

UVODNA BESEDA

Pričujoči letnik Etnologa posvečamo **dr. Gorazdu Makaroviču** (1936–2025), nekdanjemu kustosu za zbirke ljudske umetnosti v Slovenskem etnografskem muzeju, prodornemu mislecju in raziskovalcu ter avtorju številnih razprav. Po štirih ustvarjalnih desetletjih v muzeju (1958–1998) se je po upokojitvi še dve desetletji vračal, študiral literaturo in redno objavljaj v *Etnologu*. Pisal je npr. o nastanku kozolcev, razvoju mlajev na Slovenskem, o verbalnih in gibnih pozdravih, o ženskih slovanskih imenih in ženskem delu. Med jutranjo kavo smo Gorazd Makarovič, Andrej Dular, Janja Žagar, Polona Sketelj in podpisana razpravljali o etnoloških, antropoloških, muzeoloških, življenjskih in družbenopolitičnih vprašanjih. Iz teh pogovorov sem se ogromno naučila o zgodovini muzeja in vede, Gorazd pa je bil vedno odprt tudi za pogovor o strokovnih in etičnih dilemah, s katerimi smo se srečevali. O starejših in mlajših kolegih in njihovem delu je vedno govoril z izrednim spoštovanjem, prebral je naše članke in si ogledal vse nove razstave v muzeju. Po njegovem scenariju smo z režiserjem Amirjem Muratovičem posneli film *Podobe preteklega vsakdana* (2007), uvodni film v stalno razstavo *Med naravo in kulturo* (2006), za katerega je pripravil štiri fascikle slikovnih in arhivskih virov, da bi lahko vizualno rekonstruirali kulturne sestavine iz časa srednjega in zgodnjega novega veka, ki jih danes ni več. Muratović je posnel tudi televizijsko oddajo o tem, kako je nastajal ta na igranih in animiranih rekonstrukcijah utemeljen film, in računal na Makarovičeve komentarje, vendar ga v to nikakor nismo uspeli nagovoriti, kot je rekel, zaradi slabih izkušenj z novinarji, ki so pogosto uporabili najbolj banalne dele sicer tehtnih izjav. Tudi fotografiral se ni rad, zato je njegova podoba ohranjena le na redkih fotografijah. V zadnjih petih letih sta bila dr. Gorazd Makarovič in njegova monumentalna knjiga *Slovenci in čas: Odnos do časa kot okvir in sestavina vsakdanjega življenja* (1995) zelo prisotna v razpravah o vsebinski zasnovi in muzealizaciji nove stalne razstave *Človek in čas: Od ponedeljka do večnosti* (2024) in leta 2025 ob urejanju vodnika.

Redni bralci boste opazili, da smo letos nekoliko preuredili vrstni red razdelkov: znanstvenim in strokovnim člankom sledijo knjižne ocene in poročila. Druga polovica *Etnologa* pod skupnim imenom *Etnomuzejske strani* poleg znanih sklopov Razstave, Nove pridobitve, Poročila, V spomin ter Nagrade in priznanja prinaša nov razdelek Varovanje nesnovne kulturne dediščine.

Ko smo v lanski številki napovedali letošnjo temo, solidarnost v tradicionalni kulturi in sodobnem življenju, smo jo zastavili izrazito široko. V tradicionalni kmečki kulturi je solidarnost skupaj s sodelovanjem, povezanostjo in medsebojno pomočjo omogočala preživetje družin in vaških skupnosti. Čeprav v zadnjih desetletjih postaja način življenja veliko bolj individualen, mnoge prostovoljne organizacije in društva še vedno delujejo na etični pogon, Slovenci in Slovenke pa znamo »stopiti skupaj« ob ujmah, požarih, nesrečah, pandemijah ... Povabili smo k razmisleku, kako lahko etnologija in kulturna antropologija z etnografskimi raziskavami, vpogledi v zgodovino in literaturo ter z refleksijami in raziskovalno etiko opozorita na zamisli in družbene prakse, ki lahko izboljšajo družbene odnose, zmanjšajo izrazita neravnovesja moči v svetu in povečajo solidarnost za skupno prihodnost.

