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KATALOG PREDMETOV NA RAZSTAVI / CATALOGUE OF EXHIBITED OBJECTS



Predgovor

Publikacija ob razstavi *Maske: Od rituala do karnevala* je rezultat večletnega raziskovanja in dokumentiranja pojava maskiranja, s poudarkom na maskiranju v pustnem času. Slovenski etnografski muzej pojav spremlja in preučuje v sodelovanju z drugimi ustanovami. Predmeti, kot so maske, oprave in kostumi, so pomemben del muzejskih zbirk različnih kustodiatov, ki maskiranje obravnavajo in raziskujejo vsak s svojega zornega kota.

Z maskami – tako fizičnimi kot tistimi, ki nas kot posameznike določajo v družbenem smislu – se na vsakem koraku srečujemo tako v vsakdanjem življenju kot ob praznikih. Pri nas najbolj množično, razširjeno in poznano je maskiranje v pustnem času. V SEM smo se s pojavom pustnega maskiranja začeli intenzivneje ukvarjati po drugi svetovni vojni, ko smo v muzejske zbirke vključili tudi prve pustne maske in oprave. Leta 1963 je bila postavljena prva večja razstava *Slovenske ljudske maske*. Od leta 1984, ko je Niko Kuret v svojem monumentalnem delu *Maske slovenskih pokrajin* izjemno celovito popisal dediščino maskiranja na Slovenskem, se je ta do danes že močno spremenila. Spremembe so najbolj opazne v šegah in novih pojavih, medtem ko se maske in oprave tradicionalnih pustnih skupin spreminjajo veliko počasneje. Pustno dogajanje danes prerašča tradicionalna pustovanja v obliki obhodov po lokalnem okolju. Razvija se v živahno karnevalsko dejavnost, ki privablja tako tradicionalne kot nove, sodobne pustne skupine, te pa se pogosto osredotočajo na kritiko sodobne družbe, dogajanja in politike. Ti karnevali, preoblikovani v turistične prireditve, niso zanimivi le za lokalno okolje, v katerem so nastali, temveč tudi za obiskovalce od drugod. Ne glede na to, ali gre za tradicionalno ali sodobno pustno dogajanje, se ob teh šegah še danes občuti močna pripadnost. Ljudje pripravam na pustni čas namenijo veliko svojega prostega časa, tudi denarja, povezuje jih močna kolektivna zavest. Pustna dediščina tako deluje kot povezovalni element v lokalnem okolju, prenaša se iz generacije na generacijo, krepi pripadnost, povezuje skupnost in obenem tudi izobražuje.

Foreword

The publication accompanying the exhibition *Masks: From ritual to carnival* is a result of years of research and documenting of masking, focused on the Shrovetide season. The Slovene ethnographic museum has been studying this phenomenon in collaboration with other institutions. Objects such as masks, outfits and costumes form an important part of collections kept by different museum departments, which each look at masking from their own perspective.

Masks – both physical and those that define us as individuals in the social context – are everywhere we look, both in our everyday lives and on holidays. In Slovenia, the most popular and widespread is masking in the Shrovetide season. The SEM started more intensive research into Shrovetide masking practices after World War II, when we added the first Shrovetide masks, costumes and outfits to our collections. In 1963, SEM put on the first more extensive exhibition on this subject, *Slovene folk masks*. Slovene masking heritage has seen many changes since 1984, when Niko Kuret published his monumental work *Maske slovenskih pokrajin* [Masks of Slovene regions], providing a comprehensive account of Slovenian masking heritage. These changes have been the most profound in traditional customs and new phenomena, whereas masks, costumes and outfits of traditional Shrovetide groups have been much more resistant. Today, Shrovetide festivities are no longer limited to traditional Shrovetide celebrations in the form of local door-to-door rounds. They have developed into vibrant carnivalesque events that attract both traditional and new, contemporary Shrovetide groups, which often use satire and irony to comment on current events, social and political issues. Transformed into tourist events, these carnivals are fascinating both for the local environment in which they originate and other visitors. Shrovetide celebrations, traditional and contemporary, still foster a strong sense of belonging. People dedicate much of their free time (and resources) to preparing for the Shrovetide season, bound by a strong

Pomemben premik v raziskovanju pustnih šeg in navad predstavlja prepoznavanje in dokumentiranje pusta kot del nesnovne kulturne dediščine. V Register nesnovne kulturne dediščine Slovenije je trenutno vpisanih 15 enot te dediščine, ki so bile tudi podlaga za sodelovanje z njihovimi nosilci – pustnimi skupinami na terenu. V SEM od leta 2018 redno in načrtno dopolnjujemo zbirke pustnih mask in oprav, v sodelovanju z nosilci prirejamo manjše razstave, pri tem pa v raziskovanje in predstavljanje tovrstne dediščine vključujemo tudi lokalne skupnosti.

Pričujoča knjiga in razstava sta nastali ob sodelovanju vseh oddelkov SEM, kar je svojevrsten uspeh, obenem pa kažeta tudi na razsežnost obravnavane tematike. Naj bo ta knjiga vpogled v tradicionalno in sodobno maskiranje, a hkrati dokument o kulturnem pojavu, ki je močno vpet v družbo, se stalno spreminja in je izhodišče za nadaljnje raziskave in interpretacije.

Blaž Verbič
direktor / director

collective consciousness. Passed on from one generation to another, Shrovetide heritage thus serves as a connecting element in the local environment that fosters a sense of belonging, brings the community together, as well as educates. The recognition and documenting of Shrovetide as part of intangible cultural heritage was a milestone that brought an important shift in the research of Shrovetide customs and traditions. The Register of the intangible cultural heritage of Slovenia currently holds 15 units of Shrovetide heritage, which prompted our fieldwork collaboration with their bearers – Shrovetide groups. Since 2018, SEM has been regularly and systematically updating its collections of Shrovetide masks, costumes and outfits; we put on thematic exhibitions in collaboration with the bearers, and engage local communities in the research and presentation of this heritage.

This book and exhibition are a result of collective efforts of all SEM departments, which is an achievement in its own right, but at the same time they also demonstrate the complexity of the subject. With this book, we hope to provide an insight into the traditional and contemporary masking practices as well as document a cultural phenomenon that is deeply embedded in society, but changes with time, and as such serves as a starting point for further research and interpretation.

