

ICOM Serbia



ECOMUSEUMS AND COMMUNITY MUSEUMS

Top Museum Trend in the World



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Year of international
cooperation

The international museum community gathered in Paris in the first week of June at the 83rd meeting of the ICOM Advisory Committee and 32nd General Assembly. It was an excellent opportunity to acquaint in more detail many colleagues worldwide with the activities of Serbian museums. The new issue of ICOM Serbia magazine – featuring a changed concept and layout, and published in English for the first time – was first presented to president of ICOM, Suay Aksoy. Since it was quite impracticable to bring along a sufficient number of copies, the entire ICOM community learned about the work of the ICOM Serbia National Committee through the electronic version of the magazine.



Speaking of the international and regional cooperation, we need to highlight exceptional activities the museums were engaged with this summer. The Ethnographic Museum in Belgrade was a host to its colleagues from Ljubljana and also a guest at the National Museum in New Delhi; the colleagues from the Pavle Beljanski Memorial Collection and Heritage House paid a visit to Podgorica; the Museum of Natural History introduced itself at the Museum of Polimlje; in cooperation with “Ilijanum” of Šid and the National Museum of Kraljevo, the Museum of Naïve and Marginal Art opened a unique exhibition at the Halle Saint Pierre in Paris; the Historical Museum of Serbia presented its exhibitions all the way from Thessaloniki to Corfu; the colleagues from the Museum of Vojvodina paid a guest visit to Slovakia; the Museum of Yugoslavia won the international award for the best short museum-related video; and, finally, the Yugoslav Film Archive and the China Film Museum signed a memorandum of cooperation.

As one of the projects in the cycle of professional museum seminars was drawing to a close, the concluding discussions noted the increasing role of ecomuseums in the conservation and presentation of cultural and natural heritage. Ecomuseums are a synonym of power of a community and through the implementation of feasible development of cultural tourism they are an essential element for the improvement of well-being and development of the entire community. At the same time, the ICOM Serbia National Committee – as a professional association – will carry on its activities that will contribute to the completion of already started and the initiation of new projects of ecomuseums.

Reflecting the need for a planned approach to culture, this year has also been marked by a series of public debates on the Proposal of the cultural development strategy of Serbia from 2017 to 2027. The particularly important segments of this proposal include the adoption of several laws and bylaws, as well as the protection of cultural heritage as a key value of the society. Additionally, stress was laid on the need for development of contemporary creative works through the increase of funds for the mobility of artists, among other means. Of special note are the plans for capital investment and opening of new museums, along with the completion of two vital reconstruction projects – the National Museum and the Museum of Contemporary Art in Belgrade. Regardless of the praises and criticisms addressed to the Proposal, it should be taken as the start of a constructive dialogue which will finally lead to the adoption of this document of major strategic importance.

Slavko Spasić

Top Museum Trend in the World

The expansion of ecomuseum and its undeniable potentials have motivated the ICOM Serbia National Committee to organize an international seminar on the subject. It was an opportunity for both the initiators of the establishment of such museums in Serbia and the representatives of local communities and self-governing bodies to meet with the leading experts from the region and Europe

Text: Biljana Djordjević / Photos: Vuk Nenezić, Željko Andjeljković

The increasing role of ecomuseums in the preservation and presentation of cultural and natural heritage, as well as their actual potential in sustainable development, served as a motive for ICOM Serbia to organize an international seminar on the topic *Ecomuseums and Community Museums*. The seminar that brought leading ecomuseologists from Italy and Croatia to Serbia from 25th to 27th October was supported by the Ministry of Culture and Information of the Republic of Serbia, the Italian Cultural Institute in Belgrade and the Regional Alliance ICOM SEE. The partners of the National Committee in carrying out this significant programme were the Golubinci Ethno-Eco Museum Foundation and the Municipality of Stara Pazova. This two-day seminar, held at the Yugoslav Film Archive and the Kolarac Endowment, was opened by Paola Cordone, deputy director of the Italian Institute and cultural attaché.

Community as an Active Guardian of Heritage

The speakers at the first session were Darko Babić, PhD, Head of Museology and Heritage Management Department of the Faculty of Philosophy, University of Zagreb, and Alberto Garlandini, ICOM vice-president and an expert in management of cultural heritage. Babić focused on the origin of ecomuseums and their development from the 1970s to this day, while Garlandini pointed to the contribution of ecomuseums to ICOM's debate on the social role of museums and the responsibility of museums toward landscape.

Continuing on with the seminar, the attendees had the opportunity to listen to two Italian experts in this field. Donatella Murtag, an architect and environmental protection engineer, talked about the ecomuseum of the terraced landscape and vineyard in northwest Italy, where ecomuseum has been chosen as the most efficient model for managing the local heritage in



the fields beyond cultural mainstream. Raul dal Santo, an ecologist and coordinator of the Landscape Ecomuseum of Parabiago, underlined the capacity of ecomuseum to encourage the participativeness in the approach to protection and promotion of not only cultural, but of natural heritage as well.

Ecomuseums in Serbia – Experiences and Challenges

The opening speech on the second day of the seminar was given by Tamara Nikolić Djerić, Chair of the Board of the Batana Ecomuseum in Rovinj, the most successful ecomuseum in Croatia, added to UNESCO's Register of Best Safeguarding Practices in 2016. The example of the Batana Ecomuseum may be the closest to our community and the most applicable as a model of all that have been presented to us.

Later on, the seminar was dedicated to case studies in Serbia. The Golubinci Ethno-Eco Museum was introduced by ethnologist Jovanka Sečanski, founder of the foundation managing this longest-standing ecomuseum in Serbia. Located just outside of Stara Pazova, the Golubinci ecomuseum has been the initiator of

countless activities – from the reconstruction of the Schloss castle, as the future museum headquarters, to various actions and programmes for the preservation of local cultural and natural heritage, and passing on the awareness about their value to younger generations.

The project for the development of ecomuseums of Zlakusa and Potpeće, two connected villages in western Serbia, is in its initial stage. In order to form a clear basis for the establishment of ecomuseums, we need to implement comprehensive, multidisciplinary research studies that would point to all the potentials of the area and suggest sustainable possibilities for controlled exploitation. The idea for creating ecomuseums was presented by Biljana Djordjević, PhD, author and head of the project *Zlakusa, Potpeće and the Surroundings. Multidisciplinary Research Aimed at Integrative Protection and Inclusion into the Zlatibor County Cultural Tourism*.

Miroslav Nikolić, director of the Museum of Coal Mining, talked about Senjski Rudnik (Senje coal mine) as an emerging ecomuseum. Although the first stage that included the renovation of several buildings has been successfully completed, the

transformation of Senjski Rudnik into an ecomuseum is still under way, with priority being placed on educating local population in the next stage.

Ecomuseum Ibar Valley, a comprehensive and ambitious project presented by Katarina Grujović Brković of the Institute for the Protection of Cultural Monuments, Kraljevo, is quite complex since it includes the territory of three municipalities – Kraljevo, Raška and Novi Pazar – and their varied cultural and natural heritage. The initial project of mapping the potentials is finished, but the implementation has not started yet. Efforts should be put into closer bonding of local communities and local self-governments so that the project can get under way.

The final example, Ecomuseum Slavkovića, is still in its infancy. It is commendable that the initiative came from the local community which sought professional help from Vladimir Krivošejev, PhD, director of the National Museum in Valjevo. He presented preliminary results of the recognition of potentials of Slavkovića

DROPS – International Platform

Dal Santo put a special focus on the Italian network of ecomuseums. The networking provides stronger positions of ecomuseums through sharing of experiences. To this end, the international platform for ecomuseums and community museums – DROPS (<https://sites.google.com/view/drops-platform/home>) has been created with the aim to connect all national ecomuseum and community museum networks, existing or to be established, in a virtual and interactive space. This platform also serves as a base of a multilingual documentary and a bibliographic pool of resources on ecomuseology and its best practices. As a member of the DROPS Board, Raul dal Santo suggested that the information on ecomuseums in Serbian also be included in the platform, thus contributing to a better visibility of the efforts being made in this field in Serbia.

and its surroundings. Folk architecture and the Rajac Scythe Festival have been identified as the backbone of development of this ecomuseum.

The primary goal of the seminar was to follow the leading museum trend in the world by educating and connecting the participants from Serbia in a constructive dialogue, and thus provide sharing of opinions and experiences with respectable experts from abroad. At the same time, the intention was to encourage the attending

representatives of local communities and self-governments to realize the important role an ecomuseum may have in the development of their communities. The lively discussion ensuing from all the lectures is the most direct evidence of how successful and essential this kind of seminars and similar ones may be.

At the end of the seminar, a visit was paid to Golubinci and the emerging Ethno-Eco Museum in this picturesque village in Srem.



Museum and Memory Culture

Memory Culture and Contemporary Museum as one more in a series of educational programmes of the ICOM Serbia National Committee, organized in cooperation with UNESCO Chair in Cultural Policy and Management, University of Arts in Belgrade and Europa Nostra Serbia, with the support from the Secretariat for Culture, City of Belgrade at the end of November

Text: Marijana Cvetković / Photos: ICOM Serbia

Public memory, one of the key topics of cultural heritage theory and practice, particularly in countries in transition, such as Serbia, gathered more than forty participants at the University of Arts in Belgrade and Jovan Cvijić's House (Belgrade City Museum) in late November.

The aim was to question the concept of public memory based on Eric Hobsbawm's critical approach, according to which the past should be viewed from the perspective of its role in homogenization and accomplishment of hegemony, and strengthening of power of the dominant classes, groups or nations.

