



SEM

Mednarodna konferenca

Maskiranje:

Od rituala do karnevala

International conference

Masquerading:

From ritual to carnival

Mednarodna konferenca
Maskiranje: Od rituala do karnevala

Program in povzetki

15. in 16. oktobra 2026, Slovenski etnografski muzej,
Ljubljana, Slovenija



International conference
Masquerading: From ritual to carnival

Programme and abstracts

15 and 16 October 2026, Slovene ethnographic museum,
Ljubljana, Slovenia



Ljubljana, 2026



Maska ta star, Cerkljanski laufarji /
Mask of the Old Man, Cerkno *Laufarji*
Cerkno, 1938, foto / photo: Tomo Jeseničnik

Uvodnik

Introduction

Slovenski etnografski muzej v Ljubljani 15. in 16. oktobra 2026 organizira mednarodno konferenco *Maskiranje: Od rituala do karnevala*. S konferenco želimo razširiti in poglobiti poznavanje in razumevanje bogate dediščine maskiranja ter nadgraditi dolgoletno raziskovalno delo muzejskih kustosov. Srečanje strokovnjakov in nosilcev dediščine maskiranja omogoča izmenjavo znanj, pogledov in raziskav o tradicijah maskiranja v Evropi in širše. Konferenca bo potekala ob trenutni občasni razstavi *Maske: Od rituala do karnevala*, na kateri je bogastvo maskiranja v šegah letnega in življenjskega cikla predstavljeno v širšem kulturnem okolju.

Maskiranje v šegah letnega cikla, še zlasti v pustnem času, sodi med najbolj žive izraze nesnovne kulturne dediščine. Zakoreninjeni so v lokalnih skupnostih ter oblikovani v stoletjih neprekinjenega razvoja in sprememb, razkrivajo pa tudi kompleksna razmerja med ritualom in uprizarjanjem, tradicijo in inovacijami, lokalno identiteto ter globalnimi procesi. Danes se ta dediščina kot odziv na družbene, kulturne, gospodarske in politične spremembe še razvija, hkrati pa ostaja pomemben vir povezovanja skupnosti, ustvarjalnosti in kulturnega izražanja.

Konferenca združuje raziskovalce, muzejske strokovnjake, strokovnjake s področja dediščine ter predstavnike pustnih skupnosti iz različnih držav in raziskovalnih področij. S spodbujanjem dialoga različnih pogledov želimo poglobiti razumevanje maskiranja kot žive kulturne prakse, pa tudi kot predmeta znanstvenega raziskovanja.

V pričujoči knjižici zbrani prispevki odražajo tri na konferenci predstavljene tematske sklope: kontinuitete in preobrazbe maskiranja v času in prostoru; vlogo muzejev in drugih kulturnih ustanov pri raziskovanju, interpretaciji in varovanju dediščine maskiranja v sodelovanju z lokalnimi skupnostmi; ter priložnosti in izzive, ki jih prinašajo Unescove politike varovanja in drugi ukrepi za varovanje nesnovne kulturne dediščine. Prispevki razkrivajo bogastvo in raznolikost dediščine maskiranja ter spodbujajo kritični razmislek o njihovi prihodnosti.

Verjamemo, da bodo predstavitve, razprave in izmenjave znanj spodbujale nova sodelovanja, širile obzorja ter prispevale k nadaljnjemu raziskovanju in ohranjanju te žive, živahne in bogate dediščine maskiranja.

The Slovene ethnographic museum is organising the international conference *Masquerading: From ritual to carnival* in Ljubljana on 15–16 October 2026. Through this conference, we aim to broaden and deepen our understanding of the rich heritage of masquerading. Building on the museum's long-standing research and curatorial work – reflected in the temporary exhibition *Masks: From ritual to carnival*, which presents the richness of Slovenian carnival heritage within a broader cultural context – the conference provides a platform for exchanging knowledge, perspectives, and research on masquerading traditions from across Europe and beyond.

Masquerading and carnival traditions are among the most vibrant expressions of intangible cultural heritage. Rooted in local communities and shaped by centuries of continuity and change, they reveal complex relationships between ritual and performance, tradition and innovation, local identity and global processes. Today, these traditions continue to evolve in response to social, cultural, economic, and political transformations, while remaining an important source of community cohesion, creativity, and cultural expression.

This conference brings together researchers, museum professionals, heritage practitioners, and representatives of carnival communities from different countries and disciplinary backgrounds. By fostering dialogue between diverse perspectives, we aim to deepen our understanding of masquerading as both a living cultural practice and a subject of scholarly inquiry.

The contributions presented in this book reflect the conference's three thematic strands: the continuities and transformations of carnival traditions across time and space; the role of museums and cultural institutions in researching, interpreting, and safeguarding masquerading traditions in collaboration with local communities; and the opportunities and challenges arising from UNESCO heritage policies and other safeguarding frameworks. Together, these papers demonstrate the richness and diversity of carnival traditions, while encouraging critical reflection on their future.

We believe that the presentations, discussions, and exchanges of ideas will inspire new collaborations, broaden perspectives, and contribute to the continued research and safeguarding of masquerading traditions.



Maska gonjača ruse / Mask of *Rusa drover*
Markovci, 40. leta 20. stoletja / 1940s
foto / photo: Tomo Jeseničnik

Program Programme

15. OKTOBER
OCTOBER 15

8:30 – 9:00 **REGISTRACIJA / REGISTRATION**

9:00 – 9:15 **POZDRAVNI NAGOVORI / WELCOME ADDRESSES**

Blaž Verbič	Direktor Slovenskega etnografskega muzeja / Director of the Slovene ethnographic museum
Viljem Leban	V. d. generalnega direktorja Direktorata za kulturno dediščino / Acting director-general of the Directorate for cultural heritage
Peter Volasko	Direktor Urada za UNESCO in generalni sekretar Slovenske nacionalne komisije za UNESCO / Director of the UNESCO office and secretary-general of the Slovenian national commission for UNESCO

9:15 – 9:25 **UVOD / INTRODUCTION**

Adela Pukl	Kustosinja Slovenskega etnografskega muzeja / Curator at the Slovene ethnographic museum
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SKLOP 1 / TOPIC 1

PODOBNOSTI IN KONTINUITETE PUSTNIH TRADICIJ V ČASU IN PROSTORU / HOMOLOGIES AND CONTINUITIES OF CARNIVAL TRADITIONS THROUGH SPACE AND TIME

Moderira / Moderated by: Giovanni Kezich

9:25 – 10:40	Giovanni Kezich, Antonella Mott	Dvojna oblika pustovanj: Problem in rešitev / Carnival in the dual number: The problem, and one solution
	Sebastiano Mannia	“Legendarne maske”: Oblike, pomeni in funkcije novih pustnih upodobitev / “Legendary masks”: Forms, meanings, and functions of new carnival representations
	Iva Papić, Mirela Ravas	Kontinuiteta in oživitev pustne šege baranjske <i>buše</i> v hrvaški in madžarski regiji Baranja / Continuity and revitalization of the “ <i>Buše</i> of Baranja” carnival traditions in the Croatian and Hungarian Baranya region

10:40 – 11:00 **ODMOR ZA KAVO / COFFEE BREAK**

11:00 – 12:40 Mateja Habinc Kaj danes ni več tradicionalno? Brežiško pustovanje in njegova »tradicionalna maska« / What does not remain traditional today? Brežice carnival and its "traditional mask"

Mirjam Gnezda Bogataj, Tana Alič Med tradicijo in sodobnostjo: Cerkljanska laufarija in graparski kravneval / Between tradition and modernity: The *Laufarija* of Cerklno and the *Grapa Kravneval*

Rebeka Kunej Maska in ples: Od ritualnega gibanja do odrske reprezentacije in pustnih plesnih zabav / Mask and dance: From ritual movement to stage representation and carnival dance events

Tomaž Simetinger Ples kot odraz spreminjanja pustnega rituala: Primer ponikovskih mačkar / Dance as a reflection of changes in the carnival ritual: The case of the Ponikve *Mačkare*

12:40 – 14:00 **ODMOR ZA KOSILO / LUNCH BREAK**

14:00 – 15:15 Aleksandar Pavlović Maskiranje na *Belo nedeljo* (*Bele poklade*) med Srbi v župniji Sirinič na Šar planini: Prepletanje tradicionalnih in nekaterih sodobnih stilov / Shrovetide masking among Serbs in the Šar Mountains parish of Sirinič: Interweaving of traditional and contemporary styles

Elizabeta Markovska Ritualne prakse z maskami v vasi Belovište / Masked ritual practices in the village of Belovishte

Ana Vrtovec Beno Otepanje – novoletno koledovanje v Bohinju: Med tradicijo, ohranjanjem in inovacijami / *Otepanje* – New Year's carolling in Bohinj: Between tradition, safeguarding, and innovation

15:15 – 16:15 **RAZPRAVA: VPRAŠANJA IN KOMENTARJI / DISCUSSION: QUESTIONS AND COMMENTS**

Moderira / Moderated by: Maja Godina Golija

16:30 **VODEN OGLED RAZSTAVE MASKE: OD RITUALA DO KARNEVALA / GUIDED TOUR OF THE EXHIBITION MASKS: FROM RITUAL TO CARNIVAL**

Po vodstvu možnost samostojnega ogleda muzeja (muzej je odprt od 10.00 do 20.00) / Optional visit to the museum after the tour (the museum is open from 10:00 a.m. to 8:00 p.m.)

