the third child of a family of fourteen. He was schooled in Kranj where he was apprenticed by the Kranj photographer Franc Jug. In 1943, he was drafted into the Wehrmacht and later he joined the partisans. After the War he was sentenced to eleven months in the political prison Goli Otok (Bare Island). After returning home, he worked for the photographer Potrč in Ljubljana and in 1958 he was employed by the newspaper Dnevnik, where he worked until his retirement. He died in 1998.

Marjan Ciglič was a photojournalist of Dnevnik (Daily) and Nedeljski Dnevnik (Sunday Daily) newspapers for 40 years. He did his work not only eight hours a day but all twenty four, every day. The result is more than three hundred thousand shots of life and work

of the 40-year period in Slovenia. The subjects are very varied, including politics, culture, sports, economy, important events and visits, traffic, agriculture, education, international relations, emigrants, trade, Church, health care, ethnology, celebrations

tourism and catering, accidents, life beat in cities and villages, portraits and various actions by Dnevnik and Nedeljski Dnevnik. His camera also captured some annual events (the event Country Wedding, Dedek Mraz (Father Frost), birth of the first Slovenian in a

new year ...) and the life beat of farmers' markets, flea markets, ... Ciglič's photo-fund is exceptional for its quality and quantity. A special value of his opus lies in the fact that he captured many simple people, superficially unimportant events from everyday life that official history did not record, and yet they are a valuable document of the times. All the materials are preserved as negatives, most are Leica sized, categorized by years and months. Ciglič also kept a diary of his work, which is very useful for the Museum as a simple inventory book with short subject annotations.

In 2001, Dnevnik celebrated its fiftieth anniversary. On this occasion, they presented us with the complete Ciglič's photo-fund, which is a great gain for the Museum and we are very grateful to them for their donation.



Obisk misijonarke in Nobelove nagrajenke Matere Terezije v Ljubljani, junij 1980 / Visit of the missionary and Nobel Prize winner Mother Theresa in Ljubljana, June, 1980

Predsednik Josip Broz Tito in ameriški predsednik Richard Nixon v Ljubljani oktobra 1970 / Tito and the American President Richard Nixon in Ljubljana, October, 1970

Božidar in Tatjana Jakac občudujeta svoje mesto, 1987 / Božidar and Tatjana Jakac admiring their city, 1987;

Čiščenje mesta po prireditvi, 1988 / Cleaning the city after an event, 1988



Metka Zidanšek

Razstava Kmečka ohcet v objektivu Marjana Cigliča

Kmečka ohcet v Ljubljani je potekala v letih od 1965 do 1990, s prekinitvijo od 1975 do 1978. Marjan Ciglič jo je s svojim fotoaparatom spremljal vsa leta, zato so bili na razstavi prikazani izključno njegovi posnetki. Razstava je bila sestavljena iz dveh sklopov. Prvi je bil fotografski, prikazan tematsko-kronološko, vendar le po poteku dogodkov, ne pa po letih, saj sem iz množice posnetkov skušala izbrati najbolj značilne in povedne. V drugem delu so bili prikazani nekateri predmeti, povezani s kmečko ohcetjo – darila, ki so jih novoporočenci prejeli od sponzorjev, drobne pozornosti, s katerimi so se obdarovali med seboj, razni spominki s prirediteljem ter gorenjska in belokranjska narodna noša. Razstava je bila na Ljubljanskem gradu v Galeriji S (fotografski del) in v Peterokrakem stolpu (predmeti in noše) od 5. junija do 3. avgusta 2008.



Otvoritev razstave Kmečka ohcet, 5. junij 2008, Ljubljanski grad / Opening of the exhibition Country Wedding, 5th June, 2008. Ljubljana Castle

The Exhibition Country Wedding through the Lens of Marjan Ciglič

The event Country Wedding was held in Ljubljana between 1965 and 1990 with a break from 1975 to 1978. Marjan Ciglič and his camera were present every year, so the exhibition focused solely on his photos. The exhibition consisted of two parts. The first was photographic, organized thematically-chronologically, but only concerning the events, not the years, as I tried to select the most characteristic and telling shots. In the second part some items connected to the Country Wedding were displayed – presents given to the newlyweds by the sponsors, small gifts given by the newly-weds to each other, various mementos from the events and regional garbs from Gorenjska and Bela Krajina. The exhibition was held at Ljubljana Castle in Gallery S (the photo part) and in the Five-sided Tower (items and garbs) from 5th June to 3rd August, 2008.

Razstavni program in prireditve / Exhibition programme and events:

November 2008 – april 2009 / November 2008 – April 2009

November 2008 – februar 2009 / November 2008 – February 2009
Občasna razstava / Temporary exhibition

Ob 90. obletnici ustanovitve Države SHS
90th Anniversary of the Establishment of the State of Slovenians, Croats and Serbs

November 2008 – februar 2009 / November 2008 – February 2009
Občasna razstava / Temporary exhibition

Ko se je prelamljal svet 1914-1918
When the World was Falling Apart 1914-1918

November 2008 – februar 2009 / November 2008 – February 2009
Občasna gostujoča razstava / Temporary visiting exhibition

Razglednice iz zbirke Milana Škrabca
Postcards from the Collection of Milan Škrabec

15. december 2008 – februar 2009 / 15th december 2008 – February 2009
Občasna razstava / Temporary exhibition

Dr. Jože Pučnik in dr. Janez Drnovšek
Dr Jože Pučnik and Dr Janez Drnovšek

7. januar 2009 – 8. marec 2009 / 7th January – 8th March 2009
Občasna gostujoča razstava / Temporary visiting exhibition

