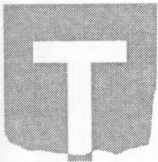


GRANICE: PROMIŠLJANJE MUZEJA

Marijan Susovski

Muzej suvremene umjetnosti

Zagreb



ema ove trijernalne ICOM-ove konferencije je MUSEUMS: RETHINKING THE BOUNDARIES. Organizatore konferencije na ovu je temu potakla potreba sagledavanja budućnosti ulazak u 21. stoljeće, a s tim u vezi i pitanje razvoja i uloge

muzeja.

Na jednoj strani, pojavljuju se velike mogućnosti djelovanja muzeja s obzirom na razvoj tehnologije u svijetu a time i muzicoloških disciplina, ali se, na drugoj strani, gomilaju još nerazriješeni politički i ekonomski, a time i problemi kulture, te ovisno o njima i položaj muzeja u onim dijelovima svijeta gdje ti problemi postoje. Tu su ne samo problemi okoliša, nego još teži - glad, napetosti unutar pojedinih političkih sustava, ekonomske razlike između sjevera i juga zemlje, ratovi i uništenja tisućljetnih kultura.

Prelazak u 21. stoljeće pretpostavlja svladavanje osnovnih egzistencijalnih problema, nakon kojih je moguće krenuti u novi razvoj u svim dijelovima svijeta podjednakim kulturološkim i tehnološkim korakom. Ova tema jedna je od mnogih sličnih koje se u zadnje vrijeme razmatraju na skupovima i političara i kulturologa. Točno prije godinu dana u Edinburghu je održan simpozij pod nazivom "Pan-evropski kulturni identitet", a u Beču u lipnju ove godine na kongresu AICA-e održan je simpozij s temom "Centar i periferija". Svi oni teže dokidanju granica među državama, ljudima i njihovim kulturama. A upravo pitanje granica u svijetu je najbolnije pitanje.

Što se tiče Evrope, dosta smo posljednjih godina slušali o integraciji evropskih zemalja u Evropsku zajednicu. No, sve dok 1989. godine nisu započele brojne političke promjene u Evropi i u svijetu, moglo se misliti o Evropskoj zajednici svedenoj jedino na zapadnu Evropu. Ali s neuspjehom komunizma i promjenama u zemljama istočne, srednje i južne Evrope javlja se mogućnost širih integracijskih procesa, ali istodobno oni postaju kompliciraniji.

Bivši talijanski ministar vanjskih poslova Gianni de Michelis nekoliko godina upozoravao je na veliku moralnu i etičku odgovornost Evrope da ubrza političke i integracijske procese na svojem tlu koji su u toku. Po njegovu mišljenju, Zapad mora napokon poduzeti korake u pravcu integriranja istočnoevropskih zemalja s Evropskom zajednicom ili mora riskirati dezintegraciju vlastitog društva.

Upravo su zbivanja u bivšoj Jugoslaviji potvrdila de Michelisovu tezu - i to u vrlo drastičnom obliku. Došlo je do stvaranje novih regionalnih cjelina - država Hrvatske, Slovenije i Bosne i Hercegovine (koje imaju i svoje odvojene kulturne, ekonomske, vjerske identite). Nastupio je dvosmjerni proces - na jednoj je strani doveo do lokalne dezintegracije da bi na drugoj vodio univerzalnoj integraciji. S tim dezintegracijsko-integracijskim procesom, koji teče na tlu bivše Jugoslavije i šire na tlu bivših socijalističkih i komunistički država, morala bi se zaista započeti stvarati nova sveevropska zajednica s novim sveevropskim ekonomskim, političkim i kulturnim identitetom, kao što je to već često utvrđeno - Evropa regija.

Međutim, idealno zamišljena integracija evropskih regija, sveevropska kultura i ukidanje granica ne može se u ovom trenutku lako provesti. Prema nekim podacima čak 50 naroda bivših komunističkih, socijalističkih i drugih država bori se za svoju suverenost i priznanje unutar velike porodice naroda.

Što je natragičnije, danas se u Evropi vodi najkrvaviji rat koji se može zamisliti. Zapravo se ratuje usred Evrope, u Hrvatskoj, Bosni i Hercegovini. Kulturni spomenici zapadnokršćanske (rimokatoličke) civilizacije i islama na tom području najčešća su meta napada agresora. Može li se govoriti o sveevropskom kulturnom identitetu ako se pojedinačni njezini kulturni identiteti temeljito uništavaju, a njihovo uništavanje treba poslužiti kao dokaz da nacija koja je te vrijednosti stvorila na tom području nije nikada ni postojala? Na tom području, umjesto integracije tih kulturnih vrijednosti u zapadnu civilizaciju kojoj pripadaju, na djelu je, doslovce, dezintegracija kulturnih vrijednosti u fizičkom smislu, dezintegracija do posljednjeg traga pepela.