16. OKTOBER
OCTOBER 16

SKLOP 2 / TOPIC 2

UNESCO, DEDIŠČINSKE POLITIKE IN DINAMIKA VAROVANJA /
UNESCO, HERITAGE POLICIES, AND THE DYNAMICS OF SAFEGUARDING

Moderira / Moderated by: Tomaž Simetinger

9:00 – 10:40	Aleš Gačnik	Specifičnosti interdisciplinarnega raziskovanja mask: Na poti k maskologiji / Specificities of interdisciplinary mask research: Towards the concept of maskology
	Adela Pukl	Pustne skupine: Med obhodi po lokalnem okolju in udeležbah na karnevalih / Carnival groups: Between door-to-door rounds in the local community and participation in carnivals
	Thomas Nussbaumer	Med vidnostjo in ranljivostjo: Varovanje avstrijskih pustovanj v okviru Unescovih politik varovanja dediščine / Between visibility and vulnerability: Safeguarding Austrian carnival under UNESCO heritage policies
	Laura Waltner, Manfred Waltner	Pomen živih tradicij na primeru <i>Fasnachta</i> v Imstu, Avstrija / The importance of living traditions – exemplified by the <i>Fasnacht</i> in Imst, Austria

10.40 – 11.00 **ODMOR ZA KAVO / COFFEE BREAK**

11.00 – 11.50	Sébastien Peel	Karneval v mestu Binche, Belgija: Primer ohranjanja tradicije, a za kakšno ceno? / The Binche Carnival: An example of safeguarding traditions, but at what cost?
	Eszter Csonka-Takács	»Podobe« <i>Busójárása</i> v Mohaču, Madžarska: Identiteta, dediščina, potrebe skupnosti in zunanji vplivi na življenje ljudske šege, vpisane na Reprezentativni seznam nesnovne kulturne dediščine človeštva / The "images" of the Mohács <i>Busójárás</i> : Identity, heritage, community needs and external influences in the life of a folk custom inscribed on the UNESCO Representative List

SKLOP 3 / TOPIC 3

VLOGA KULTURNIH INSTITUCIJ IN MUZEJEV V ODNOSU DO LOKALNIH SKUPNOSTI / THE ROLE OF CULTURAL INSTITUTIONS AND MUSEUMS IN RELATION TO THE LOCAL COMMUNITIES

Moderira / Moderated by: Zvezdana Antoš

11.50 – 12.40	Zvezdana Antoš	Kako te maska spremeni? / How does a mask change you?
	Miha Špiček, Adela Pukl	Vloga kustosov pri raziskovanju mask in maskiranja / The role of curators in the research of masks and masquerading

12.40 – 14.00 ODMOR ZA KOSILO / LUNCH BREAK

14.00 – 15.15	Iglikla Mishkova	Muzejske upodobitve maskiranja / Museum representations of the masquerade
	Ivana Rubeša, Zoran Krušvar	Hiša halubajskih zvončarjev: Ustanova in dom / The House of the Halubje bell ringers: An institution and home
	Maja Godina Golija	Karneval v Mariboru – vprašanje njegove muzejske in institucionalne obravnave ter prezentacije / Carnival in Maribor – the question of its museum and institutional treatment and presentation

15.15 – 16.15 ZAKLJUČNA RAZPRAVA / CONCLUDING DISCUSSION

Moderira / Moderated by: Adela Pukl



Zajčja kurentija, Orači Okič /
Kurent's outfit from rabbit skins, Okič ploughmen
Veliki Okič, 1998, foto / photo: Tomo Jeseničnik

Povzetki

Abstracts

Dvojna oblika pustovanj: Problem in rešitev

Carnival in the dual number: The problem, and one solution



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Po vsem (nereformiranem) evropskem prostoru se »pust« pojavlja v dveh popolnoma ločenih performativnih oblikah, ki ju lahko povežemo z nemškim razlikovanjem med besedama *Fasching* ('pustovanje') in *Karnaval* ('karneval'): v prvi so pustne šege, za katere so značilni obvezni ritualni liki, ki se nikoli ne spremenijo, v drugi pa festival orjaških vozil iz *papier-mâchéja*, ki jih je treba vsako leto na novo izdelati. Pri obravnavanju »karnevala« v sodobnem evropskem prostoru se je treba zavedati te razdvojenosti, ki nakazuje dve popolnoma različni performativni obzorji. Stanje se neposredno projicira tudi na geografski prostor, ritualno maskiranje tipa *Fasching* je enakomerno razširjeno od zahodnih (iberskih) do vzhodnih (balkanskih) robov širšega (katoliškega in pravoslavnega) evropskega kulturnega prostora, medtem ko *Karnaval* lahko povežemo z njegovim izvornim osrednjim jedrom, ki ustreza Italiji in cesarski Nemčiji. Ta posebni položaj zahteva nekaj zgodovinske razlage, ki jo najprej podajamo s trditvami J. G. Frazerja o splošnem dolgu sodobnih zimskih maškarad do obredov svečeniških bratovščin starega Rima (Luperci, Fratres Arvales, Salii ...) z njihovo samoumevno, jasno izraženo zavezanostjo dobrim željam in spodbujanju plodnosti. Obenem s tem se po Frazerjevem mnenju pojavlja vprašanje rimskih saturnalijskih z njihovimi minljivo obnovo Zlate dobe obilja in enakosti pod vladavino začasnega kralja, ki se bo kmalu iztekla: mit o »kralju karnevala«, ki naj bi bil sežgan na grmadi, je v svojih neskončnih lokalnih različicah (Pelele, Ciciu, Pust, Poklad ...) po celotnem pustnem prostoru izjemno vpliven. Tukaj se postavljata dve vprašanji: 1. Ali je mogoče v evropski

pustni galaksiji prepoznati in načrtati dejanske etnografske meje (konkretno na vzhodu in zahodu) vpliva ideologije saturnalijske? Ali, z drugimi besedami, kje imamo nekakšnega Pusta, ki ga je treba sežgati ali obesiti, in kje ga nimamo? 2. Ali je mogoče dve različni vrsti pustovanj, tj. *Fasching* in *Karnaval*, pripisati eni ali drugi ritualni tradiciji, ki izhajata iz starega Rima (tj. Luperci/ Arvales/Salii oz. saturnalijske)?

Throughout the (unreformed) European cultural space, “carnival” presents itself in two distinct performative modes, which can be related to the German-language distinction between *Fasching* and *Karnaval*. On the one hand, there is a masquerade characterized by obligatory ritual figures that never change; on the other, a great festival of giant papier-mâché floats that must be recreated each year. When addressing “carnival” in the contemporary European arena, one must therefore be aware of this underlying cleavage, which points toward very different performative horizons. This state of affairs is also directly projected onto geographical space, since ritual masquerading of the *Fasching* type is spread fairly evenly from the western (Iberian) to the eastern (Balkan) edges of the wider Catholic and Orthodox European cultural area, while *Karnaval* can be identified with its original central core, corresponding to Italy and Imperial Germany. This particular situation calls for historical explanation, which we will attempt to provide by starting from J. G. Frazer’s claims concerning the overall debt of modern winter masquerading to the sacred fraternity rituals of ancient Rome (Luperci, Fratres Arvales, Salii, etc.), with their explicit commitment to good wishes and the promotion of fertility. Parallel to this, in Frazer’s thought, is the question of the Roman Saturnalia, with its ephemeral restoration of a Golden Age of abundance and equality under the rule of a temporary king destined soon to expire: the myth of the “King of Carnival” to be burnt at the stake, which, in its many local forms (*Pelele*, *Ciciu*, *Pust*, *Poklad*, and so on) has been immensely influential across the carnivalesque horizon. On these grounds, two questions remain open: 1. Is it possible to recognize and draw real ethnographic boundaries within the European carnival world – and specifically to the east and west – regarding the influence of Saturnalian ideology? In other words, where do we find some kind of *Pust* to be burnt or hanged, and where do we not? 2. Is it possible to assign the two different types of carnival, *Fasching* and *Karnaval*, to one or the other ritual traditions descending from ancient Rome (Luperci/Arvales/Salii versus the Saturnalia)?

»Legendarne maske«: Oblike, pomeni in funkcije novih pustnih upodobitev

“Legendary masks”: Forms, meanings, and functions of new carnival representations



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Med številnimi sistemi praznovanja, ki zaznamujejo sodobne praznične koledarje, je pust kulturna institucija, ki najbolj razkriva sposobnost lastnega ponovnega izumljanja, obnavljanja in prilagajanja. Pri tem ohranja kompleksnost in heterogenost svojih različnih sestavnih elementov in simbolov ter predlaga nove oblike kolektivne ritualnosti, v katerih se lahko prepoznamo in s katerimi izražamo občutek pripadnosti in prostorske identitete.

Pričujoči prispevek sprva obravnava zgodovinske in sedanje dinamike, ki oblikujejo institucijo pusta, v nadaljevanju pa se posveča nekaterim »legendarnim maskam«, na Sardiniji izumljenim v novem tisočletju. Pri tem se osredotoča na razloge za nastanek in načine izražanja novih mask, na oblike sodelovanja pri pustni šegi/karnevalu in zlasti pri različnih dogodkih, ki potekajo zunaj pustnega časa in prostora, na odnos med pustom in lokalno promocijo ter na nasprotja med pustnimi skupinami in društvi.

Among the many festive systems that characterize contemporary ceremonial calendars, carnival is the cultural institution that most clearly has the capacity to reinvent, renew, and readapt itself. It safeguards the complexity and heterogeneity of its constituent elements and symbols while also proposing new forms of collective rituality through which participants recognize themselves and express a sense of belonging and territorial identity.

After reflecting on the historical and contemporary dynamics that structure the institution of carnival, this presentation considers several “legendary masks” invented in Sardinia in the new millennium. It focuses on the reasons for and modes of expression of these new masks; forms of participation in carnival and, in particular, in events held outside the carnival season and space; the relationship between carnival and territorial promotion; and the contrasts that emerge between carnival groups and associations.

Kontinuiteta in oživitev pustne šega baranjske *buše* v hrvaški in madžarski regiji Baranja

Continuity and revitalization of the “*Buše* of Baranja” carnival traditions in the Croatian and Hungarian Baranya region



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Izraz *buše* se nanaša na pustno šego, ki jo izvaja avtohtono hrvaško prebivalstvo Baranje (znano tudi kot Šokci) v vaseh ob meji z Madžarsko. Šega baranjskih *buš* v hrvaški Baranji je tesno povezana s pustno tradicijo *Busójárás* (“sprevod *buš*”) iz Mohača v madžarski Baranji. Leta 2009 je bil *Busójárás* vpisan na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva, kjer se razlaga kot tradicija, povezana s Šokci – »slovansko etnično skupino iz Hrvaške« – in z legendo o izgonu Turkov.

Tako madžarska kot hrvaška Baranja sta bili geografska celota vse do Trianonske pogodbe iz leta 1920. Takrat je bil del nekdanjega madžarskega ozemlja, vključno z južno Baranjo, na podlagi demografske prevlade slovanskega prebivalstva priključen k novo ustanovljeni Kraljevini Srbov, Hrvatov in Slovencev. Na novo zarisana meja je razdelila družine in skupnosti ter pretrgala stoletne gospodarske in trgovske vezi, ki so kljub novim geopolitičnim delitvam še vedno opazne v kulturi in tradicionalnih šegah in navadah na obeh straneh meje. Precejšnje število Šokcev je ostalo na Madžarskem, prav tako velja nasprotno. Značilna tradicionalna kultura regije se na obeh straneh meje še ohranja, hkrati pa se pod vplivom različnih političnih sistemov tudi spreminja. Pustna šega *buš* ponazarja, kako se je ista tradicija na eni strani meje ohranila, medtem ko se je na drugi strani – čeprav nikoli ni izginila – postopoma izgubljala. Del te študije je tudi primerjalna analiza ohranjanja in neprekinjenosti šega na obeh straneh meje.

