

ICOM Serbia



MUSEUMS AND CONTESTED HISTORIES
Saying the unspeakable in museums



BESPLATNA OPTIKA DO VAŠE FIRME

Budite i Vi deo najveće i najbolje optičke mreže



- ✓ Internet paketi brzina od 10 Mb/s do 10.000 Mb/s (simetrične i asimetrične brzine)
- ✓ Besplatno uvodimo optiku na teritoriji cele Srbije

Za pitanja i informacije posetite www.mts.rs/msp/optika
ili nas kontaktirajte na e-mail: optikabiznis@telekom.rs

Vaš **mts**

The year of changes

Although it may sound as a cliché, the year behind us – 2016 – was really a year of great changes when ICOM is concerned. In early July 2016, a new management of the governing body of this respectable international organization was elected at the General Assembly in Milan. The elected president of ICOM was Suay Aksoy, an experienced museologist, a professor of museology and heritology at Mimar Sinan Fine Arts University in Istanbul, a woman with an interesting educational profile which is a synthesis of economy, political sciences, museology and great professional experience with ICOM Advisory Committee and CAMOC Executive Board – the international committee focusing on cities, their museums and collections. The election of the new president strengthened the idea of the museum serving the public and redefining the ICOM role on the world's cultural and political stage. Along with these changes, ICOM also received a new visual identity and adopted new Statutes in Milan in 2016.



The wave of changes also swept the ICOM Serbia National Committee in 2016. Two extraordinary assemblies and one regular assembly was held, a decision on the change of Prize Awarding Rules was made, the process of making amendments and supplements to the Statute was launched, new members of the Executive Board and committees were elected. A new concept and design were developed for the magazine. We witnessed many oscillations since the National Committee worked without subsidies in 2016. However, it is maybe owing exactly to these obstacles, that over the past year and a half, even in the face of the objective difficulties, we have been recording major results in our work. In May last year we carried out the first stage of our cooperation programme with the colleagues from ICOM Russia by paying a visit to the largest museum festival in the Russian Federation – Intermuseum – where our National Committee presented a part of its activities and the largest museum event in Serbia – *The Museums of Serbia, Ten Days from 10 to 10*. Our delegation at the General Conference in Milan was smaller than planned, but we took an active part in the work of the General Assembly, with our members being elected to ICOM's influential international boards. Finally, towards the end of the year, we organized a seminar on education and work with the audience at the Kolarac Endowment, which was a huge success. With no funding, but with great enthusiasm and remarkable results.

The crisis thus became an accelerator in the process of positive events, so we greeted 2017 ready to continue the trend of quality changes. We made a closer connection with the Museum Society of Serbia, and this year, to the delight of Serbian museum professionals, we celebrated together the International Museum Day at the Museum of Vojvodina in Novi Sad on 18 May. On this occasion we presented awards to the colleagues who had distinguished themselves over the past period, and brought under the wing of two professional organizations the newly established award "Museum for 10", which is presented to the most successful participants in the event we jointly support.

We established an even closer connection with the ICOM SEE Regional Alliance and agreed on new forms of cooperation. This May at the Historical Museum of Serbia we organized with joint efforts a round table discussion on ICOM's theme for this year: *Museums and Contested Histories: Saying the Unspeakable in Museums*.

The changes – both good, and particularly bad ones – as well as the whole sequence of turbulent events caused by the imposed rationalization, staff cuts, and other forms of crises and disturbances that did not spare even the great, respectable museums in the country, made us bond even stronger, make efforts to adopt joint positions and launch joint actions. We are aware that there are many things that should be changed, but what is important is that we have started in that direction.

Slavko Spasić

From content

4

Milan 2016

From New identity to New Statutes

5

Intermuseum 2016

Successful Start of Cooperation

6

International Museum Day

A Big Joint Celebration

8

Events

Museums of Serbia, Ten Days from 10 do 10

10

Professional Training

International Training Centre for Museum Studies, Beijing

14

Conferences

Revitalization of Heritage in Southeast Europe

15

Seminars

Education and Work with Audience

17

Exhibitions

A Feast for the French Audience

From new identity to new statutes

More than 3,000 members of the International Council of Museums took an active part in the 24th General Conference in Milan, in the period 3–9 July 2016. Among the attendees were the representatives of ICOM Serbia NC as well



Since July last year ICOM has had a new president – Professor Dr. Suay Aksoy, museologist from Turkey with the reputation as one of the leading authorities in the ICOM Advisory Committee before she was elected to this high position. With the new president came the new strategy for the three following years, focusing primarily on the enhancement of museum public services and communication with local community. At the General Conference, a new visual identity was introduced and new Statutes were adopted, being a kind of suggestion to the national and international committees, and also to regional alliances to bring innovation to their own Statutes and other work regulations.

The ICOM Serbia delegation to the General Conference in Milan was considerably more

modest and included fewer members than what was provided in the proposal adopted by the National Committee Assembly in December 2015, within the 2016 Agenda, since we had not been granted the requested subsidies. Therefore, only colleagues who had received the ICOM General Secretariat grant took the trip to Milan – Slavko Spasić, president of ICOM Serbia NC, Željko Anđelković (National Museum, Niš) and Natalija Ćosić (Central Conservation Institute). Two of our colleagues paid for their own trip to Milan – Katarina Babić (Memorial Park “Kragujevački oktobar”), who gave an excellent presentation during the ICOM session, and Gordana Milanović, the representative of the Golubinci Eco-Ethno Museum Foundation, who took part in the Ecomuseums and Community Museums Forum.

At the session of national committees held on 3 July, Slavko Spasić gave a presentation of the event *Museums of Serbia, Ten Days from 10 to 10*, prepared in cooperation with Dr. Biljana Djordjević, who served as a coordinator of this largest museum event in our country in 2015–2016.

Two members of the ICOM Serbia National Committee were elected to the executive boards of international committees. Sonja Zimonić, director of the Museum of Science and Technology, was elected to the CIMUSET (The International Committee for Museums and Collections of Science and Technology) board, while Tamara Ognjević, director of Artis Center and vice-president of ICOM Serbia, although absent, was elected to the ICOM MPR (International Committee For Marketing And Public Relations) board. ■

Successful start of cooperation

We had the privilege to be guests of our colleagues from ICOM Russia at the largest museum festival in the Russian Federation last May

Text and photos: Tamara Ognjević

InterMuseum is the largest museum event in the Russian Federation, organized under the patronage of their Ministry of Culture, ever since 1999. Each May, 300 chosen museums, as well as the guests from abroad, present the best from their museum production to the professional and cultural public at the Moscow Manege. While this grand event is indeed partly a museum fair, the accompanying programmes feature a scientific conference, a large center for education of museum professionals, the place for meetings and exchange of professional knowledge, and also of communication with experts who contribute to the promotion of museum practice through their work. InterMuseum ends with the presentation of most diverse awards for the previous year – from the best museum award, to the one for the work with volunteers; the award for the institution or individual that has most contributed to the international cooperation; to acknowledgements to the media which drew attention to museum activities in some special way, and many other categories. In 2016, the main theme of the 18th InterMuseum was *Museum without Borders. Social Mission of the Museum in the Context of Intercultural Dialogue*. Numerous activities held at the Manege from 16 to 19 May were divided into five thematic sections: 1) Museum Potential in the System of Social Support: Strategies and Mechanisms of Interaction; 2) Museum and Local Community; 3) Museum as a Place for Dialogue and Understanding of “Others”; 4) Museum Education; and 5) Museum Language: How to Communicate with the Visitor.

