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In memoriam
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Ivanka Ivkanec

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Figure 1. Ivanka Ivkanec, museum advisor of the Ethnographic Museum, EMZ Archive

The distinguished colleague and museum advisor Ivanka Ivkanec died after a fatal injury and several months of recovery efforts. Her varied and picturesque work has been especially recapitulated in the bibliography, while in the journal of her museum I would add an obituary to such a list.

In this profession, there are normally regrets because of her modest public visibility. At the end of the 1960s, such a microphone was reached by the professional appointment of comrade Tito's

birth house, setting the basis for the only local skansen (open-air museum). During the 1970s, together with the world-famous stars of domestic war films, the public scene was shaped by ceremonies of revolutionary anniversaries. Public donations have opened the doors in the commemorative collections of war and proletarian folklore also to unquestionably urban content, so that it may never be thrown back into the fictions of rural ambience of origin. In the 1980s, there were at least two such moments of ethnology in front of the general public, and it is interesting how both relate to marginal forms of clothing. Closer to the beginning of the decade, there was ethnological research of badges, which at the time were very popular ornaments used by young people. At the very end of the decade, there was an exhibition “I would and I wouldn’t: Sexuality in Folk Practice and Protection”, where the colleague Ivkanec (Vrtovec at the time) was invited to explain in prime-time TV and on in colour magazine centrefolds the previous curatorial arcana linked with folk sexuality.

There were many such moments from the 1970s and 1980s, albeit accompanied by remarks that it was no longer considered ethnology. Some of these episodes (with motorists by the roadside or performative practices) are documented also in professional journals. In such cases, the museum mission differed from that of institutes or universities, where the object was the basis to reach for culture. The procedure of the colleague Ivkanec from the collections she managed (jewellery, folk costumes from the Dinaric region) validates the museum mission as promising in the time of mass media, and beyond. When one pays attention to the occasional, time and time again emerging reflections and her exhibitions primarily in the years of forwarded e-mails and today again and again through social networks, always with someone who for the first time encounters not only with such tricky heritage but also with recognisable formulations that were not written before her exhibition, one needs to think twice when comparing the work performed by curators, professors and institutes.

She was well prepared for the task of stratifying the urban in the folk by processing the collection of jewellery, precisely through the starting point for dismantling the range of traditional cultural heritage that did not exist ethnographically but at the moment of its definition. In the book titled “National Jewellery of Croatia” from 1985 (the eponymous exhibition was staged in 1977-1978), a mandatory ticket in that range was paid. When one considers, for example, the exhibits of hand jewellery, it is clear that with Ivančica, as the colleagues called her, we have long transcended the heritage and ventured into cultural interactions of social classes, peoples, events and markets. In order to be able to immediately give a quick-witted comeback about, say, a nakurnjak (codpiece) in front of the cameras in informal atmospheres, the craft of culture (not only heritage) had to be mastered by forging interpretations in a plentiful semantic field of rings.

The curator’s moment ensued from such work on the collections that almost no longer enjoyed any institutional support, in doubts with which humanistic disciplines still continue to struggle. Upon the opening of the museum towards souvenir replicas of jewellery, Ivančica got to know the jewellery stores of the inspired masters such as Stjepan Balja and Lazer Lumezi, whose work she began to follow in the way in which curators follow the oeuvres of painters and sculptors – by visiting them in their studios and influencing their work. Symbolically, she returned in this way to the creation of the holdings of the Zagreb-based Ethnographic Museum in the Museum of Arts and Crafts, but there she was not followed by her profession. Her introduction to Balja’s monograph is a factual overview of such intangible cultural heritage, actual goods with their excellent masters in the way in which it all historically originated in ancient China and was in modernisation articulated in Japan for a later global role model.

Forging culture is the denominator of her other permanent commitment, the one in the folklore society and the monitoring of the performative folklore scene. The unusual position of folklore research in the Croatian scientific arrangement of work on culture has left this activity in the domain of stage expression, with turbulent changes behind the seemingly harmonious faces of folk traditions. In the place where the volunteer Croatian Folklore Society used to be located, today there is the Croatian Association of Folklore Choreographers and Leaders, whose first program point is that of leadership professionalisation. Professional responsibilities have been replaced by a market for performative content, but devoid of curatorial scruples like those from the jeweller's workshops. Her passionate efforts on this scene of recent generations remained at the disposal for future studies, among which the first doctoral thesis is currently being completed.

The career of the museum advisor Ivanka Ivkanec vividly outlines the profession from the picturesque period of its questioning. One aspect of such discussions is the museum, in which we are redefining what is the museum and the exhibition after all and who is the curator, irrespective of whether they work inside the institution, outside of it or without any physical objects. The second reaches deep into humanistic fault lines, questioning ethnography with a dozen diverse names of such museums, in a wide stretch from the jewellery store to the stage and the Internet. To some extent, they are actualised by each generation. The late ethnologist needs to be credited for not turning her head away from such dilemmas, enabling more promising missions of the museum in tumultuously changing times.

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