Čeprav se šega baranjskih *buš* v hrvaški Baranji ni nikoli prenehala izvajati, so *buše* izgubile nekatere svoje značilne

lastnosti, med katerimi je tudi značilna maska. V zadnjem desetletju so lokalne turistične organizacije prevzele aktivno vlogo pri oživljanju pustne tradicije buš in s tem prevzele nekdanje naloge družin in lokalnih skupnosti. Oživljanje krepi vezi v skupnosti in privablja obiskovalce, kar pozitivno vpliva na lokalno gospodarstvo, s turizmom povezane storitve ter obnovo drugih elementov tradicionalne dediščine – kot je igranje na dude, ki je že dolgo sestavni del pustnih obhodov baranjskih buš.

“*Buše*” refers to a carnival custom practised by the indigenous Croatian population of Baranja (also known as the *Šokci*) in villages along the border with the Republic of Hungary. The custom of the *Buše* of Baranja in Croatian Baranja corresponds closely to the *Busójárás* carnival tradition (“the march of the *Busó*”) from Mohács in Hungarian Baranja. In 2009, *Busójárás* was inscribed on UNESCO Representative List of the Intangible Cultural Heritage of Humanity, where it is interpreted as a tradition associated with the *Šokci* – “a Slavic ethnic group from Croatia” – and with the legend of driving out the Ottomans.

Contemporary Hungarian Baranja and Croatian Baranja formed a single geographical entity until the Treaty of Trianon in 1920, when part of what had been Hungarian territory, including southern Baranja, was annexed to the newly formed Kingdom of Serbs, Croats, and Slovenes on the basis of the demographic prevalence of Slavic inhabitants. The newly drawn border divided families and communities, severing centuries-old economic and commercial ties that, despite new geopolitical divisions, remain evident in the culture and traditional practices on both sides. A substantial number of *Šokci* remained living in Hungary, and vice versa. The distinctive traditional culture of the region on both sides of the border continues to be safeguarded, while also being transformed under different political systems. The *Buše* carnival custom illustrates how the same tradition was safeguarded on one side of the border while gradually diminishing on the other, although it did not disappear entirely. A comparative consideration of the maintenance and continuity of the custom on both sides of the border forms part of this study.

Although never discontinued, the *Buše* of Baranja in Croatian Baranja lost some of their defining features, including the characteristic mask. Over the past decade, local tourist boards have taken an active role in revitalizing the *Buše* carnival tradition, thereby assuming functions once fulfilled by families and local communities. This revitalization strengthens community cohesion and attracts visitors, positively influencing the local economy, tourism-related services, and the renewal of other elements of traditional heritage, such as bagpipe music, a long-standing and integral component of the *Buše* of Baranja processions.

Kaj danes ni več tradicionalno? Brežiško pustovanje in njegova »tradicionalna maska«

What does not remain traditional today? Brežice carnival and its "traditional mask"



Mateja
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Pri razmišljanju o vprašanju »kaj je dandanes še tradicionalno?« so običajno v središču pozornosti ohranjene pustne prakse ali njihovi elementi. Pomemben vir informacij je lahko tudi vprašanje o praksah ali pustnih elementih, ki so izginili, se izgubili ali bili pozabljeni. Tako tisto, kar je ostalo, kot tudi tisto, kar je izginilo, sproža nadaljnja vprašanja: zakaj je tako, zakaj je nekaj obstalo, medtem ko so se drugi vidiki izgubili, in kaj odlikuje te pustne šege ali elemente? Tako v ospredje raziskovanja stopajo družbenopolitične in gospodarske okoliščine pustovanja, ki pojasnjujejo, zakaj se nekatere tradicije sprejemajo in spodbujajo, druge pa ne.

V skladu s temi vprašanji se članek osredotoča na pustovanje v Brežicah, majhnem mestu v jugovzhodni Sloveniji, kjer se festival danes ne odvija več. V prvih desetletjih po drugi svetovni vojni, ko se je uveljavil kot javna manifestacija, pa je privabljal velike množice in spodbujal ustvarjalnost med številnimi prebivalci, pri čemer je užival močno sistemsko podporo. V tem obdobju je bila izumljena in promovirana tudi »tradicionalna kolektivna karnevalska maska«. Članek obravnava vprašanje, kako je do tega prišlo, kaj je maska predstavljala in zakaj se je sčasoma njena »tradicija« prenehala obravnavati kot družbeno sprejemljiva ali zaželena.

When considering the question "What remains traditional today?" in a carnival context, attention usually focuses on certain practices, or elements of them, that have persisted over time. However, it is equally informative to ask which

practices or carnival elements have disappeared, been lost or forgotten. Both what has remained and what has faded away prompt further questions: Why is this so? Why have some elements and aspects persisted while others have been lost? In this way, the socio-political and economic contexts of carnival come to the forefront of research, shedding light on why certain traditions may or may not be accepted and promoted.

In line with these questions, the presentation will focus on the carnival in Brežice, a small town in southeastern Slovenia, where the festival no longer takes place today. However, in the first decades after the Second World War, when carnival was established as a public event, it attracted large crowds and fostered creativity among many residents, enjoying strong systemic support. During this period, a “traditional collective carnival mask” was also invented and promoted. The presentation will address how this came about, what the mask represented, and why, over time, this “tradition” was no longer seen as socially acceptable or desirable.

Med tradicijo in sodobnostjo: Cerkljanska laufarija in graparski kravneval

Between tradition and modernity: The *Laufarija* of Cerklje and the Grapa *Kravneval*



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V članku avtorici analizirata dve pustni šegi z Idrijskega in Cerkljanskega – cerkljansko laufarijo in graparski kravneval, ki različno odražata razmerje med kontinuiteto, spremembami in sodobnimi družbenimi okoliščinami. Obe šegi s svojim izobraževalnim pomenom omogočata prenos znanja o lokalni zgodovini, kulturnih simbolih, skupnostnih praksah in narečnem govoru ter spodbujata medgeneracijsko sodelovanje.

Laufarija je tradicionalni pustni obred, ki ga izvajajo laufarji, maskirani liki, prepoznavni po lesenih maskah, imenovanih larfe. Obred se na pustno nedeljo in pustni torek v središču Cerklje izvede kot ljudska igra na prostem. Od njegove obuditve leta 1956 si člani Društva Laufarija Cerklje prizadevajo za ohranjanje tradicije v čim bolj izvorni in avtentični obliki.

Kravneval je novejša prireditev, ki jo v Idriji od leta 1997, po obdobju prekinitve, organizira Kulturno pustno društvo Grapa. Dogodek, ki poteka na pustno soboto in pustni torek, tradicionalne pustne like združuje z aktualnimi temami, ki odražajo sodobno dogajanje in odpirajo za širšo skupnost pomembna vprašanja. Poseben poudarek je na skupinskih maskah in vključevanju udeležencev vseh starosti iz idrijskega predela Grapa.

Čeprav sta na prvi pogled šegi nezdružljivi, si z drugimi pustnimi tradicijami v Sloveniji ter širše delita številne kulturne elemente, prakse, vrednote in simbole. Avtorici šegi obravnavata z vidika etnologije, kulturne antropologije in kulturnih študij, pri čemer se opirata na dolgotrajno

dokumentiranje, terenske raziskave, opazovanje z udeležbo ter intervjuje z nosilci tradicije in udeleženci.

Z analizo avtorici poudarjata različne strategije ohranjanja, prilagajanja in reinterpretacije pustne dediščine v sodobni družbi ter ponujata vpogled v kompleksno ravnoesje med tradicijo in novimi pojavi.

In this article, the authors analyse two carnival customs from the Idrija and Cerklje regions – the *Laufarija* of Cerklje and the *Grapa Kravneval* – which, in different ways, reflect the relationships among continuity, change, and contemporary social circumstances. Both customs carry significant educational value, as they enable the transmission of knowledge about local history, cultural symbols, community practices, and dialect speech, and encourage intergenerational collaboration.

The *Laufarija* is a traditional carnival ritual performed by the *Laufarji*, masked figures recognizable by wooden masks known as *larfe*. The custom takes place on Shrove Sunday and Tuesday as an outdoor folk performance in the centre of Cerklje. Since its revival in 1956, members of the *Laufarija* community have been committed to safeguarding the tradition in a form that is as original and authentic as possible.

The *Kravneval* is a more recent event, organized in Idrija by the Grapa Cultural Carnival Association since 1997, following a period of interruption. Held on Shrove Saturday and Tuesday, the event combines traditional carnival figures with newly created themes that reflect contemporary events and issues relevant to the wider community. Particular emphasis is placed on group costumes and the inclusion of participants from all age groups in the community.

At first glance, these two carnival customs may appear incompatible; however, they share numerous cultural elements, practices, values, and symbols with other carnival traditions in Slovenia and beyond. The authors approach both customs from the perspectives of ethnology, cultural anthropology, and cultural studies, drawing on long-term documentation, field research, participant observation, and interviews with tradition bearers and participants. Through this analysis, they highlight various strategies for safeguarding, adapting, and reinterpreting carnival heritage in contemporary society, offering insight into the complex balance between tradition and innovation.

Maska in ples: Od ritualnega gibanja do odrske reprezentacije in pustnih plesnih zabav

Mask and dance: From ritual movement to stage representation and carnival dance events



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Referat obravnava povezanost maske in plesa v slovenskem izročilu ter poudarja različne ravni gibanja in plesa pri pustnih maskah. Že bežen pogled na maske med njihovimi obhodi pokaže, da te večinoma ne mirujejo, temveč se neprestano gibljejo. Gibanje je pri nekaterih maskah stalni spremljevalec, pri drugih se pojavlja le občasno. Ples, gibanje in telesna govorica so pomemben del izraznosti mask. Maska, preprosta ali umetelna, svojo polno vlogo doseže šele v vizualnem, zvočnem in gibalnem izrazu. Gibanje in ples maskiranega povezuje z likom, ki ga predstavlja in uprizarja. Po nekdanjih verovanjih je bil maskirani razumljen kot posrednik med onstranskim in zemeljskim svetom, zato je imelo gibanje tudi pomembno simbolno razsežnost.