V tematskem sklopu **SOLIDARNOST V PRETEKLOSTI IN DANES** objavljamo pet znanstvenih člankov. Temeljni razmislek je prispeval **Rajko Muršič** s člankom **Neštevni odenki solidarnosti v antropološki perspektivi**. V izhodišču zanika darvinistično tezo o preživetju najmočnejših in se od antropoloških korenin v enotnem človeštvu in sorodstvenih sistemov premika proti sodobnim primerom vzajemnega delovanja, pri čemer izpostavlja področja kmečkega in industrijskega dela ter glasbe in samoniklih prizorišč njenega ustvarjanja. »Naj bo sedanji zgodovinski trenutek še tako brezupen, solidarnost ostaja temeljna podlaga bodočega uravnavanja medčloveških odnosov, saj opredeljuje same temelje človeške prosocialnosti in simbolne kulture«. Trdi, da je navsezadnje tudi osnova etnografskih raziskav etnologov, etnologinj in kulturnih antropologov, antropologinj prav solidarizacija z ljudmi, s katerimi sodelujemo v sklopu svojega raziskovanja.

Borut Rovšnik je raziskal **Odzive evropskih muzejev in galerij na begunsko krizo**. Migracije in begunstvo so konstanta človeštva, muzeji in galerije pa imajo ključno vlogo pri ozaveščanju javnosti o zgodovinskih in sodobnih perspektivah priseljske politike in kulture. Nacionalno zasnovani muzeji izseljenstva begunske tematike sploh ne naslavljajo, pri tem vodijo etnografski muzeji in galerije sodobne umetnosti. Avtor pregleda, kako se slovenski, italijanski, grški in poljski muzeji soočajo z begunsko krizo, vzpostavljajo dialog s priseljenci ter prispevajo ne samo k njihovi kulturni integraciji, ampak tudi k spremenjenim kulturnim identitetam mest. Poljaki integracijo razumejo kot premik od hierarhično zasnovanega diskurza o *pomoči beguncem* h *kulturni solidarnosti*.

Nežka Struc, Pia Krامل, Urša Valič in Uršula Lipovec Čebtron so za članek **Orodja za odzivanje na poplave: Ranljivost, zdravje in solidarnost** raziskale številna orodja, ki jih je pripravila slovenska družba in se ne samo odzivajo na različne krize in naravne nesreče, ampak skušajo ljudi tudi pripraviti nanje. Analize opravljajo v sklopu mednarodnega projekta *Sonar-Cities*, skupaj z raziskovalci iz Avstrije, Francije, Italije,

Hrvaške, Nizozemske in Švedske, da bodo ugotovili uporabnost obstoječih orodij in izmenjali kakovostne prakse. Razčlenijo, na kakšne načine orodja obravnavajo ranljivosti v kontekstu zdravstvenih posledic poplav in v kolikšni meri spodbujajo solidarnost in medsebojno pomoč. Etnografska raziskava v dveh ljubljanskih soseskah z izkušnjo poplav (na Viču in v Sneberjah) še poteka.

Mojca Ramšak obravnava **Solidarnost v slovenskem zdravstvu med pandemijo covida-19**, pravzaprav kar tri vrste solidarnosti: zdravstvenega sistema, solidarnost med zaposlenimi v zdravstvu in pacienti v zdravstvenih ustanovah ter solidarnost širše javnosti do zdravstvenih delavk in delavcev. Avtorica je podatke zbrala v slovenskih splošnih bolnišnicah in univerzitetnih kliničnih centrih ter v medijskih objavah. Poleg pristne solidarnosti obravnava tudi pojave anti-solidarnosti, kot sta neupoštevanje ukrepov in oviranje zdravniškega dela, in primere navidezne ali nepristne solidarnosti, ko je akterjem pomembna predvsem javna prepoznavna njihove solidarne geste. Za odzivanje Slovencev na pandemijo je bilo značilen razkorak med kolektivno odgovornostjo in individualno svobodo.

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Enja Grabrijan piše **O razširjeni solidarnosti na primerih prehranjevanja, povezovanja z rastlinami in izmenjevanja dobrin**. O širini solidarnostnih mrež razmišlja skozi ekofeministični pristop, ki poudarja prepletenost ljudi in več-kot-človeškega oziroma solidarnostno delovanje onkraj vrst. Sonaravno, regenerativno in recipročno delovanje obravnava skozi kroženje dobrin, prehranjevanje in povezovanje z rastlinskim svetom. Prikaže nekatere vidike regenerativnega oz. permakulturnega kmetovanja, nabiralništva in izmenjave dobrin in uslug. Njeni sogovorniki tovrstna prizadevanja razumejo kot razširjanje solidarnosti in opozarjajo, da nas obkrožajo inteligentna bitja, obdana s perjem, dlako, listjem in iglicami, od katerih se lahko učimo.

