

U zaključnom, šestom poglavlju – “Sudbina tradicijskog graditeljstva u Podravini” – autorica je sažela iskustva i rezultate svojega istraživačkog rada. Ona ističe da su objekti tradicijskoga graditeljstva u Podravini prije svega bili cjelovit izričaj narodnoga umijeća koje je preraslo u izraz nacionalnoga i kulturnog identiteta čija vrijednost nadilazi uske lokalne okvire. Iako ističe neospornu vrijednost tradicijskog graditeljstva u Podravini, autorica konstatira nedostatak svijesti o vrijednosti baštine kod šire javnosti i građanstva. Brojni primjeri devastacije i nestajanja tradicijskog graditeljstva ukazuju na tu činjenicu. Potvrde takvim stavovima pronalazi u činjenici da su stariji oblici tradicijskoga graditeljstva u Podravini koji su nastajali do sredine 20. stoljeća, gotovo potpuno nestali, dok bi se kod onih postojećih, sačuvanih, to moglo ubrzo dogoditi.

Autorica se zalaže za daljnje istraživanje te baštine te za dodatno informiranje šire javnosti kako bi se podigla svijest o njezinoj vrijednosti. Posebno ističe pozitivne primjere suvremene primjene (gospodarske) baštine koji su utjecali na njezino očuvanje i revalorizaciju.

Autorica je ovom knjigom ispunila izvornu istraživačku namjeru: pružiti iscrpan sintetski prikaz tradicijskoga ruralnog graditeljstva u Podravini.

Posebnu vrijednost knjige predstavlja pomni izbor primjera. Oni su ilustrirani brojnim fotografijama, primijenjenim kartama te odgovarajućim izborom crteža i nazivlja.

Nabrojene značajke pridonose višestrukoj vrijednosti prikazane studije. Ona je dobra osnova za daljnja etnološka istraživanja podravske (ruralne, ambijentalne) graditeljske baštine, koristan priručnik studentima etnologije te prilog razvoju javnog diskursa koji bi se zalagao za preuzimanje aktivnije uloge u njezinoj zaštiti.

Duško Petrović

**Anne-Marie Bouttiaux & Anna Seiderer, eds.: *Fetish Modernity***

Terverun: Lannoo Print, 2011., 272 pp.

The publication entitled *Fetish Modernity* accompanies and complements the exhibition of the same name that is a part of the project named *Ethnography Museums and World Cultures* (RIME), which strives to reassess the place and role of ethnographic museums. The exhibition has been or will be shown in six museums from April 2011 until 2014. The exhibition was opened at the Royal Museum for Central Africa in Tervuren, Belgium, and this year will be shown at the National Museum – Náprstek Museum of Asian, African and American Cultures in Prague in the period of 17 June and 18 September 2012.

The book consists of five chapters written by foremost world-renowned ethnologists, anthropologists and ethnographic museum curators. The first chapter “Cliché Factors” discusses how ethnographic museums contribute to creation of clichés of the exotic. The study draws attention to the fact that most of these museums were founded as a secondary product of colonial expansion. Many of their outlandish exhibits were acquired by soldiers or laymen, which in consequence complicated their scientific interpretation. In spite of that, or actually maybe exactly because of that, ethnographic museums became a gnoseologic tool enabling to ascribe a different cultural identity to the world of “the others” and contributed to the creation of an ethnocentric and stereotyped image of primitive and exotic cultures and ethnicities. The effort to understand ethnographic collections from the perspective of the objective science and cultural relativism only emerged after ethnographic museums were founded. In fact, ethnology as a scientific discipline started respecting exotic cultures to the full extent only after the gathered collections became a subject of continuous scientific research. “Therefore, the ethnographic museum is not a product of ethnology, but rather ethnology is the product of the ethnographic museum”(p. 50).

The second chapter “Made in...” discusses the problems of trade as a catalyst for meetings, cultural contacts and artefacts’ production. Trade is presented as a tool supporting the process of creation, developing independently of the European economic and political context. This development trend led in its consequences to abolishing traditional oppositions between the centre (considered developed in terms of civilization) and the “non-modern” periphery and accentuated the mechanism of cultural hybridization induced by commercial exchange. However, in the world of continuous global market development, the utilitarian idea of advancement still predominates at the expense of experience, which is considered unnecessary.

The third chapter “Modernity: Between Discourse and Practice” deals with the problems of theory and practice. Apart from other things, this chapter analyses religious rules balancing between radicalism of intolerant discourse and nonconformist adaptation. Also the museum practice focuses on persistent theoretic rigidity, e.g. the tendency to attribute a specific style to particular ethnic groups, even though such a style can be flexibly accepted and developed in a creative manner by other groups. Incidentally, even artefacts exhibited in museums are presented in such a manner that they evoke the illusion of original reality.

The fourth, rather large chapter “Desire for Modernity” discusses the concept of the image of the others, which is analyzed in accordance with the theory of Michel de Certeau, a French scholar and Jesuit. Any text written by a scientist is bounded by the fact that every work interdicts something and at the

same time discovers something new. The concept is used as an explanatory model representing the past. The scientist gives the past a name and meaning and spins the logic of its causal events, thus creating a trustworthy story: a tombstone of the past, while the past becomes readable, comprehensible and sorted in a systematic manner. Although the past is given meaning, it is still fundamentally different and inaccessible in its essence as well as its complexity. From this point of view the concept of the image of “the other” is an artificially created construct. Museums have created and diffused the image of “the other” as true and correct. This chapter also includes the polemic regarding inspiration by autochthonous cultures and the possibility to set boundaries between inspiration and wilful appropriation of intellectual property. The next part of the fourth chapter presents different ways of introducing exoticism to the world of modernism. They are: stylizing, representing, reinventing and diverting. Stylizing is considered to be a reproduction of elements and artefacts from other cultures. Representing is a form of appropriating images or symbols that refer to “elsewhere”. Reinventing represents an integration of transferred influences. Their recipients form artefacts in accordance with the local vocabulary, where the artefacts dilute and become a part of the local heritage. Diverting represents reintegration of “exofacts”, which are integrated in the new environment for different purposes and to acquire a new function.

The last chapter “Gluttonous Modernity” focuses on sceptic summary from colonization to globalization. Modernity is here linked to exploitation of natural resources as conquered territories served as granary of the Western society since the 19<sup>th</sup> century. Export of goods, artefacts, mineral resources and labour force was used to enrich Western countries and thus provided prosperity to capitalism. Moreover, political and economic practices of the West negated universal validity of human rights and common values and did not accept members of foreign cultures as equal human beings. This chapter also mentions a significant fact that majority of the artefacts that are today the pride of ethnographic museums were acquired during “the scramble for art” (p. 209) at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century.

The book *Fetish Modernity* is not only a valuable excursion into the problems of the institution of ethnographic museums as a part of cultural heritage of mankind, but also a contemplation of museology as a paradigm of knowledge and power. The book openly suggests that changes in current practice and concept of collecting items are necessary. It invites in a bold and nonconformist way a dialogue that should take place between ethnographic museums, universities and scientific institutions.

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