V referatu avtorica osvetljuje različne pomene gibanja, ki v slovenskem izročilu spremljajo pustne maske. Gibanje in ples sta lahko stalna spremljevalca mask, ponekod kot izrazito gibanje, drugod kot »pravi ples«, ki je sestavni del obhodov. Ponekod je ples mask improviziran, drugod določen in pričakovan. Ples mask ni značilen le za obhode. Danes se pojavlja tudi v odrskih predstavah pusta v folklornih skupinah in na pustnih plesnih zabavah, kjer maska postopoma izgublja svojo ritualno vlogo in postaja predvsem zabavno in družabno sredstvo.

Prispevek opozarja na večplastnost plesa v slovenski pustni tradiciji. Prav v omenjenih različnih oblikah se razkrivajo kontinuitete in preobrazbe pustnih praks, ki kažejo, kako se tradicionalni elementi ohranjajo, prilagajajo ali v sodobnem družbenem in kulturnem prostoru na novo interpretirajo.

This paper examines the relationship between masks and dance in Slovenian tradition and highlights the various forms of movement and dance associated with carnival masks. Even a cursory glance at masks during their rounds reveals that they rarely remain still. For some masks, movement is a constant, while for others it appears only occasionally. Dance, movement, and body language are important aspects of the masks' expressiveness. Whether simple or elaborate, a mask achieves its full meaning only through its visual, sonic, and kinetic expression. Movement and dance connect the masked performer with the character being represented and enacted. According to ancient beliefs, the masked figure was considered a mediator between the earthly and otherworldly realms, giving movement an important symbolic dimension.

The paper explores the various meanings of movement associated with carnival masks in Slovenian tradition. Movement and dance may accompany masks in different ways: in some places as expressive movement, in others as a "proper dance" that forms an integral part of the rounds. In some cases, the dance of masks is improvised; in others, it is predetermined and expected. The dance of masks, however, is not limited to the rounds. Today it also appears in staged representations of carnival by folklore ensembles and at carnival dance events and parties, where the mask gradually loses its ritual significance and becomes primarily a means of entertainment and social interaction.

The paper thus highlights the multiple dimensions of dance within Slovenian carnival tradition, showing how these different contexts reveal both the continuities and transformations of carnival practices in contemporary cultural life.

Ples kot odraz spreminjanja pustnega rituala: Primer ponikovskih mačkar

Dance as a reflection of changes in the carnival ritual: The case of the Ponikve *Mačkare*



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Prispevek, ki obravnava ponikovske mačkare, pustno prakso v vasi Ponikve v Sloveniji, se osredinja na ples kot prostor, v katerem postajajo vidni spremembe rituala, razmerja pripadnosti ter meje med lokalno skupnostjo in zunanjimi udeleženci. V prvem delu predstavi maske, maskiranje in organizacijo mačkar ter jih umesti v širši kontekst evropskih pustnih obhodov, kjer so maskiranje, obiski od hiše do hiše in ples povezane oblike ritualnega delovanja. Maskiranje je razumljeno kot performativno preoblikovanje identitete, ki začasno spreminja običajna družbena razmerja.

V drugem delu se prispevek osredini na ples, ki spremlja obhode po vasi in uvaja skupno večerno zabavo domačinov. Ker je vstop nedomačinom prepovedan, ples ni le oblika družabnosti, temveč tudi način potrjevanja pripadnosti skupnosti. To avtonomijo dodatno osvetljuje ambivalenten odnos domačinov do zunanjega prepoznavanja rituala in diskurzov nesnovne kulturne dediščine, vključno z Unescovim ali nacionalnim Registrom nesnovne kulturne dediščine. Skupnost se svoje prepoznavnosti zaveda in prek zanimanja ter interpretacij drugih vstopa v širši dediščinski diskurz, hkrati pa prav ta prepoznavnost krepi prepričanje o njeni pravici do določanja pomenov, pravil in načinov izvajanja rituala. Zunanje priznanje tako obenem potrjuje pomen lokalne prakse in krepi odpor do zunanjih intervencij.

V zadnjih letih je fantovska skupnost začela zabave organizirati tudi za zunanje obiskovalce. Prispevek ta premik analizira z logiko festivalizacije in biopolitik plesišča. Odpiranje rituala je selektivno: skupnost sama določa, kdo,

kdaj in pod kakšnimi pogoji lahko vstopi v organizirano pustno dogajanje. Ples se tako kaže kot medij pogajanja med ritualno zaprtostjo in javnostjo, lokalno avtonomijo in zunanjim priznanjem ter kontinuiteto in spremembo.

The paper examines the Ponikve *Mačkare*, a Carnival practice in the village of Ponikve, Slovenia, focusing on dance as a space in which changes in the ritual, relations of belonging, and boundaries between the local community and outsiders become visible. The first part presents the masks, masking practices, and organization of the *Mačkare*, situating them within the broader context of European Carnival processions, where masking, door-to-door rounds, and dance form interconnected modes of ritual action. Masking is understood as a performative transformation of identity that temporarily alters ordinary social relations.

The second part focuses on dance, which accompanies the village procession and introduces the communal evening party for local residents. Since non-residents are excluded, dance is not merely a form of sociability but also a means of affirming community belonging. This autonomy is further illuminated by local residents' ambivalent attitude towards external recognition of the ritual and discourses of intangible cultural heritage, including UNESCO and the national Register of Intangible Cultural Heritage of Slovenia. The community is aware of its visibility and, through the interest and interpretations of others, enters a broader heritage discourse; at the same time, this recognition reinforces the community's conviction that it has the right to define the meanings, rules, and modes of performing the ritual. External recognition thus both confirms the significance of the local practice and strengthens resistance to outside intervention.

In recent years, the local young men's group has also begun organizing parties for outside visitors. The paper analyses this shift through the logic of festivalization and the biopolitics of the dance floor. The opening of the ritual is selective: the community itself determines who may enter organized Carnival events, when, and under what conditions. Dance thus emerges as a medium for negotiating ritual closure and public accessibility, local autonomy and external recognition, and continuity and change.

Maskiranje na *Belo nedeljo (Bele poklade)* med Srbi v župniji Sirinić na Šar planini: Prepletanje tradicionalnih in nekaterih sodobnih stilov

Shrovetide masking among Serbs in the Šar Mountains parish of Sirinić: Interweaving of traditional and contemporary styles



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Članek predstavlja del rezultatov raziskave pustnih šeg in ritualnih praks med Srbi v župniji Sirinić na Šar planini, območju na jugu srbske pokrajine Kosovo in Metohija, na meji s Severno Makedonijo. Eden od glavnih dogodkov omenjene prakse so sprevedi v maskah, ki simbolično upodabljajo poroko verjetno najbolj priljubljenega srbskega epskega junaka – kraljeviča Marka. V sprevodu sodelujejo moški z antropomorfnimi in zoomorfnimi maskami, vloge med udeleženci pa so razdeljene v skladu z vlogami v pravem poročnem obredu, kar pomeni, da so glavni akterji spreveda kraljevič Marko kot ženin, nevesta, svak, priča in drugi. Izhajajoč iz predvidevanja, da so elementi pustnih sprevedov v maskah med Srbi v Siriniću starodavnega izvora, pa to starodavnost lahko umestimo v čas, ko so ljudje verjeli, da posnemanje poročnega obreda med prehodom iz zime v pomlad lahko vpliva na rodnost pridelkov, ljudi in živine. V članku je zato pozornost namenjena preučevanju sodobnih značilnosti »Poroke kraljeviča Marka«, poudarek pa je na analizi strukture maskiranja v okoliščinah današnjih praks pri opazovanem pojavu. Cilj članka je zagotoviti vpogled v današnji sistem pustnih mask med Srbi v Siriniću, pri čemer je poudarek na preučevanju prepletanja tradicionalnih stilov maskiranja in nekaterih inovativnih vzorcev, ki se pojavljajo pod vplivom sedanjih družbenokulturnih dejavnikov. Uporabljene so kvalitativne raziskovalne metode, predvsem opazovanje in intervjuvanje sogovornikov, v članku predstavljeni rezultati pa so pridobljeni s terenskim raziskovanjem v Siriniću med letoma 2018 in 2025.

This paper presents part of the results of research into Shrovetide customary and ritual practices among Serbs in the Šar Mountains parish of Sirinić, an area located in the south of the Serbian province of Kosovo and Metohija, on the border with North Macedonia. One of the main events is the masked procession that symbolically depicts the marriage of *Kraljević Marko*, probably the most popular hero of the Serbian epic tradition. The procession consists of male participants wearing anthropomorphic and zoomorphic masks. Their roles correspond to those in an actual wedding ritual, meaning that the main actors in the procession are the groom (*Kraljević Marko*), the bride, the brother-in-law, and the best man, among others. Starting from the assumption that elements of the Shrovetide masked procession among the Serbs in Sirinić are of ancient origin, dating back to a time when it was believed that imitating a marriage ceremony during the transition from winter to spring could influence the fertility of crops, people, and livestock, the paper examines the contemporary characteristics of the “Wedding of *Kraljević Marko*”. Emphasis is placed on an analysis of the structure of masking in the context of today's practices within the observed phenomenon. The aim of the paper is to provide insight into the current system of Shrovetide masks among Serbs in Sirinić, with a focus on the interweaving of traditional masking styles and innovative patterns that have emerged under the influence of current socio-cultural factors. The research procedure used to achieve this goal is based on the use of qualitative methods, primarily observation and interviews with interlocutors, while the results presented in the paper are based on field research conducted in Sirinić from 2018 to 2025.

Ritualne prakse z maskami v vasi Belovište

Masked ritual practices in the village of Belovishte



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Tradicija praznovanja *vasilice* v vasi Belovište na območju Tetova je pomemben del duhovne in nesnovne kulturne dediščine makedonskega naroda, ki se ohranja že od davnih časov. Šega se izvaja na predvečer starega novega leta (14. januarja), ko se skozi vas pomika sprevod *vasiličarjev*. Sestavljajo ga zamaskirani moški udeleženci, opremljeni z zvočili, zvonci in različnimi glasbenimi instrumenti. Ti glasni rekviziti so namenjeni ustvarjanju prazničnega vzdušja in odganjanju zlih duhov.

Osrednja lika v sprevodu *vasiličarjev* sta »ženin in nevesta«, simbolični zakonski par, ki simbolizira nove začetke, plodnost in ponovno rojstvo. Obred maskiranja sovпада z obdobjem »dvanajstih svetih noči«, ki označuje konec slabih in neplodnih dni, izgon zlih sil, ponovno rojstvo ter začetek novega, rodovitnega cikla.