Upam, da bodo ti članki tudi druge raziskovalke in raziskovalce, študentke in študente spodbudili k študiju in razmisleku o solidarnosti še na drugih področjih, na primer v skupnostih praksah, nesnovni kulturni dediščini in v različnih društvih, od strokovnih do humanitarnih. Vsak deseti Slovenec ali Slovenka sta npr. člana prostovoljnih gasilskih društev. Na tem mestu želim opozoriti tudi na **solidarnost v znanstvenem publiciranju**, saj je navsezadnje tudi uredniško delo in še posebno **delo anonimnih recenzentk in recenzentov**, ki podajo mnenje o znanstvenih člankih in predlagajo izboljšave, medsebojna pomoč, ki se ne vrača neposredno, ampak na dolgi rok po principu »jaz nekomu, nekdo drug meni«. Znanstvene revije enostavno ne morejo funkcionirati brez anonimnih profesionalnih bralcev, ki se jim na tem mestu iskreno zahvaljujem za sodelovanje, prav tako kot avtorjem, ki so prispevali članke in prispevke za pričujočo številko *Etnologa*.

Sklop **RAZPRAVE** prinaša dva znanstvena članka na druge tematike. **Tjaša Zidarič, Mojca Ramšak in Nina Dečko** v članku **Vonjalne dimenzije nesnovne kulturne dediščine: Analiza primerov praks in pomenov iz Registra nesnovne kulturne dediščine Slovenije** analizirajo osem vpisanih elementov. Pri petih so vonjalne komponente omenjene v opisu elementa, lectarstvo, zeliščarstvo in tradicionalno čevljarstvo pa so dodale za razširitev spektra. Nosilci so v intervjujih potrdili, da so vonji pomembni za kulturni spomin in razumevanje tradicije dediščinskih praks, v nekaterih

primerih pa so tudi kazalnik kakovosti postopkov priprave, lahko imajo terapevtski učinek ali prispevajo k senzorni diagnostiki. Avtorice priporočajo dokumentiranje vonjalnih sestavin nesnovne kulturne dediščine.

Mateja Slovinc Grasselli, Ana Novak in Tanja Šumrada, strokovnjakinje s področja ekonomike naravnih virov, v članku **Ohranjanje narave v kmetijski praksi – ovira, nuja ali priložnost?** analizirajo emske predstave poklicnih kmetov in polkmetov s Krasa in Ljubljanskega barja o »dobrem kmetu« in »dobri krajini«. Kmetje in kmetice se prepoznavajo kot skrbniki narave, ki uvajajo okolju prijaznejše prakse, obenem pa so ujeti v kruti ekonomski kmetijski trg, ki jih sili v intenziviranje proizvodnje in prevpraševanje smisla izvajanja naravovarstvenih praks. »Dober kmet« je zanje vsak posameznik, ki skrbi, da se kmetijska krajina ne zarašča.

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V naslednjem sklopu, **RAZMISLEK**, objavljamo dva strokovna članka. **Manca Avguštin** je analizirala **Motiviko in simboliko kmečkih zibelk**. Pregledala je 239 zibelk v 23 slovenskih nacionalnih, pokrajinskih in mestnih muzejih. Zibelke so bile ključni predmet notranje opreme, namenjen počitku najmlajših, ki so združevale materialno in simbolno varovanje. Ugotovila je, da so cvetlične in geometrične upodobitve prisotne na več kot 90 odstotkih poslikanih zibelk in pričajo o estetskih vrednotah tistega obdobja. Kristusovi in Marijini monogrami se pojavijo na 60 oziroma 29 zibelkah, figuralne upodobitve Marije, Jezusa in drugih svetnikov pa na 37. Predkrščanski pentagrami in rozete, ki ju je kasneje prevzelo tudi krščanstvo, so upodobljene na 36 oziroma 25 zibelkah in so po tedanji veri otroke simbolno varovali pred zlimi duhovi.