1968/69 – 1988/89 češka mednarodna fotografska razstava
1968/69 – 1988/89 Czech international photographic exhibition

9. januar 2009 – 13. februar 2009 / 9th January – 13th February 2009
Občasna razstava / Temporary exhibition

Slovenska demokratična zveza
Slovene Democratic Union

Marec – april 2009 / March – April, 2009
Občasna razstava / Temporary exhibition

Likovno ustvarjanje Slovencev v italijanskih koncentracijskih taboriščih med II. svetovno vojno
Slovenian Fine Art in Italian concentration camps during the Second World War

Stalna razstava / Permanent exhibition

Slovenci v XX. stoletju
Slovenians in the 20th Century

Muzejska trgovina / The Museum Shop

NOVOSTI 2007 - 2008 / NEW PUBLICATIONS 2007 - 2008

Razstavni katalogi Exhibition catalogues

Slovenija 1945 – 1960, 2007
Slovenia 1945 – 1960, 2007
24,90 EUR

**Boj za meje po prvi svetovni
vojni, Medobčinski muzej
Kamnik, 2007**
The fight for the borders after the First
World War, Intermunicipal Museum
Kamnik, 2007
6,50 EUR

**Slovensko meščanstvo,
Od vzpona nacije do
nacionalizacije (1848 – 1948),
Celovec, Mohorjeva založba
2008**
Slovene Middle Class, from the Rise
of the Nation to Nationalisation
(1848 – 1948), Celovec, Mohorjeva
družba 2008
36 EUR



Video, CD

**Iztok Durjava, Jožica Šparovec:
Likovna zbirka – avtorji in dela,
2007**
Iztok Durjava, Jožica Šparovec: Art
Collection – Authors and their Works,
2007
5 EUR

Knjige Books

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

**Rojstvo Slovenije, Muzej
novejše zgodovine Slovenije,
2007**
The Making of Slovenia, Museum of
Contemporary History of Slovenia,
2007
20 EUR

**Franc Turšič: Tomažičou
Francel z Bajgn, Muzej novejše
zgodovine Slovenije, 2007**
Franc Turšič: Tomažičou Francel from
Bajgne, Museum of Contemporary
History of Slovenia, 2007
10 EUR

**Marko Štepec: Vojne
fotografije 1914 – 1918, Založba
Defensor, 2008**
Marko Štepec: War Photography
1914-1918, Založba Defensor,
2008
26,50 EUR



Irena Ribič



Prva stalna razstava, 1955 / First permanent exhibition, 1955



Obisk kubanske delegacije, 1959 / The Cuban delegation's visit, 1959



Druga stalna razstava, 1961 / Second permanent exhibition, 1961

Sprehod skozi 60 let razstav Muzeja novejše zgodovine Slovenije 1948 – 2008 / A Walk Through 60 Years of Exhibitions of the Museum of Contemporary Slovenian History 1948 – 2008



Talci na Gorenjskem, 1979 / Hostages in Gorenjska, 1979



Partizanske delavnice, 1980 / Partisan Workshops, 1980



Slovensko letalstvo, 1992 / Slovenian Aviation, 1992



Slovenski olimpizem, 1992 / Slovenian Olympism, 1992



50 let Muzeja – razstave razstav, 1998 / 50 years of the museum, 1998



Temna stran meseca, 1998 / Dark side of the moon, 1998



Tam za hribi je tako kot tukaj..., 2002 / Over the hills is just like here..., 2002



Kolo nasilja, 2004 / Wheel of Violence, 2004



Nikolaj Pirnat, Ob 100-letnici rojstva, 2003



and permanent exhibition, 1961



Tretja stalna razstava, 1965 / Third permanent exhibition, 1965



Tito življenje in delo, 1977 / Tito - Life and Work, 1977

through 60 Years of Exhibitions of the National Museum of Contemporary History 1948 – 2008



4 / Slovenians and the Olympics, 1994



Četrta stalna razstava, 1996 / Fourth permanent exhibition, 1996



ere..., 2002



50-a leta - Hiša 1953, 2003 / The Fifties - House 1953, 2003



/ On the 100th Anniversary of Birth, 2003



Družabno življenje, 2006 / Sociable Life, 2006



Slovenci in I. svetovna vojna 1914 - 1918, 2008 / Slovenians and WW 1, 2008

Irena Uršič

Razstava Predsedovanje Slovenije Svetu Evropske unije 2008, 4. september – 20. oktober 2008

Sloveniji je bilo v komajda petem letu sobivanja v skupnosti evropskih držav kot prvi izmed novih članic Evropske unije, prvi izmed nekdanjih komunističnih držav in prvi izmed slovanskih držav od 1. januarja do 30. junija 2008 zaupano predsedovanje Svetu Evropske unije. Slovenija je vodila glavno ustanovo za sprejemanje odločitev o Evropski uniji s 27 državami in 490 milijoni prebivalcev. Vodila je delo vseh sestav Sveta Evropske unije in Evropskega sveta, zastopala Svet Evropske unije v odnosu do drugih institucij Evropske unije in zastopala stališča Evropske unije v odnosih z drugimi organizacijami in državami sveta. S tem je Slovenija odigrala mednarodno vlogo, kakršne v svoji zgodovini še ni imela.