Praznovanje *vasilice* vaščane povezuje z njihovo identiteto in dediščino preteklosti. Z leti je ta ljudska šega izgubila svoj magični in ritualni značaj, danes pa je predvsem način zabave in igre. Simbolika maskiranja izhaja iz temeljne potrebe ljudi, da bi si zagotovili rodovitno in uspešno leto.

Raziskava se osredotoča na sodobne spremembe, ki vplivajo na način izdelave mask, ter na spremembe, ki prispevajo k procesu prehoda in sodobnemu načinu življenja.

The *Vasilica* (*vah-SEE-lee-tsah*) tradition in the village of Belovishte, in the Tetovo region of North Macedonia, represents an important part of the spiritual and intangible

cultural heritage of the Macedonian people, safeguarded since old times. The custom is performed on the evening before the Old New Year (January 14), when a *Vasilichari* (*vah-see-LEE-chah-ree*) procession moves through the village. It consists of male participants masked and equipped with items such as clappers, bells, and various musical instruments. These loud props are intended to generate a festive atmosphere and to ward off evil spirits.

The central figures in the *Vasilichari* procession are the bride and groom, a symbolic married couple representing new beginnings, fertility, and regeneration. The masking ritual coincides with the period of the “12 holy nights”, marking the end of bad and unfruitful days, the expulsion of evil forces, rebirth, and the beginning of a new, bountiful cycle.

The celebration of *Vasilica* connects the villagers with their identity and the legacy of the past. Over the years, this folk custom has lost its magical and ritual character and today serves primarily as a form of entertainment and play. The symbolism of masking originates from people’s fundamental need to ensure a fertile and prosperous year.

The research focuses on contemporary changes that have influenced how masks are made, as well as on broader changes connected to processes of transition and modern ways of life.

Otepanje – novoletno koledovanje v Bohinju: Med tradicijo, ohranjanjem in inovacijami

Otepanje – New Year's carolling in Bohinj: Between tradition, safeguarding, and innovation



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Vasi v Zgornji Bohinjski dolini so ohranile šego otepanja, to je obhoda zamaskiranih fantov – otepovcev v dneh pred novim letom. Maske in pustni liki so v vsaki vasi drugačni, scenarij je povsod enak; zamaskirani koledniki hodijo od vrat do vrat, da bi ljudem voščili srečno novo leto in v zameno pobirali darila.

V zadnjih desetletjih so se v lokalnih skupnostih stopnjevale napetosti med ohranjanjem tradicije in željami po spremembah. Šega je bila prepuščena pogajanjem med tradicijo in turizmom, ohranjanjem in inovacijami.

Etnologi šego preučujejo že od petdesetih let prejšnjega stoletja (Kuret, Ložar-Podlogar, Eržen Dolžan). V prispevku avtorica na podlagi starih etnoloških raziskav, novega raziskovalnega dela z lokalno skupnostjo in arhiva Gorenjskega muzeja oriše tradicijo novoletne šege otepanja ter prikazuje njen razvoj do danes: katere tradicionalne prakse otepanja so se ohranile, prilagodile ali izginile in kaj žene bohinjske skupnosti, da ohranjajo šego živo še danes?

The villages in the Upper Bohinj Valley have safeguarded the custom of *Otepanje*, in which masked young men – *Otepovci* – make their rounds in the days preceding New Year's Eve. The masks and characters differ from village to village, but the scenario is the same: masked carol singers go from door to door to wish people a Happy New Year and collect gifts in return.

Recent decades have seen rising tensions between the traditions of the custom within village communities and desires for change. The custom has therefore become a matter of negotiation between tradition and tourism, safeguarding and innovation.

Ethnologists have studied the custom since the 1950s (Kuret, Ložar-Podlogar, Eržen Dolžan). In the paper, the author will outline the tradition of the New Year custom of *Otepanje*, drawing on earlier ethnological surveys, recent fieldwork with communities, and the archives of the Gorenjska museum. The paper will also show how the custom has developed up to the present day: which traditional practices of *otepanje* have survived, adapted, or faded, and what drives Bohinj communities to keep this traditional custom alive.

Specifičnosti interdisciplinarnega raziskovanja mask: Na poti k maskologiji

Specificities of interdisciplinary mask research: Towards the concept of maskology



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Raziskovanje mask ima relativno kratko zgodovino. Leopold Schmidt meni, da je v 19. stoletju večina ljudi maske le zbirala in opisovala. Šele po drugi svetovni vojni se je povečalo zanimanje za raziskovanje različnih tipov mask in njihovih nosilcev. Od tega obdobja, ki ga lahko označimo za začetek raziskovanja mask, se uveljavljajo različna izhodišča.

Večpomenskost kulture mask in maskiranja, eden najbolj transverzalnih kulturnih pojavov, je predmet raziskav več znanstvenih disciplin: etnologije in antropologije, sociologije in kulturnih študij, filozofije in psihologije, teatrologije, turizma in drugih (politika, digitalne maske ...).

Raziskava temelji na teoriji in empiričnih izkušnjah. Predstavlja tipologijo štirih različnih tipov raziskovalcev predvsem tradicionalne pustne kulture. Poudarja specifiko terenskega raziskovanja mask kot nesnovne kulturne dediščine, povezane z dvema temeljnima tipoma raziskav: primerjalno-topografskim in biološko razvojnim. Raziskava se končuje s »testiranjem« terminu maskologija kot interdisciplinarnega raziskovalnega okvira za celostno interdisciplinarno raziskovanje mask v ritualih, karnevalih, umetniških, dediščinskih in turističnih kontekstih. Maskologija je pri tem predlagana kot odprt analitični okvir, ki presega razdrobljenost posameznih znanstvenih disciplin.

The study of masks and masking has a relatively short history. Leopold Schmidt notes that in the 19th century, most people were focused on collecting and describing masks.

After Second World War, there was an increased interest in researching different types of masks and their wearers. Since this period, which may be regarded as the starting point of systematic mask research, a variety of research approaches have developed. The polysemic nature of masks and masking culture represents one of the most transversal cultural phenomena, and has become the subject of inquiry across numerous academic disciplines, including ethnology and anthropology, sociology and cultural studies, philosophy and psychology, theatre studies, tourism studies, as well as other contexts such as politics and digital masking.

The research is based on both theoretical foundations and empirical experience. It presents a typology of four different types of researchers, with particular emphasis on the study of traditional carnival cultures and carnivals. Special attention is given to the specificities of fieldwork-based research on masks as intangible cultural heritage, which is linked to two fundamental research approaches: the comparative-topographical approach and the biological-developmental approach. The study concludes by “testing” the term “maskology” as an interdisciplinary research framework for the comprehensive and integrated study of masks in ritual, carnival, artistic, heritage, and tourism contexts. In this sense, “maskology” is proposed as an open analytical framework that enables researchers to overcome fragmented disciplinary approaches.

Pustne skupine: Med obhodi po lokalnem okolju in udeležbah na karnevalih

Carnival groups: Between door-to-door rounds in the local community and participation in carnivals



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Maskiranje v pustnem času ljudem omogoča, da svojo pripadnost skupnosti izkazujejo s časom, trdom in z denarjem, ki jih vložijo v pripravo in izvedbo dogodkov. Maske jim omogočajo, da kljub prevzemu nove vloge še vedno izražajo osebno in kolektivno pripadnost.

Nekatere pustne skupine se zavedajo pomena, ki ga ima njihov obisk za lokalno okolje in domačine, zato tradicijo obhodov ohranjajo le v lastnem – domačem okolju in ga nikoli ne zapustijo. Nekatere tradicionalne pustne skupine pa svoje obiske prilagajajo željam in koristim članov, kar jih popelje na obisk parlamenta, karnevalov v nepustnem času, v tujino ter na različne športne dogodke (Zlata lisica, olimpijske igre) in osebna praznovanja. Zaradi udeležbe na karnevalih obhode v domačem kraju pogosto prestavijo. Kaj to pomeni za ohranjanje dediščine, ko je udeležba na karnevalu pomembnejša od obhoda po domači vasi?

Spremembe so stalnica pustnih skupin, likov in celotnega pustnega dogajanja. Pustne šege predstavljajo izredno raznoliko pustno dediščino Slovenije, za katero so značilna manjša tradicionalna lokalna pustovanja. Zdaj vedno živahnejše pustno dogajanje sooblikuje vse več karnevalov, ki vplivajo tudi na razvoj in spremembe tradicionalnih pustnih šeg. Prispevek na podlagi terenskega dela, sodelovanja z nosilci pustnih šeg ter študije virov in literature obravnava vpliv sprememb na delovanje pustnih skupin, njihovih šeg, organizacije delovanja, ohranjanja fantovskih skupnosti, vključevanja žensk in otrok, vključevanje nepustnih likov (parklji, kopjaši ...) v pustne povelje ... Na primeru obhodov

kurentov raziskuje tudi vpliv vpisa na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva: ali se večja le prepoznavnost, kako »omejitve« dojemajo pustne skupine in kako se je preoblikovalo razumevanje, kaj je »tradicionalno« in »avtentično«?

Carnival masquerading allows people to demonstrate their sense of belonging to a community by investing time, effort and money in preparing and carrying out events. Masks make it possible for them to continue to express their personal and collective affiliations despite the new roles they may have assumed.

Some carnival groups maintain the tradition of door-to-door rounds only in their own local communities, without ever venturing beyond them, and are aware of the significance their visits hold for the residents. Other traditional carnival groups, however, adapt their rounds to the wishes and interests of their members, which can lead them to go to Parliament, carnivals outside the carnival season, abroad, various sporting events (the Golden Fox, Olympic Games, and so on) and even personal celebrations. They often reschedule the rounds in their local communities in order to be able to participate in a carnival. What does it mean for the safeguarding of heritage when participating in a carnival is given precedence over making door-to-door rounds in one's own village?

Change is a constant feature in carnival groups, characters and the entire carnival season. Carnival customs represent Slovenia's exceptionally diverse heritage, characterized by smaller, traditional local carnival events. The ever more dynamic carnival festivities, however, have resulted in a growing number of carnivals, which in turn have an impact on the development of traditional carnival customs. This paper deals with the impact of such changes on the activities of carnival groups, their customs, operational organization, preservation of young male communities, inclusion of women and children, involvement of non-carnival figures (*Parkelj*, *Kopijaš*, etc.) in the carnival processions through field work, cooperation with the bearers of the carnival customs and a study of sources and reference literature. Using the example of the Door-to-door rounds of *Kurenti*, the paper seeks to explore the impacts of inscription on the UNESCO Representative List of Intangible Cultural Heritage of Humanity by considering the following questions: Is the only change that the carnival groups are now more recognisable? How are the "restrictions" perceived by the carnival groups? And how has the understanding of what is "traditional" and "authentic" been reshaped?