The vice-president of ICOM Serbia, Tamara Ognjević, whose paper titled *Museum and Modern Communication – the Challenges of Spectacle*, was accepted into the regular



conference procedure of the 18th InterMuseum, suggested to the colleagues from ICOM Russia, with whom she had been cooperating since 2014, to consider the possibility of presentation of the new museum event in Serbia – *Museums of Serbia, Ten Days from 10 to 10*, and thus establish the platform for the cooperation of the two committees. Her Russian colleagues accepted her suggestion and sent a letter of invitation to the president of ICOM Serbia, Slavko Spasić, to be a guest at the InterMuseum 2016. In this way, one part of the international museum public gained an insight into the work of ICOM Serbia and found out about the largest museum event in our country. At the same time we

were given a tremendous opportunity to get acquainted with the work of some of the Russian museums, get a view of an extremely well-conceived event established in close cooperation with the state that has a clearly defined cultural policy, make contact with numerous colleagues from Russia and other countries as well (USA, Great Britain, China, Italy, Iran, The Netherlands, Belorussia, etc.). The Russian peers showed great interest in the activities of Serbian museums and in the problems we face, and expressed a wish to broaden, promote and enhance the inter-museum cooperation since we have a lot to offer to each other. ■

Museums, Neutrality and "All the Other Stuff"

The concept of controversial or dissonant histories, the problem of the unspeakable in museums, is a delicate field which ICOM chose as a theme in 2017. Are museums selective in choosing the contents which they present to the public? What do they reluctantly present? Are there examples of the good practices in the critical relation to the past? Why is the transformation of museums important in this field of communication?

Text: Višnja Kisić / Photos: ICOM, Artis Center

For most of us who cooperate with museums, work in them, or dream about becoming museum professionals someday, the museum is the place of emancipation for the public and the place of democracy in knowledge and culture. Most people would hardly oppose

these enlightening ideas about the museum as a temple of knowledge, pride and beauty, because even those who do not visit museums still consider them important, as examples of civilised community, and agree that they should exist. Indeed, the research studies show that museums

enjoy a unique position of trust regarding the information they offer, considerably more compared to those who bring decisions – governments, parliaments or media, because citizens see the museums as the “keepers of factual information” who present “the whole picture”, proven knowledge and neutrality.

If, however, we look into any musealization process, we cannot help but notice that what citizens see as “the whole picture”, the “factual information” or the “neutrality”, is in fact the product of the value-based process of selection, preservation and communication of the museum artefacts. Those objects, if presented as the direct, unproblematic evidence of the past, serve to normalize certain ways of perception, learning, dividing and valuing. It is therefore important to see the museum not as an apolitical temple of neutrality, but as an interpretative medium – an interpretation device – which legitimizes or delegitimizes certain ideas about the world and the society. By this device we make certain identities, social relations and positions, appear contiguous and good, while at the same time discarding everything that does not relate to that picture, making it seem weird, strange, trivial or even unfriendly.

Selective Pictures of the Past

Do we ever wonder how the servants on the Nemanjić court or in the Versailles felt like? Why does the British Museum, in spite of the artefacts brought from the whole world, never speak about the colonization and imperialism? How democratic was the ancient Greece for women, slaves, non-Greeks and all the “others”? Why Čučuk Stana is not as much of a hero as Hajduk Veljko? How did the working classes live in times of the great benefactors, such as Weifert or Kolarac? What happened to the Germans and Hungarians in Vojvodina after World War II? Do we know how many mosques in Kosovo and Bosnia were burned by Yugoslav National Army, when we remember the destroyed Orthodox monasteries in Kosovo? What did the wars from the nineties mean, beyond the narrative about the ethnic

**18
MAY
2017**

**INTERNATIONAL
MUSEUM DAY**

**Museums and contested histories:
Saying the unspeakable in museums**

ICOM international
council
of museums
www.imd.icom.museum

www.facebook.com/internationalmuseumday

@ICOMOfficial

conflicts, and who profited from them? All these questions are, as a rule, not asked in museums, and therefore all these perspectives, events and voices are often left out of the public sphere, public interest and public thinking.

When we begin to wonder about all that is missing, we notice that the apparently universal picture of the past presented in museums, almost as a rule, is actually the picture of the dignitaries (male, privileged, and often rich), of the life and value system of the elite, important and great historical events, the pride and homogeneity of the society. Even when museums deal with the subjects which are hard for our society, they most often do that by offering only one view of reality – in a way which cements our current power relations; the ideas about who is good or bad; who is the victim or the criminal; and in which, most often, “we” (the majority, our society, ethnical community) play the “positive” role.

Everyday life beats this homogeneity of the past as soon as we are ready to stop and ask what is left out from it, and perspectives of which we do not notice. Depending on your gender, sex, social status, ethnicity, religion, political views, your interpretation of a certain event will vary considerably, producing conflicting statements and dissonant voices. This dissonance, multiple perspectives and the disagreements are the presumptions of the democratic social and political space. From this aspect, preserving of the neutrality, universality and apolitical views as the basis of the museum professional ethics, seem to be the most potent way to the social manipulation, palliation and disguising of the social divisions, as well as the supporting of the status quo.

The Missing History and Other Stories

Although they are still rare, some museums today try to organize the basics of their institutions differently, and to become places where the past is viewed critically and serves to open the important questions about the present moment and the society in which we want to live. Such is, for example, the project *Mining the Museum* of a Baltimore museum, where the Afro-American community, together with the artist Fred Wilson, searches the museum storerooms and exhibits permanently the artefacts which were previously hidden, and which testify about the slave-holding history of Baltimore, raising the question about the place of the Afro-American in the American society today. Such is, also, the example of the museum in the town Horn in Netherlands, which has, through the exhibition and the public debate called *The Cohen Case*, initiated the public trial



With reference to ICOM's theme for this year, *Museums and Contested Histories: Saying the Unspeakable in Museums*, ICOM Serbia, ICOM SEE Regional Alliance, the Museum Society of Serbia and the Historical Museum of Serbia organized a round table discussion titled *Museum and Hard History – Repressions and Fear in the Great War*, held in this national institution on Saturday, 20 May. The participants of this highly dynamic dialogue included Dr. Dušica Bojić, director of the Historical Museum of Serbia, Dr. Drago Njegovan, director of the Museum of Vojvodina, president of the Museum Society of Serbia; Dr. Biljana Djordjević from the

National Museum in Belgrade, ICOM SEE secretary; Dr. Višnja Kisić, secretary of Evropa Nostra; Goran Kličković, specialist in medical psychology from the Military Medical Academy, Belgrade; and, as a moderator, Tamara Ognjević, MA, director of Artis Center and vice-president of ICOM Serbia. Since a large number of attending audience also took an active part in the well-substantiated confrontation of views, it was concluded that such kind of public debates should be organized more often. After the official programme, the visitors enjoyed the expert-guided tour of the *Serbia 1915–1916* exhibition with museum advisor Nebojša Damnjanović.

of General Cohen, the colonizer of Indonesia in XVII century, and thus also tackled the theme of glorifying the Dutch colonial past and its repercussions today. There are, also, the examples of the non-museum organizations, which use the museum as a medium through which they deal

perspective, thus posing the question of the gender positions today. Similar to this is the example of the project *Personal Memories* of the virtual museum of the Croatian citizens' personal memories of the wars from the nineties, which, through personal experience, problematizes the official narrative of the Homeland War, and the strict division between the aggressors and the victims, which even today divides the Croatian society. We need much more such examples of museum activities.