Ta vloga Slovenije, programska, kadrovska, komunikacijska, logistična, promocijska in proračunska razsežnost polletnega slovenskega predsedovanja Svetu Evropske unije ter dejstvo, da je bil to eden najkompleksnejših nacionalnih projektov v demokratični Sloveniji, so bili povod za muzeološko predstavitev. Razstava, ki smo jo v Muzeju novejšje zgodovine Slovenije pripravili skupaj z Vojaškim muzejem Slovenske vojske in Uradom Vlade RS za komuniciranje, je plod sodelovanja s Sekretariatom za

predsedovanje Slovenije Evropski uniji, že omenjenim Uradom Vlade RS za komuniciranje, Protokolom RS, vsemi ministrstvi, Službo Vlade RS za lokalno samoupravo in regionalno politiko, Deželno banko Slovenije, Slovensko tiskovno agencijo, Kulturno stično točko v Sloveniji, Pošto Slovenije in oblikovalcem celostne podobe slovenskega predsedovanja ter hkrati oblikovalcem razstave Robertom Kuharjem. Omenjeni so Muzeju novejšje zgodovine Slovenije večinoma podarili raznovrstno gradivo s predsedovanja in to je zdaj vključeno v novo muzejsko zbirko in prvič razstavljeno: to so informativno promocijsko gradivo, promocijska in protokolarna darila, osnovna in protokolarna gradiva, gradiva, ki so jih pripravljala ministrstva in druge ustanove, ter elementi prostorskega označevanja podobe slovenskega predsedovanja. Ali slikoviteje: od sedežne garniture izpred predsedniških prostorov v palači Sveta EU Justus Lipsius v Bruslju, kravat s simbolom slovenskega predsedovanja, ki so si jih vezali najvišji predstavniki evropskih držav in Evropske unije, pinov s črnim panterjem, ki so ga med drugimi nosili predsedniki vlad držav Evropske unije, do stropnega obeležja v obliki simbola slovenskega predsedovanja, namenjenega postavitvi v Kongresnem centru Brdo, in spominskega zlatnika. Razstavljeni so tudi fotografski utrinki pomembnejših oseb in dogodkov ter nesprejeti predlogi in izbrana rešitev celostne grafične podobe slovenskega predsedovanja. Za potešitev žeje in sladke užitke obiskovalcev razstave sta poskrbeli družbi Radenska d.d., ki je podarila uradno vodo slovenskega predsedovanja (Radenska Classic in Radenska Naturelle), in Tramontana – Pro d.o.o. s čokoladicami, ovitimi s simbolom slovenskega predsedovanja.

Exhibition Slovenian European Union Council Presidency 2008, 4th September – 20th October, 2008

Only after five years of cohabitating in the community of European states, Slovenia was already entrusted with the European Union Council Presidency between 1st January and 30th June, 2008, as the first of the new member states of the EU, the first of the former communist states and the first Slavic state. Slovenia led the main institution responsible for accepting decisions about the EU with 27 states and 490 million of inhabitants. It led the work of all the assemblies of the EU Council and the European Council, represented the EU Council in relation to other institutions of the EU and represented the opinions of the EU in relation to other organizations and states of the world. This was an unprecedented, historic international role for Slovenia.

This role of Slovenia and the extensiveness of programmes, human resources, communications, logistics, promotions and budget of the Slovenian half-year of the EU Council Presidency and the fact that this project was one of the most complex national projects in democratic Slovenia gave birth to a museological presentation. The exhibition, which was in the Museum of Contemporary History of Slovenia prepared together with the Military Museum of the Slovenian Army and the Slovenian Government Communication Office is a joint project of the Secretary's Office of the Slovenian EU Council Presidency, the Slovenian Government Communication Office, Protocol of the Republic of Slovenia, all the Ministries, Government Office for Local Self-Government and Regional Policy, Deželna Banka Slovenije (Regional Bank of Slovenia), Slovenian Press Agency, Cultural Contact Point Slovenia, Slovenian Post and the designer of the visual identity of the exhibition, Robert Kuhar. The abovementioned mostly donated to the Museum the various materials related to the presidency. They are now included in the new collection and displayed for the first time: educational-promotional materials,

promotional and protocol gifts, basic and protocol materials, prepared by the Ministries and other institutions and elements of spatial markings of the visual identity of the Slovenian Presidency. To be more explicit: from furniture from the presidential halls in the EU Council Palace Justus Lipsius in Brussels, ties with the Slovenian Presidency symbols, worn by the highest representatives of the European states and the European Union, and black panther lapel pins worn by the prime ministers of the EU states among others, to ceiling features shaped as the symbol of Slovenian Presidency, displayed in the Congress Centre Brdo, and the memorial gold coins. On display are also photographic records of the more prominent personages and events and the considered suggestions and the selected suggestion of the Slovenian Presidency visual identity system. Quenching thirst and sweetening the visitors' day was made possible by the companies Radenska d.d., which donated the official water of Slovenian Presidency (Radenska Classic and Radenska Naturelle), and Tramontana – Pro d.o.o. with chocolates wrapped in the symbol of the Slovenian Presidency.



Marmornati kip razstavljen v skrivni sobi / Marble statue in the Secret Room

Foto / Photo: Urška Jagerlovec

Urška Jagerlovec

Nacionalni arheološki muzej v Neaplju – zakladi antičnega sveta Pompeji, Herkulaneum, Stabija, Resina so bila cvetoča mesta na jugu Apeninskega polotoka vse do leta 79 našega štetja, ko je izbruhnil Vezuv, še danes dejaven ognjenik, ki je nazadnje izbruhnil med drugo svetovno vojno. Tako kot vedno, je tudi izbruh leta 79 po Kristusu povzročil katastrofalne posledice. Živahna mesta je z žgočo lavo in pepelom pokopal pod seboj in jih izbrisal s svetovnega zemljevida.