Med vidnostjo in ranljivostjo: Varovanje avstrijskih pustovanj v okviru Unescovih politik varovanja dediščine

Between visibility and vulnerability: Safeguarding Austrian carnival under UNESCO heritage policies



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Po ratifikaciji Unescove Konvencije iz leta 2003 je bilo v Avstriji vse več pustnih tradicij *Fasnacht/Fasching* vpisanih v avstrijski Register nesnovne kulturne dediščine, ena (*Imster Schemenlaufen*) pa je uvrščena tudi na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva.

V skladu z razpisano temo »Unesco, politike dediščine in dinamika varovanja« članek zastavlja naslednje kompleksno raziskovalno vprašanje: Kako okviri Unesca in avstrijske politike na področju dediščine vplivajo na varovanje, preoblikovanje ali morda celo erozijo pustne kulture? Ali institucionalno varovanje vedno zagotavlja kulturno vitalnost? Kako se nosilci spopadajo s pritiski in izzivi, ki jih prinaša turizem, ter s tem povezanimi pričakovanji? In kako pustne skupine ohranjajo svojo dediščino po lastnih pravilih in v skladu z lokalnimi tradicijami?

Metodološko se študija osredotoča na dva vira. Najprej je bila izdelana kvalitativna analiza dokumentov iz z Unescem povezanih dosjejev avstrijskih pustnih društev, ki so uspešno zaprosila za vpis v nacionalni register (opisna poročila vlog, izjave o soglasju skupnosti, načrti za varovanje in korespondenca v zvezi z ocenjevanjem). Drugi vir je etnografsko terensko delo v različnih krajih z izbranimi skupinami, zlasti na Tirolskem. To so predvsem polstrukturirani intervjuji z organizatorji in udeleženci, opazovanje sodelujočih med celotnim pustnim dogajanjem (priprave, vaje, sprevodi in razmislek po pustu) ter avdiovizualno dokumentacijo mask, glasbe, plesa, gibalnih vzorcev in pravil sodelovanja.

Analitično članek sledi dvojni dinamiki vidnosti in ranljivosti. Vpis v Register lahko utrdi medgeneracijski prenos, okrepi lokalni ponos in zagotovi organizacijske vzvode (izobraževanje, dokumentacija, pogajanja o kulturni politiki). Hkrati pa lahko

nekdaj prožne prakse spremeni v »uradne« opise, prerazporedi interpretativno avtoriteto v korist posrednikov dediščine ter okrepi zahteve po performativni razumljivosti za medije in obiskovalce – s čimer se okrepijo pritiski festivalizacije in turizma, ki subtilno preoblikujejo estetiko, dostop in notranje hierarhije. Članek se konča z orisom na izvajalce osredotočenih strategij varovanja, ki smo jim bili priča v Avstriji (selektivna odprtost, lokalno opredeljeni kodeksi ravnanja, usposabljanje mladih in nadzorovano posredovanje), kot načinov za ohranjanje kulturne vitalnosti v dediščinski politiki.

Since Austria ratified the 2003 UNESCO Convention, a growing number of *Fasnacht/Fasching* traditions have been inscribed in the Inventory of Intangible Cultural Heritage of Austria, and one carnival (*Imster Schemenlaufen*) is also on UNESCO Representative List.

Responding to the call's theme – "UNESCO, Heritage Policies, and the Dynamics of Safeguarding" – this paper asks one composite research question: How do UNESCO frameworks and Austrian heritage policies influence the safeguarding, transformation, or even erosion of carnival culture? Does institutional safeguarding always ensure cultural vitality? How do practitioners deal with the pressures and challenges from tourism and related expectations? And how do carnival groups safeguard their heritage on their own terms and in line with local traditions?

Methodologically, the study triangulates two sources. First, it undertakes qualitative document analysis of UNESCO-related dossiers from Austrian carnival associations that successfully applied for inscription (application narratives, community-consent statements, safeguarding plans, and evaluative correspondence). Second, it draws on multi-sited ethnographic fieldwork with selected groups – especially in Tyrol – combining semi-structured interviews with organizers and participants, participant observation across the carnival cycle (preparations, rehearsals, processions, and post-carnival reflection), and audio-visual documentation of masks, music, dance, movement patterns, and rules of participation.

Analytically, the paper traces a double dynamic of visibility and vulnerability. Inscription can consolidate intergenerational transmission, strengthen local pride, and provide organizational leverage in education, documentation, and cultural-policy negotiations. At the same time, it may stabilize formerly flexible practices into "official" descriptions, redistribute interpretive authority toward heritage brokers, and intensify demands for performative legibility for media and visitors, thereby amplifying festivalization and tourism pressures that subtly reconfigure aesthetics, access, and internal hierarchies. The paper concludes by outlining practitioner-centred safeguarding strategies observed in Austria – selective openness, locally defined codes of conduct, youth training, and controlled mediation – as ways to sustain cultural vitality within the heritage-policy framework.

Pomen živih tradicij na primeru *Fasnachta* v Imstu, Avstrija

The importance of living traditions – exemplified by the *Fasnacht* in Imst, Austria



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V pustnem času v Imstu družbeni in finančni status nista več pomembna, pomembno je le, ali nekdo sodeluje pri pustovanju ali ne. *Fasnacht* v Imstu, ki ga je Unesco leta 2012 uvrstil na Reprezentativni seznam nesnovne kulturne dediščine človeštva, je praznovanje, ki kljubuje času že vse od 16. stoletja. Preučiti je treba naslednje pomembno vprašanje: kako se tradicija, njene institucije ter zanimanje zanje ohranjajo žive skozi vsa ta stoletja? Povezava med ohranjanjem in izobraževanjem je cilj, ki si ga je zastavil odbor *Fasnachta*, ko je vzpostavil »Imster Fasnachtshaus«, muzej, ki ponuja vpogled v zakulisje omenjene tradicije. Po mnenju prostovoljcev je pomembno, da se muzej nenehno razvija, kot se razvija tudi mestno prebivalstvo. Cilj pričujočega članka je dokazati, da se je organizacija dogodkov in razstav v »izvensezonskem obdobju« pri krepitvi vezi s tradicijo izkazala kot koristna. Čeprav odbor in muzej vsako leto prinašata nova spoznanja in poglede na *Fasnacht*, se članek osredotoča predvsem na način ohranjanja te prakse, in sicer na primeru postopkov med samim pustovanjem ter dveh izbranih dogodkov: »Mundartabend« in »Projekt Zeitzeugen«. »Mundartabend« je vsakoletni dogodek, ki poteka v muzeju in na katerem lahko domačini pokažejo svoj talent z narečno poezijo, karneval pa pri tem ostaja rdeča nit celotnega večera. »Zeitzeugen« pa je dogodek, na katerem nekdanji udeleženci te tradicije – da bi ohranili zgodovinski spomin – pripovedujejo svoje zgodbe. Oba dogodka povezujejo globoke umetniške korenine mesta Imst ter zanimanje, ki ga vzbujata med prebivalci mesta v tistih obdobjih leta, ko *Fasnacht* ni aktivni del njihovega vsakdanjega življenja.

In the time before Lent, social and financial status do not seem to matter in Imst, the only question is whether one participates in the carnival or not. The *Fasnacht* in Imst, inscribed on UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2012, is a celebration that has endured since the 16th century. What needs to be examined, however, is an important question: How have the tradition, its institutions, and the fascination regarding them been kept alive all these centuries? The connection between safeguarding and education is an objective which the committee of the *Fasnacht* has set itself to maintain, and thus it brought to life the *Imster Fasnachtshaus*, a museum that offers a glimpse behind the curtains of the tradition. Its volunteer workers consider it important that the institution continues to evolve, in line with the town's population. The objective of this paper is to show that organizing events and exhibitions during the "off-season" can strengthen the bond with the tradition. While the committee and the museum offer multiple new insights and perspectives on the *Fasnacht* each year, this paper will focus on how the practice is sustained during the carnival itself, as well as through two selected events: the *Mundartabend*, and the *Zeitzeugen Project*. The *Mundartabend* is an annual event held in the museum, in which locals can showcase their gift for dialect poetry, with the carnival as a recurring theme throughout the evening. The *Zeitzeugen* are former participants in the tradition who retell their stories in order to keep a historical record that would otherwise have remained untold. What connects these two events is the deep-rooted artistry in the town of Imst, as well as the interest they arouse among the town's inhabitants at times of the year where the *Fasnacht* is not an active part of their daily lives.

Karneval v mestu Binche, Belgija: Primer ohranjanja tradicije, a za kakšno ceno?

The Binche Carnival: An example of safeguarding traditions, but at what cost?



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V mestu Binche se o karnevalu razmišlja vse leto. V tem mestu v valonskem delu Belgije ohranjeno praznovanje, ki vsako leto poteka v pustnem času, predstavlja pomemben del lokalne kulturne identitete. Domačini pri prenosu dediščine aktivno sodelujejo predvsem s pomočjo ustne tradicije. Karneval je sčasoma pridobil sloves pristnega karnevala, katerega domnevna starodavnost še povečuje njegov sloves; za vse, tako v Belgiji kot tujini, je vzor karnevalske tradicije.

Zaradi svojega slovesa in zgodovine je karneval pritegnil pozornost Unesca; leta 2003 je bil razglašen za Unescovo Mojstrovino ustne in nesnovne dediščine človeštva (Masterpiece of the Oral and Intangible Heritage of Humanity), leta 2008 pa uvrščen na Reprezentativni seznam nesnovne kulturne dediščine človeštva. Pri ohranitvi šege in karnevala v čim bolj nespremenjeni, pristni obliki, ki jo zagovarjajo nekateri udeleženci, se danes pogosto omenja spoštovanje tradicije. To včasih trči ob željo po razvoju, ki jo izraža velik del skupnosti, zlasti o vlogi žensk med pustovanjem. In vendar se je karneval v Bincheu razvijal postopoma. Takšen, kot ga poznamo danes, je rezultat globokih preoblikovanj v zadnjih dveh stoletjih. Glede na zgodovino karnevala obravnavamo željo po ohranitvi nekaterih šeg v nespremenjeni obliki ter raziskujemo zgodovinske okoliščine, ki so prispevale k nastanku takšnega razumevanja dediščine. Posebno pozornost posvečamo posledicam stališča, ki dediščino ščiti v nespremenjeni obliki, in analiziramo, ali je prispevalo k varovanju tradicije pred zunanjimi vplivi ali pa je spodbudilo obliko umika, kar bi lahko ogrozilo vključenost skupnosti.