By silencing or ignoring the voices of those who do not comply with the dominant model, by avoiding hard and painful topics, by not recognizing the multilayered past, and by not indicating the mechanisms of social control and hegemony, we cannot build a society which is more humane, equal and conscious than the societies we live in. For such an enterprise we need the museums which recognize their political aspects, which are openly critical of themselves, of the one-sided history, the “glorious” past and today's society, which bring forward the problematic questions, point to what is left unsaid, notice the unnoticed and are not afraid to offer the space for different answers and disagreements. ■

When we begin to wonder about all that is missing, we notice that the apparently universal picture of the past presented in museums, almost as a rule, is actually the picture of the dignitaries (male, privileged, and often rich), of the life and value system of the elite, important and great historical events, the pride and homogeneity of the society.

with difficult subjects. Such is the example of the project *The Missing History*, which collected the histories of the women in Boka Kotorska, that do not exist in the public discourse in Montenegro. In this way they offered a new interpretation of history, which includes the women's

Big joint celebration

In a joint celebration of the International Museum Day, ICOM Serbia and the Museum Society of Serbia gathered colleagues from all over the country in Novi Sad. The awards of the Museum Society, ICOM and the event *Museums of Serbia, Ten Days from 10 to 10* were presented at the gala ceremony held at the Museum of Vojvodina

Text: Tamara Ognjević / Photos: Milica Djukić, Tamara Ognjević



The custom of museum professionals gathering once a year, even for such an event as the International Museum Day, is a rarity indeed. This year, however, at the proposal of Dr. Drago Njegovan, president of the Museum Society of Serbia, the representatives of the profession assembled in the Museum of Vojvodina, Novi Sad, on 18 May. Two museum associations and the Founding Board of the event *Museums of Serbia, Ten Days from 10 to 10*, agreed to present awards granted annually to the most successful professionals at the gala ceremony of the International Museum Day. On the same occasion, directors of the Ethnographic Museum and the Museum of Vojvodina, Dr. Mirjana Menković and Dr. Drago Njegovan, signed a protocol of cooperation between these two institutions.

A bright, sunny day, high spirits and colleagues that had arrived from all parts of the country made the atmosphere in the garden of the Museum of Vojvodina festive and enjoyable. The gathered crowd was welcomed by Vanja Marković, representative of

the Serbian Ministry of Culture and Information and Miroslav Štatkić, Provincial Secretary for Culture, Public Information and Relations with Religious Communities. In his address, professor Štatkić reminded the attendees of the role of the museum as an institution linking the knowledge from the past with the factors effecting the shaping of the future.

In the year when the Museum of Vojvodina and the Gallery of Matica Srpska celebrate their 170th anniversary, the motive for the Museum Society of Serbia and ICOM to celebrate together the International Museum Day in Novi Sad was given a dimension of quite an important jubilee relevant for the entire museum community in Serbia. Therefore, the prestigious awards were presented to the institutions and individuals for their contribution to the museum activities in 2016 in a particularly festive atmosphere.

The Museum Society of Serbia granted its high award "Mihailo Valtrović" for 2016 to Dr. Dušica Bojić and Aleksandra Nin-

ković Tašić, co-authors of the exhibition in the Historical Museum of Serbia *Pupin – from Physical to Spiritual Reality*, while the lifetime achievement award went to the long-term director of the National Museum in Kraljevo, Dragan Drašković. The awards were presented by Dr. Drago Njegovan.

ICOM's award for the institution of the year was jointly received by the Museum of Applied Art and the National Museum in Belgrade for their active participation in a large-scale international project *Ceramics and Its Dimensions*. The curator of 2016 is Dr. Nikola Krstović, employed until recently at the Open Air Museum "The Old Village" in Sirogojno, while ICOM's project of the year award was presented to Artis Center in Belgrade for its project *Living the Past – Serbian Medieval Gastronomy*. According to the decision of ICOM's awarding committee, the publication of the year is a book by Dr. Simona Čupić, *John Kennedy and the "New Frontier" of the Culture. Mona Lisa and Superman*, published by the Gallery of Matica Srpska. ICOM presented its tra-

In the year when the Museum of Vojvodina and the Gallery of Matica Srpska celebrate their 170th anniversary, the motive for the Museum Society of Serbia and ICOM to celebrate together the International Museum Day in Novi Sad was given a dimension of quite an important jubilee relevant for the entire museum community in Serbia. Therefore, the prestigious awards were presented to the institutions and individuals for their contribution to the museum activities in 2016 in a particularly festive atmosphere.



Aleksandra Ninković Tašić shared "Mihajlo Valtrović" award with Dušica Bojić



Neda Knežević (left), the Museum of Yugoslavia director, received Museum for 10 award

ditional certificates of appreciation for the promotion of museum activities this year to the journalist Teodora Ž. Janković and Rotary Club, both from Novi Sad. The awards and certificates were presented by Slavko Spasić, president of ICOM Serbia National Committee.

The founding board of the event *Museums of Serbia, Ten Days from 10 to 10* granted this year's award *Museum for 10* to the collea-

gues from the following establishments: Gallery of Contemporary Fine Arts, Niš; the Town Museum of Sombor; the Homeland Museum, Jagodina; the Homeland Museum, Petrovac on Mlava; the Museum of Vojvodina; the Museum of Yugoslav History; the Museum of Naive Art "Ilijanum", Šid; the Museum of Ponišavlje, Pirot; the National Museum Leskovac; and the National Museum Šabac. The awards were presented by

Bojana Borić-Brešković, MA, director of the National Museum in Belgrade, and Dr. Tijana Palkovljević-Bugarški, director of the Gallery of Matica Srpska.

After the awarding ceremony, the colleagues from the Museum of Vojvodina gave an expert interpretation of the exhibition *Treasures from the Beehive – from the Museum of Matica Srpska to the Museum of Vojvodina 1847–1947–2017*. ■



The Museum of Applied Arts and National Museum in Belgrade jointly received ICOM Institution of the year 2016 award

The visiting museum

This year in May the museums of Serbia organized their – now already traditional – ten-day event. This time the idea was the mutual exchange, that is, visiting each other. It was the extraordinary chance for the public, which might otherwise never come to some towns, to see the museums from the whole country

Text: Anita Radeta / Photos: Museums of Serbia



The national museum event *Museums of Serbia, ten days from 10 to 10* was held this year for the third time, under the patronage of the Serbian Ministry of Culture and Information. The united common initiative of eight national museums – the founders of this event, to promote the cultural heritage in this way, was also supported by the ICOM Serbia National Committee.

In 2017, from 11 to 20 May, the event included the important dates – the International Museum Day on 18 May, the European Museum Night, held on 20 May this year, as well as the National Museum Week. Therefore, the public in Serbia thinks of May as of the museum month, although one of the aims of the event *Museums of Serbia, ten days from 10 to 10* is to point out that the

museums are open to the public the whole year round.

Every year the number of participants constantly grows, so that this year 90 cultural institutions took part in the event – museums, galleries, archives, libraries, cultural centres and related cultural institutions. Free entrance during ten days, together with extended opening hours from 10 am to 10 pm, offered the public in 40 towns and in over 120 locations the opportunity to enjoy the exhibitions and accompanying programmes prepared by the participants. The keynote *The Visiting Museum*, which was the motto of this year's manifestation, besides visiting exhibitions from other museums, also brought about other concepts which these museums presented – the workshops which included the children in museum activities, as

well as lectures offering new insights about the visiting museum.