Na prve znake pokopanih in pozabljenih mest, in sicer na Pompeje, so po naključju naleteli delavci v 16. stoletju, ki so kopali kanal, vendar je do resnih in znanstvenih izkopavanj prišlo šele leta 1748. Najdene predmete so nato postavili na ogled v arheološki muzej, ustanovljen v Neaplju za časa vladavine Burbonov, natančneje leta 1816. Takrat poimenovani Burbonski kraljevi muzej je našel svoje prostore v središču mesta, v palači Studi, kjer je bila pred tem univerza. Danes velja muzej za enega najpomembnejših in največjih tovrstnih muzejev na svetu.

Predmeti so glede na čas, kraj izvora in uporabo razdeljeni v več zbirk. V kletnih prostorih muzeja si lahko ogledamo egipčansko zbirko, katere posebni del predstavljajo dokumenti, najdeni v kampanjskih mestih. Ti pričajo o intenzivnih odnosih z Egiptom v Ptolomejski dobi. Med največje znamenitosti zbirke sodi dobro ohranjena mumija krokodila.

V pritličju muzeja so razstavljeni predmeti, ki zaradi velikosti zahtevajo veliko prostora. Gre za kipe iz zbirke rimskih skulptur, najdenih v pokrajini Kampanja. Med kipi prepoznamo svečenike, vedeževalce, bojvnike, od grških kipov pa se ločijo po tem, da so po večini oblečeni, in ne goli. Družbo jim delajo skulpture, ki so bile nekoč v lasti družine Farnese. Zagotovo ima

med vsemi muzejskimi zbirkami posebno mesto prav ta, saj obsega čez 400 skulptur in jo je od matere podedoval Karl III. Burbonski, kralj Neaplja in Španije. Kot pobudnik ustanovitve muzeja jo je vključil že v njegov začetni inventar. Predmetov, vrednih občudovanja, je veliko, a naj omenim le tri, ki so svetu tudi najbolj znani. Ob pogledu na Farneskega bika ti zastane dih. Gre za največjo ohranjeno skulpturo antičnega sveta, narejeno iz enega kosa marmorja. Našli so jo v Karakalovih termah v Rimu. Skulptura predstavlja Dirkin smrt – ubili so jo namreč sinovi Antiope. Ta je bila sužnja Dirke in ker je gospodarica slabo ravnala s sužnjo in jo je celo poskušala umoriti, sta jo Antiopina sinova privezala za bikove rogove, nato pa žival izpustila. Nekaj korakov naprej od Farneskega bika se nam pogled ustavi na kipu Herkula, ki počiva naslonjen na svojo palico. Gre za kopijo Hekula grškega kiparja Lizipusa. V času francoske vladavine Italiji je Napoleonu še posebno prirasel k srcu, zato ga je poskušal prepeljati v Francijo, in to kar trikrat, vendar vsakič brez uspeha. Neprecenljive vrednosti so tudi kameje iz grških in rimskih časov ter iz časov renesanse, ki jih je zbrala družina Franese. Za kameje je značilna dvojnost, in sicer izbočen relief v svetli barvi, ki je v kontrastu s temno podlago. Tako imenovana farneska skodelica je verjetno največja kameja na

svetu, izdelana v Egiptu, na kraljevem dvoru Ptolomejcev, in je bila v Rim prinesena iz Aleksandrije po zmagi Oktavijana nad Kleopatro.

Med svetovno znane artefakte sodi tudi farniški zemljevid, ki je eno izmed najbolj podrobnih in natančnih starodavnih prikazov živalskega kroga oziroma zodiaka. Od leta 1791 je razstavljen v Veliki dvorani s sončno uro v zgornjem nadstropju arheološkega muzeja v Neaplju.

Del pritličja je namenjen delavnicam in tematskim razstavam izdelkov učencev osnovnih in srednjih šol.

V vmesnem nadstropju muzeja so razstavljeni čudoviti talni in stenski mozaiki. Večina jih je bilo najdenih v Pompejih in zaradi boljših konzervacijskih razmer prinesenih v muzej. Na njih so uprizorjeni portreti, prizori iz vsakdanjega življenja in živalskega sveta. V Pompejih je bil v Favnovi hiši najden tudi mozaik bitke Aleksandra Velikega s perzijskim kraljem Darejem na lsu leta 331 pr.n. š.

Poleg neprecenljivih mozaikov si lahko v tem nadstropju ogledamo še obširno numizmatično zbirko, razstavljeno v petih sobah, ki obsega preko 200.000 kovancev in medalj različnih oblik, materialov in vrednosti najdenih v regiji.

Ko pa se povzpne po stopnicah v prvo nadstropje, se nam razkrije tako imenovana skrivna soba oziroma Gabinetto segreto. V njej so razstavljeni predmeti, ki so jih arheologi našli v javnih in zasebnih kopalščih v Pompejih in Herculaneumu. Rimljani so imeli občutek za erotiko in erotizem, kar je razvidno tudi iz predmetov, najdenih v mestih pod Vezuvom. V mozaikih z erotičnimi prizori največkrat igrajo glavno vlogo nimfe in satiri, marmori kipi uprizarjajo spolne akte, predmeti v obliki moških genitalijev so v takratnih časih veljali za prinašalce sreče in odganjalce zlih duhov, bili so simboli rodnosti in moškosti. V času njihove najdbe, torej v 18. stoletju, pa so ti predmeti povzročili splošno zadrego, zato so se v muzeju odločili, da jih pokažejo le tistim, ki so si pridobili posebno dovoljenje kraljevega dvora.