Memory culture implies broad participation of different social actors who pass on their memories, mementos, sensations, artifacts and experiences to their community with the aim of developing as rich, broad and diversified collective memory as possible and guarding this wealth of memories for the new generations. The responsibility of museums and other cultural heritage institutions in these processes is huge, but their task is also complex and delicate. In order for our museums to live up to this task, they need museum professionals who understand the importance of participative work on guarding the memory, the participation of different groups and individuals, citizens and active memory carriers in museum projects.

Therefore, the concept of the seminar provided insights into different practices of work with heritage, the involvement of various participants and instruments facilitating the keeping and mediation of memory, of its contradictions, ephemerality and dissonance.

The opening lectures given by Prof. Dr Milena Dragičević Šešić, Dr Olga Manojlović Pintar and Dr Vjeran Pavlaković shaped the seminar's theoretical and methodological framework which enabled critical consideration of all presented case studies from Serbia and the wider region of former Yugoslavia.

The participants learned about different practices of research and recontextualization of suppressed personal or collective memories,



At the University of Arts

in the domain of public space (projects such as *Belgrade Sound Map*, presented by Andrija Stojanović, or *Beopatrimonium* by Milena Jokanović) or even musealized space (such as the Non-Aligned Movement heritage, spoken about by Dr Ana Sladojević, or the heritage of the Yugoslav National Liberation Movement, spoken about by Miloš Miletić and Mirjana Radovanović).

Some of the examples showed how important it was to get out of museums in order to approach the heritage: *Bikeculture* – the project of the Museum of Yugoslavia, presented by Marija Djorgović, or *Lessons in Defence*, through artistic research and deliberation on

which Miloš Miletić and Mirjana Radovanović have been working for several years.

The seminar provided an opportunity for talks about the methods and approaches of the work on conceptualizing two new museum projects. *Staro Sajmište Memorial Centre* is a project that has failed to overcome differences in the community of experts and political cleavages for years now, proving in this way Hobsbawm's claim about the ruling groups striving to impose hegemonic memory. The discussion about this project shed light on various factors affecting the implementation of this significant undertaking. The second example was the future exhibition of the Belgrade City Museum in its new building in Resavska Street. It showed the dominant work techniques in this kind of museums, requiring critical thinking, openness, transdisciplinarity and participativeness in order for the future permanent exhibition to be set up as a place of public dialogue and open forum.

The final part of the seminar was the *Museum as a Mediator of Memory* workshop conducted by Dr Višnja Kisić. All participants were engaged through reflection on specific contemporary practices of collecting, documenting, researching and communicating the memory in particular museums in order to formulate the ideas for museum mediation of memory that are critical, multi-perspective, pluralistic and/or participative.



Staro Sajmište

Power of Museums Lies in Diversity

ICOM Vice-President Alberto Garlandini visited Belgrade in late October as one of the speakers at the ICOM Serbia *Ecomuseums and Community Museums* seminar. It was an opportunity to talk to him about ICOM activities, and its current plans and programmes

Text: Tamara Ognjević / Photos: Vuk Nenezić, VR Team

An experienced museum professional, Alberto Garlandini used to be the president of ICOM Italy, and as of July 2016 he has been ICOM Vice-President. He is the member of ICOM Executive Council and many national committees with the Italian Ministry of Culture. His prior positions include the long-term President of Lombardy Film Commission Foundation and one of the leaders of the project for the Italian cultural heritage promotion worldwide. He has written almost two hundred books, articles and essays on museology and heritology, translated into many languages. He is a distinguished and often invited international lecturer, but, first of all, a professional dedicated to the well-being of the world museum community. Ranked among the most active ICOM executives, he is literally always on business trips, but is, at the same time, incredibly willing to reply to e-mails immediately and to instantly remember your name and the setting you met each other in. I first met him in late November 2015 at the ICOM pre-conference in Brescia (Italy). Back then, he was capturing the attention with his simplicity, patience and heartiness, just as during the ICOM Serbia seminar. I will not be wrong if I say that Alberto Garlandini is a true museum lover, a man who has subordinated and dedicated his life to this profession.

What exactly is ICOM? People are often confused about what the International Council of Museum actually does, what its competencies are, how powerful it is?

First of all, I would like to emphasize that ICOM is a non-governmental organization. It is completely autonomous and depends only on its 37.000 members all over the world. ICOM and UNESCO were founded in the same year, 1946, and the initial idea in both cases was the same – to face the world full of destruction, demolished in the world war at that time, and to build a new, peaceful platform for cooperation. What was important back then is also important now. ICOM strives to draw attention to the role of museums, culture and cultural heritage in the modern society since today there are communities which believe they can develop



without the awareness of their cultural heritage and the role of museums in this process. So, ICOM's primary function is to point to the role of museums in a society and then also to highlight the role of people work-

ing in museums, since, in the first place, a museum is all about the people working in these nice buildings, people whose task is not only to care for collections, but also of numerous social, cultural and education-

al activities defining the role of museums in a society. We live in a very complicated world. From one perspective, we clearly witness the destruction of cultural heritage, and not only as collateral damage due to a conflict, but as a targeted action. To this end, ICOM's task is to react, to collaborate with the organizations such as UNESCO, in its struggle to thwart such actions, protect the heritage and do our utmost in high risk situations. On the other hand, we exert our best efforts when preventive protection is concerned. With that in mind, we cooperate with the governments all over the world and commit ourselves deeply to develop the awareness of the importance of cultural heritage protection.

ICOM is a large organization and sometimes its structure seems complex, too ambitious.

Yes, ICOM is a very complex system, a composite organization. However, its true power lies in the national committees. We operate on the international scale – naturally, ICOM has its international committees as well – but ICOM's real strength and true power comes from its national committees. They are the most efficient, and if they are well-structured and have clear objectives, they can really be hugely influential.

How much can ICOM influence the decisions of politicians, government systems, decision makers?

In the past, ICOM was much more closed and oriented toward the profession and the idea of exchange among professionals. Yet, in recent years, ICOM has been increasingly present in public, speaking out louder about its positions and has insisted that the organization's opinion be heard in decision-making places.

We have heard about the USA announcing its withdrawal from UNESCO. Is this going to disturb the balance in ICOM as well?

Not in the least. We are, of course, sorry that something like that is happening since we think that culture, heritage and education should stand above political decisions. In this respect, ICOM is not going to be jeopardized for sure. ICOM United States National Committee is one of the largest and most active ones, and their view of the matter is clear, but the consequences of this decision of the US government, if it is to be implemented, are not good for many other reasons.

Last year in Milan ICOM celebrated its 70th birthday on which occasion new Ex-



ecutive Board was elected. What innovations did President Suay Aksoy and her team bring?

Regardless of the replacement of people running ICOM, we all make sure that continuity is maintained regarding what has already been achieved. This Board is trying to expand ICOM influence internationally. We are seeking to influence the decision-making structures, to explain to them the importance of museums and cultural heritage worldwide. We are cooperating much

ICOM is a large, complex organization. However, ICOM's real strength and true power comes from its national committees

more with the organizations such as OSCE. Thanks to the cooperation with us, they now have a much better understanding of the role of museums and cultural heritage as a vital element of the overall development of society. To illustrate my point, we took part in the G7 summit in Italy for the first time this year – we are talking about the conference of the world's most industrialized countries where the issues of economy and politics are usually discussed. For the first time this kind of meeting gathered ministers of culture. A lot of attention was devoted to the consideration of ICOM's role in the processes cru-

cial for the overall development. You see, ICOM is a non-governmental organization, and being a non-governmental organization is a fortune. We are our own masters, and what's more, we are professionals. Therefore, we are able to provide very useful information and advice, to help make certain things become much better without being partial. We are useful. And, it was the first time that a non-governmental organization equally participated in a G7 summit, and that organization was ICOM.

What is the largest global challenge for ICOM at this point?

In my opinion, it's the illegal trade in cultural goods. It is a huge challenge and a huge problem. For instance, on the one hand, you have extremists destroying cultural goods while, on the other, these same extremists organize illegal trade in what they haven't destroyed yet. It is this way they raise money for their activities. Unfortunately, their trying to sell cultural goods would not be a problem in itself, but the real issue is that there is a market which is buying such goods disregarding the fact that criminal activities are involved. In light of these occurrences, the acceptance and implementation of ICOM Code of Ethics is of utmost importance, by which I mean that the code should be accepted not only by professionals, but also by governments all over the world.

ICOM has recently invited its members to take an active part in deliberation about a new definition of a museum. Having in mind that the world museum community is quite diversified, large and complex, with different appreciation of the role museums have, the question is whether the new definition can be acceptable to all?

The power of museums lies exactly in the fact that they are not homogenous, that they operate in different cultures, that they have different experiences and mindsets. This diversity is good. It is fruitful. With this in mind, ICOM does not want a rigid definition. On the contrary, it is exactly by the interlacing of different perspectives that we want to create a platform which can be supplemented at any time, a flexible one. Finally, we are aware that we live in a world of continuous change and challenges, and in such world museums also have to change all the time in order to take an active part in the development of a society. ICOM's task is to provide help in this process, to connect its actors and enable their exchange of opinions, ideas and experiences – and we are trying to do this job as best we can.

Alliance Is Getting More and More Active

From Zagreb to Banja Luka, Belgrade and Paris – Regional Alliance for South-East Europe is getting more and more efficient in linking the museum professionals in the region

Text: Biljana Djordjević / Photos: ICOM SEE



In 2017, the Regional Alliance of ICOM for South-East Europe (RA ICOM SEE) has carried on with its main mission – active linking of the museums and museum professionals from the nine member countries. Some of the members have been more active than others in this context, but continued communication among them suggests their interest in more intensive involvement of them all in long-term, multilateral projects.