From Subotica in the north of the country to Vranje in the south, over 100 exhibitions were organized, as well as a number of accompanying programmes – lectures, workshops, open studios, author and expert guiding, which daily introduced the public with the culture, tradition and art.

This year some new participants joined the event. Thus the participation of the Modern Gallery Valjevo, "Defence" Media Centre, that is, the Army Hall Gallery in Belgrade, state company "Djerdap" National Park, Trstenik Museum, Spoon Sweets Museum – the Cvetić Family House in Kraljevo, and others, enriched the event with their original programmes and promoted the importance of common museum initiative. ■



The Historical Museum of Serbia



The Homeland Museum Knjaževac



The National Museum Kraljevo

ALMOST HALF A MILLION VISITORS IN TWO YEARS

In 2016, during the event Museums of Serbia, ten days from 10 to 10, over 200,000 visitors took the opportunity to enjoy the cultural heritage of Serbia. In 2017, more than 90 museums and similar institutions all over Serbia welcomed over 250,000 visitors in the ten days of May, while the event lasted.

Through the themes of this event in 2016 and 2017 – *My Museum*, *My Town* and *The Visiting Museum* – the museums and the related cultural institutions drew the attention to the place and the role of the museum in the local community, as well as the inter-museum relations, and the entire relation of the museum, town and cultural landscape. These themes express the intention of drawing more and more people to museums and motivating them to participate actively in museums and their development.

A stronger impulse from the state is called for

The Historical Museum of Serbia (HMS) has been drawing attention of the local cultural audience with exclusive, dynamic exhibitions and interesting, educational programmes. From the use of augmented reality to museum theatre, the experts of this distinguished national institution – headed since 2014 by Dr. Dušica Bojić, historian, museum advisor, but first of all, an energetic director unafraid of modern museology challenges – implement extremely well-attended programmes

Text: Suzana Spasić / Photos: Iva Jotić Lubura

From the very beginning of your term of office you introduced many innovations and a busy schedule into the operation of the Historical Museum. It happens that visitors wait patiently on the steps so that they can go in and see the exhibitions organized by the museum, while, paradoxically, one of the largest and most important museums in the country does not have its central building.

That is a key issue in the evolution of the Historical Museum of Serbia. It was founded in 1963 in a single room at the address Terazije 10, and in a few years it grew to three rooms with several curators. When the ministry building in Nemanjina Street was built in 1966, the museum was moved onto the seventh floor and had nine offices, with one room in the basement serving as a depot and conservation workshop. The accounting department was on the ground floor, in a windowless office. In 2001 it was moved to Botičeva 8, to the residential villa “Srbijanka”, where the conditions were poor. Through the efforts of director Andrej Vujinović and the Ministry of Culture in 2006, it was given the office space at Nikola Pašić Square 11. We had the basement with depots and ground floor as the gallery space. In the following ten years works were carried out on arranging the space and improving work conditions, but so far the gallery space has not been completely adapted to its purpose. More than half of the gallery is devastated. Previous directors did their best to provide funds for the renovation of parts of the museum, so I am following their path. Today, the basement accommodates the department for protection of cultural heritage and depots; from my term of office, there are also director’s office, finance department, the secretariat and the library. Since we are at three locations, the central building with depots and gallery is situated at Nikola Pašić Square 11, and curators are in Đure Jakšića 8. We also have the Residence of Prince Miloš in Topčider. It is a representative structure, currently the oldest palace in Belgrade, where we have a permanent exhibition, and hope to fix heating this year and improve the conditions for work and presentation.



Your museum keeps the legacy of the famous painter Olja Ivanjicki since HMS was appointed temporary guardian until an heir was decided upon. These assets have been in your care for eight years. You decided to let the public see a part of her legacy and opened an exhibition that attracted enormous publicity as the greatest event of the season.

The aim of the exhibition was to talk about Olja's legacy, to have the problem solved within the shortest possible time and, if the state was to inherit the legacy, then it should be passed on to the Historical Museum of Serbia. We think that for these past eight years we have managed to fully preserve Olja's work and we are now able to display it in its entirety, to refresh the memories of her, to make Olja live again. That could become a very special museum collection in this part of the world. Someone might wonder why all of it should be displayed – well, because it's magical, magical for the Historical Museum of Serbia, for the city and for the state.

Just to remind the audience – before this exhibition, occasional passers-by could see the lines stretching in front of the Historical Museum and visitors waiting patiently to go in and see the Mihajlo Pupin exhibition.

Until 2014, the Historical Museum of Serbia consisted only of the left and the right hall, and then, for the 100th anniversary of the outbreak of the First World War, we entered the devastated section of the space. *The Serbia 1914* exhibition was also the first interactive 3D display in this part of the Balkans. Our museum isn't recognizable enough because it doesn't have its own building which would be the identity of the institution. We are the seventh tenant in the building at Nikola Pašić Square. Ever since it was founded, we were forced to display our exhibitions in the National Museum, the SASA Gallery... There was confusion as to which institution the exhibitions *The Obrenović Dynasty*, *Battle of Kosovo*, *Official Uniform*... belonged to. Those were all representative exhibitions of HMS. Visitors tend to link the exhibitions to the building they are displayed in. Due to the lack of gallery space, the audience was completely unaware of our existence. The exhibition dedicated to our famous scientist Mihajlo Pupin was the best-visited one in the building at Nikola Pašić Square and that was also an interactive one because we needed to show Pupin's life and work, but basically without his personal belongings. With the aid of new technologies which gave us extended possibilities, we created an attractive, educational, memorial and exciting show, and – as such – it had to generate great publicity, even

worldwide, and attract vast audience.

It seems that with your appointment as the head of the museum, the door has been opened for some new possibilities.

Maybe the contributing factor is that I am a director with relevant professional experience, a historian combined with an art school. It's easier for me to study the space and link different themes with the exhibition design. I have always

I have always been curious and strived towards innovation, so now I ask for more and better results from my colleagues, which very often makes me a demanding executive.



been curious and strived towards innovation, so now I ask for more and better results from my colleagues, which very often makes me a demanding executive. In my opinion, museums have to keep up with the times; they mustn't fail when innovations are concerned. All available possibilities should be tried in order to enhance the exhibition experience.

The exhibitions in the Historical Museum are extremely well designed.

Our exhibitions are carefully conceived in every respect because we have good curators, and also

excellent outside contributors pursuing modern technologies. What's missing in this story is the space that the Historical Museum of Serbia should have.

When you assumed your director duties, you adopted a five-year work plan, which, among other things, included finding a solution for the central building.

Yes, some people have objected that the work plan is overambitious. However, for the past two and a half years we have carried out much more than what was planned. Still, my greatest struggle is aimed at obtaining the central building. It is my duty, as a director, to fight for it, and the state should recognize my cause. Nothing else.

What kind of international cooperation is the Historical Museum of Serbia engaged in?