Soba je bila odprta na ogled le zrelim osebam, ki sta jim bili morala in spodobnost dobro znani.

Skozi čas so sobo, odvisno torej od trenutnih razmer in nazorov, odpirali in spet zapirali za javnost. V obdobju Garibaldija in združitve Italije je bila na ogled širšim množicam, z nastopom fašizma in vse do leta 1967 pa je bila dobro zaklenjena v prvem nadstropju Nacionalnega arheološkega muzeja v Neaplju. Na srečo danes politične razmere odpirajo sobo vsakemu obiskovalcu, željnemu ogleda, z izjemo mladoletnih oseb.

Poleg skrivne sobe si lahko v prvem nadstropju ogledamo še številne dekorativne predmete in hišno opremo, najdene v kampanjskih mestih. Z njihovo pomočjo si lažje predstavljamo življenje: kaj vse so ljudje potrebovali v svojem vsakdanu, kakšna je bila notranost njihovih domov, kakšni umetnostni slogi so prevladovali v mestih in kako so se skozi čas spreminjali, preoblikovali in od kod so prihajali vplivi nanje.

Maketa Pompejev, narejena v večini med leti 1861 in 1864, pa nam da občutek veličine starega mesta in hkrati obseg dotedanjih arheoloških izkopavanj.

Od potresa leta 1980, ki je hudo poškodoval zgradbo muzeja, potekajo restavratorska dela, ki na žalost še danes niso v celoti končana. Zaradi tega obiskovalec ne more videti vseh zbirk, hkrati pa je treba opozoriti, da so nekatere zbirke na ogled le nekaj ur dnevno. V predverju stavbe je muzejska trgovina, ki je dobro založena z brošurami in vodiči po muzejski razstavi v večini evropskih jezikov. Nacionalni arheološki muzej v Neaplju sodi med klasične muzeje, kjer razstavljeni predmeti govorijo sami zase. Muzej je vreden ogleda ne zaradi inovativnosti razstavljenega, ampak zaradi predmetov samih, ki sodijo med prave zaklade antičnega sveta.

Več o muzeju, njegovi stalni razstavi in o gostujočih razstavah lahko preberete na <http://www.marketplace.it/museo.nazionale/>. Stran je na voljo v italijanskem in angleškem jeziku.

Mozaik bitke Aleksandra Velikega z Darejem / Mosaic of the battle between Alexander the Great and Darius (Foto / Photo: Urška Jagerlovec)



National Archeological Museum in Naples – Treasures of the Antiquity Pompeii,

Herculaneum, Stabiae and Resina had been booming cities on the south of the Apennine Peninsula all the way until 79 AD, when Vesuvius erupted; it is still active today, the last eruption was during the Second World War. Like always, the volcano eruption had catastrophic consequences in the year 79 after Christ. The cities, brimming with life, were buried underneath molten lava and ash and erased from the world map.

The first signs of existence of forgotten and buried towns, the Pompeii, were discovered by accident by workers constructing a canal in the 16th century. However, real and scientific excavation began only in 1748. The uncovered items were put on display in the archaeological museum established in Naples in 1816 during Bourbon rule. The museum, which was then called the Royal Bourbon Museum, was housed in the centre of the town, in the old university building, Palazzo degli Studi. Today the museum is one of the most important and biggest museums of its kind in the world.

The items are divided into several collections according to their age, location and use. For example, the Egyptian collection in the cellars has a special part dedicated to the documents found in cities in Campania, testifying about the thriving relations with Egypt in the Ptolemaic Era. One of the main attractions is a well preserved crocodile mummy.

On the ground floor, the items demanding a lot of space are displayed. Such are statues from the collection of Roman sculptures found in the region Campania. Among the statues we can find priests, fortune tellers, warriors (Roman warrior statues, as opposed to Greek ones, are mostly clothed and not nude). They are also joined by sculptures that used to be the property of the family Farnese. These have a special place among the museum collections, as they consist of over 400 sculptures, inherited from his mother by Charles III of Bourbon, King of Naples and Spain. As the founder of the museum, he donated the collection to its initial inventory. There are numerous items worth admiring, let us mention the three most famous. The Farnese Bull takes your breath away. It is the largest preserved sculpture from the antiquity, made out of one piece of marble. It was found in the Baths of Caracalla in Rome. The sculpture recreates the death of Dirce by the hand of the sons of Antiope, who was Dirce's slave. Because the master mistreated and even tried to kill the slave, Antiope's sons tied Dirce to the bull's horns, and unleashed the animal. A few steps beyond the Bull, our eyes are drawn to the statue of Hercules, resting on his walking stick. It is a copy of Hercules by the Greek sculptor Lysippos. When Italy was ruled by France, Napoleon grew especially fond of the statue, and he tried to move it to France three times, unsuccessfully. The items called cameos from Greek and Roman times and from the Renaissance, collected by the Farnese family, are also priceless. Characteristic of cameos is their duality, the protruding relief in light colours in contrast with the dark background. The so-called Farnese Cup is probably the largest cameo in the world; it was created in Egypt, in Ptolemy's royal court. It was brought to Rome from Alexandria, after Octavian defeated Cleopatra.

One of the world famous artifacts is also the Farnese Atlas, which is one of the most detailed and precise ancient representations of the zodiac. Since 1791, it has been on display in the Meridian Room with the sundial on the upper floor of the Archeological Museum of Naples.