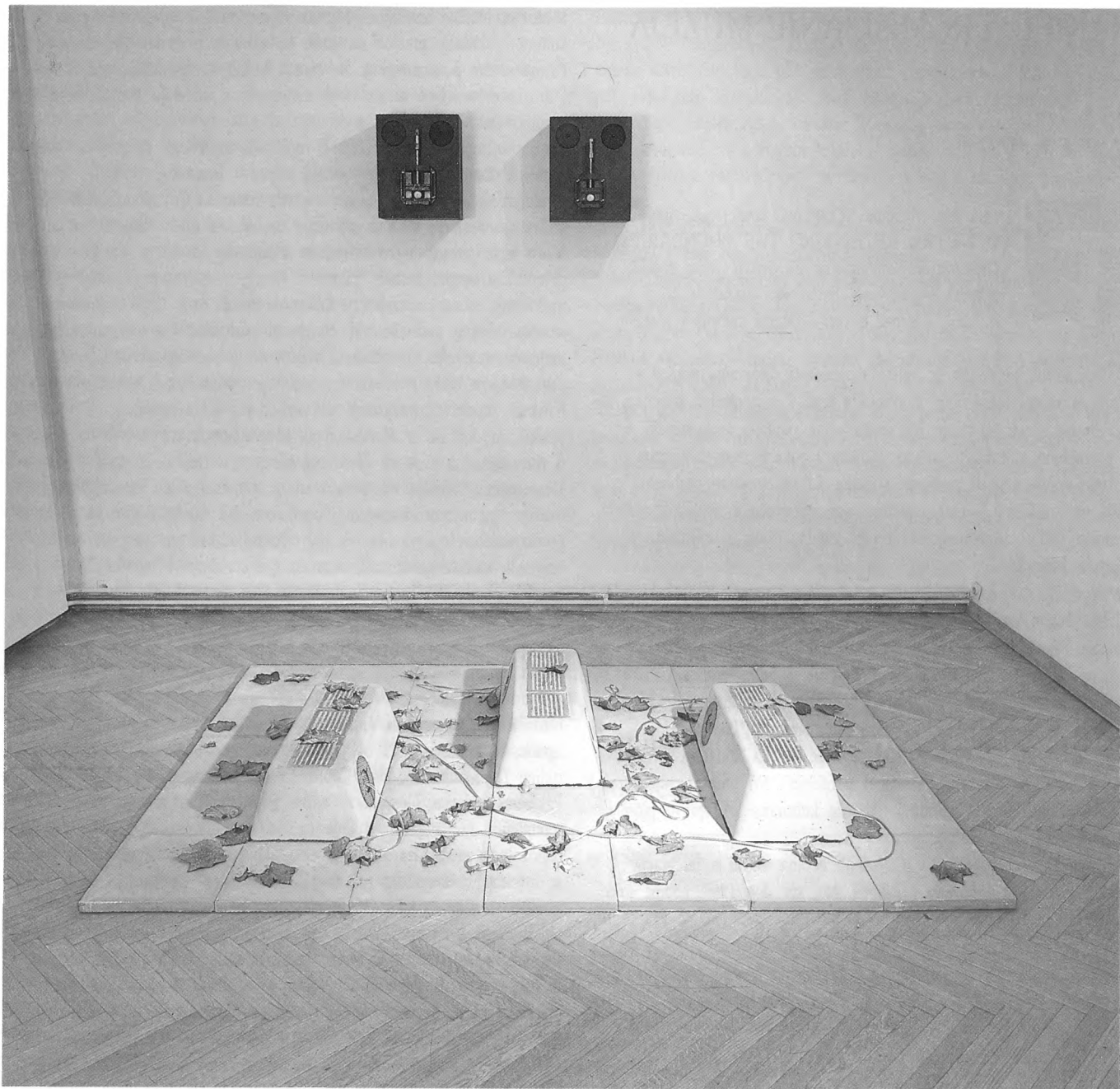
Budući da dolazim iz Hrvatske, pretpostavljam da ste shvatili da govorim o zbivanjima na prostoru bivše Jugoslavije i o ratu u Hrvatskoj i Bosni Hercegovini. Svijet je tek prije kratkog vremena počeo shvaćati prave uzroke rata, njegovu razmjere i posljedice. Na žalost, odviše je vremena prošlo dok se to dogodilo - s prevelikim ljudskim žrtvama, sa suviše uništenih spomenika kulture, a među njima muzeja i galerija. Evo nekoliko statističkih podataka:

U Hrvatskoj je napadnuto 245 povijesnih naselja (47 povijesnih urbanističkih cjelina, 187 povijesnih ruralnih sredina, 10 arheoloških lokaliteta) od kojih je 28 razoreno, 32 su spaljena, 83 djelomično razorena, 92 oštećena, dok za 10 još nemamo podataka. Oštećeno je ili razoreno 660 spomenika kulture. Oštećeno su ili uništeno 44 muzejske zgrade, te 9 arhiva i 22 biblioteke. Napadnute i oštećene su povijesne cjeline Dubrovnika i Splita, Zadra i Zagreba, a povijesne jezgre Osijeka, Pakraca, Karlovca, Gospića i Otočca gotovi su potpuno razorene. Od spomenutih 660 objekata 108 je nacionalnog i svjetskog značaja, 102 su regionalnog značaja, a u 269 objekata koji su bili nekategorizirani nalazio se inventar spomeničkog značaja. Razoreno je 88 spomenika kulture, teže je oštećeno 189, a lakše 166 nepokretnih spomenika kulture. Za 217 objekata još nemamo podataka jer su nepristupačni. Najteže su stradavali sakralni objekti. Od ukupno 430 crkava i samostanskih cjelina razorene su 73, teže je oštećeno 118, a lakše 50 objekata. Među njima je 47 objekata svjetskog značaja, 61 objekt je regionalnog, a 96 lokalnog značaja. Preostalo je još 226 objekata koji nisu bili kategorizirani, a za 189 sakralnih objekata nedostaju podaci. Napomenimo još samo da je u Dubrovniku oštećeno 190 civilnih objekata (dvorci, ljetnikovci, renesansne i barokne građanske kuće) od kojih su 43 nacionalnog i svjetskog značaja. Ovo su podaci Zavoda za zaštitu spomenika kulture u Zagrebu od 24. svibnja 1992., te su ove brojke u protekla četiri mjeseca sigurno povećane.

Ovi porazni podaci rezultat su osvajačkog rata bivše Jugoslavenske armije, a de facto srpske vojske, koji ima dva cilja: osvojiti što veći teritorij bivše Jugoslavije za formiranje velike Srbije, pod maskom imena "SR Jugoslavije", i na tom teritoriju promijeniti etničku situaciju u svim aspektima - populacijskim, religijskim, kulturnim.

Zahvaljujući medijima masovnoga komuniciranja - ponajviše najsnažnijem od njih - televiziji (a tu pojedinim važnim televizijskim satelitskim stanicama CNN-u i SKY Television i njihovim hrabrim reporterima), istina o pravoj stvarnosti rata prodrla je napokon u svijet.

S teritorija Hrvatske okupiranog od srpske armije istjeruje se hrvatsko stanovništvo (i druge narodnosti koje su s Hrvatima na tom području živjele, kao Madari, Rusini, Slovaci i Česi). U Bosni i Hercegovini upravo se provodi etničko čišćenje Muslimana i Hrvata na teritorijima na



Žarko Dančuo, *Zle životinje*, 1991., instalacija na izložbi *Umjetnik u pejzažu rata*, Muzej suvremene umjetnosti, Zagreb, studeni 1991.

Snimio: Žarko Dančuo

kojim su zajednički živjeli, a to čine opet protagonisti velikosrpske politike. Domove su prisiljeni napustiti i narodi druge vjere koji su ugroženi od stalnih napada srpske vojske, kao što su bosansko-hercegovački Židovi.