In addition to regular meetings of the Executive Board held in Paris in June and in Zagreb in November, ICOM SEE either organized or participated in many activities undertaken in cooperation with other associations and ICOM National Committees.

Already in April, at the invitation of Creative Europe Desk Serbia and Europa Nostra Serbia, ICOM SEE President, Goranka Horjan, took part in the panel *Regional Cooperation in the Field of Museums and Cultural Heritage: Key Topics, Potentials and Challenges*. The invitation from Europa Nostra came again in June for the conference *Cultural Heritage Counts for South-East Europe*, where Goranka Horjan pointed to the possibilities offered to museums to overcome obstacles and help better financing of cultural heritage protection through joint projects.

Meanwhile, in celebration of the International Museum Day and its theme *Saying the Unspeakable in Museums*, the Historical Museum of Serbia organized a round table discussion *Museums and Hard Histo-*

ry – Repression and Fear in the Great War in which Biljana Djordjević, ICOM SEE Secretary took part; the conference *Tradition and Innovation*, hosted at the Museum of the Republic of Srpska in Banja Luka, gathered a large number of the Alliance representatives from Bosnia and Herzegovina, Slovenia, Croatia and Serbia. On behalf of ICOM SEE, the attenders in Banja Luka

were welcomed by Vice-President Sarita Vujković.

At the ICOM Annual General Assembly in Paris, ICOM SEE representatives participated in the conference *Crowdfunding 4 Culture* and had a meeting with the coordinators of the *Red List of Endangered Cultural Objects*.

In October, ICOM SEE was a partner to ICOM Serbia National Committee in the organization of the seminar *Ecomuseums and Community Museums* which assembled tens of museum professionals from all over Serbia, who, aided by the colleagues from ICOM Italy – Alberto Garlandini, Donatella Murtas and Raul dal Santo, and from Croatia – Darko Babić and Tamara Nikolić-Djerić, elaborated on the idea of linking local cultural heritage and sustainable development.

The central and most important activity of ICOM SEE in 2017 took place at the very end of the year. The RE-ORG project, implemented at the Ethnographic Museum in Zagreb, carried on with its activities in the Region on the important mission of education in the reorganization of museum storages. This time the participants came from Croatian and Slovenian museums, and the speakers were Gaël de Guichen, ICCM (International Committee of the Conservation of Mosaics) Honorary President, Jana Šubic Prisljan, ceramics conservator from Slovenia and Veljko Džikić, conservator at the Central Institute for Conservation in Belgrade.





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A Happy start to a New Life!

Ten years after closing its doors for renovation, the Museum of Contemporary Art in Belgrade has been reopened with the exhibition *Sequences. Art of Yugoslavia and Serbia from the collection of the Museum of Contemporary Art*, featuring more than 300 works of art created from the early 20th century to this day

Text: Suzana Spasić / Photos: Vladimir Živojinović, VICE Serbia

Ever so glad about rediscovering the remarkable establishment at Ušće, the visitors were haunting the museum for days, patiently standing in line

to reenter this famous and architecturally unique building in Belgrade. Many of them were given the chance for the first time in October 2017 to set foot in this complex

composed of giant angular cubes, made of marble and glass, the roofs of which they had been looking at for years from the Belgrade fortress, emerging from the greenery





behind the Sava river, during the “lifeless” period of a long and arduous reconstruction of this jewel and cultural property.

A cheerful atmosphere prevailed at the opening and throughout the days that followed. Officially, the programme started at 10.30 on 20 October 2017 with a several-hour performance by the Dresden Frankfurt Dance Company and ballet dancers from Serbia in the Lecture Hall, in an improvised cage.

The audience was welcomed with the exhibition *Sequences*, authored by Dejan Sretenović, PhD, with curators Mišela Blanuša, MA, and Zoran Erić, PhD. Staged on the museum’s five levels, the exhibition is structured as a series of 18 sequences, chronologically following the development of art in Yugoslavia and Serbia. *Sequences* shows 120 years of artistic creation.

As a symbol of Belgrade and an institution housing the largest collection of the Serbian and Yugoslav art, it was designed exactly to meet the museum needs. The ten-year long reconstruction of the Museum of Contemporary Art witnessed as many as six ministers of culture and four museum directors changing office. Since July 2007, during the time when the building was closed, there were many extensions to the reconstruction deadline. The first stage of works, focusing on the reconstruction of roof, basement area with the conservation studio and depot, was finished as late as 2011. Afterwards, the works were suspended again. In 2015, marking half of the century since opening of the museum, a clock was set up with a symbolic meaning, counting down the days

left till the completion of renovation. However, since the deadlines were missed again and again, the clock was turned off before the scheduled time. The irregularities in the process of contractor selection slowed down the renovation again. Removals from office, scandals and a lengthy renovation marked a decade behind us in the history of this museum. And yet, not one of these issues has diminished the joy of rediscovering of this unique building and the collection it holds within its airy walls.

Belgrade has been given the museum reconstructed in accordance with the international museum standards.

Art as Conscience and as Awareness

The Museum of Contemporary Art in Belgrade was opened on 20th October 1965. However, its activities began in 1958, when the Cultural Council of the Peoples’ Committee of Belgrade passed an act on the establishment of the Modern Gallery. In the spring of 1961, the Modern Gallery commenced its work at 14, Pariska Street, the present location of the Salon of the Museum of Contemporary Art. It was the first gallery with a permanent programme and a clearly defined concept. The Museum of Contemporary Art collection consists of more than 8.000 pieces telling a story of the artistic creation in Serbia and the Balkans in the 20th and 21st century.

As the Museum’s first director, Miodrag B. Protić, who did not live to see the completion of the renovation works (deceased in 2014), wrote down, “the idea of establishing the Museum of Contemporary Art in Serbia

is as old as the contemporary art itself.”

Protić noted down that by building the museum, Serbia and Belgrade wanted to present simultaneously both national and Yugoslav contemporary art – the first one as an integral part of the other. This concept is also evident in the new exhibition staged for the opening of the museum in October 2017.

Ever since 1960, when selected as a winning design for the new museum, this architectural masterpiece by architects Ivo Antić and Ivanka Raspopović has been a testimony to a new, modern perception, to the unity of art, nature and life. The museum building reflects life sequences from the confluence of the Sava and the Danube rivers, while inside, its walls bear witness to live art which is changing and developing as a manifestation of life, human endeavor and shifting of borders of art and creativity.

Finally, let us remind ourselves of Aleksa Čelebonović’s words in the text written on the occasion of the opening of the Museum of Contemporary Art (Politika, Belgrade, 24th October 1965): “The art as conscience and as awareness needs to have a base which is not improvised, in which a modern-concept museum can have a superior role.” At that time Čelebonović also noted that opening of the museum was such a significant event that the consequences could not be foreseen right away and wished the new museum a life-giving role in our cultural being. These past ten years that the Museum of Contemporary Art spent in exile from our minds and conscience have proved how much we all missed this institution. May we wish it a happy start to a new life!

National Pride for 170 years!

A modernly designed museum protecting and presenting the national visual arts of recent times, and following the contemporary museological trends, the Gallery of Matica Srpska has been proving its leading position on the regional museum stage and its attribute of a true pride of the nation for 170 now

Text: Tijana Palkovljević Bugarski / Photos: Gallery of Matica Srpska

In the year marking its 170th anniversary, the Gallery of Matica Srpska has prepared numerous programmes and events. During the restoration works on the façade, their programmes were staged in other institutions. Edšeg castle housed the exhibition *Growing up with Art* featuring the results of a ten-year work with the children from Novi Sad, achieved through educational gallery programmes. Under the cooperation with the University of Novi Sad, the Rectorate building housed two exhibitions – *Serbian Art in Ten Paintings* and *Beehive*. During the Month of Francophonie, the Gallery organized a guest exhibition *Serbian Art in Ten Paintings* at the French Institute, promoting its most important pieces. Finally, the visiting concept ended with moving of the permanent 20th century exhibition *Themes and Ideas – Serbian Painting from 1900 to 1941* to the Museum of Contemporary Art of the Republic of Srpska in Banja Luka.

Celebrating the completion of the façade restoration works, a magnificent programme was held on 1st June featuring an artistic light spectacle and musical performance in cooperation with the Academy of Arts in Novi Sad and the European Capital of Culture Foundation. On this occasion three exhibitions were opened, showing the Gallery's strategic commitments. Aimed at the promotion of gift donations as an essential value of Matica Srpska, the *Ivanka Acin Gift Collection* was put on display. The exhibition *Images of Ephemeral World: Links Between French and Serbian Intimism*, organized in cooperation with the French Institute in Serbia, noted the necessity of per-



Jubilee in the Gallery of Matica Srpska in Novi Sad

ceiving and interpreting the national art in a broader European context, while the visiting exhibition from the Sava Šumanović Gallery in Šid – *The Šid Women by Sava Šumanović* – focused on the values and significance of inter-institutional cooperation. The exhibitions were continually accompanied by various events – lectures, book promotions and professional interpretation of displays.

Many new features and programmes were set up to complement these exhibitions: longer working hours, a new series of museum souvenirs, print publication *100 Artworks from the Gallery of Matica Srpska Collection*. A media campaign titled *Live, Revive and Experience Art* was launched and a programme was organized within which the Gallery ex-

perts told stories from their field of expertise on each of the 170 days. With the start of a new school year, free admittance was provided for all students of the University of Novi Sad, while a new educational programme titled *Art Time Machine* was introduced for pre-school children and those of lower school age.

The Gallery introduced several novelties aimed at modernization. The exhibition halls on the ground floor and in salons were named after famous individuals related with the history of this institution: Sava Tekelija, Teodor Pavlović and Leposava Šelmić. The staircase area is now home to the Pantheon of artists consisting of their sculpture portraits, highlighting the important role of those figures in the development of national art and culture.