The ground floor also houses workshops and thematic exhibitions of works of pupils of elementary and high schools.

The intermediate floor of the museum hosts marvelous floor and wall mosaics. Most were found in Pompeii and transferred to the museum to be preserved. They include portraits, scenes from every day life and animals. In Pompeii, on the House of Faun, a mosaic of the Battle of Issus between Alexander the Great and the Persian King Darius 331 BC was found.

Along the priceless mosaics, this floor also hosts a vast numismatic collection in five rooms, consisting of more than 200,000 coins and medals of various shapes, materials and values found in the region.

When we climb the stairs to the first floor, the so-called secret room – Gabinetto Segreto – opens to us. The exhibition there includes items found in public and private baths in Pompeii and Herculaneum. Romans had a feel for the erotic and eroticism, which can be seen in the items found in the cities under the Vesuvius. Among the found items were mosaics with erotic scenes, mostly featuring nymphs and satyrs, marble statues representing sexual intercourses and items shaped as male genitalia, which were then seen as auspicious and repelled evil spirits and were symbols of fertility and manhood. When these items were found in the 18th century, they caused general consternation, so the museum decided to show them only to those who had a special permit from the royal court. Later the access to the room was granted only to those mature persons to whom morality and decency were well known.

Depending on the circumstances and opinions of the times, the room was open or closed to the public. During the time of Garibaldi and the unification of Italy, the room was open to the general public; during Fascism and until 1967, it remained locked in the first floor of the National Archeological Museum in Naples. Luckily the current political situation allows entry to all visitors except those who are underage. Along the secret room, the first floor also exhibits numerous items found in the cities in Campania from the categories of decorative art and furniture. With their help, it is easier to imagine the past life and what people needed in their day-to-day life, how their homes looked like, visitors can learn what art styles were dominant in the cities and how they changed and evolved through time and what influenced them. The model of Pompeii, mostly built between 1861 and 1864, can give us a feeling of the greatness of the old city and the vastness of the archaeological excavations.

Since 1980, when an earthquake badly damaged the museum building, restoration has been ongoing, and unfortunately it is still not finished. Visitors are thus not allowed to see all the collections and some collections can only be seen for a few hours a day. The lobby of the building also has a museum shop, well stocked with brochures and the guides to exhibitions in most European languages. The National Archeological Museum in Naples is one of the classical museums, where the displayed items speak for themselves. The museum is worth to be seen not because of the innovativeness of the exhibitions, but because of the items themselves – treasures of the antiquity.

More about the museum, its permanent and visiting exhibitions can be found at <http://www.marketplace.it/museo.nazionale/>. The page is available in Italian and English.

Jože Dežman

Muzeologizacija največjega mirnodobnega zločina v slovenski zgodovini

Kot predsednik

Komisije Vlade RS za reševanje vprašanj prikritih grobišč (imenovana je bila konec leta 2005) sem takoj predlagal, naj se predmeti, najdenih pri raziskavi prikritih morišč, hranijo kot „centralna zbirka v Muzeju novejšje zgodovine Slovenije ali tudi zbirke po regionalnih in lokalnih muzejih“. Po preučitvi razmer je vlada leta 2007 in 2008 zadolžila „Ministrstvo za kulturo, da zagotovi pogoje za restavriranje, konzerviranje, deponiranje, raziskavo in predstavitev najdenih predmetov iz prikritih grobišč v nacionalni muzejski zbirki v Muzeju novejšje zgodovine Slovenije“.



Zbrali smo kar največ predmetov, odkritih pri sondiranjih in prekopi prikritih morišč in grobišč, vendar pri Ministrstvu za kulturo nismo našli sogovornika. Podobno je bilo pri našem večkrat ponovljenem predlogu, da bi na gradu Rajhenburg postavili nacionalno razstavo o totalitarizmih – fašizmu, nacionalsocializmu in titoizmu.

Tovrstni odzivi kažejo na zadrego, ki jo pri naročnikih sprožajo tranzicijski procesi, ki zahtevajo kritično odkrivanje resnice in obsodbo totalitarnih režimov in njihovih zločinov.

Pa vendar muzeologija ne more ostati zunaj procesov, ki spremljajo raziskavo prikritih morišč in grobišč in vzpostavljanje civiliziranega

slovenskega mesta mrtvih ter spoštljivega odnosa do žrtev drugih narodnosti, ki so pokopane ali zagrebene na slovenskih tleh. To od nas zahtevajo že naslednja dejstva:

1) Množični pomor vojnih ujetnikov in civilistov, ki ga je ukazal in izvedel titoistični režim, je največji mirnodobni zločin vseh časov na slovenskih tleh.

2) Pomor več kot 15.000 neoboroženih prebivalcev Slovenije po 2. svetovni vojni je največji pomor neoboroženih prebivalcev Slovenije vseh časov.

3) Slovenija je največje morišče Hrvatov v njihovi zgodovini ...

Naj opozorimo, kako izredno je bilo pričevanje nekaterih predmetov, ki so pretresli slovensko javnost (npr. rožni

venec v rokah umorjene nosečnice v dokumentarcu Jožeta Možine Zamolčani – moč preživetja, medicinski pripomočki, odkriti med izkopavanjem v breznu pri Konfinu I ...). Muzejski naboj prikritih morišč in grobišč je najbolj dokazan z razstavo Mitje Ference *Prikrito in očem zakrito*, ki je z novoodkritimi predmeti na vsakem gostovanju okrepila svojo dokazno in čustveno pričevalnost. Muzejsko ekspresiven je tudi del stalne razstave *Slovenija 1945–1960*.

