

skupljenoga blaga koje je neupitno i za koje nema posebne potrebe trošiti energiju da bi se protumačilo njegovo značenje ili vrijednost.

Muzeologija se u umjetničkim muzejima uglavnom svodi na muzeografsku dopadljivost estetizirajućih postava, na kvalitetnu rasvjetu i klimatske uvjete, sigurnost i čistoću. Interpretacija se svodi na posredovanje povijesno-umjetničkog znanja i eventualno znanja o umjetnosti. Kustosi umjetničkih muzeja u pravilu su povjesničari umjetnosti, a ne muzeolozi. Oni se bave izučavanjem povijesti umjetnosti i tumačenjem pojava i dostignuća u toj znanosti, a ne posredovanjem muzealnosti umjetničkih djela i u onom širokom dijapazonu po kojemu su ona sudjelovala u životu čovječanstva, nacija, regija, gradova, pa i pojedinaca. Tumačenje umjetnosti 19. i 20. st. prekrilo je duhovnu autentičnost umjetničkih djela prošlosti i zadovoljilo se fizičkom autentičnošću umjetnine i njezinim svestremenskim duhovnim značenjem. Tako svaki muzejski kontekst sa svojom legitimnom artificijelnošću, kao semantički model recepcije umjetnosti i govora o njoj, postaje realni kontekst umjetničkog djela (Bulatović, 1994:405).

Preostaje nam samo reći da se umjetnost pojavljuje u muzeološkim institucijama i njihovim izložbenim komunikacijskim aktivnostima i kao stvaralački umjetnički čin. Izložba kao umjetničko djelo, kao predstava ili događanje, otvara nove muzeološke mogućnosti interpretacije i to ne samo umjetničkih već i ostalih muzeja. Muzej kao kazalište mikrosvijeta, onog svijeta koji je sakupljen u muzejskim zbirkama, vraća nas postmodernoj filozofiji manirizma. Muzejska je izložba prikaz neke muzeološke stvarnosti oblikovan poput umjetničkog djela u kome se iskazuje neko novo znanje o svijetu koji nas okružuje, o umjetnosti s kojom živimo i koja nas potiče na mijenjanje i poboljšanje svijeta izvan muzeoloških okvira.

ZAKLJUČAK

Umjetnost u muzeologiju ulazi kao stvaranje (izložba kao umjetnički čin), kao rezultat stvaranja (umjetnina kao muzejski predmet) i kao doživljaj (estetski emocionalni doživljaj u dodiru s umjetnikom i izložbom), dakle u svim oblicima svoje pojavnosti i biti. Ona muzealnosti daje posebno određenje. Ako muzeologija nije drugo nego zaštita odnoša između materije (muzejskog predmeta) i njezina smisla (muzealnosti) (Bulatović, 1994:406), tada umjetnički oblikovana materija predmeta ima imanentnu muzealnost. U tome leže razlozi posebnosti umjetničkih muzeja u muzejskom svijetu.

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SUMMARY

ART IN MUSEOLOGY

The relation between museology and art has remained ambivalent, both because of the way museology has developed and matured, and because of the historical changes in the conception of art, and of the origin of the idea of the work of art and of the fine arts. Skill preceded art, and the meaning of the artefact included the art work. Therefore for the understanding of the current relation between art and museology, both concepts ought to be defined.

Looking retrospectively, the work of art began to be systematically collected only in the Baroque period. The entire human activity of collecting and exhibiting that preceded this was related towards works of art in a significantly different manner. Renaissance collections and museums largely collected sources of knowledge and understanding. Artificialia refer more to artefacts than to works of art, for the latter were made and used for the decoration of the premises of churches and palaces. In the Baroque time the royal collections of artworks dominated Europe. They were loci for enjoying and displaying power, and were at the same time a good investment. Rationalism and the enlightenment spirit at the end of the period began to express in art collections the classification system of art scholarship. The French Revolution of 1789 resulted in the phenomenon of the museum institution. Military conquests meant that works of art were deployed in the same way as other strategic commodities. Art works became the heart of the greater part of museum institutions. In the 19th century art museums became one of the most important kinds of museum. Most people identify art museums with museums in general. In the twentieth century, art museums have taken on a new role. Art has started to be produced for museums. Museums of modern and contemporary art have appeared

in which works of current artistic production are being collected. Even today, the tension between the museum and other forms of artistic life has not been eliminated.

Art and the work of art have found their places in numerous museum institutions, and at the same time live in a real context or perhaps in a museological context which is woven into the real life existing beyond the walls of the museum institutions. Art has thus, as one of its fundamental constituents, entered into both museology and its phenomenological and institutional forms.

The evaluation and recognition of the meaning of the work of art is at the same time the identification of its museality. The identities of an art-work can be studied museologically even outside the sphere of the artistic, within the spheres of its origin, life, use, change of ownership or structure. The categories of iconography, style, the school, milieu, cultural circle or nationality of the author or commissioner can contribute to a wider identification of the museality of a given work of art.

Works of art are collected according to the criteria of the time in which they come into being or in which they become interesting to collectors and institutions. A collection itself becomes a criterion for evaluating works of art. Belonging to a given collection can increase the value of works of art, as can the fact that the work of art is part of some ensemble. The twentieth century has created the concept of "museum art" which means that artistic production is aimed towards the needs of collections and museums of contemporary or modern art. Art as event, such as happening, music, dance or theatrical performance, is gradually occupying a place in the museum. Thus, art and museality become identical in art museums, with the provision that the museality of art works does not always have to overlap precisely with artistic worth.

The work of art in the museological context generally becomes an individual item, irrespective of the fact that, once included in a collection, it takes over a part of the collectivity, or when exhibited at an exhibition, comes into a certain degree of contact with other works of art exhibited. Separated from its primary context, it largely cuts all connections with its past. Separating works of art from the spatial, temporal and social contexts of their origin and life, and their immersion in the categories of style, school, oeuvre of an artist, collection and museum changes the way of perceiving what is artistic in them. The artistic becomes atemporal and takes upon itself the signs of eternity and relative immutability.

The history of art as a discipline in the humanities has brought into the study of works of arts the concept of authenticity, which comes down to the unity of material, form and meaning. Thus museality and art come into contact again. The history of art began, classifying works of art, to look at them as isolated items.

Art as a constituent part of the cultural heritage began to be considered one of the fundamental elements of the national identity. Museum collections of art works come into being encouraged by the financial capacities of lovers of art, opening up to them an ever more valued social and

economic position. Centres of world art power are created, concentrated in the great art museums in which the museality of art works comes down more or less exclusively to their artistic worth.

Museology in art museums largely comes down to the museographical pleasingness of the aestheticised exhibitions, to the quality of the lighting and air-conditioning, security and cleanliness. Interpretation is reduced to mediating art-history knowledge and perhaps knowledge about art.

All that remains for us to say that art appears in museological institutions and in their communicative activities as a creative artistic act as well. An exhibition, as a work of art, like a performance or a happening, opens new museological opportunities for interpretation of all kinds of museums. The museum exhibition is a display of a certain museological reality shaped like a work of art in which some new knowledge about the world around us is expressed.

Art comes into museology as creation, as a result of creation and as experience in all forms of its phenomenality and being. It gives museality a special definition. In this lie the reasons for the particularity of art museums in the museum world.