Jubilee in Budapest

Opening of restored building
of the Gallery in Novi Sad



Finally, several conservator stories were introduced into the permanent collection in order to make the audience familiar with this valuable activity of the Gallery.

The programmes continued on with the implementation of the *Outings* project which brought pieces from the Gallery's permanent collection in the form of a mural to the streets of Novi Sad with the intention to establish a dialogue between the art and public beyond the gallery space. This was followed by an exhibition and a book promotion titled *Dimitrije Avramović. An Artist of European Frames and Serbian Context*, held to honour the 200th anniversary of the artist's birth, gathering many experts from different scientific institutions and museums.

The jubilee of the establishment was celebrated with two gala events. A celebration was held in the grand hall of Tekeljanum in Budapest on Sunday, 14th October. Its purpose was to note the continuity of the institution and to point to the connection with the place where an idea for the establishment of the Matica Srpska Museum was conceived. The museum from which the Gallery of Matica Srpska was to evolve, was founded at the meeting of the Board of Directors, at Teodor Pavlović's suggestion, in the old Tekeljanum building on 14th October 1847. By making this idea

come true, a foundation was laid on which the Gallery's activities are based on even today: to create and preserve the national cultural identity with the works of visual arts. To mark this occasion, a plaque featuring an allegorical composition from the old Tekeljanum building was awarded to all the institutions participating in and contributing to the protection of Serbian cultural heritage in Hungary.

Only a few days later, a traditional Gallery Day was held, dedicated to the presentation of a five-year project *Arsenije Teodorović and the Serbian Church in Budim*. The church was destroyed in a bombing raid in 1945, to be torn down several years later. The only remaining witnesses to this significant cultural monument were the preserved icons which were restored in a joint effort of the Serbian Orthodox Museum in Szentendre, the Gallery of Matica Srpska and the Provincial Institute for the Protection of Cultural Monuments, and displayed as a whole at the Sava Tekelija Hall after almost seventy years. Believing that this project, which deals with the protection, study and presentation of a segment of Serbian cultural heritage, best indicates the continuity of the ideas of the Matica Srpska Museum founders, we chose it as the theme of central ceremony. By displaying seventy-three icons, we showed how cultural heritage can be evidence of historical and artistic

achievements of a nation.

In the year marking its 170th anniversary, the Gallery of Matica Srpska was donated a remarkable artistic collection consisting of eighty-three pieces by the Tarkett company. Bringing a major addition of some missing pieces to the gallery collections, this gift is a nice example of cooperation between the public and private sector, an institution of culture and a large corporation, which promotes the act of art donation as an important model of philanthropy.

Under the regional cooperation and the necessity to underline the importance of making museums more available to disabled persons, the Gallery hosted a guest exhibition of the Museum of Contemporary Art of the Republic of Srpska – *Space, Shape, Touch* – adapted to the blind and visually impaired.

And, finally, although it is an institution with a long history and continuity, the Gallery wished to acknowledge its commitment to the future and readiness to keep up with the trends by creating the first application and three tours through its permanent collection using the augmented reality technology.

All these programmes bear testimony to the Gallery's striving for the same ideals that our founders cherished – to be the pride of our nation.

With Lubarda for More than a Century

Celebrating the 110th birth anniversary of the painter Petar Lubarda, in cooperation with the Heritage House, the Pavle Beljanski Memorial Collection carried out a complex regional project dedicated to this artist.

Text: Milana Kvas / Photos: Pavle Beljanski Memorial Collection

Two related-profile institutions – the Pavle Beljanski Memorial Collection, set up as a donation of a superior art collection dating from the first half of the 20th century, bequeathed to the Serbian people in 1957 by the diplomat Pavle Beljanski, and the Heritage House, founded in 2004 as an institution comprised of ten art bequests, including the one of Petar Lubarda – carried out an international project aimed at reminding the public of the creative works by one of the most distinguished painters in the region and the world, as well. In recognition of its profound importance, the project was supported by the Ministry of Culture and Information of the Republic of Serbia, Provincial Secretariat for Culture, Public Information and Relations with Religious Communities, and the Secretariat for Culture, City of Belgrade.

The exhibition concept was designed by the curators of the Pavle Beljanski Memorial Collection and the Heritage House, Milana Kvas, M.A. and Dina Pavić. Starting from Lubarda's nine paintings created between the two world wars, which Pavle Beljanski included in his collection, and twenty-four paintings, nine drawings and a sketch by this artist, kept by the decision of Petar Lubarda and his wife Vera in the Heritage House as an inalienable part of Lubarda's legacy, the authors shaped the exhibition to be complemented with other important works and material essential for the appreciation of Petar Lubarda's works of arts, borrowed from the Gallery of Matica Srpska, the Museum of the Serbian Orthodox Church, Belgrade City Museum, SASA Art Collection, Government of the Republic of Serbia, the National Museum in Smederevska Palanka and "Milan Konjović" Gallery in Sombor. A special contribution to this project is the gained access to the so far unknown documents about Lubarda, the fruit of Parisian research by Gordana Krstić Fej.

The outcome is an exhibition featuring thirty works of art and sixteen accompanying panels, illustrating the stages in Lubarda's artistic biography – from his first recognition on the international and home visual arts scene, to the World War II period, to establishing himself in the Yugoslav and international art in



*Introducing Lubarda to
Novi Sad audience*

the second half of the 20th century, when his authentic painting language becomes a part of the world art heritage.

This flexible exhibition gained a new character each time it changed the gallery where it was staged. It premiered in August this year in the Petrović Castle in Podgorica, the home of the Contemporary Art Centre of Montenegro. This was a suitable starting point since the landscapes of the artist's native Montenegro used to be his everlasting inspiration. In October, the exhibition went on to be showcased at the Pavle Beljanski Memorial Collection in Novi Sad, where it was marked by the close relationship between the artist and the collector who was Lubarda's best man at his wedding to his first wife Jelena Jovanović in 1933.

In early November, the exhibition arrived at 46, Knez Mihailova Street, to the Heritage House in Belgrade, where it is to stay until the beginning of January 2018. After Belgrade, in early 2018, the exhibition is travelling on to the Gallery "Lubarda" of the Andrić Institute in Andrićgrad (Višegrad), after which it will be hosted at the Museum of Contemporary

Art of the Republic of Srpska in Banja Luka.

The accompanying programmes of *Petar Lubarda 1907–1974–2017* exhibition, based on the interdisciplinary museology approach (workshops, curator-guided tours, film screenings, a tactile segment intended for blind and visually impaired persons), had a considerable contribution to the project's main goal to offer a different perspective of the personality and work of this extraordinary painter, to share with the professional public and wider audience some new facts about one of the most notable representatives of modernism on the national and international scale, and to recontextualize his paintings according to the demands of modern museology and history of art. To that end, a highly important scientific gathering dedicated to Petar Lubarda was held at the Pavle Beljanski Memorial Collection on 19th October 2017, on the occasion of which twelve experts from Macedonia, Montenegro and Serbia displayed their works. The Proceedings of this gathering were presented in early December this year at the Serbian Academy of Sciences and Arts in Belgrade.

A Diplomat among Museums

The Historical Museum of Serbia has marked this year with great exhibitions housed on its premises at Nikola Pašić Square – *Serbia 1915-16* and *The Legacy of Olja Ivanjicki*. It has been engaged in an intensive international cooperation, organizing many visiting exhibitions and hosting of exhibitions from abroad

Text: Suzana Spasić / Photos: Historical Museum of Serbia

A rich exhibition season, thousands of visitors and a considerable effort to find a place for the Historical Museum of Serbia on the map of European museums have marked the year 2017. During the summer, *Saint Sava of Serbia* was featured as a visiting exhibition at the Museum of Byzantine Culture in Thessaloniki, and was one of the best visited ones in the season. Showcasing historical archives, copies of frescoes and icons, and photos of personal belongings and relics, the exhibition – authored by museum adviser Andrej Vujnović – aimed at bringing closer to the public the secular and spiritual journey of Sava Nemanjić as thoroughly as possible, as well as his role in the history of Serbian state and church, and his influence in shaping the cultural and national identity of Serbs.

After Thessaloniki, the exhibition headed to Paris where it will be hosted in the Serbian Cultural Centre at the end of the year, and in 2018 it will be displayed in Warsaw, Krakow and Wrocław. The exhibition is planned to continue travelling abroad, acting like a kind of missionary and diplomat on the cultural map of the world.

The Historical Museum of Serbia has initiated an inter-museum cooperation between Belgrade and Thessaloniki at the Museum of the Macedonian Struggle where the exhibition titled *Serbia and Greece – 150 Years of Struggle for the European Balkans* was organized. It marks the 150th anniversary of the alliance between Serbia and Greece formed in 1867, when Prince Mihailo Obrenović and King George I of Greece made a pact about final liberation from the Turks. Although Prince Mihailo's death thwarted their plan, the relations between the two countries remained strong.

Dr Dušica Bojić, director of the Historical Museum of Serbia and one of the authors of



Opening in Thessaloniki

museum at the end of November.”

The exhibition also features Greek families who migrated to Serbia in the 19th century, noted Greek merchants in Serbian towns, influential political and social figures of Greek origin in the liberated Serbia. We were collecting the documentation about diplomats and diplomatic cooperation in the period spanning from the 19th century to 1960s for more than two months. A special focus was also placed on Serbian-Greek relations in the Balkan wars and World War I. Realized on the initiative of Dušan Spasojević, Serbian ambassador to Greece, this exhibition will travel on to Corfu and is to be finally set up afterwards as a permanent display in the Embassy of the Republic of Serbia in Athens.