Zato pričakujemo, da bodo naši naročniki sprejeli zbirko *Prikrita morišča in grobišča* in tudi evropsko zavezo, da kritično presežemo zločinsko dediščino totalitarizmov kot temeljno nalogo Muzeja novejšje zgodovine Slovenije.



Jože Dežman



Museologization of the Biggest Peace-time Crime in Slovenian History

As the president of the Committee of the Government of the Republic of Slovenia for the Issues of Concealed Burial Sites (appointed in the end of 2005), I immediately put forward a motion to preserve the items found during the research of concealed burial sites as "a central collection in the National Museum of Contemporary History of Slovenia or also as collections in regional and local museums." After an in-depth study, the Slovenian government in 2007 and 2008 tasked the "Ministry of Culture to ensure conditions for restoration, conservation, storage, research and exhibition of items found in concealed burial sites via a national museum collection of the National Museum of Contemporary History of Slovenia."

We collected as many of the items discovered during probing and excavating concealed killing and burial sites as we could, but the Ministry of Culture was not cooperative, similar response was given to our repeated suggestions to create a national exhibition on totalitarianisms - Fascism, National Socialism and Titoism.

Such reactions highlight certain problems that those who commissioned our work have with transitional processes that demand a critical discovery of truth and condemnation of totalitarian regimes and their crimes.

And yet museology cannot remain outside the processes that accompany the research of concealed

killing and burial sites and establishment of a civilized Slovenian city of the dead and a respectful attitude to victims of other nationalities buried and left in Slovenia. The following facts demand it from us:

1) Mass murder of prisoners of war and civilians ordered and executed by the Tito regime is the biggest ever peace time crime in Slovenia.

2) Murder of more than 15,000 unarmed inhabitants of Slovenia after the Second World War is the largest massacre of unarmed population of Slovenia of all times.

3) Slovenia is the largest killing ground of Croats of all times ...

Let us highlight the extraordinary narratives of some items that shook

the Slovenian public (e.g. the rosemary in the hands of the murdered pregnant mother in the documentary *Zamolčani - Moč Preživetja* (Suppressed - Power of Survival) by Jože Možina, medical equipment found in the abyss near Konfin I ...). The museological power of concealed killing and burial sites is most strongly proven with the exhibition *Concealed and Hidden from the Eyes* by Mitja Ferenc, which has increased its evidential and emotional power with new items during its tour around Slovenia. A part of the permanent exhibition, *Slovenia 1945-1960*, is very museologically expressive as well.

We expect that our commissioners to accept the collection, *Concealed*

Killing and Burial Sites, and the European obligation to critically transcend the criminal heritage of totalitarianisms as the core mission of the National Museum of Contemporary History of Slovenia.

Z o r a T o r k a r

Medobčinski muzej Kamnik

Na vzpetini nad mestom, kjer stoji grad Zaprice, sta v preteklosti že prej stala dva gradova. Kot pričajo viri, naj bi prvi srednjeveški dvor že v 14. stoletju postavil plemič Dienger von Apez, v prvi polovici 16. stoletja pa je za zidavo novega renesančnega dvorca s štirimi vogalnimi pomoli poskrbel Jurij Lamberg. V drugi polovici 18. stoletja je bil grad delno predelan in je dobil današnjo baročno obliko. Zadnji lastnik gradu je bil Rechbach do leta 1945, potem so grad nacionalizirali.



Foto / Photo: Marko Kumer

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Medobčinski muzej Kamnik je bil ustanovljen leta 1961 in ves čas domuje v gradu Zaprice. Nasploh je tradicija muzealstva v Kamniku zelo močna. Leta 1893 je Josip Nikolaj Sadnikar odprl prvo zasebno muzejsko zbirko na Slovenskem, odprto tudi za javnost. V šestdesetih letih je zbral okoli 4000 predmetov in ob njegovi smrti leta 1952 je bila to ena največjih tovrstnih zbirk. Ob nastanku Medobčinskega muzeja Kamnik je bil del Sadnikarjeve zbirke odkupljen in še danes so muzejski predmeti iz te zbirke eni najdražjejejših.

V muzeju in v njegovi okolici lahko obiskovalec sledi pregledu zgodovine in umetnosti v skoraj 780-letni zgodovini mesta Kamnik. Lapidarij – zbirka kamnitih pričevanj človekovega delovanja od antike do danes – in razstava *Odsevi kamniških stoletij* v pritličju gradu nam predstavljata starejša obdobja, razstavi *Thonetovo pohištvo* in *Kamniško meščanstvo* pa 19. in 20. stoletje. Ta čas ponazarja tudi muzej

na prostem pred gradom Zaprice, kjer so predstavljene kašče iz Tuhinjske doline.

Leta 1981 je nastala še dislocirana enota muzeja, to je Galerija Miha Maleš na Glavnem trgu 2 v Kamniku, kjer je v stari meščanski hiši z občasnimi razstavami predstavljena umetnost kamniškega rojaka Miha Maleša in njegovih sodobnikov.