There is an ongoing cooperation with the museums in Greece and our Cultural Center in Paris for this year. In June we are opening the Saint Sava of Serbia exhibition in the Museum of Byzantine Culture in Thessaloniki; in September, the Museum of the Macedonian Struggle is hosting our exhibition *Serbia and Greece – 150 Years of Cooperation for the European Balkans*, which will be a guest exhibition in Athens afterwards. We are also displaying the Saint Sava of Serbia exhibition in the Serbian Cultural Centre in Paris in December. In addition to our own exhibitions, we would like to host in Belgrade some of the ones from abroad, but we are limited by the space. Here, the Ministry of Culture could play a key role since we are a budget institution and can't manage without adequate support. The state should give a stronger impulse to the Ministry, which, in turn, should give a stronger impulse to museums and cultural institutions.

On the other hand, you are at the head of the museum which has developed a good relationship with its audience. Have your spectacle exhibitions been of help and how do you handle the audience which, according to museology, needs to be seduced and have its craving developed?

We are short of staff. Our systematization doesn't allow us to establish an educational department. That's why we use all kinds of buzzwords in order to manage, with our young staff who wish to help us there. The Historical Museum of Serbia lacks an educational department which would create a stronger bond with the audience. The museum aims are educational, value-oriented and cultural. In that sense, an expert educational department would be quite useful, both for us and the audience. ■

Precious insights into chinese museology

The ICOM International Centre for Museum Studies in Beijing is one of the most prestigious schools for museum experts in the world. Therefore, the opportunity to receive training at this institution is a great privilege. The ICOM Serbia representative was the first expert from our country to be awarded the grant for Beijing last year, at the same time being the only one from Europe among the colleagues from China and worldwide

Text and photos: Bojana Bogdanović



Words can hardly describe my surprise when I received an affirmative answer from the ICOM International Training Centre for Museum Studies that I had been chosen as one of the thirty participants in the training workshop *Collecting Objects, Telling Stories*, that took place in Beijing in the period 7–15 November. Along with the programme material, the organizer also attached the information about other participants. Looking at the pictures of Antonio from Mexico, Zahra from Iran, Virginia from Argentina, Marlie from China, Thai from Vietnam and other colleagues

with whom I was going to spend seven days in faraway China, I could not even suppose how many precious things I was going to learn and how many new, long-standing connections I was going to make with colleagues from all over the world.

The Only European

The fact that, as a representative of ICOM Serbia and my own home museum – “The Old Village” in Sirogojno, I was not only the only person from Serbia, but also the only European, was a huge responsibility for me and made me a little bit nervous when

I started the trip. The journey to the Chinese capital took more than fifteen hours. At first sight, the city with twenty-two million inhabitants gives the impression of the world metropolis boasting skyscrapers, perfect highways and clean, wide streets. At the hotel, I was welcomed by Qianhui, the Palace Museum curator, with whom I had exchanged tens of emails before my trip. Soon afterwards I officially met other participants. It was a chance for me to present the activities of the Open Air Museum “The Old Village” in Sirogojno, nominated for the best European museum award (EMYA) in 2014, and also

to find out interesting information about the work of museums in Pakistan, Iran, Vietnam, Mongolia and the Philippines.

The work schedule in the following seven days was so tight that we barely had a moment, between the lectures and workshops, to throw a quick glance at the Palace Museum and Gugong Institute where the training was held. In the course of nine days we had the opportunity to learn a great deal of new and practically applicable things in contemporary museum practice from professors Shan Jixiang (China), Liang Jinsheng (China), Leontine Meijer-van Mensch (The Netherlands), Song Jirong (China), Robert Child (England), Raphael Roig (France), Claude Faubert (Canada) and Guan Qiang (China). I found the following lectures particularly interesting: *The World of an International Palace Museum*, *Collection Management – A Case Study of the Palace Museum*, *Liquid Collecting*, *The Relevancy of (Participatory) Collecting*, *On the Hospital of Cultural Heritage*, *Risk Management of Collections*, *Collections at Risk: Understanding the Illicit Traffic in Cultural Goods*, *Risk Management in Practice*, *Reading Artifacts and Protection of Cultural Heritage in China*. Each lecture implied active listening and participation, which gave a special dynamics to the training programme.

Extremely exciting was the practical part of the training held in the conservation workshops of the Palace Museum, where we were able to see some of the 1,800,000 exhibits from the collections of this great establishment. As a museum educator, I found especially interesting and helpful the exchange of experience with the peers from the Palace Museum – classified among the five largest and most-visited museums in the world – and from the Beijing Capital Museum, which introduced the work of its pedagogical departments. What kind of museum giants are concerned is illustrated by the single fact that the Palace Museum has 15 million visitors each year, while the Capital Museum admits 3000 visitors daily.

Having finished with the lectures and workshops, each day we went sightseeing and got acquainted with the local culture. Beijing is a huge city with lots of attractive sights when it comes to heritage – from the famous Temple of Heaven, to the Diplomatic district, to Lake Shichahai. We also had the opportunity



visit local restaurants where we tasted traditional dishes and drinks, which, frankly, the majority of us were not too keen on.

The Secrets of the Forbidden City

The organizers went out of their way to make our stay in their country memorable. The visit to the main sites in China was organized by the ICOM International Training Centre. On the only free day in our schedule we paid a visit to the Great Wall

of China, one of the world's most famous tourist attractions, carrying that title for a valid reason. Equally impressive was our visit to the Summer Palace, listed by UNESCO as a world heritage site, while a visit to the Royal Gastronomy Museum and the performance during our dinner – which is an integral part of this private museum tour – were a truly special experience

We were in for the biggest surprise yet on the last day of our stay. As museum experts, we had the pleasure to see the areas of the Palace Museum not open to the majority of visitors, which our Chinese colleagues were kind enough to show us. Entering the perfectly restored and conserved parts of the Forbidden City several hundreds of years old, we were able to learn about the less visible part of the Chinese history with the help of expert guides.

The trip to China and participation in the training workshop *Collecting Objects, Telling Stories* was an extraordinary professional experience. By exchanging knowledge and gaining new one in the country with a different museum tradition, not only did individuals from all over the world profit professionally, but also the institutions in which we work, as well as the relevant associations the members of which we are. Further cooperation with the Chinese colleagues who are very interested in the exchange of experience with their Serbian peers might be one of the priorities of our country's cultural strategy in future. ■

The trip to China and participation in the training workshop *Collecting Objects, Telling Stories* was an extraordinary professional experience. Further cooperation with the Chinese colleagues who are very interested in the exchange of experience with their Serbian peers might be one of the priorities of our country's cultural strategy in future.