This summer, the Historical Museum of Serbia complemented the permanent exhibition housed in the Serbian Museum of Corfu with new exhibits.

Under the collaboration with Intesa Sanpaolo Group, in October this year the Historical Museum of Serbia displayed two paintings by a Dutch 16th-century artist, Gaspar van Wittel, *The Piazza Navona, Rome* and *View of the Piazza del Popolo, Rome*. This mini-homage to the artist who spent most of his life in Italy was opened by Gian Maria Gros-Pietro, Chairman of the Board of Directors of Intesa Sanpaolo.

This year, the Historical Museum of Serbia has opened its doors to one more international exhibition – *Cities on the Move*. As a part of the SIBA scientific research project and supported by the Swiss National Science Foundation, this exhibition features the development of new states formed in the post-Ottoman era through the photo material taken from Yugoslav and Turkish daily newspapers. Displayed photographs record the changes in four cities: Belgrade, Sarajevo, Istanbul and Ankara during the 1920s and 1930s.



this exhibition, together with museum adviser Nebojša Damnjanović, and conservator Boban Veljković, points out that the display has also had an emotional effect on the audience, adding: “Using severely damaged photographs as models, Boban Veljković has done as many as thirteen portraits of the figures who marked this period – from Rigas Feraios, Constantine and Alexander Ypsilantis, Kapodistrias, Rodofinikin, Giorgakis Olympios, better known here as Jorgać, Čučuk Stana, etc. These portraits are also part of *The Murder of Karađorđe* exhibition, opened in our

All-Time Beauty of Ethnographic Heritage

The international activities that the Ethnographic Museum started last year have been continued with equal success in 2017 – from visiting exhibitions in Russia, Azerbaijan and India, to reciprocal visits of distinguished museums from these countries to Serbia

Text: Marina Cvetković / Photos: Ethnographic Museum

The Ethnographic Museum in Belgrade hosted the exhibitions of the Russian Museum of Ethnography in Saint Petersburg from 27th October to 26th December 2016. There were two exhibitions on display – *Timeless Beauty: Museum of Antiquities of Natalia de Shabelsky*, while the photo exhibition *Children of Russia* was a guest in Manak's House. Future cooperation has been announced with the National Historical Museum in Minsk, Belarus; the National Museum of Bosnia and Herzegovina in Sarajevo, the Ethnographic Museum in Banja Luka, etc.

The Ethnographic Museum in Belgrade was a guest of the Azerbaijan Carpet Museum in Baku from 7th October to 6th November 2016 with its exhibition *The Play of Varicolored Filaments: Collection of the Pirot Kilims in the Ethnographic Museum in Belgrade*, authored by museum adviser Marina Cvetković. The exhibition showcased twenty-six representative Pirot kilims from the museum collection, which best present the extraordinary cultural-historical and artistic value of the Pirot carpet weaving as the highest achievement in Serbian textile design. The exhibition was accompanied by an extensive monograph in Serbian and English: *Two Faces – the Catalogue of Pirot Kilims in the Ethnographic Museum, Belgrade*.

Attended by the representatives of the relevant Ministry and diplomatic corps, visitors and a large number of journalists, the exhibition was opened by Deputy Culture and Tourism Minister of Azerbaijan Sevda Mammadova, and the greeting speeches were given by Dr Mirjana Menković, director of the Ethnographic Museum at the time, and Dr Shirin Melikova, director of the Azerbaijan Carpet Museum.

The Ethnographic Museum was a host to the Azerbaijan Carpet Museum reciprocal exhibition titled *Abiding Values*, authored by Dr Shirin Melikova, held from 1st to 30th June 2017.

By showcasing carpets and woven handicrafts originating from the 19th and early 20th century, the attention was drawn to their significance in spiritual and aesthetic sense,



and their role in the everyday life of different social classes. A carpet was a dominating element of the interior both in city and country houses, as well as in nomadic tents (*alachig*). The exhibits were accompanied by metal objects, artistic embroidery and the elements of traditional costume reflecting the idea of ideal proportions of the Eastern women.

A part of the exhibition featured the carpets designed and created by an outstanding scientist and founder of the Carpet Museum, Latif Karimov.

The exhibition was opened by Vesna Mericki, the representative of the Serbian Ministry of Culture and Information. Additional speakers at the opening ceremony were Dr Shirin Melikova, Zarifa Alizade, director of the Azerbaijan Cultural Center in Belgrade, and Dr Mirjana Menković.

The Ethnographic Museum in Belgrade presented its guest exhibition *Textiles & Decoration in Culture of Serbs in 19th and First Half of 20th Centuries*, authored by museum advisers Marina Cvetković and Jelena Tešić, in one of the most important museums in India in New Delhi from 26th June

to 31st August 2017. With a select range of textile handicrafts and pieces of bridal jewelry showcased in the area of more than 360 square meters, the emphasis was laid on the specific character and richness of Serbian ethnographic heritage. In addition to the kilims, the visitors were also attracted by richly ornamented decorative towels, while the bridal jewelry segment indicated its primary purposes – to mark marital status, to denote economic power, and to serve as protection. Jewelry and textile handicrafts, displayed in a chest containing bridal trousseau, used to be an essential part of wedding traditions.

After the traditional lighting of candles for good luck, the exhibition was opened by Rashmi Verma, Secretary to the Ministry of Culture & Tourism, who expressed genuine admiration for the Serbian ethnographic heritage and promised that the National Museum would present Indian culture with a reciprocal visit to Belgrade. Dr Budha Rashmi Mani, Director General of the National Museum, Vladimir Marić, Serbian Ambassador to India, and Dr Mirjana Menković also gave speeches at the opening ceremony.

An Endless Source of Inspiration

The first *Ethnology Fest* held at the Museum of Science and Technology and the Ethnographic Museum this autumn has shown that museum professionals and modern entrepreneurs are able to create extremely appealing programmes with joint efforts

Text: Aleksandra Ivković / Photos: SuperStar Culture

In cooperation with the Museum of Science and Technology and the Ethnographic Museum, the SuperStar Culture agency organized the first *Ethnology Fest* in mid-October this year. This interesting international event, authored by Goga Grubješić, focuses on the wealth of cultural heritage as an endless potential, both in traditional and contemporary sense. Using various forms of communicating the heritage, *Ethnology Fest* showcased to the audience a whole range of content in only three days, from 13th to 15th October. From lectures and exhibitions, to workshops and film screenings, to dynamic panels and exclusive fashion shows.

Special emphasis on intangible cultural heritage – first of all, on traditional folklore combined with modern design – gave this new event a clearly defined shape and character.

The first *Ethnology Fest* was officially open at the Museum of Science and Technology with fashion show *Ethno Couture "Kolo"*, featuring hand-made folk costumes, the fruit of vision and taste of anonymous, and yet exquisite woman artists of the people. This exclusive fashion show of original costumes, a kind of an homage to the seven-decade anniversary of the National Ensemble of Folk Dances and Songs of Serbia "Kolo", is a unique indicator of how much folklore has always been popular and inspiring in the best sense of the word.

Later on during the event, the audience had an opportunity to see an exhibition of handicrafts of Ethno network, while lectures caught special attention. Bojana Popović, curator of the Museum of Applied Art, spoke about the work of Aleksandar Joksimović, the first domestic designer who made a name for himself with collections inspired by the Serbian tradition. Marija Miloš of the Museum of African Art presented the clothes of the Maasai tribe.

Sirogojno Ethnology by Filip Mak-

simović is a fashion show with which our distinguished stylist demonstrated how the famous Sirogojno sweaters never went out of style and were wearable with modern dresses by famous Serbian designers – Igor Todorović, Saša Milojković, Suzana Perić, Iva Stefanović, Marija Tarlać, Jelena Blečić, Dragana Ognjenović, Ines Janković, Magnet Boho (Milena Gojković and Filip Maksimović) and Milena Zevu.

This year, the country in focus – special guest of the first *Ethnology Fest* – was Russia. Coming from this vast, culture-rich country, the masters of Yakut folklore (the Sakha Republic) introduced themselves to the local audience with their traditional rituals, colourful costumes and unique jewelry. It was quite interesting to hear how they passed on their skills and knowledge from one generation to the other, preserving their

cultural identity in this way. And, how hard indeed it is to keep one's cultural identity was the topic of a special *Ethnology* panel titled *The Role of Media in the Promotion of Cultural Heritage*, organized in cooperation with Color Press Group.

A highly engaging talk was organized on this more than topical subject. The moderator was Marina Kosanović and the participants were: Tamara Ognjević, M.A., director of Artis Center and vice-president of ICOM Serbia National Committee; Jasna Jovanov, PhD, director of Pavle Beljanski Memorial Collection; Veselin Simonović, director of "Blic" daily newspaper; Jelena Blečić, assistant professor at Faculty of Contemporary Arts; and Robert Čoban, chairman of the board, Color Press Group.

The first *Ethnology Fest* was officially closed with an exclusive fashion show of the best-known Russian designer, Slava Zaitsev, at the Ethnographic Museum in Belgrade. Slava Zaitsev became famous worldwide with his collections inspired by Russian motifs. During the Cold War era, he designed clothing for the political and cultural elite of the former USSR, because of which he was nicknamed "the Red Dior" by Western media. Zaitsev presented his special collection *Sources*, a retrospective of his thirty-year creative work. *Sources* are a representative display of Zaitsev's mastery in combining folk art motifs with the demands of modern fashion design. The specific quality of his skill is reflected in using traditional craftsmanship techniques in the processing of textile and accessories, which makes Slava Zaitsev a guardian of old artistic crafts.

Belgrade audience gave a standing ovation to the closing programme of the first *Ethnology Fest* which offered an interesting model of cooperation among museums, entrepreneurs and the civil sector that could take hold for a long time with a little effort from all the parties involved.