In Binche, carnival remains present in the minds of inhabitants throughout the year. In this Belgian town in Wallonia, the festivities, which take place every year during carnival period, are perpetuated and constitute a major part of local cultural identity. The Binche Carnival is preserved and safeguarded by locals who actively participate in the transmission of their heritage, mainly through oral tradition. Over time, the Binche Carnival has gained a reputation as an authentic event, whose presumed antiquity enhances the prestige conferred upon its practice. Well known in Belgium and abroad, Binche stands out as an example of carnival tradition. Its reputation and history attracted the attention of UNESCO. In 2003, it was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity, and in 2008, it was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Today, respect for tradition is often invoked to keep customs unchanged and safeguard the authenticity of the carnival. This attitude, shared by some participants, sometimes clashes with the desire for change expressed by a large part of the community, particularly regarding the role of women during the festivities. Yet the Binche Carnival has evolved over time. The carnival we know today is the result of profound transformations that have taken place over the last two centuries. In light of the history of the Binche Carnival, this paper considers the emergence of the desire to safeguard certain customs unchanged and explores the historical context that has encouraged this attitude. Particular attention is given to the consequences of this protective stance, analysing whether it has contributed to safeguarding the tradition from external influences or whether it has encouraged a form of withdrawal that may threaten community involvement.

»Podobe« *Busójárása* v Mohaču, Madžarska: Identiteta, dediščina, potrebe skupnosti in zunanji vplivi na življenje ljudske šege, vpisane na Reprezentativni seznam nesnovne kulturne dediščine človeštva

The "images" of the Mohács *Busójárás*: Identity, heritage, community needs and external influences in the life of a folk custom inscribed on the UNESCO Representative List



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Busójárás v Mohaču na Madžarskem je bil leta 2009 vpisan na Unescov Reprezentativni seznam nesnovne kulturne dediščine človeštva. Dosežek, ki ga je mogoče obravnavati kot mejnik v zgodovini tradicije *Busójárása*, je prinesel pomembne spremembe v življenju mesta.

Namen *Busójárása*, rituala ob koncu zime, je pregnati zlo in pozdraviti pomlad; prvotno je bila ta ljudska šega povezana z magijo plodnosti in zdravja. Izvajalo ga je katoliško slovansko prebivalstvo, ki se je naselilo v Mohaču, in še danes je mogoče opaziti jasne vzporednice s podobnimi balkanskimi kmečkimi obredi z maskami. Prvotno se je v šokaški četrti Mohača ta tradicija izvajala po točno določenem vrstnem redu, vključevala je tudi obhod od hiše do hiše. Danes se je združila v karneval, ki poteka po celotnem mestu in se ne omejuje le na lokalno, temveč vključuje celotno prebivalstvo. To, da ga danes vsak prebivalec Mohača šteje za svojega, je privedlo do preoblikovanja identitete.

Zgodovina te šege vključuje več prelomnih točk. Njegovo sedanjo obliko je zaznamoval proces t. i. »dediščinjenja« – spremembo prvotnega konteksta in njegovo redefiniranje z novimi vsebinami in funkcijami – skupaj z upodabljanjem, vse večjo vlogo turizma in uprizarjanjem za občinstvo. Omenjeni proces je v članku obravnavan s poudarkom na glavnih fazah in gonilnih silah sprememb, še zlasti pa na sodobnih dilemah – in včasih tudi na konfliktnih razpravah – o širši in

oži skupnosti. Po mnenju lokalnih deležnikov je *Busójárás* prišel na razpotje, na katerem se zastavlja vprašanje, kako naprej.

Z zgodovino *Busójárása* želi avtorica raziskati, kako skupnost izbira – in ali sploh gre za izbiro – elemente kulturnih in družbenih praks, ki so bili nekoč del vsakdanjega življenja, ter kako ti elementi postanejo pomembni, reprezentativni sestavni deli samodefiniranja skupnosti, ki jo pozneje simbolizirajo in označujejo. Kako različni akterji interpretirajo to pripoved in kakšna samostojna folklor se je razvila po vpisu na Unescov Reprezentativni seznam?

The Mohács *Busójárás* was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009. This achievement brought significant changes to the life of the town and can be regarded as a milestone in the history of the *Busójárás*.

The *Busójárás* is an end-of-winter ritual intended to drive away evil and welcome spring; originally, it was a folk custom associated with fertility and health magic. It was practised by the Catholic Slavic population that settled in Mohács, and clear parallels can still be identified with similar Balkan masked agrarian rites. Originally, in the Šokac quarter of Mohács, the tradition followed a fixed order and involved going from house to house; today, it has merged into a carnival encompassing the entire city, extending not only at the local level but involving the whole population. Today, every inhabitant of Mohács considers it their own, resulting in a reconfiguration of identity.

However, the history of the custom includes several turning points. The process of so-called “heritagization” – that is, the removal of the practice from its original context and its redefinition with new content and functions – along with representation, the growing role of tourism, and performance for an audience, characterizes its present form. This process is examined in the presentation, focusing on the main stages and driving forces of change, and especially on the contemporary dilemmas – and at times conflict-laden debates – of the narrower and broader community. According to local stakeholders, the *Busójárás* has now reached a crossroads, raising the question of “how to continue”.

Through the history of the *Busójárás*, I more generally seek to explore how a community selects – or whether it selects at all – elements of cultural and social practices that were once part of everyday life, and how these elements become prominent, representative components of the community’s self-definition, later symbolizing and marking the given community. How is the narrative interpreted by different actors, and what kind of independent folklore has emerged around inscription on the UNESCO Representative List?

Kako te maska spremeni?

How does a mask change you?



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Med terenskim raziskovanjem pustnih šeg in pustovanj v dalmatinskem zaledju so bili zbrani predmeti za muzejsko zbirko ter avdiovizualno gradivo (fotografije in videoposnetki), s katerimi smo med letoma 2012 in 2017 zabeležili sodobne oblike pustnih obhodov *mačkar* z območja ob reki Cetini. Zbrano gradivo je neprecenljive vrednosti ne le za raziskovanje in dokumentiranje pustnih šeg kot izrazov snovne in nesnovne dediščine, temveč tudi za nove interpretacije muzejskih predmetov in njihovo umeščanje v današnji čas in sodobne pustne trende.

Članek se osredotoča na Etnografski muzej v Zagrebu na Hrvaškem kot na študijo primera, kako lahko muzejska zbirka, terensko raziskovanje in sodobna umetnost okrepijo interpretativno vlogo muzeja. Primer ponazarja prakse, ki se od kritike usmerjajo k varovanju, in prikazuje, kako lahko umetniški posegi izzivajo tradicionalne hierarhije in hkrati spodbujajo etično, družbeno angažirano razstavljanje znanja o kulturi.

During field research on carnival traditions in the Dalmatian hinterland, objects were collected for the museum collection of carnival customs, along with audiovisual material (photographs and video recordings) documenting contemporary forms of carnival processions of the *Mačkare* of the Cetina region in 2012 and 2017. This material is invaluable for researching and recording carnival customs as expressions of both material and intangible heritage. The collected

material is extremely important because it enables new interpretations of museum objects and their contextualization in relation to the present and contemporary carnival trends.

The paper focuses on the Ethnographic museum in Zagreb, Croatia, as a case study for investigating how museum collections, field research, and contemporary art can enhance a museum's interpretative role. This example illustrates practices that move from critique toward care, demonstrating how artistic interventions can both challenge traditional hierarchies and foster ethical, socially engaged approaches to exhibiting cultural knowledge.

Vloga kustosov pri raziskovanju mask in maskiranja

The role of curators in the research of masks and masquerading



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V zadnjem stoletju se je delo v muzejih razvilo od zgolj zbiranja in hranjenja predmetov do celovite skrbi za dediščino, ki jo oblikujejo strokovni standardi, etični kodeksi (npr. ICOMov Kodeks muzejske etike) in usmerjene zbiralne politike. Muzeji se vse bolj odpirajo skupnostim ter uvajajo participativno sodelovanje z različnimi družbenimi skupinami. Sodobna muzeologija tako poudarja dostopnost, vključevanje javnosti in vlogo muzejev kot aktivnih družbenih akterjev, ne le varuhov dediščine.

Vedno znova se postavi vprašanje, koliko lahko kot kustosi in raziskovalci posegamo in usmerjamo razvoj dediščine na terenu? Kako je na razumevanje pustne dediščine vplival Festival narodnih običajev poleti 1939 v Mariboru? Kakšno vlogo je imel Niko Kuret pri revitalizaciji Cerkljanske laufarije leta 1956? Pod kakšnimi pogoji so takrat uporabili muzejske predmete za revitalizacijo in kakšni so današnji standardi?

Prispevek predstavlja vlogo muzeja v preteklosti in danes, različne zbiralne politike in pomen sistematičnega zbiranja, izzive, s katerimi se soočajo pri terenskem raziskovanju pustnih šeg in odkupu pustnih mask in oprav. Na primeru razstave Maske: Od rituala do karnevala je predstavljeno participativno načrtovanje vsebin, sodelovanje s pustnimi skupnostmi in odzivi obiskovalcev na razstavi.

Over the last century, museum work has evolved from mere collecting and storing of objects to the comprehensive safeguarding of heritage governed by professional standards, codes of ethics (e.g. the ICOM Code of Ethics for Museums) and targeted collection policies. Museums are increasingly

opening their doors to different communities and introducing participatory approaches that include various social groups. Contemporary museology thus emphasizes accessibility, public participation and the role of museums as active social players, rather than just custodians of heritage.

And yet, a question is raised time and again: To what extent can we, as curators and researchers, intervene and shape the development of heritage in the field? What was the impact of the Festival of national customs, held in Maribor in the summer of 1939, on the understanding of carnival heritage? What role did Niko Kuret play in the revitalization of the Cerklno *Laufarija* in 1956? Under which conditions were museum objects used for the revitalization at that time, and what are the standards today?

This paper explores the role of the museum in the past and today, different collection policies, and the importance of systematic collecting, as well as the challenges we face when conducting field research into carnival customs, and acquiring carnival masks and outfits. The participatory approach to content planning, collaboration with carnival communities, and visitors' feedback will be highlighted based on the exhibition *Masks: From ritual to carnival*.