The village that conquers capitals

The experts from Sirogojno have been arguing for several years that a museum does not have to be in a metropolis in order to be a leader in its field

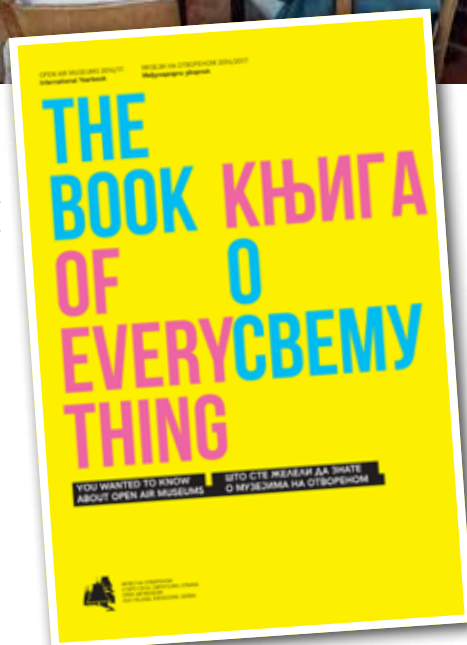
Text and photos: Nikola Krstović



Summer School of Museology in Sirogojno

International activities of any museum are a result of hard work within the institution itself, its capabilities to bring innovation in its programmes and establish a network of reliable associates abroad. It is this kind of approach that enabled “The Old Village” Museum to be a guest at University Paris 1 Panthéon-Sorbonne within the European Science Foundation Horizon 2020 programme and the Cultural Base project in early 2017. “The Old Village” Museum introduced itself with the lecture *Curatorial Shaping of the World and presentation Heritage as Act(ion): Inevitable Challenge to the Public Adherence* within the conference *Which Museums for the (European) Heritage of the 21st Century?*

The invitation for the guest appearance in Paris was a result of the fifth *Summer School of Museology* held in Sirogojno in 2016, where Sorbonne professors Dominique Poulot and Arnaud Bertinet, as well as PhD candidates from Sorbonne and Faculty of Philosophy in Belgrade took part. In the same year, the museum continued its cooperation with the American Council and FLEX programme within the ecological and creative camp *Global Youth Service Day*; Edmonton University in Alberta (USA) within



the Spring School of Anthropology; the Department of Dance and Department of Performance of Roehampton University on the elaboration of the *Dance as a Challenge* project, after successful lectures given to students of this London University in early 2016.

“The Old Village” also introduced itself at the ALHFAM conference in Baton Rouge

in Louisiana with the presentation *Heritage [in a] Supermarket – 9 Deaths of Curator*, as well as in the Romanian national open-air museum “Dimitrie Gusti” in Bucharest with its presentation *The Future of Houses is in People*, which opened the conference celebrating the museum’s 80th anniversary.

“The Old Village” hosted the international scientific conference – *The Balkan Village, Continuities and Changes Through History* – in cooperation with the Historical Institute SASA, co-organized the Creative Europe seminar, and took part in the international conference *Non-Aligned Museum* at the Museum of Yugoslav History.

One of the most important results of their international activity is surely the fifth international yearbook *Open Air Museums 2016* titled *The Book of Everything (You Wanted to Know about Open Air Museums)*, signed by 39 authors from 18 countries worldwide.

Finally, as a fruitful outcome of their activities, the museum was nominated for the 2016 Živa award, after their successful presentation at EMYA 2014 in Talin and winning the special jury award – EU Heritage Awards / EN Awards in 2012. ■

Prague spring and Paris autumn

From the Charles Bridge Museum in Prague to Halle Saint Pierre in Paris, the Museum of Naïve and Marginal Art in Jagodina carries on with its successful conquests of European visual art spaces this year as well

Text: Nina Krstić / Photos: Museum of Naïve and Marginal Art, Jagodina

The Museum of Naïve and Marginal Art (MNMA) in Jagodina ranks among the Serbian museums with the busiest schedule when international programmes are concerned, first of all – the exhibitions. MNMA has already been a guest in Prague in the spring of 2017. On 12 April, the Charles Bridge Museum opened a themed exhibition *From Two Viewpoints*, focusing on two authors – Dobrosav Milojević and Barbarien. The speakers at the opening ceremony were Pavel Zdenjak, Charles Bridge Museum director, Nina Krstić, the exhibition author, and the Serbian ambassador in Prague, Vera Mavrić, who opened the event.

The Museum of Naïve and Marginal Art has been busy preparing an exhibition titled *Turbulences dans les Balkans (Balkan Turbulences)*, to be opened in Paris on 7 September this year.

Organized by the Parisian gallery Halle Saint Pierre and the Museum of Naïve and Marginal Art, and under the patronage of the Serbian Ministry of Culture and Information, *Balkan Turbulences*

will feature more than one hundred original works of art – paintings, sculptures, drawings, collages, installations – by twenty self-taught visionaries, outsider and Art Brut artists from Serbia. Art historians Martine Lusardy and Nina Krstić, the exhibition authors, are directors of the two leading European institutions in the field of Naïve and Marginal art – Halle Saint Pierre gallery and the Museum of Naïve and Marginal Art in Jagodina, respectively. The aim of this exhibition is to introduce to the international audience Serbian artists who have already established their name in the world with their original artwork and whose pieces are outside the so



Curators of *Balkan Turbulence* exhibition at work

called artistic mainstream on the Balkans.

The associates on this important project are Lorens Majdenbaum, Ivan Zupanc and Slobodan Štetić, as well as colleagues from the “Ilijanum” Museum of Naïve Art in Šid, the National Museum in Kraljevo and the Art

Brut Serbia Association in Belgrade. During the exhibition period, all the way through to 17 January 2018, the Serbian Cultural Center in Paris will host many accompanying programmes – from film screenings, to introduction of artists, to creative workshops. ■

Minimum budget, maximum audience

How to organize quality educational museum programmes in periods of crisis, with minimum budget? An effort was made to find an answer to this question at the seminar *Education in Museums and Work with the Audience – Examples of Good Practice and Proposals of Educational Programmes*, held at the Kolarac Endowment in Belgrade in December last year

Text: Milena Milošević Micić / Photos: Bora Milićević, Slavko Spasić



The seminar organizing committee of the ICOM Serbia National Committee, consisting of: Dr. Biljana Djordjević (National Museum, Belgrade), Milena Milošević Micić (Homeland Museum of Knjaževac) and Željko Andjelković (National Museum Niš), organized a seminar titled *Education in Museums and Work with the Audience – Examples of Good Practice and Proposals of Educational Programmes* in December last year with the aim to present to museum professionals the examples of good practice in this field, in the face of economic crisis, limited budget and lack of expert staff.

The seminar was divided into two parts. During the first session, curator-lecturers shared their experiences, methodology, technical and other aids they use when implementing programmes with their colleagues from Serbia and the region. In the second part of the seminar, the participants, divided into four



groups and under the guidance of curator-lecturers, engaged in practical work with the idea to create new educational programmes or adapt the presented ones so that they could be implemented in their own environment and institutions.

The second part was characterized by intense discussion, exchange of ideas and views. The participants considered the possibilities and potential hindrances and challenges. In gene-

ral, it was concluded that the audience should be encouraged to actively engage in the communication of museum collections and programmes, and take part in preparation and implementation stages of the programmes.

The seminar gathered the following lecturers: Jelena Ognjanović (Gallery of Matica Srpska, Novi Sad), who gave a presentation of *Children's Educational Programme – My Gallery*; Sladjana Velendečić Milaković (Museum of Vojvodina, Novi Sad) with the programme *Toys Are Talking – a Big Project for Little Money*; Milena Milošević Micić (Homeland Museum of Knjaževac) with the programme *Homeland Glossary as a Model of Museum's Educational Programme*; and Dragan Kiurski (National Museum Kikinda), who introduced the programme titled *Performing Art in a Museum*. There were seventy five participants from some twenty towns in Serbia and four colleagues from the Town Museum in Osijek (Croatia). ■

Southeast Europe Heritage Revitalization

The ICOM SEE Regional Alliance continues its quality cooperation among museum professionals from Southeast Europe with another fruitful conference held in Belgrade last year

Text: Biljana Djordjević / Photos: Aleksandar Joksimović, Slavko Spasić

The Regional Alliance of ICOM South East Europe (RA ICOM SEE) started its activities as a working group within ICOM Europe as far back as 2006, although it was officially founded in 2008. It was established with the aim to make allied national committees of this part of Europe more equal and visible, and thus more influential in the international museum community. So far ten Southeast European countries have joined its operation: Albania, Bosnia and Herzegovina, Bulgaria, Macedonia, Moldavia, Romania, Slovenia, Serbia, Croatia and Montenegro. The backbone of its activities is the project *Revitalization of Cultural and Natural Heritage in Southeast Europe*, the implementation of which carried on continually for ten years. The work on the project and analysis of progress of its implementation were presented at three conferences: *Condition of Cultural and Natural Heritage in the Balkan Region* (Kladovo, 2006), *Estimate of Risk to Cultural and Natural Heritage in Southeast Europe* (Niš, 2012) and *Results of Revitalization of Cultural and Natural Heritage in Southeast Europe* (Belgrade, 2016).