Ono što nas na ovom skupu zanima, i zašto sam svoje izlaganje naslovio *Granice*: promišljanje muzeja, upravo je situacija potpune promjene slike kulturološkog stanja koje uključuje etničku, religijsku i povijesno-kulturnu dimenziju na određenom teritoriju. Primjeri su u ovom slučaju s područja Hrvatske i Bosne i Hercegovine, ali ne možemo isključiti mogućnost da se oni dogode i negdje drugdje u svijetu. Naime, tragedija ovog rata jest u tome što civilizirani svijet nije bio u stanju odmah razumjeti da se ovako nešto može dogoditi na kraju 20. stoljeća, i to još gotovo u samom središtu Evrope, te je sa zakašnjenjem počeo poduzimati odgovarajuće korake za zaustavljanje rata, stoga ne možemo

reći da se nešto slično ne može dogoditi i u nekom drugom dijelu svijeta.

Vojna je sila, dakle, osvojila određene teritorije i odredila granice za koje pretpostavlja da će ostati nepromijenjene. Za osvajanja teritorija osvajači su vodili računa ne samo da ubiju i potjeraju stanovništvo koje je druge nacionalnosti i vjere i pripada drugom civilizacijskom kontekstu, nego i da unište materijalne dokaze o njegovu postojanju na tom tlu do trenutka osvajanja. Za one koji nisu upoznati s činjenicama o razlikama između strana u sukobu, napominjem da je hrvatsko stanovništvo rimokatoličko, srpsko pravoslavno, a u Bosni i Hercegovini živi većinsko muslimansko stanovništvo. Hrvati pripadaju srednjoevropskoj kulturi, Srbi istočnoj bizantskoj, a Muslimani islamskoj kulturi. Granica Hrvatske sa Srbijom, Bosnom i Hercegovinom i Crnom Gorom u cijeloj svojoj dužini od Mađarske na sjeveru do krajnjeg juga - ulaza u Boku kotorsku bila

je granica tzv. Antemurale christianitatis, odnosno predziđe kršćanstva, a koja je gotovo 400 godina sprečavala prodor otomanskog imperija na zapad.

Artillerijski, avionski i drugi napadi tijekom rata u Hrvatskoj i zatim u Bosni i Hercegovini bili su usmjereni ne samo na strateške vojne ciljeve nego i na kulturne i vjerske objekte. Gadanc su i uništavane crkve, samostani i groblja jer čuvaju memoriju o stanovništvu koje je živjelo na tom tlu. Zapaljenc su matične knjige (rođenih, vjenčanih i umrlih), groblja s natpisima pokojnika su tenkovima izravnavana s okolnim tлом. Bombardirani su i zapaljeni arhivi, biblioteke i muzeji. Najdrastičniji je primjer vukovarskoga Gradskog muzeja i njegovih područnih zbirki. Nakon razaranja, paljenja i uništavanja dvorca Eltz, u kojem se nalazio muzej, od prvog bombardiranja 25. i 26. kolovoza 1991., pa nadalje jugo-srpska vojska, okupiravši grad sredinom studenoga 1991., odnijela je u Srbiju vrijedne muzejske zbirke, uključujući privatnu zbirku Bauer, i njihova je sudbina neizvjesna.

Na temelju etničkog čišćenja i promjene strukture stanovništva koje se na osvojeni teritorij dovodi iz srpskih sredina i promijenjene konfesionalne i kulturne karte te sredine, prekida se dosadašnji kulturni i civilizacijski razvoj i nameće drugi. Kulturne institucije pa tako i muzeji mijenjaju svoje sadržaje i zadatke u skladu s promijenjenim granicama i potrebama osvajača. Mijenja se jezik i pismo na tom teritoriju, a sadržaji muzeja će odgovarati ideološkim i kulturnim potrebama osvajača. Čak postoje planovi da se gradovi, razrušeni u bombardiranju, rekonstruiraju u bizantskom stilu, kao što je to primjer Vukovara, koji je originalno bio srednjoevropski grad sa svim tipološkim karakteristikama i prekrasnim primjerima baroka.

Mogu li vam dati bolji primjer o utjecaju promjena granica na ulogu i sadržaj muzeja unutar novih granica? Ali ovaj "rethinking of the museums" nije samo plod mašte i želja političara kojima je vojna sila produžena ruka, nego, na žalost, i naših kolega muzcalaca, koji aktivno sudjeluju u tome ili pasivno promatraju kulturni i muzeološki genocid. Ovo nas upućuje na to da razmislimo (rethinking) o našoj vlastitoj ulozi u ovakvim situacijama i preispitamo naše moralne stavove i moguće ogrješnje o principe muzejske struke.

Promjene državnih granica integriranjem (Zapadna i Istočna Njemačka) ili dezintegriranjem bivših federacija (SSSR-a i Češke i Slovačke) također će vjerojatno postaviti niz pitanja vezanih uza sadržaj i postav zbirki (vrlo često i ideološke naravi) te odgovarajućeg public relationsa u njima.

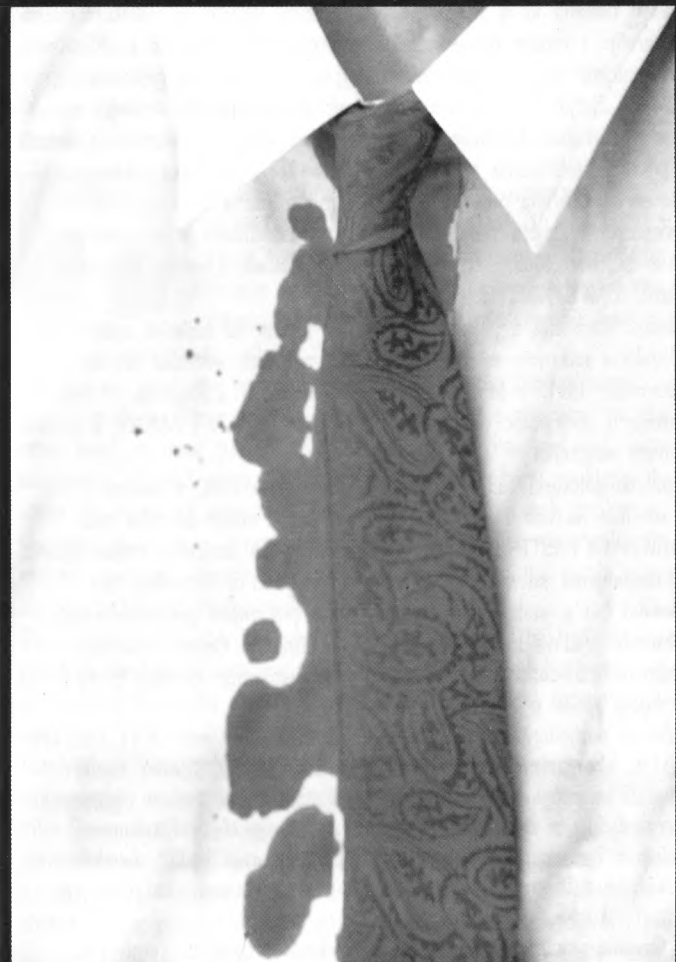
Situacija u kojoj su se hrvatski muzeji našli sredinom 1991. godine zahtijevala je vrlo brzo djelovanje u dva glavna pravca: zaštitu i spremanje muzejske građe u sigurna skloništa i prelazak na aktivnost u ratnim uvjetima. Ovaj drugi zadatak podrazumijevao je prikupljanje muzejske građe i dokumentarnog materijala iz domovinskog rata a na temelju toga izložbenu i izdavačku djelatnost kojom su muzeji prikazivali i tumačili karakter i opseg rata, a napose posljedice razaranja spomenika kulture. Ovdje su bili uključeni i svi mogući oblici MPR-a.