Ethno Couture "Kolo" fashion show in Museum of Science and Technology

Russian Avant-Garde in Short

The Museum of Yugoslavia has received a prestigious European award *Museums in short 2017* for the best video related to activities of museums

Text: Sara Sopić / Photos: Museum of Yugoslavia

At the international contest *Museums in short*, organized by the European Museum Academy (EMA), Fondazione Brescia Musei, the Museum of Industry and Labour of Brescia and ICOM Italy, the prestigious award for the best video related to museums was delivered to the Museum of Yugoslavia in Belgrade and its film about the exhibition *Russian Avant-Garde in Belgrade*. Among forty competing museums from all over the world, a panel of five judges singled out the video by the Museum of Yugoslavia on the basis of two criteria: film production quality and contribution to contemporary museum interpretation.

The video *Russian Avant-Garde in Belgrade* was made as part of a project of the same name, implemented in 2015 on the occasion of celebrating the 100th anniversary of the creation of *Black square*, a masterpiece by Kazimir Malevich at the Museum of Yugoslavia. The project backbone was a visiting exhibition by Ana Pahomova and Faina Balahovska. The exhibition featured the works that included almost all streams of the Russian avant-garde – futurism, suprematism, constructivism and functionalism, created by a large number of artists among which the following names can be distinguished: Vasily Kandinsky, Alexander Rodchenko, Ivan Klyun, Alexander Archipenko, Alexander Vesnin, Lyubov Popova, and also Kazimir Malevich who was presented at the exhibition in Belgrade with the works of applied art.

The idea for the film began to form when the Museum of Yugoslavia curator team was given a task to animate the visiting exhibition with additional content. This content included a series of supplementary programmes, a programme for children, student guiding tours through the exhibition, and film production as well. The film was conceived as a 3D animation, and since the production of such a project was extremely demanding, the museum established cooperation with *Domino Production*. The work on the film required



constant communication between the curators who created the video content, taking care that the works were adequately interpreted, and the production team which – while developing the 3D animation – tried to influence the curators to make the content as entertaining and understandable as possible to a wider audience.

The video concept was designed in such a way as to present the basic idea of different Russian avant-garde artistic streams through the animation of works included in the Belgrade exhibition, and also of the most important pieces of this movement. The video opens with the set design of “The Last Futurist Exhibition 0.10” where the *Black Square* was displayed for the

first time. The set design in the shape of two intersecting walls with the space for the square is preserved throughout the entire film as a canvas on which the animation is projected. The first part of the video deals with the introduction of geometrization into the artistic expression through the animation of pieces by Ivan Klyun and Kliment Redko, and then focuses on constructivism, trying to present the main idea of the stream. The climax revolves around the animated characters taken from the costume designs which Sergei Eisenstein made for *Macbeth*, with the theatre stage leading to the end of the film. The video debuted at the exhibition gala opening and was subsequently available on the museum YouTube channel.



By winning the first prize for the video accompanying the *Russian Avant-Garde in Belgrade* exhibition, the Museum of Yugoslavia has joined the most distinguished museums in the world investing a great deal of effort and funds into video production. Museum film is an integral part of contemporary exhibitions, a powerful tool in museum education and museum programme promotions. On the other hand, the local museum practice has only recently set a timid foot in this field, which makes this award given to a Serbian museum all the more important.



Exhibition about
Slovak minority



Bordjoš
excavations

From Szentendre to Moscow, from Udine to Kiel

The umbrella institution for heritage protection in Vojvodina – the Museum of Vojvodina – has completed a series of successful projects in the field of international cooperation in this year

Text: Lidija Mustadanagić / Photos: Museum of Vojvodina

For decades now, the Museum of Vojvodina has had a developed policy of business and professional relations, and a cooperation strategy focused both on the countries in the region and all over Europe. Certain relations are still being developed, which is also the case with the range of contacts that such a sophisticated, complex museum is able to support. The year 2017 has been marked by the cooperation with many similar institutions – museums, institutes, cultural centres and other organizations.

The subject of cooperation with the Hungarian National Museum in Budapest was a loan for the *Avars Revived* exhibition, where a piece from the Early Medieval Collection – a *tube* (made of a horn originating from Mokrin, with a sketch of a tree and animals) – served as a central motif of the exhibition's visual identity.

The cooperation with Slovakia has been established with the aim of staging a visiting exhibition *Over the Woods and Valleys – Three Centuries of Vojvodina Slovaks* at the Slovak National Museum in Martin, from where it will be moved on to Bratislava near the end of the year. There is a long-standing cooperation with the Republic of Croatia, particularly with the Historical and Maritime Museum of Istria in Pula, where apart from the exchange of experts and experiences, the strongest emphasis is placed on the exchange of exhibitions. This year, their museum has displayed its visiting exhibition *Old Target, New Distance*. Additionally, a protocol of co-



operation has been signed with the Museum of the Republic of Srpska in Banja Luka, focused on the exhibition exchange during the next year.

Early this year, the cooperation with the Ferenczy Museum in Szentendre was made topical again. At the exhibition *The Silver Age of Szentendre*, inaugurated on 26th October, the museum also showcased the pieces from the Museum of Vojvodina's collections – the personal belongings of Eugen Dumtsa, the first mayor of Szentendre.

Ever since 2014, the Museum of Vojvodina has been cooperating with Kiel University (Germany) on the research of Neolithic site Bordjoš near Novi Bečej. This cooperation has produced series of findings and publications, and mutual exchanges of experts have been arranged regarding the restoration of museum pieces and the presentation of research results.

A cooperation agreement in ethnological research has been signed with the Banat Village

Museum in Romania, for the purpose of joint participation in international projects within the Creative Europe programme.

The Museum of Vojvodina has established cooperation with the Viennese company Oroundo, resulting in the creation of a multimedia guide through its permanent collection for mobile devices, while plans have also been made for the implementation of other information and communication technologies (*Virtual Reality*, etc.).

An agreement has been made with the archaeological museum of Udine (Italy) for the loan of our artifacts for its exhibition *Women, Mothers, Goddesses: Universal Languages and Metaphors in the Prehistoric Art*.

In addition to the above activities, our museum experts have taken part in several international gatherings in Austria (*Being Refugee: a European Narrative*, organized by the University of Vienna), Romania (International symposium organized by the Arad County Cultural Centre and *Banat – History and Multiculturalism* in Resita), Russia (Second Russian-Serbian Conference on Archaeology in Moscow), the Republic of Srpska (*Pre-School Institutions, Schools and Museums – Associates in Education and Tradition and Innovation* in Banja Luka), Hungary (*Eugen Dumtsa (1838–1917) – the First Mayor of Szentendre and His Time*). They have also been engaged in providing professional help, such as the conservation and restoration of artifacts in the Krka Monastery in Croatia.

A Good Museum, on its Way to be Excellent (Again)

Where exactly is Colonial Williamsburg in the global network of museum practices as the largest and most significant *living history* museum in the world and is it as excellent as it was / could be?

Text and photos: Nikola Krstović

Colonial Williamsburg is ... enormous! The Revolutionary city, which is one of its official names, consists of Merchants Square, the Governor's Palace and the Capitol areas with 88 original structures and around 300 reconstructed buildings, including craftsmen's workshops, shops, inns and taverns, several hotels. Approximately 3.000 employees and 400 interpreters work in this unique city-museum within which there are two "classical" museums, the John D. Rockefeller Junior Library, the Research center, an IT department and Hospitality service, among other departments. A total of 30 scheduled and at least as many unscheduled programmes are performed daily. Visitors could be engaged in versatile programs – from professional guide tours, detective games, specially designed entertainments, and workshops to diverse mobile apps. This is a place where actors-interpreters acquaint the audience with famous historical figures, such as George Washington and Thomas Jefferson, as well as with those not widely known, but important for Virginia, Williamsburg and the development of the American society in general. Colonial Williamsburg has had no problem embracing the principles of ecomuseology and economuseology, sociomuseology, cultural landscape and the effect of heritage



on development of local community and tourism, although it has actually been defined as a *living history* museum.

Revolutionary Theatrical Legacy

Twenty-three years ago, a reenactment of a slave auction was performed (only once – to tell the truth) on the steps of Wetherburn's Tavern, which has apparently branded the museum to this day. The reenactment titled *Auction (or Sold!)* has caused some serious

debates on the national scale and also the protests at the event itself – a great picture for the advocates of contemporary, new "new" and radical museology! "The property sold at the auction included land and four slaves." All that was known about them were their names. About the auction, held in historical reality to cover former owner's debts, more is known. The documents do not speak equally of everyone, but the museum has the power to emphasize the facts in a different manner. That is to say – to correct the mistakes! The show symbolized facing the dark past and also a very gloomy illustration of the global contemporary reality – from an institutional problem of a nation to the global issue of racism and the still obvious inequality of people, human trafficking, slave labour and underprivileged.

Across the "Museum-Type Rubicon" – A Theatre as an Exclusive Interpretative Channel

Bearing witness to the fact that the slavery issue is still traumatizing, but that there also is a clear need to shed some light on the darker corners of history, are numerous shows illustrating the life of over half of the population in the capital of the colonial America in the 18th century: *Change Is Coming with Gowan Pamphlet* (an enslaved Baptist preacher); *What Holds the Future* – a drama about an



Fifes and drums



upcoming slave auction at which a mother is about to be separated from her children; *Faith, Hope, and Love* – about the wish to rescue the romance and run to freedom at the same time; *My Story, My Voice* – a series of monodramas about ordinary people and their view of the revolution and fight for independence; *A Perfect Adornment* – about the complicated relationships between gentry woman and her enslaved maidservants; and many others in the form of the first-person interpretation.