The conference held in Belgrade at ALFA BK University from 8 to 10 December 2016 was dedicated to the results that RA ICOM SEE achieved so far, and to defining guidelines for further activities of the Alliance and progress in the protection of

heritage. It gathered 49 experts from seven countries. The work was conducted in five sessions: *Scientific Research Work and Heritage, Training and Education, Legislation and Heritage, Heritage and Social Development, Heritage Management, Protection of Cultural Heritage, Protection of Natural Heritage and Documenting the Cultural Heritage*.

In short, the conclusion was reached that noticeable progress in the protection of heritage had been made in the Region during the past ten years, but that we were still facing numerous challenges as a profession. The participants agreed that multidisciplinary, interdisciplinarity and holistic approach were the key for dealing with the problems unsolved so far, through closer cooperation between the experts in natural and cultural heritage, combined with the inclusion of knowledge in non-material heritage and the protection of environment into the entire system of heritage protection. Additionally, several suggestions were put forward which will surely serve as a valuable signpost in the future operation of the Alliance. They supported the need to draw attention to the protection of archaeological sites, industry heritage and horticultural heritage, to new directions of development of interactive museums, including cultural, creative and geotourism as a compulsory form of presentation of the achieved results. ■



New executive board of RA ICOM SEE for the period 2017–2019

Goranka Horjan, Croatia, president

Dr. Tanja Roženberger, Slovenia, vice-president

Dr. Sarita Vujković, Bosnia and Herzegovina, vice-president

Prof. Dr. Biljana Djordjević, Serbia, secretary

Dr. Sabina Veseli, Albania

Melsi Labi, Albania

Azra Bečevića Šarenkapa, Bosnia and Herzegovina

Alexander Watts, Bulgaria

Prof. Dr. Mirella Decheva, Bulgaria

MA Mileva Pejaković Vujošević, Montenegro

Ana Ivanović, Montenegro

Markita Franulić, ICOM Croatia

MA Gordan Nikolov, Macedonia

Rubinčo Belčeski, Macedonia

Dr. Sergiu Pana, Moldavia

Valeria Suruceanu, Moldavia

Dr. Dan Octavian Paul, Romania

Dr. Estera Cerar, Slovenia

Dr. Tijana Palkovljević Bugarski, Serbia



Heavy regional dynamics

The Gallery of Matica Srpska was again an international leader last year when the Serbian museum stage is concerned. From the interest in developing the audience, to the usual activities related to preservation and presentation of heritage

Text: Daniela Korolija Crkvenjakov/ Photos: The Gallery of Matica Srpska



Signing of Protocol of cooperation with the Art History Museum from Vienna

Within the international activities of the Gallery of Matica Srpska, there is a parallel development of regional cooperation with the neighbouring countries, such as Hungary and Romania, and of bilateral cooperation with Austria, Slovenia and Italy. All their activities are based on Protocols signed with the leading museum institutions, and involve numerous partners, thus creating multidisciplinary networks of cooperation.

The Gallery has an ongoing project *Hear Me. Bringing Youth and Museums Together*, funded from the Creative Europe 2014–2020 programme, the aim of which is to develop better relations between museums and youth, and between museums themselves, to enhance the capabilities of museum experts for the development of youth programmes, incorporate advanced methodologies and modernize museum

programmes dedicated to young people.

In cooperation with the Eparchy of Budim and its museum in Szentendre, there is a long-term project going on – *Conservation, Restoration, Reconstruction and Presentation of Iconostasis by Arsa Teodorović from the Serbian Church in Budim (2013-2017)* – engaging the conservators from the Gallery of Matica Srpska and the Provincial Institute for the Protection of Cultural Monuments, and which is to be completed with exhibitions in Novi Sad and Budapest.

The display of restored exhibits in the renovated space of the Eparchy Palace in Timisoara was the final step of the project *Conservation, Restoration and Presentation of the Artistic Fund of the Eparchy Palace in Timisoara (2013-2016)*, which was complemented by the publication *Serbian Church Heritage in Romania*, by a group of authors.

Exceptional exchanges of experience were arranged with the Museum of Art History in Vienna in 2016, covering two fields included in the Protocol of Cooperation – museum education, and conservation and restoration. The workshops *Museum Educators Forum*, *Best Practice KHM*, *Art Education* and *Technical Photography in Conservation* attracted many experts from Serbia and scored excellent ratings. The programme received considerable support by the Austrian Cultural Forum.

In collaboration with the Umbria region, in 2016 a new Protocol was signed with reference to the cooperation in research, protection and promotion of cultural heritage and cultural and artistic work for the period 2016–2018. Specific activities were also agreed upon for the purpose of further cooperation. ■

The Feast for the french audience

Multimedia exhibition *The Feast*, held at the Serbian Cultural Centre in Paris from February to April 2016, attracted the attention of a large audience and of the French expert community as well

Text: Suzana Spasić/Photos: Artis Center

Multimedia exhibition *The Feast* is an integral part of the scientific and artistic project titled *Living the Past – Serbian Medieval Gastronomy*, gathering scientists, artists, chefs and other creative people for six years now with the aim of exploring the gastronomic heritage and eating culture of the medieval Serbia. Originating as a fruit of passion and curiosity of the art historian and author Tamara Ognjević, *Living the Past* has, over time, grown into a unique synthesis of science and art, since it authentically links multidisciplinary research and experimental reconstructions with works of art inspired by aesthetics, themes and ideas from the past. Its qualities were also recognized by the ICOM Serbia National Committee, presenting it with a high award in May this year as the project of 2016.

Exhibited for the first time at the Gallery of Science and Technology of the Serbian Aca-

demy of Sciences and Arts in Belgrade in 2014, *The Feast* brought to the Serbian Cultural Centre in Paris new scientific knowledge and also new works of art by Petar Anđelković (sculpture), Jasminka Bošković (accessories), Jelena Milošević (glass), Olivera Milunović (silk), Marijana Oro (painting), Danijela Paunović (costume), Ivana Rackov (ceramics) and Radojka Samardžija (batique).

The exhibition was supported by numerous museums and related institutions (National Museum in Belgrade; “Ras” Museum in Novi Pazar; National Museum, Kruševac, Museum of Natural History and Cultural Center “Gradac”, Raška), as well as experts in gastronomy and viniculture (“Il Primo” culinary school, “Vremeplov” cake shop, “Despotika” winery, “Čakmara” ethno-house).

The exhibition would not have been possible without media support by Color Press

Group, Avant Art magazine and Action Pro. The Feast was organized under the patronage of the Ministry of Culture and Information of the Republic of Serbia and the National Committee of the International Council of Museums (ICOM Serbia NC).