Posebno je bio važan MPR prema inozemstvu. Muzejski djelatnici (kao i svi drugi kulturni djelatnici i njihova udruženja) trudili su se da istina o ratu i njegovu karakteru i posljedicama za spomenike kulture i muzeje prode u inozemstvo i do svijesti onih koji mogu taj rat zaustaviti. Svi muzejski djelatnici bili su uposleni u programe MPR-a, jer u Hrvatskoj ima 220 muzeja, a oni inače nemaju dovoljan broj kustosa, i prije je samo nekoliko radilo isključivo na poslovima MPR-a.

Oblici public relationsa bili su sljedeći:

1. Apeli za zaustavljanje rata i razaranja spomenika u obliku pisama, telefaksa, biltena ili izvješća o štetama, koji su slani suradnicima,

THE TIE IS CROATIAN



Boris Ljubičić, *The tie is Croatian*, 1991., plakat, su izložbe *Za obranu i obnovu Hrvatske, Umjetnički paviljon, Zagreb, studeni 1991.*

kolegama i prijateljima u svijetu, važnim institucijama (UNESCO, ICOM) ili poznatim i važnim osobama kao što su dobitnici Nobelove nagrade.

(Muzej suvremene umjetnosti u Zagrebu slao je telefaksom letke s tekstovima "Europe allows Genocide - Why?" i "What have You Done for Croatia Today?" na adrese značajnih svjetskih novina pa i samom direktoru UNESCO-a, gospodinu Federicu Mayoru, a brojnim muzejima i umjetnicima ironičan tekst u stilu On Kawara "Are You still Alive?") Što se tiče apela, jedan od najranijih uputili su članovi ovoga komiteta iz Hrvatske, Višnja Zgaga i ja. Pismo predsjednici Komiteta MPR-a, gospodi Janet Solinger s objašnjenjem karaktera rata i strahovanjem da će se dogoditi ono najgore - bombardiranje Dubrovnika i Zagreba, nakon što je već započelo razaranja mnogih drugih gradova kao što su Vukovar i Osijek, napisano je već 26. rujna 1991. Poslano je zatim ostalim članovima MPR-a i Izvršnog odbora, koji su ga opet dalje prosljedili svojim različitim ministarstvima, institucijama i novinarima.

2. Izdavačka djelatnost - izdavanje vizualnog materijala kao što su plakati, poster, razglednice, koji je odmah odatan u svijet.
3. Izdavanje tiskanoga tekstualnog materijala - kataloga uz izložbe, biltena, prikaza i grafikona u vezi s akcijama koje su provodili muzeji.
4. Snimanje i distribuiranje video-kazeta (kazetu naslovljenu "Destroyed Cultural Heritage" još u rujnu 1991. snimio je i distribuirao Muzej suvremene umjetnosti u Zagrebu) - video kazete su pokazale razmjere

razaranja spomenika koji još ni putem televizijskih vijesti nisu doprli u svijet.

5. Organiziranje izložaba umjetničkih radova inspiriranih ratom, bilo upravo nastalih ili iz svojih fundusa, izložaba umjetničke i dokumentarne fotografije s ratnim temama, izložaba posvećenih razorenim pojedinačnim spomenicima kulture, gradovima, naseljima ili povijesnim cjelinama, izložaba dječjih likovnih radova ili umjetnika protjeranih iz svojih gradova, izložaba kolekcija muzeja, privatnih zbirki ili kolekcija samostana s područja zahvaćenih ratom bilo u Hrvatskoj ili u Bosni i Hercegovini. Mnogo je izložaba plakata, dokumentarnih izložaba o razaranja spomenika i umjetničkih djela s temom rata održano u inozemstvu (Ancona, Barcelona, Beč, Budimpešta, Eisenstadt, London, München, Paris). **UMJETNICI U PEJSAŽU RATA**

Izložba Umjetnici u pejzažu rata bila je jedana od najboljih umjetničkih izložaba s radovima mladih afirmiranih umjetnika, otvorena također u studenome 1991. u Muzeju suvremene umjetnosti u Zagrebu. U tom je muzeju u studenome održana i izložba RAT GLAD I SMOG, s djelima naivnih umjetnika.

Muzejsko-galerijski centar u Zagrebu je u rujnu 1991. u svojim prostorima na više mjesta u Zagrebu, pokrenu seriju izložaba pod nazivom OČI ISTINE. Na 50 izložaba brojni su umjetnici svojim djelima i fotografijama interpretirali ili dokumentirali rat u Hrvatskoj. Niz izložaba bio je dokumentarnoga karaktera pokazujući posljedice ratnih razaranja gradova u Hrvatskoj. Tako su obrađeni Osijek, Vukovar, Dubrovnik, Šibenik, Karlovac, Gospić, bombardiranje Banskih dvora i Gornjega grada u Zagrebu.

Jedna o posljednjih izložaba, a koja još traje, nosi naziv RAT PROTIV RATA, u organizaciji Hrvatskoga povijesnog muzeja. Izložba nastoji sumirati brojne dosadašnje akcije likovnih umjetnika, muzeja i galerija i barem djelomice ilustrirati rat protiv rata, akciju koju su kulturni djelatnici i muzeji u Hrvatskoj vodili protekle dvije godine. Istodobno to je već izbor iz bogatog fundusa grade o domovinskom ratu koji ovaj muzej prikuplja.