Muzej uspešno opravlja svoje poslanstvo z zbiranjem, hranjenjem in predstavljanjem premične kulturne dediščine z različnimi razstavami, publikacijami, predstavitvami in spremljajočimi prireditvami, kot so koncerti in otroške delavnice, na območju več občin. Leta 2007 je bila odkupljena obširna zapuščina Vlasta Kopača, arhitekta, konservatorja, človeka, kateremu smo dolžni zahvalo za ohranitev kulturne dediščine Velike planine. Zapustil je zbirko slik, skic, fotografij in predvsem pastirskih predmetov. Zbirka predmetov z Velike planine priča o preteklosti, človekovi iznajdljivosti, čutu za lepoto in funkcionalno uporabnost. Zbirka v celoti predstavlja življenje in delo pastirja v pašni sezoni, vso njegovo opravilo, posodo in pripomočke za sirjenje, orodje za delo in preživetje na planini. Izjemnega pomena v zbirki je skoraj 100 pisav za trniče. Pisave so leseni pečatniki, s katerimi so pastirji krasili močno osoljen in dimljen sir-trniče, ki so velika posebnost Velike planine. Zbirka Vlasta Kopača in pastirske dediščine Velike planine je predstavljena z razstavo in katalogom v prvem nadstropju gradu Zaprice.



Foto / Photo: Tomaž Lauko

Z o r a T o r k a r

The Intermunicipal Museum of Kamnik

The hill above the city, crowned by the castle Zaprice, had already had two different versions of the castle perched on top of it in the past. Sources say that already in the 14th century, the first medieval court was constructed by the nobleman Dienger von Apecz, and in the first half of the 16th century, the new Renaissance manor with four corner balconies was constructed by Jurij Lamberg. In the second half of the 18th century, the castle was partly remade in the current Baroque form. The last owner of the castle was Rechbach, until 1945, when the castle was nationalized.

The Intermunicipal Museum of Kamnik was established in 1961, and has been from the very start located in the castle Zaprice. In general, the museum tradition is very strong in Kamnik. In 1893, Josip Nikolaj Sadnikar opened the first private museum collection in Slovenia, open to the public. He collected more than 4,000 items in 60 years and upon his death in 1952, this was one of the largest collections of its kind. When the Kamnik Intermunicipal Museum was established, a part of the Sadnikar's collection was purchased, and even now the items from this collection are the most precious.

In the museum and its surroundings, the visitors can follow the

overview of history and art in almost 780 years of Kamnik history. Lapidarium, a collection of stone testimonies of human activity from the antiquity until today, and the exhibition, *Reflections of Kamnik's Centuries*, in the ground floor of the castle present the earlier periods. The exhibitions, *Thonet's Furniture* and *Kamnik's Middle Class*, present the 19th and the 20th centuries. These are also reflected in the open museum in front of the castle Zaprice, where the granaries from the valley Tuhinjska dolina are on display.

In 1981, a branch Miha Maleš Gallery in Glavni Trg 2 in Kamnik, was established. It is located in an old town villa and it hosts temporary exhibitions about the art of the

Kamnik citizen Miha Maleš and his contemporaries.

The museum successfully follows its mission to collect, preserve and present mobile cultural heritage through various exhibitions, publications, presentations, accompanying events, such as concerts, children's workshops in several municipalities. In 2007, the vast legacy of Vlasto Kopač, architect, conservator, and the man who deserves our gratitude for the preservation of the cultural heritage of the plateau Velika Planina, was purchased. He left us a collection of paintings, sketches, photos and above all herding items. The collection of items from Velika Planina speaks about the past,

human ingenuity, human feeling for beauty and functionality. The collection as a whole presents the life and work of a cattle herder during herding season, all of their equipment, cutlery and tools for making cheese and surviving on the plateau. The highlights of the collection are almost 100 *pisave for trniči*. A *pisava* is a wooden stamp used by the herders to stamp a very salty and smoked cheese – a *trnič*, a specialty of Velika Planina. The collection of Vlasto Kopač and the herder heritage of Velika Planina are presented in an exhibition and a catalogue on the first floor of castle Zaprice.



Otvoritev razstave Slovensko meščanstvo, 27. februar 2008
Opening of the exhibition, Slovenian Middle Class, February 27, 2008



Predstavitve knjige Paula Phillipa Gaunta, Shadows of the Past, 8. maj 2008
Presentation of the book by Paul Phillip Gaunt, Shadows of the Past, May 8, 2008



Predstavitve knjige Marka Štepeca, Vojne fotografije 1914-1918, 9. julij 2008
Presentation of the book by Marko Štepec, War Photographs 1914-1918, July 9, 2008



Otvoritev razstave Slovenci in prva svetovna vojna 1914-1918, 12. junij 2008
Opening of the exhibition, Slovenians and the First World War 1914-1918, June 12, 2008



Muzejska poletna noč, 21. junij 2008
Museum Summer Night, June 21, 2008



Predstavitve knjige Aleša Noseca: Domobranci zdravo - Bog daj, 3. april 2008
Presentation of the book by Aleš Nosec, Home Guards, Hi There, God Be With You, April 3, 2008



Razstava Slovenska mirovna operacija v Afganistanu, 5. september 2008
Exhibition Slovene Peace Operation in Afghanistan, September 5, 2008



Predstavitve knjige Silvin Eiletz, Titova skrivnostna leta v Moskvi, 6. junij 2008
Presentation of the book by Silvin Eiletz, Tito's Secret Years in Moscow, June 6, 2008



Podaritev Valvasorjevih nagrad 2008, 20. maj 2008
Presentation of Valvasor Awards 2008, May 20, 2008



Otvoritev razstave Slovensko predsedovanje EU, 9. September 2008 / Opening of the exhibition, Slovene European Union Council Presidency, September 9, 2008

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vsak dan od 10.00 do 18.00, razen ob državnih praznikih

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