The Artis Center exhibition in Paris received a special support from the Association of Specialists in European Gastronomy “Jean Flandrin”, proudly bearing the name of one of the greatest historians of food and culture of eating in Europe.

The exhibition was opened by professor Dr Anne-Catherine Robert-Hauglustaine who served as Director General of the International Council of Museums (ICOM) at the time, and Mr. Aleksandar Protić, Federal Counselor at UNESCO Federation of France. The opening ceremony was attended by diplomatic corps representatives, Darko Tanasković, Serbian ambassador to UNESCO, many colleagues and other esteemed guests. ■



The Feast exhibition opening in Serbian Cultural Center in Paris

A unique publication

The International Council of Museums (ICOM), established in 1946 within the United Nations Educational, Scientific and Cultural Organization (UNESCO), launched its own magazine, *ICOM News*, in 1948. It is an illustrated, full-colour publication in English, with a page count of up to 24 pages, written in a popular style and focused on the themes and events relevant to ICOM's activities. Following the steps of this publication, the National Committee of ICOM Serbia started publishing its own magazine in 2011. It was a major innovation since no other national committee in the region was engaged in any similar activities. The first three issues of this annual, published regularly at the end of December from 2011 to 2013, were edited by Živojin Tasić (National Museum Leskovac), in collaboration with his colleagues – Ana Panić (Museum of Yugoslav History) and Jelena Tucaković (Ethnographic Museum). The magazine had 44 pages and was printed on a heavier paper, making an impression of a luxurious publication. The contents were exclusively in Serbian although it was logical that at least one chosen section could also be in English as ICOM Serbia was one of the committees within a large international body.

Already in 2014–2016, when the editorial duties were taken over by Olga Vasić (Museum of Natural History), and the editorial board staff was considerably increased (Marija Bujčić, Vera Bogosavljević Petrović, Jasmina Jakšić Subić, Marina Cvetković, Branislava Jordanović), the magazine grew literally four times its previous size – 162 pages, and became confusing content-wise. There was no longer a distinct notion of the publisher since the National Committee's activities became marginalized, and the original vague idea about potential readers definitively became even more unclear.

When the fifth issue came out with a rather long delay around the middle of 2016, it had 186 pages in total, and the circulation was reduced from the original 500 copies down to only 150. At the same time, the production costs reached their peak ever since the first issue was printed. Based on the analysis of this last issue and failure to reach an agreement with the editorial board about necessary changes in the magazine, at its extraordinary assembly held in October 2016 the executive board of ICOM Serbia proposed dismissal of the editorial board and creation of a new concept of this – one can surely say – unique museum publication in the region.

At its regular session on 27 April 2017, the ICOM NC assembly accepted the new concept of the magazine, involving issues both in Serbian and English, to be published twice a year – in June and December. The section in Serbian will contain 40 pages, including cover, and the one in English 20 pages. The magazine will continue to be printed in full color and have the format most similar to the *ICOM News magazine*. As the author of the new concept and the new editor, I insisted that we put the focus primarily on the National Committee's activities, while other themes relevant to the local museum community would be covered only in cases of exceptional international activities and projects of general interest. The magazine is divided into columns and contains an interview and a report. A number of professional journalists and photographers will be hired. Our aim is to shape a publication that will gain a professional status over time, creating a space for a unique school of museum journalism, and be the prime mover of a higher quality and incomparably more dynamic communication between museums and the widest cultural audience in the country and abroad. Finally, one should not forget that the primary function of this publication is to make the National Committee's activities equally visible in the country, region and on the international museum stage, as well. The National Committee has approximately 250 individual and 13 institutional members, while our home association – according to the latest records of the General Conference in Milan – counts 35,000 members in 136 countries of the world.

Additional potential readers of the ICOM Serbia magazine are the members of the ICOM SEE Regional Alliance, founded by our committee, consisting of several thousand colleagues and tens of respectable institutions across Southeast Europe.

We have not even mentioned here a wider cultural public which we directly communicate with during the event *Museums of Serbia, Ten Days from 10 to 10*, which makes a large prospective reader's body. Launching the new concept, the National Committee is bearing this in mind as well, since museums should be leaders in communication, exactly like in education and creation of cultural policy.

Tamara Ognjević



ICOM Srbija

PUBLISHER

ICOM SERBIA National Committee

CHIEF EXECUTIVE OFFICER

Slavko Spasić

EDITOR-IN-CHIEF

Tamara Ognjević

CONTRIBUTORS IN THIS ISSUE

Jelena Banjac, Boris Bilenjkij, Bojana Bogdanović, Zorana Drašković, Biljana Djordjević, Milica Djukić, Višnja Kisić, Daniela Korolija Crkvenjakov, Nina Krstić, Nikola Krstović, Živojin Manojlović, Miloško Milićević, Sonja Milićević, Milena Milošević Micić, Tijana Palkovljević Bugarski, Anita Radeta, Majda Sikošek, Suzana Spasić

TRANSLATION INTO ENGLISH

Stela Spasić

PROOFREADER

Biljana Đorđević

PREPRESS

Vuk Milosavljević

CONTACT

ICOM Serbia National Committee
Trg Republike 1a
Belgrade/Serbia
icom.srbija@gmail.com
<http://network.icom.museum/icom-serbia>

PRINTER

Telekom Printing Center
Belgrade/Serbia

CIRCULATION

500

COVER PAGE

Unknown author (Konstantin Danil School), Amor behind a Curtain, around 1840, oil on canvas, National Museum, Pančevo

The contents of this issue have been approved by the Executive Board of ICOM Serbia National Committee.

ISSN 2217-7531

© ICOM Serbia 2017

POKAŽITE SVOJU ZBIRKU, A DA VAS NE BOLI GLAVA

Upravo prema Vašem zahtevu i Vašoj meri napravićemo:

- Dobru izložbenu vitrinu, čak i sa kontrolisanom atmosferom, prema zahtevima konzervatora
- Funkcionalni izložbeni pano, prilagođen zahtevima dokumenata koji se izlažu
- Ramove za brzo izlaganje plakata - 22 različita tipa
- Čak i vitrinu za snove. Na Vašu i našu radost.



O NAMA

Već 25 godina ŠEVA je profesionalni proizvođač opreme za unapređenje komunikacije i prodaje. Svu našu energiju smo investirali u ostvarenje jednog cilja:

Kako Vaša zbirka da bude prikazana na efektan, estetski dopadljiv i ekonomičan način?

Da postignemo taj cilj, sa svojim klijentima ostvarujemo dobru komunikaciju.

Zbog Vaših zbirki razvili smo mnogo tehničkih rešenja i proverili ih u praksi.

I sada, kada se posle 25 godina, osvrnemo

- za nama je više hiljada kvalitetno odrađenih projekata;
- pored nas je preko hiljadu zadovoljnih klijenata;

VI STE ISPRED NAS!



Ševa d.o.o. - Novi Sad | Školska 44, 21203 Veternik
Tel. 021 822 900 | Faks: 021 823 095 | Mob: 063 512 823
office@seva.co.rs | www.seva.co.rs

Када Вам нешто треба...
Само нам реците!



Kunsttrans.
Fine Art Transport.
Art Depot.
Art Handling.
Art Packing.

> local
> regional
> worldwide



KUNSTTRANS

Beograd doo

+381 63 38 07 10
request@kunsttrans.com

kunsttrans.com