6. Organiziranjem umjetničkih akcija vezanih uz proteste protiv rata, umjetničkih radionica u kojima se umjetnicima omogućivalo da rade djela o toj temi, izradom grafika s ratnim temama. Umjetničke su radionice omogućivale umjetnicima izbjeglicama da nastave umjetničkim radom izvan svojih porušenih ili okupiranih ateljea. Djela su većinom namijenjena u dobrotvorne svrhe.

7. Organiziranjem izložaba plakata nastalih tijekom rata, izložaba idejnih projekata za plakate kojima se poticala njihova izrada, povijesnih izložaba ratnih i političkih plakata ili izložaba u vezi s osobama i zbivanjima iz povijesti hrvatskog naroda.

Izložba plakata i prijedloga za idejna rješenja plakata na temu ZA OBRANU I OBNOVU HRVATSKE, inicirana još u rujnu, a otvorena 8. studenoga 1991. u Umjetničkom paviljonu u Zagrebu. Izložba je imala svrhu potaknuti umjetnike i dizajnere da daju idejne i grafičke prijedloge za plakate s temom obrane i obnove Hrvatske, kojih je u tom trenutku bilo malo. Budući da se veliki plakati nisu mogli odmah otisnuti, pojedine su stranice kataloga otisnute u više tisuća primjeraka te su one služile kao mali plakati koji su se mogli vrlo lako poslati, u većim količinama, na razne adrese. Na izložbi su prikazani i već do tada tiskani plakati. Izložba je zatim u travnju ove godine pokazana i u Parizu. Moderna galerija u Rijeci organizirala je od sredine studenoga do sredine prosinca 1991. godine izložbu DEJA VU - RAT U HRVATSKOJ 1941...1991. sa djelima iz svojih zbirki, te zbirki Muzeja revolucije u Rijeci i fotografijama sa ratišta iz fototeke "Novog lista" Rijeka i "Večernjeg lista" Zagreb.

8. Organiziranje aukcija slika i skulptura u Hrvatskoj i u inozemstvu koje su umjetnici poklonili u humanitarne svrhe da bi se prodajom

namaknuo novac za djecu i ostale stanovnike pogođene ratom, izbjeglice, ratne invalide, ili za restauriranje oštećenih i uništenih spomenika kulture. U ovu kategoriju spadaju i izložbe poklona likovnih umjetnika za popunu zbirki muzeja i galerija stradalih u ratu. Spomenimo samo onu za fundus Gradskog muzeja u Vukovaru ili za Mostarsku likovnu galeriju.

Sve je ovo radeno u jednoj posebnoj psihološkoj atmosferi nastaloj uslijed nevjericice da se ratna katastrofa dogodila, zbog stravičnih razmjera i posljedica agresije i šoka da je to moguće u ovom našem vremenu na kraju 20. stoljeća. Međutim, najveći poticaj ovakvom djelovanju muzalcima je davalo, na jednoj strani, uvjerenje da Hrvatska mora pružiti otpor agresoru, koji je napao njezin teritorij i stanovništvo, a na drugoj, spoznaja, također vrlo šokantna, da svijet ne razumije karakter rata u Hrvatskoj, njegove razmjere a posebno posljedice na kulturnom naslijeđu, koje ne pripada samo Hrvatskoj, nego ukupnoj svjetskoj baštini. Stoga su te aktivnosti bile spontane, ali ipak s ciljem, shvaćene kao nužan i sastavni dio vlastita rada u okvirima rata, i to od muzalaca nije tražila ni Vlada ni neko od ministarstava. Aktivnosti muzalaca samo je u manjoj mjeri financirala država, uglavnom su se muzeji snalazili sami. Zbog tih razloga gotovo i nema reprezentativnih i skupih kataloga. Većina tiskanog materijala umnožena je na kseroksu. Za plakate su se tražili sponzori; vrlo su često financirani iz inozemstva.

Ovdje sam se zadržao samo na aktivnostima muzeja, premda su slične akcije provodili i drugi umjetnički i intelektualni krugovi - pisci, glazbenici i glumci. Umjetnici, među njima i likovni, organizirali su se u grupu nazvanu CROATIAN ART FORCES; proveli su mnoge akcije na umjetničkom planu - neka su djela prikazali u raznim institucijama, a mnoga i na fronti. Istodobno mnogi su umjetnici zaista dobrovoljno i otišli na frontu.

U ovom trenutku još ne postoji temeljita analiza ove zapanjujući velike aktivnosti koja se iskazivala u tisućama apela, pisama, plakata, raznoga tiskanog materijala, umjetničkih djela i video-vrpca koje su nastale u proteklom ratnom razdoblju, niti ju je moguće nabrojati i ilustrirati. I feedback je bio velik. Muzeji su dobivali pisma podrške svojih kolega i izvješća o tome što su sami uradili za Hrvatsku.

No, kako znate, u ovom trenutku dio teritorija Hrvatske je još okupiran, a spomenici kulture i 20 muzeja su ondje nepristupačni. Napadi na hrvatske teritorije još nisu zaustavljeni, a rat bjescni u Bosni i Hercegovini. Ondje je situacija također stravična, imamo vrlo malo podataka o stupnju razaranja spomenika kulture, a djelovanje muzalaca je vjerojatno potpuno paralizirano. U Bosni i Hercegovini je porušeno više od 50 crkava, od kojih su neke kapitalne kulturološke i povijesne vrijednosti. Mnoge su važne zbog djelovanja reda franjevac na tom tlu. Porušeno je više od 70 džamija, odnosno spomenika islamske kulture. U Sarajevu je pogođen i spaljen Muzej XIV. zimskih olimpijskih igara, koji je bio otvoren 1984. u obnovljenoj povijesnoj zgradi. Zapaljen je granatama i stari orijentalni institut sa svom arhivom i gradom i univerzitetska knjižnica u Gradskoj vijećnici iz prošlog stoljeća. Kao i u Hrvatskoj meta su i groblja, i to ne samo kršćanska i muslimanska nego i staro židovsko groblje u Sarajevu.