Muzejske upodobitve maskiranja

Museum representations of the masquerade



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Maskiranje in ritualni dogodki v bolgarskih vaseh doživljajo znatni razcvet, kar odraža njihov prehod iz lokalnih tradicij v močne nacionalne simbole. Članek ocenjuje več muzejskih razstav, posvečenih omenjenim pustovanjem, ter podrobno preučuje raziskovalne metodologije, kuratorske vizije in bistveno sodelovanje med institucijami in skupnostmi, ki te tradicije ohranjajo žive. Osrednjega pomena za analizo so »paradoks avtentičnosti« – napetost med ohranjanjem etnografske doslednosti pri maskah in opravah ter – s tem, ko jo ločuje od njenih nosilcev – tveganjem »reduciranja / zgoščanja« dediščine. Ker so sodobna pustovanja dinamični ustvarjalci družbenih sporočil, se mora muzej odločiti, ali jih bo predstavil kot statične relikvije ali kot razvijajoče se kulturne oblike.

Za spopad s tem izzivom skušajo številne sodobne razstave uravnotežiti prikazovanje starodavnih korenin z neizogibnimi spremembami, ki opredeljujejo sodobno prakso. Kustosi se vse bolj oddaljujejo od togih razstavnih postavitvev in ustvarjajo performativne, gledališke prostore, ki izkoriščajo nove medije in digitalne tehnologije. Z vključevanjem lokalnih nosilcev omenjenih tradicij se muzej preobrazi v to, kar James Clifford opisuje kot »kontaktno cono«. V središču pozornosti so družbeni interesi in kulturne identitete skupnosti, kar muzeju omogoča preseči svojo tradicionalno vlogo »oblikovalca kulture«, ki narekuje enoten, prevladujoč zgodovinski diskurz.

Rezultat je muzej kot kompleksno mesto spomina, ki mora preteklost uskladiti s sedanjostjo. Medtem ko nekatere razstave morda nehote simbolizirajo pretrgane vezi med

zgodovino in sodobnim življenjem, najučinkovitejše predstavitve spodbujajo aktiven dialog s sodobnimi skupnostmi. S tem muzej deluje ne le kot pripovedovalec zgodovine pustovanj, temveč tudi kot platforma, usmerjena v njihovo prihodnost, s čimer zagotavlja, da tradicija ostane bistveni del nacionalne zavesti.

The landscape of masquerade festivals and ritual events in Bulgarian villages is undergoing a period of significant expansion, reflecting the transition of these practices from local traditions to powerful national emblems. This paper evaluates several museum exhibitions dedicated to these masquerades, scrutinizing the research methodologies, curatorial visions, and essential collaborations between institutions and the communities that safeguard these living traditions. Central to this analysis is the “authenticity paradox” – the tension between maintaining ethnographic accuracy in masks and costumes and the risk of “encapsulating” heritage by isolating it from its practitioners. Because contemporary masquerades are dynamic generators of social messages, the museum must decide whether to present them as static relics or as evolving cultural forms.

To navigate this, many modern exhibitions attempt to balance the portrayal of ancient roots with the inevitable changes that define modern practice. Curators are increasingly moving away from rigid displays to create performative, theatrical spaces that utilize new media and digital technologies. By involving the local “bearers” of these traditions, the museum transforms into what James Clifford describes as a “contact zone”. In this space, the social interests and cultural identities of the community take centre stage, allowing the museum to move beyond its traditional role as a “cultural engineer” that dictates a single, dominant historical discourse.

Ultimately, the museum serves as a complex site of memory that must reconcile the past with the present. While some exhibitions may inadvertently symbolize a severing of ties between history and modern life, the most effective presentations foster an active dialogue with contemporary communities. By doing so, the museum functions not only as a narrator of the masquerade’s history but also as a platform oriented toward its future, ensuring the tradition remains a vital part of the national consciousness.

Hiša halubajskih zvončarjev: Ustanova in dom

The House of the Halubje bell ringers: An institution and home



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Hišo halubajskih zvončarjev so leta 2024 v občini Viškovo na Hrvaškem odprli s ciljem raziskovanja, varovanja in predstavljanja bogate kulturne dediščine Viškova obiskovalcem, pri čemer je glavni poudarek na tradiciji zvončarjev (*zvončari*).

Že pred uradnim odprtjem je bilo vsem jasno, da kulturna dediščina obstaja le, dokler živi v sami lokalni skupnosti, varovanje različnih lokalnih kulturnih tradicij pa lahko ogrožajo različni izzivi, kot so demografske spremembe in spreminjajoči se načini življenja. Glede na vse to je Hiša halubajskih zvončarjev razvila številne programe, usmerjene v krepitev vezi v skupnosti s široko kulturno ponudbo, drugi del programa pa je bil namenjen prav ohranjanju in oživiljanju živih lokalnih tradicij.

Prvi del programa je v skupnost, ki do takrat ni imela namenskega kulturnega prostora, prinesel koncerte, filmske projekcije, gledališke predstave in ustvarjalne delavnice. Drugi del se je neposredno ukvarjal s primeri lokalne dediščine: tečaji tradicionalnih plesov, delavnicami pletenja volnenih nogavic, delavnicami izdelave mask, še zlasti pa s tekmovanji v peki lokalnih slaščic. Program za otroke je ponovno oživil lokalne zgodbe in pravljice, na javnem predavanju pa so bila obravnavana tradicionalna vraževerja in verovanja.

V tem prvem letu se je tako oblikovala ustanova, ki ne deluje zgolj kot varuh preteklosti, temveč kot aktivna udeleženka v življenju skupnosti.

The House of the Halubje bell ringers opened in 2024 in the municipality of Viškovo, Croatia. The goal of this cultural institution is to research, safeguard, and present the rich cultural heritage of Viškovo to visitors, with a primary focus on the tradition of bell ringers (*Zvončari*).

Even before our doors officially opened, it was clear to us that cultural heritage exists only as long as it lives within the local community, and that the safeguarding of various local cultural traditions can be threatened by challenges such as demographic shifts and changing lifestyles. With this in mind, the House of the Halubje bell ringers developed a number of programmes focused on strengthening community cohesion through broad cultural content, as well as programmes aimed specifically at preserving and revitalizing living local traditions.

The first part of the programme brought concerts, film screenings, theatrical performances, and creative workshops to a community that had lacked a dedicated cultural space. The second part engaged directly with examples of local heritage: traditional dance lessons, wool-sock knitting workshops, mask-making workshops, and, especially, local competitions for baking sweets. A programme for children also reintroduced local stories and fairy tales, while a public lecture explored traditional superstitions and beliefs.

What has emerged over this first year is an institution that functions not merely as a guardian of the past, but as an active participant in community life.

Karneval v Mariboru – vprašanje njegove muzejske in institucionalne obravnave ter prezentacije

Carnival in Maribor – the question of its museum and institutional treatment and presentation



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V preteklih stoletjih je bil pustni čas v mestih še zlasti bogat z družabnimi prireditvami, številnimi plesi v maskah in redutami, posamezniki so se družili v mestnih gostinskih lokalih. Tudi v Mariboru je bilo ob koncu 19. in na začetku 20. stoletja pustno dogajanje zelo živahno; odvijalo se je predvsem v nemških in slovenskih društvih ter različnih gostinskih lokalih. Pomemben del dogajanja je bil karnevalski sprevod, v katerem so sodelovale pustne skupine, vozovi in posamezni maskiranci. Ob spremljavi godbe so se pomikali po mestnih ulicah in pritegnili več tisoč domačih in obiskovalcev iz drugih krajev. Karneval se je končal s pokopom pusta in slanikovimi pojedinami. Večdnevno pustno dogajanje ob koncu 19. in v prvi tretjini 20. stoletja je močno zaznamovalo življenje Mariborčanov, hkrati pa odražalo socialno, politično in nacionalno raznolikost mestnega prebivalstva.

Kljub množičnosti in razširjenosti mariborskega ter drugih mestnih pustovanj na Slovenskem te oblike pustnega dogajanja še niso sistematično raziskane, prav tako še niso bile poglobljeno muzejsko predstavljene. To odpira vprašanje, ali je odsotnost njihove obravnave posledica prevladujoče metodološke usmerjenosti etnologije, ki se bolj posveča raziskovanju pustovanj v ruralnih okoljih in v manjših naseljih, ali pa je treba razloge iskati tudi drugje.

Odsotnost raziskav mestnih karnevalov je mogoče povezati tudi z vprašanjem, v kolikšni meri se etnologija in muzeologija usmerjata v preučevanje popularne kulture in potrošniške družbe, s katerima so bili mestni karnevali tesno povezani. Ti so namreč bili, kot opozarja Veblen, izrazita oblika meščanske

reprezentativne potrošnje. Zastavlja se tudi vprašanje, kakšno vlogo pri marginalizaciji obravnave mestnih pustovanj na Štajerskem, zlasti v Mariboru, igra t. i. »težka dediščina«, povezana z vlogo nemške skupnosti pri razvoju nemškega nacionalizma in nacizma ter z okupacijskim delovanjem med drugo svetovno vojno.

In past centuries, carnival time was among the periods when cities were particularly rich in social events. At that time, numerous masquerades took place, and individuals socialized in the city's inns. At the end of the 19th and the beginning of the 20th century, carnival activities were also very lively in Maribor, mainly taking place within the framework of German and Slovenian associations and in various restaurants. An important part of such events was the carnival procession, featuring carnival groups, floats, and masked individual participants. Accompanied by a brass band, they marched through the city streets, attracting thousands of visitors, including those from elsewhere. The carnival ended with *Pust's* burial and the Atlantic Herring Feast. The multi-day carnival events at the end of the 19th and in the first third of the 20th century greatly influenced the lives of Maribor residents, while also reflecting the social, political, and national diversity of the city's population.

Despite the popularity and prevalence of carnivals in Maribor and other cities in Slovenia, these events have not been systematically researched nor presented in depth in any museums. This raises the question of whether the absence of their treatment is due to the prevailing methodological orientation of ethnology, which focuses more on the exploration of rural environments and smaller settlements, or if the reasons should be sought elsewhere.

The lack of research on urban carnivals can also be linked to the question of the extent to which ethnology and museology focus on the study of popular culture and consumer society, with which urban carnivals were closely connected. These, as Veblen points out, represented a distinct form of bourgeois representative consumption. Furthermore, the question arises as to what role the so-called difficult heritage plays in the marginalization of the treatment of urban carnivals in Styria, especially in Maribor, which is related to the role of the German community in the development of German nationalism and Nazism, as well as to the German occupation during Second World War.

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