The most compelling show is *Journey to Redemption*, which is not a one-way theatrical interpretation. It is difficult to explain what *Redemption* is in theatrical sense, just as it is difficult to comprehend the very concept and the scale of the process of redemption in real life. Owing to parallel and also intertwining narratives, there is not much space for thinking during the play – you simply have to go with the flow. However, the emotional and cognitive accents are perfect and unconditionally keep the spectator tensed. Six actors build twelve characters: six historical and six real-life ones – themselves. These are biographies as much as autobiographies, and histories as much as confessions. Conversions from “self” as a character to self as a real person (also played) are so subtle that chronologies become intertwined. The past becomes as relevant as the present, the values and meanings not being lost along the way. *Journey to Redemption* is a drama and an art performance, a theatre and a reality show, a still image and a motion. This is Colonial Williamsburg at its qualitative peak at this point – pushing the boundaries and limits of performative interpretations.



A Perfect Adornment

Relevance and "Revolutionary Character"

Where exactly is Colonial Williamsburg in the global network of museum practices as the largest and most significant *living history* museum in the world? It is a decent practice to be understood in its Victorian sense. But, Colonial Williamsburg is a remarkable “product” considering its size, structure and organization. In terms of a contemporary world-class museum and state-of-art heritage practices, it is – as any “mutant museum” or a national project – average. On the other hand, CW has a “perfect” alibi – dealing with a determined historical period that ended two centuries ago. And, that history is over, as the “fifteen-minute star” Francis Fukuyama remarked some twenty-five years ago. It seems to me such is not the case with Colonial Williamsburg – it plays safe and within its comfort zone – slav-

ery is a historical issue that we should deal and be faced with, but not with its contemporary mutated form – racism. The Universal Declaration of Human Rights was a great achievement of the Age of Enlightenment, but what about the new forms of freedom? Visitors can relate to the historically contested narratives on the ideological level only because they are historical. On the personal level this connection is lost since it does not affect our minds and emotions in actual reality. Therefore, Colonial Williamsburg can be best described with the words of one of its regular visitors: “It’s a museum for history lovers.” Of course, the market of history lovers is huge, but it is not something the museum excellence in the 21st century should be based on.

The essay is one of the outcomes of Colonial Williamsburg Foundation and EX-ARC/ICOM fellowship award.

Are We Trying Hard Enough?

At the Annual Conference held in London, two of the ICOM International Committees showed how important it was to combine different approaches when museum projects and programmes are concerned, particularly regarding the musealization of private life – a new sphere in the focus of museum professionals

Text and photos: Milja Stijović

My professional interest in museology, musealization of private life, house museums and theory of collecting was the reason behind my attendance at the annual conference of the ICOM DEMHIST International Committee for Historic House Museums. I set out for the DEMHIST/CECA Annual Conference – *Relevance 2017: Are we trying hard enough?* – in London as a recipient of the grant for young ICOM members.

The conference was divided into several sessions. The lectures were held in two locations: Tower of London and Hampton Court Palace, while one day was dedicated to the tours of historic and museum houses. Depending on personal interests, the members of both committees were able to choose one of the two excursions which included either Kensington Palace, Design Museum and Leighton House Museum, or Sir John Soane's Museum, Charles Dickens Museum and Foundling Museum – the first charity for abandoned children in the United Kingdom. After the official programme was closed, a gala dinner for the participants was organized in Henry VIII's Great Watching Chamber at Hampton Court Palace, during which an exhibition of works was held by a young female artist Merlin who drew sketches during each of the lectures. After the conference, a tour of Oxford museums was arranged, on the occasion of which we were given presentations by the new director of the Pitt Rivers Museum, Dr Laura Van Broekhoven, and head of the Ashmolean Museum Education Department, Jo Rice.

The idea of the two ICOM committees organizing a joint conference proved excellent. The members of CECA Committee gave an exceptional contribution to the discussion held by DEMHIST members re-



DEM HIST and CECA together this year in London

garding the educational aspect of the scheduled sessions – from a detailed elaboration, to solving the problems emerging in the implementation process, to the important segment of education that can be included in the heritology concept of historic houses.

The new director of Tate Maria Balshaw was one of the two key lecturers. After the lecture on the changes in exhibition activities she had initiated in all Tate galleries, she looked back on the recently closed exhibi-

tion *Queer British Art*, which was only one of the ways in which the United Kingdom marked the 50th anniversary of 1967 Sexual Offences Act.

At the annual conference, the General Assembly of DEMHIST also took place at which the new Board was elected. Elsa Rodrigues was elected new Chair for the following three years. Other Board members include: Frank Louhenapessy, Treasurer; Yvonne Ploum, Vice Chair and Secretary; and Ana Cristina Carvalho, Vice Chair.

A particularly interesting lecture was given by Franklin Vagnone, principal of Twisted Preservation, the writer of *Anarchist's Guide to Historic House Museums*, currently perhaps best known as the author of *One Night Stand* blog posts where he writes about his own experiences during stays at historic houses – museums. Read more about his lecture at the London conference in the next issue of the ICOM Serbia magazine.





The Narrative Power of Clothes

The ICOM Costume Committee Annual Meeting, held in London in June this year, suggests that clothing and fashion will always have particular importance in the presentation and interpretation of cultural heritage

Text and photos: Draginja Maskareli

The ICOM Costume Committee (ICC) Annual Meeting was held at the London College of Fashion, UAL from 26th to 29th June 2017. The topic of this year's conference was *The Narrative Power of Clothes*. Among forty-six presentations from twenty-six countries, the programme featured two presentations of the participants from Serbia: *Contributions to the Understanding of Socialist Fashion* by Mirjana Menković, PhD, of the Ethnographic Museum, and *To the Altar and Beyond* by Draginja Maskareli of the Museum of Applied Art.

Furthermore, Draginja Maskareli received this year's subvention of the Costume Committee to attend the meeting. Since her presentation was related to the research works by Bojana Radojković, PhD, curator and longtime director of the Museum of Applied Art in Belgrade, conducted in Boka Kotorska in early 1960s, considerable amount of professional assistance was also provided to her by Mileva Pejaković Vujošević, M.A., president of ICOM Montenegro.

The London Meeting programme also included several study visits to exhibitions

and institutions. Each of the three current exhibitions at the Kensington Palace – *Diana: Her Fashion Story*, *Victoria Revealed* and *Enlightened Princesses* – introduced in a different way the influential women from the British royal family: Princess Diana, Queen Victoria, Caroline of Ansbach, Augusta of Saxe-Gotha and Charlotte of Mecklenburg-Strelitz. Moreover, the participants had the opportunity to visit a simple and functional depot in Kensington Palace where a part of the collection is kept in compliance with modern museology standards.

The visit to the *Balenciaga: Shaping Fashion* exhibition at the Victoria and Albert Museum was preceded by a detailed presentation given by curator Cassie Davies-Strodder. In addition to the Balenciaga designs, there were also some designs by his students and contemporary designers inspired by

his work. The exhibition was sponsored by American Express, while the X-ray images of Balenciaga garments uncovering the structures in his designs were of particular interest in this museum presentation of haute couture. A dedicated approach to studying the structures of historical costumes and their reconstruction was presented to the participants during their visit to the London School of Historical Dress.

Serbia has gained recognition and a notable role in the ICOM Costume Committee owing to the long years of work and commitment of Mirjana Menković, PhD. Many colleagues still remember their visit to Serbia for the annual meeting *In between: Culture of Dress between the East and the West* organized by the Ethnographic Museum and held in September 2011. An accompanying event, *Month of Dress in Serbia*, gathered twenty cultural institutions from Belgrade and Novi Sad which showcased twenty-seven exhibitions dedicated to fashion and clothing. This meeting was a strong incentive for Serbian museums to carry on with presentations of fashion heritage since it has always been a keen interest of the audience.



Between the Past and the Future

The Museum of Applied Art and the National Museum in Belgrade were active participants in the new stage of the international project focusing on ceramics.

Text: Biljana Djordjević / Photos: CaiD

The international project *Ceramics and its Dimensions*, under way since December 2014 within the Creative Europe programme, is drawing to a close. The project has gathered twenty-five institutions from eleven countries: Germany, Great Britain, Ireland, Finland, Estonia, Latvia, Spain, Italy, Slovenia, the Czech Republic and Serbia. Owing to the participation in this project, the partner institutions from Serbia – the Museum of Applied Art and the National Museum in Belgrade – were awarded the flattering title “Museum of the Year” by the ICOM Serbia National Committee in celebration of the International Museum Day this year.

This project consists of ten modules, its culmination being the international congress dedicated to the numerous dimensions of ceramics and the role ceramics does and may have in the development of modern world. Titled *CERAMIC VALUES. Can ceramics make a difference?*, the congress was held at the Potteries Museum and Art Gallery in Stoke-on-Trent on 5–6 October, during the *British Ceramics Biennial*, the event itself worthy of special attention. This important gathering was organized by Ulster University from Northern Ireland.

The congress started with plenary lectures and a round table discussion where all the



modules of the Project were presented. Further work was divided into sessions: *Ceramics and education*; *Ceramics, tradition and heritage*; *Analogue and digital craft*; *Ceramics, place and materiality*; *Ceramics, wellbeing and museum engagement*; *Ceramic collections and object biographies*; *Professionalism: building a career in ceramics*.