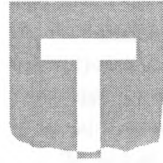
Na temelju do sada izrečenoga kao zaključak možemo reći da su, na žalost, zapadna kultura i zapadni svijet odviše usredotočeni na stanje u svojoj sredini i na svoj civilizacijski i tehnološki napredak, i promišljaju o ulogu svojih muzeja u svojim okvirima. Istodobno velik dio svijeta na kraju 20. stoljeća još je u turbulentnom stanju, s mnoštvom problema - političkih, etničkih, ekonomskih, ratnih itd. Oni uvjetuju njegovu, civilizacijsku svijest ili proizlaze iz nje pa se tako reflektiraju i na ulogu muzeja ili kulturnih institucija i kulturne politike dotične sredine. No, rat u Hrvatskoj pokazao je da nismo dovoljno efikasni u sprečavanju uništenja muzeja i spomenika kulture kada se takva katastrofa iznenada dogodi. To dokazuju brojke koje sam navo. Reakcije su bile previše spore. Koje su to efikasnije mjere u takvim situacijama što ih

organizacije koje zastupaju interese muzeja i štite spomenike kulture trebaju provesti, o tome bi trebali odlučiti mnogi drugi komiteti na ovom skupu. Naš je zadatak kao Komiteta MPR-a da upozorimo na njih, a moj je bio da iznesem jednu specifičnu situaciju muzeja u Hrvatskoj, u ratnim uvjetima, i njegova MPR-a u ovom trenutku.

* Referat je pročitao na 16. generalnoj konferenciji ICOM-a u Quebecu, na godišnjem sastanku Komiteta za muzejski public relations, rujna 1992.

BOUNDARIES: RETHINKING MUSEUMS

Marijan Susovski
Museum of Contemporary Art
Zagreb, Croatia



The theme of this year's ICOM conference is MUSEUMS: RETHINKING THE BOUNDARIES. The Conference organizers decided on this theme because of the need to gain a perspective of the future arriving with the 21st century and the

museums' development and role in that context.

On the one hand, the advancing technology and the related advance of museological disciplines open up vast possibilities for museums; on the other hand, in some parts of the world there are unsolved and, indeed, burgeoning political, economical and consequently cultural problems that affect the status of museums. These problems are not only ecological but often much more serious - hunger, tensions within some political systems, economic discrepancy between the north and the south, wars and destruction of centuries-old cultures.

The transition into the 21st century presupposes that the basic existential problems have been overcome, following which it would be possible for all parts of the world to develop at similar cultural and technological pace.

Lately there have been many conferences of both politicians and culturologists dealing with similar topics. A year ago a symposium on "Pan-European Cultural Identity" was held in Edinburgh and a symposium on "The Centre and The Periphery" was organized at the Vienna AICA Congress in June 1992. The general aim has been to abolish the boundaries between states, peoples and their cultures. The question of borders which divide the world nevertheless remains most relevant and a most painful one.

As to Europe, much has been said about the integration of European countries into the European Community. Until 1989 which saw numerous political changes take place in Europe and the rest of the world, the European Community might have been envisaged as encompassing only Western Europe. With the failure of communism and radical changes in the countries of Eastern, Central and Southern Europe, even broader integrational processes have become possible, but at the same time they have become more complex than before.

The former Italian minister of foreign affairs, Mr. Gianni de Michelis, has repeatedly warned that Europe has an enormous moral and ethical responsibility to help the political and integrational processes underway on its territory. In his opinion, the West must take steps toward an integration of Eastern European countries into the EC or it will face serious risks of disintegration of its own society.

The events in ex-Yugoslavia obviously support De Michelis's argument - in a very drastic form. New regional units have emerged - the new states of Croatia, Slovenia and Bosnia and Hercegovina (each with its distinct identity in terms of culture, economy and religion). A two-way process has been set in motion - leading on the one hand to local disintegration and on the other to a universal integration. In view of the disintegration-integration process which has been underway on the territory of ex-Yugoslavia and other former communist and socialist countries, a new pan-European community should indeed be created with a new, pan-European economic, political and cultural identity - a Europe

of regions.

However, the ideally envisaged integration of European regions, pan-European culture and the abolishment of borders at this point present quite a formidable task. It has been shown that as many as 50 different nations, formerly contained within communist, socialist and other regimes, are currently fighting for their sovereignty and recognition as equal members of the great family of nations.

The most tragic fact of all is that at this very moment a cruel and savage war is raging in the midst of Europe: in Croatia and Bosnia and Hercegovina. The monuments of culture that belong to Western Christianity and Islam are the aggressor's most frequent targets. Can we speak about pan-European cultural identity at all if its constituent parts, regional cultural identities, are being simply wiped out in order to prove that the nations which created them never even existed? Instead of integration of these cultures into the Western culture and civilization to which they properly belong, we are witnessing a literal disintegration of cultural values, disintegration to dust and ashes.

Since I come from Croatia, I believe you understand why I speak about things happening on the territory of ex-Yugoslavia and about the war in Croatia and Bosnia Hercegovina. It was but a short while ago that the world began to perceive the true causes of the war, its scope and its terrible consequences. Unfortunately, it has taken much too long for the world to understand - too many lives have been lost, too many cultural monuments destroyed, including museums and galleries.

Here are some numbers:

In Croatia, 245 historic localities have been under attack (47 historic towns, 187 historic rural settlements, 10 archaeological sites), out of which 28 have been totally destroyed, 32 burnt, 83 partially destroyed, 92 damaged, and for the remaining 10 data are yet unavailable. 660 cultural monuments have been destroyed or damaged. Destroyed or damaged are 44 museum buildings, 9 archives and 22 libraries. The historic cities of Dubrovnik, Split, Zadar and Zagreb have been attacked and heavily damaged, while the historic urban cores of Osijek, Pakrac, Karlovac, Gospić and Otocac have been practically razed to the ground. Out of 660 monuments, 108 are of national and international importance, 102 of regional importance and 269 monuments that were not categorized contained significant cultural property. 88 monuments of culture have been totally destroyed, 189 heavily damaged and 166 sustained slight damage; the data for the remaining 217 are lacking because the monuments are still inaccessible. Hardest hit were sacral objects. Out of the total of 430 churches and monastic complexes in Croatia, 73 have been destroyed, 118 heavily damaged and 50 slightly damaged. Out of the above number, 47 are buildings of international significance, 61 of regional significance and 96 of local significance. There are 226 buildings that were not categorized and for 189 buildings there are no data. In Dubrovnik 190 civilian buildings have been damaged (palaces, summer villas, Renaissance and Baroque houses) out of which 43 are of national and international significance. These are the data supplied by the Institute for the Preservation of Cultural Property in Zagreb on May 24, 1992, and in the last four months these figures have most certainly grown.

This is the terrible toll of the aggression by the former Yugoslav Army - in fact, Serbian Army - that has two objectives: to conquer and occupy as large a territory of former Yugoslavia as possible on which Great Serbia would be then established under the name of Yugoslavia, and to change the ethnic structure on that territory in all aspects - that of population structure, religion and culture.

Thanks to mass media - primarily to the most powerful, television (and

particularly to CNN and SKY News and their courageous reporters) - the truth about the war has reached the world.

Croatian population (and other nationalities, such as Hungarian, Ruthenian, Slovakian and Czech) are being forced to leave those parts of Croatia that are under Serbian occupation. In Bosnia and Hercegovina the ethnic cleansing of Croats and Moslems on the territories where they used to live together is being carried out at this very moment, again by the proponents of the idea of Great Serbia. People of other religions, for instance Jews, must also flee their homes under constant Serbian pressure.

The issue discussed here and the reason for entitling my paper BOUNDARIES: RETHINKING MUSEUMS is precisely the present full-scale transformation by force of the culturological state (which includes ethnic, religious, historical and cultural dimension) of a certain area. In this case the examples come from Croatia and Bosnia and Hercegovina, but we cannot exclude the possibility of the same thing happening somewhere else in the world. The fact is, and it is also the tragedy of this war, that the civilized world was apparently unable to grasp that bloodshed of such scale could happen at the end of the 20th century and in the very heart of Europe, and responded belatedly with measures to stop it; therefore, there is obviously nothing to prevent similar violence elsewhere.

Some areas have been conquered by military force and new borders have been established under the assumption they will remain unchanged. Occupying the territory, the aggressors attempted not only to exterminate and drive out other ethnic and religious groups belonging to different cultural context altogether, but also to destroy material evidence of their existence in that area before the occupation. For those who are insufficiently informed: Croats are Roman Catholic, Serbs are Orthodox and the majority of population in Bosnia and Hercegovina is of Moslem faith. Croats belong to Central European culture, Serbs to Eastern - Byzantine, and Moslems to Islamic culture. The border of Croatia with Serbia and Bosnia and Hercegovina in its entire length from Hungary in the north to its southernmost point - the entrance into the Boka Kotorska Bay - was the Antemurale Christianitatis, the frontier of Christianity which for almost 400 years prevented the Ottoman Empire from invading Western Europe.

Artillery attacks, air raids and other military operations during the war in Croatia and then in Bosnia and Hercegovina were aimed not only at strategic targets, but also at cultural and religious property. Churches, monasteries and cemeteries were under heavy attack because they preserve the memory of those who lived in these parts. Parish records of births, deaths and marriages were burnt, cemeteries with names of the dead on gravestones were razed to the ground by tanks. Archives, libraries and museums were shelled and set to fire. An appalling case is that of the Vukovar City Museum and its collections: the Eltz Palace which housed the Museum had been systematically bombed since the first air-raids on 25 and 26 August 1991, destroyed and finally burnt, and when the Yugoslav Army seized the city in mid-November of 1991, they pillaged the Museum and removed to Serbia valuable collections, including the Bauer collection. Their subsequent fate is uncertain.

Ethnic cleansing of the occupied territories which are then settled by population brought from Serbia alters the confessional and cultural map of the area; the normal course of cultural and civilizational development is halted and replaced by a different one. The tasks of all cultural institutions, including museums, are then revised to suit the new state within the newly created borders. Different language and script are introduced and the museum displays are dictated by the ideological and cultural needs of the conqueror. There are even plans to rebuild the

blitzed and destroyed cities in Byzantine style, for instance Vukovar, which used to be a typical Central European city with fine Baroque architecture.

I cannot think of a better example of the effect that changing the boundaries may have on the role and purpose of museums once they find themselves within new borders. In this case, unfortunately, not only are the Serbian politicians bent on rethinking the museums with the aid of their armed forces; so are our colleagues, museum curators, who either take an active part in the pillage or passively stand by to witness the cultural genocide. This should prompt us to rethink our own role in a situation like this and to re-examine our moral and ethical attitudes, particularly where the possibility of breach of our profession's principles is concerned.

The alteration of state borders through integration (West and East Germany) or disintegration of former federations (the USSR, Czechoslovakia) will probably pose a number of questions concerning the content and display of collections (often ideological in character), as well as appropriate public relations which ought to accompany them.

The situation in which Croatian museums found themselves in the middle of 1991 required prompt action in two main directions: protection and storage of museum holdings in safe shelters and a transition to working in war conditions. The latter task involved collecting the museum and documentary material related to the war which served as a basis for exhibitions and publications through which the museums attempted to shed light on the character and scope of the war, particularly the devastation of cultural property. All forms of MPR were involved in this.

Especially important was MPR geared towards foreign countries. Museum staff (like all others working in cultural institutions) tried hard to make the truth about the war and the terrible damage it wrought on cultural property reach those people abroad who could help stop the war. All museum personnel were involved in MPR programs; there are 220 museums in Croatia which are understaffed as it is, and only a few curators were responsible solely for MPR.

The forms of public relations were as follows:

1. Appeals to stop the war and destruction of cultural property through letters, faxes, bulletins or damage reports, that were sent out to colleagues and friends all over the world, relevant institutions (UNESCO, ICOM), and prominent figures such as the Nobel Prize winners. The Museum of Contemporary Art Zagreb faxed flyers saying "Europe Allows Genocide - Why?" and "What Have You Done For Croatia Today?" to the world's major newspapers and to the UNESCO director, Mr. Federic Mayor himself, and to various museums and artists an ironic text in On Kawara's style "Are You Still Alive?"

One of the first appeals was written by the members of this Committee from Croatia, Ms. Visnja Zgaga and me. On 26 September 1991 we wrote to the chairwoman of the MPR Committee Ms. Janet Solinger explaining the character of the war and expressing our fears that the worst was still to come - air-raids on Dubrovnik and Zagreb, as many other cities, such as Vukovar and Osijek, were already being destroyed. This letter was then distributed to other members of the MPR and Board who then forwarded it to various ministries, institutions and the press.

2. Printing visual material such as posters and postcards which were then internationally distributed.

3. Publications - exhibition catalogues, bulletins, reports on projects carried out by museums.

4. Production and distribution of video-cassettes (a video titled "Destroyed Cultural Heritage" was made and distributed by the Museum of Contemporary Art Zagreb as early as September 1991). At that time when television was not yet properly covering the war in Croatia, video footage showed the horrendous scope of devastation of cultural property.