The representatives of partners in the Project took part in the work of all sessions, and besides them, the congress also hosted the participants from Taiwan, India, Turkey, Belgium and Sweden. The Serbian delegation was headed by Ljiljana Miletić

Abramović, MAA, director of the Museum of Applied Art, who presented Module 1 – Symposium *Ceramics between Change and Challenge, between Past and Present*, held in May 2015 at the Gallery of Frescoes of the National Museum in Belgrade, at the round table chaired by Wilhelm Siemen, director of the Porzellanikon museum in Selb and the head of the Project. Biljana Crvenković, senior curator at the Museum of Applied Art, contributed to the session *Ceramic collections and object biographies* with her paper *Porcelain as Heritage: The Belgrade Buffon Service*. The session was chaired by Biljana Djordjević, PhD, museum adviser at the National Museum in Belgrade, who also took part in the session *Ceramics, tradition and heritage* with her presentation *Ceramic Technology – The Value of Intangible Cultural Heritage*. Jelena Popović, senior curator at the Museum of Applied Art chaired keynote 2 of the plenary session *Can ceramics make a difference?*.

The special feature of the congress was the involvement of a large number of freelance researchers who are not institutionally bound, as well as artists specializing in ceramics, who conducted art workshops for a wider audience in parallel sessions held at the former Spode factory, chosen as the Biennial central venue.

This approach included all dimensions of the contemporary ceramics, and the concluding note stated the affirmative answer to the question raised in the congress title.

Future Lights in Ceramics – Selection 2018

Immediately before the Congress, the Staffordshire University in Stoke-on-Trent hosted the final selection by the jury at the *Future Lights in Ceramics* competition. This concerns Module 8 of the *Ceramics and its Dimensions* project. The jury consisting of Wilhelm Siemen (Germany), Franz Chen (Taiwan), John Tynan (Ireland), Barbara Schmidt (Germany), Kai Lobjakas (Estonia), Jaime Coll (Spain), Nathalie Natali Lautenbacher (Finland), Mateja Kos (Slovenia), Rachel Dickson (Great Britain) and Biljana Djordjević (Serbia), was presented with the task to choose – among eighteen finalists – six winners who will have the chance to complement their knowledge and skills by visiting one of the eminent ceramic manufacture facilities in Faenza (Italy), participating in the prestigious Ambiente fair in Frankfurt and presenting their work at professional conferences. The winners are: Chloë Dowds (Ireland), Maria Gasparian (Armenia), Ahryun Lee (Korea), Weronika Lucinska (Poland), Julia Schuster (Austria) and Sophie Southgate (Great Britain).

At the conference, the 2017 winners – Karolina Bednorz, Maria Juchnowska, Monika Müller, Sabrina Vasulka, Rhiannon Ewing-James and Wendy Ward – had the opportunity to share their own experiences and encourage new winners and future applicants.

Museum Kitchen Debates

In mid-October, the Regional Museum in Maribor organized one more excellent symposium within the *Museoeurope* project, with one of the sponsors being the International Council of Museums

Text: Tamara Ognjević /Photos: Regional Museum Maribor

Museoeurope is a complex project, the implementation of which was commenced by the Regional Museum in Maribor in 2012 when the largest town in Styria and second largest urban centre in the Republic of Slovenia was elected European Capital of Culture. With the renaissance belief in “the knowledge reviving the dying ones” and “the art bringing back to the light that which disappears into the darkness”, the colleagues from Maribor museum got down to a demanding task involving research, exhibition, conservation and restoration, and – above all – organization and communication, with the idea of gathering colleagues from all over Europe on selected topics, and sharing with them experiences, thoughts and ideas. This ambitious project has enjoyed ICOM’s full support ever since its launch, and Dr Mirjana Koren, director of the Maribor museum, and her small, but well-tuned team have been exerting a double effort to show the enormous cultural and natural heritage of Lower Styria on the one hand, while, on the other they have been trying to be leaders in museology and culture, complying with the obligation that all European capitals of culture have. Since 2012, the wave of their activities has included as many as five thematic programmes encompassing exhibitions and symposiums as a rule, but also a whole range of accompanying events – workshops, lectures, round-table discussions, youth programmes, culinary diplomacy. This year, from 19th to 21st October, the Regional Museum organized an international symposium on the topic *Kitchen Debate*, which is an integral part of a highly interesting exhibition with the same title, displayed in the museum from 8th June through 31st December. In five sessions – *From the Fireplace to the Food Industry; The Kitchen, a Space of Innovations; Food Between Need, Pleasure, and Addiction; Kitchen and Food within Art, Culture, and Politics; Kitchen and Food within Museum Exhibitions and Pedagogical Programmes* – it gathered European experts who engaged in discussions on kitchen, food and diet from the perspective of cultural heritage and, additionally, of sustainability and different challenges in which the current reality is not lacking.



Conference participants at Srček

The symposium was inaugurated by Nina Zdravič Polič of ICOM Europe, while the introductory lecturer was Janez Bogataj, Emeritus Professor, University of Ljubljana. The enchanting Knights’ Hall of the Maribor castle was a host of quite an interesting two-day discussion that offered comparisons between the Romanization of the ancient world and current globalization through food; experiences in designing the kitchen furniture fashionable back in the second half of the 20th century, manufactured by “Marles”, Maribor; the way Slovenia’s gastronomic topography was mapped out and how the map was included into the national sustainability strategy; details about the establishment of an extraordinary food museum Alimentarium in Vevey (Switzerland), and how it operates and educates the audience all over the world; facts about Japanese traditional diet, food as a unique “instrument” in the promotion of National Socialism in World War II, and about the authentic tradition, as well as economizing, related to eating lamb on the island of Cres, or the communicative power of food in reviving the past and in audience development in the archaeological Park in Budinjak, Samoborsko Gorje in Croatia. There were also tens of topics addressing the issues of kitchen, food and diet, the need for protectors – above all, museum professionals – to adopt a particular attitude towards the protection of this kind of intangible cultural heritage, which was the subject of the paper written by the author of these lines,

who shared with the colleagues at the symposium some of her experiences of the museum and gastronomic heritage ties in Serbia.

A themed sightseeing tour through the town and its surroundings added a special aroma to the Maribor symposium. We had the opportunity to witness an exceptionally conceived cooperation between museums and masters of old crafts, winemakers, gastronomes and the local community striving to preserve and improve the traditional products specific for this region. Thus, we met the experts from “Piramida” Educational Centre in Maribor who showed us the many ways local Tatarian buckwheat can be used, tasted Styrian wines in “Stara Trta” (Old Vine House), in front of which the oldest vine in Europe grows, and also in the small empire of agritourism – the “Gaube” winery and farm, visited the famous “Srček” – the heart of Slovenian wines, tasted delicious specialties made of game, mushrooms and other authentic produce in “Hiša Denk”. We also paid a visit to the Viticultural Museum Kebl in Svečina and attended the opening ceremony of the largest Slovenian theatre festival – Borštnik Meeting – at the Slovene National Theatre Maribor. Finally, cultural heritage is a complex mosaic made of countless tesserae in different shades forming a complete, authentic picture, and lucky are those who have a perfect host, such as the Regional Museum in Maribor, so that they get the chance to see the picture in its entirety.

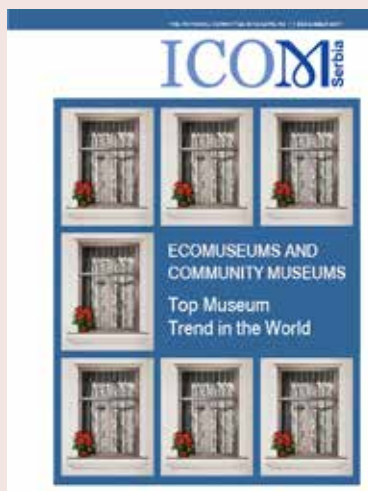
Museum and Communication

A good share of museum professionals still do not fully understand the advantages of a quality communication with the public. They even less understand the necessity to create their own means of communication, use websites and social networks. Consequently, numerous exhibitions, projects, conferences, research studies and most diverse museum programmes remain far from the public eye. As a result, both the museum and public are deprived of such an important interaction, as well as of all those effects that may develop from it. That the problem is not of a local but of a global character, and that it is most directly connected with cultural politics is clearly suggested by the fact that there are plenty of international museum programmes and conventions about which the public is practically unaware of because museums or associations gathering museum professionals fail to recognize the increasing need for information. It is good to wonder why that is so.

One has the impression that the museum is self-sufficient in each society where cultural politics implies the state is a sponsor of museum programmes – in other words, that the museums in the countries with liberal cultural politics are incomparably more involved in communication with the public since their survival is most directly dependent upon it. Hence the diametrically opposed attitudes towards understanding the importance of professionalization of appropriate museum departments in charge of communication and therefore the presence or yet the complete absence of museums in media space. The result of this disparity is obvious. On the one hand, there are museums representing an inalienable part of the cultural identity, the leaders in culture and education, while on the other there are disappointingly marginalized, almost unnoticeable institutions lacking authority and influence. This kind of attitude strikes the eye particularly in times of crisis which have not been scarce recently in the world and in Serbia as well. The shortage of professionals in PR departments of museums has been very much felt by certain local museums in critical situations and, in turn, the damaged reputation of these institutions has been felt throughout the entire museum community since there is no favourable publicity for any profession when one of its members ends up in crime news instead of the culture section.

All these reasons suggest the need for professionalization of PR departments in domestic museums. At the ICOM Serbia seminar *Museum and Communication* held in 2015 we tried to point to the examples of good practice and useful tools in museum PR and marketing activities. The awareness of the necessity of quality communication has led us to redesign and modernize our own publication and also to think about raising it to a more professional level and recording it with the Media Register of the Republic of Serbia. Namely, the practice so far shows that there is no one that can present a museum and its activities better than museum professionals themselves. Of course, as long as the professionals involved in these kinds of activities have a grasp of how media function, and, above all, understand the audience and its cultural needs – to the mutual benefit and pleasure.

Tamara Ognjević



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