5. Organization of exhibitions of art inspired by the war, either recent output or works from museums' holdings; exhibitions of art and documentary photography dealing with the war: exhibitions devoted to destroyed cultural monuments, cities, villages or historic city cores; exhibitions of children's works or works by artists refugees; exhibitions of museum collections, private collections or monastery collections from the war-ravaged areas in both Croatia and Bosnia and Hercegovina.

Many exhibitions of posters, documentary works and art works dealing with the war were held abroad (Ancona, Barcelona, Vienna, Budapest, Eisenstadt, London, Munich, Paris).

One of the best exhibitions was "ARTISTS IN THE LANDSCAPE OF WAR" displaying works by younger artists which opened in November 1991 at the Museum of Contemporary Art Zagreb. The same museum organized the naive art exhibition "WAR HUNGER AND SMOG" in December.

In September 1991, the Museum Gallery Centre Zagreb started a series of exhibitions entitled "THE EYES OF THE TRUTH", held at various premises. At over 50 exhibitions numerous artists presented their vision of the war through paintings or photographs. Many exhibitions were documentary, showing the extent of devastation of Croatian cities with precise records. Presented in this way were Osijek, Vukovar, Dubrovnik, Sibenik, Karlovac, Gospic, and the air-raid on the Governor's Residence and the Old City in Zagreb.

One of the most recent exhibitions, still open, organized by the Croatian History Museum under the title WAR AGAINST THE WAR, is an attempt to sum up numerous projects conceived over the past two years by artists, museums and galleries as a kind of war against the war in Croatia. It is also a selection from the extensive material related to the war that this museum has been collecting.

6. Organization of artistic protests against the war; art workshops where artists produced works on the theme of the war; prints with war subjects. Art workshops enabled artists refugees to continue working although their studios were destroyed or in the occupied territory. The works were mostly sold to raise money for relief funds.

7. Organization of exhibitions of posters made during the war, exhibitions of designs for posters meant to encourage their production, exhibitions of war and political posters from the past, exhibitions dealing with persons and events from the history of Croatia.

The exhibition of posters and poster designs with the theme FOR DEFENCE AND RENEWAL OF CROATIA was initiated in September and opened on 8 November 1991 at the Art Pavilion in Zagreb. Its intention was to stimulate artists and designers to create posters calling on defence and renewal of the country which were needed at the time. Since large posters could not be printed, some pages of the catalogue were printed in thousands of copies to be used as small posters which could be easily distributed to various addresses. The exhibition also included the already printed large posters. In April 1992 the exhibition was shown in Paris.

8. Organization of auctions in Croatia and abroad of paintings and sculptures donated by the artists to raise money for relief funds for children and all those suffering in the war, refugees, invalids of war and for restoration of damaged cultural property. This category includes the exhibitions of artists' donations to museum and gallery collections that

were damaged or destroyed in the war, such as the Vukovar City Museum or Mostar Art Gallery.

All that was done in a very extraordinary and unique psychological atmosphere, almost in a state of shock because it seemed utterly incredible that we are really in war and that violence of such a disastrous scope could really be happening at the end of the 20th century. Nevertheless, the museum staff worked with utmost dedication, motivated on the one hand by the awareness that Croatia must fight against the aggressor attacking its territory and, on the other hand, by the staggering realization that the world understands almost nothing about the character of the war against Croatia, its true extent and particularly its consequences for cultural property which belongs not only to Croatia but to the cultural heritage of the entire world.

All the work was therefore done spontaneously, but with a plan, and was considered to be one's professional duty in the war. The Government and various ministries neither requested such activities nor did they finance them; the museums mostly invested their own funds. To cut the costs, exhibition catalogues were rather modest and all printed matter was mostly xeroxed. Posters were usually sponsored, very often from abroad.

My paper is limited to the museum work in the war, but similar efforts were carried out by other artists and intellectuals - writers, musicians and actors. Most artists were organized into a voluntary group called CROATIAN ART FORCES which performed various suitable programs both within institutions and on the front. Many artists also volunteered for Croatian armed forces and went to the front to fight.

At this moment it is still impossible properly to analyze this tremendous war effort which resulted in thousands of letters, appeals, posters, various publications, works of art and video tapes; it is impossible even to estimate its extent.

The feed-back was indeed impressive. Museums have received countless letters of support from their colleagues round the world and their reports on what they did for Croatia.

But, as you probably know, parts of Croatia's territory are still under occupation, cultural property and 20 museums in those areas are still inaccessible. Unfortunately, the war is not over in Croatia and it continues to rage with an ever increasing force in Bosnia and Hercegovina. The situation in that country is disastrous, but we lack information on the extent of damage to cultural property and the work of museums and their staff seems to be completely paralyzed. We do know that over 50 churches have been destroyed, some of which are of immense cultural and historical value. Many churches were built by the Franciscans who have been in this area for centuries. Over 70 mosques, monuments of Islamic culture, have been demolished. Sarajevo's Museum of the 14th Winter Olympics, opened in 1984 at a renewed historic building, was hit by bombs and burned down. The old Oriental Institute with its entire archives was also shelled and burned; so was the University Library in the City Hall built in the 19th century. Like in Croatia, cemeteries are under attack, not only Catholic and Moslem, but also the old Jewish cemetery in Sarajevo.

In conclusion, we may say that Western culture and the Western world, sadly, are focused solely on their situation, their civilizational and technological advance, and therefore think about the role of their museums only within their own environment. At the same time, a large part of the world is still in the state of turmoil and beset by numerous grave problems - political, ethnic, economic, war-related, etc. These problems both reflect and determine the civilizational level of these less fortunate countries, affecting also the role of museums and other

cultural institutions and the overall cultural policy. But the war in Croatia has shown that we are not efficient enough when a disaster of this kind requires that destruction of cultural property and museums be prevented. The figures I have stated here provide ample evidence. The response was much too slow. What more efficient measures could be taken by the organizations concerned with museums and preservation of cultural property should be decided by various committees at this Conference. The task of the MPR Committee was to warn about these issues and my task was to point out the specific situation of Croatian museums and their MPR in war conditions.

Finally, I wish to thank the MPR Committee and the Smithsonian Institute for making it possible for me to come to this Conference and speak about this issue.

*Translated by:
Maja Šoljan*

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