Katarina Hergold Germ v članku **Solidarnost skozi umetnost: Zgodba Galerije za mir v Slovenj Gradcu** razkriva, kako je Slovenj Gradec v drugi polovici 20. stoletja postal pomembno kulturno središče, ki je kulturo miru spodbujalo skozi umetnost. S široko podporo lokalne skupnosti v delu in denarju ter z umetniškimi deli, ki so jih darovali umetniki z vseh koncev sveta, so oblikovali zbirko *Galerija za mir* v Umetnostnem paviljonu, ki je predhodnik današnje Koroške galerije likovnih umetnosti. Avtorica dogajanje interpretira skozi prizmo antropoloških teorij daru in solidarnosti, ki presegajo ekonomske in politične razlage delovanja kulturnih praks.

Razdelek **POROČILA IN OCENE KNJIG IN FILMA** prinaša recenzije šestih monografij in dveh zbornikov ter enega filma. **Nadja Valentinčič Furlan** kritično ocenjuje drobno knjigo Chiare Bortolotto *Will Heritage Save Us? Intangible Cultural Heritage and the Sustainable Development Turn* (Cambridge University Press) s premiso, da po trajnostnem obratu ne varujemo več samo mi dediščine, ampak z njeno pomočjo rešujemo raznovrstne družbene zagate. **Alenka Pirman** piše o knjigi Lee David, *A Victim's Shoe, a Broken Watch, and Marbles: Desire Objects and Human Rights* (Columbia University Press), ki s pieteto obravnava osebne predmete – priče najhujših zločinov človeštva, in je kritična do njihovih ideoloških in muzeoloških eksploatacij.

Brigita Rajšter poroča o dvojezični publikaciji Inje Smerdel *Jarmi / Yokes*, ki je 12. knjiga Knjižnice Slovenskega etnografskega muzeja; zasnova teh monografskih publikacij s študijo in katalogom predmetov datira v čas, ko je imel muzej na razpolago samo dve razstavi sobi. **Dunja Dobaja** piše o knjigi Irene Rožman Pišek *Babice na*

razpotju zgodovine: Lik terenske babice od leta 1945 do poznih šestdesetih let, ki je izšla v zbirki Knjižnica Glasnika Slovenskega etnološkega društva. Dve monografiji sta prirejeni doktorski disertaciji: **Saša Babič** poroča o knjigi Ane Svetel **Spremenljive krajine severovzhodne Islandije: Vreme, letni časi, svetloba in tema**, **Jasna Fakin Bajec** pa o knjigi Nadje Valentinčič Furlan **Znanje in identitete v filmih o nesnovni kulturni dediščini**. Obe sta izšli v Zupaničevi knjižnici Oddelka za etnologijo in kulturno antropologijo, pri Znanstveni založbi Filozofske fakultete Univerze v Ljubljani, druga v sozaložništvu s Slovenskim etnografskim muzejem.

Ana Svetel premisli znanstveni doprinos zbornika **Pogledi na Branislavo Sušnik in njen prispevek k raziskavam paragvajskih staroselskih ljudstev**, ki sta ga uredila Jaka Repič in Marija Uršula Geršak, izšel pa je pri Znanstveni založbi FF UL. **Jana Rajh Plohl** analizira prispevke slovenskih, avstrijskih in madžarskih avtoric in avtorjev v zborniku s slovenskimi članki in daljšimi angleškimi povzetki **Vleka ploha in poroka z borom: Pustni šegi v Sloveniji, Avstriji in na Madžarskem**. Uredile so ga Marija Kozar-Mukič, Mojca Ravnik in Nena Židov kot 57. knjigo Knjižnice Glasnika SED.

Sklop zaključuje **Miha Kozorog** s prispevkom **Mnenje etnologa in kulturnega antropologa o filmu Eme Kugler Nekoč v Posočju**. Gre za igrani dokumentarec v produkciji Zavoda ZANK, ki prikazuje življenjski svet starovercev na podlagi zapiskov Pavla Medveščka v knjigi *Iz nevidne strani neba: Razkrite skrivnosti staroverstva* (2015).

ETNOMUZEJSKE STRANI se začnjanjo z razdelkom **RAZSTAVE IN FILMI**. **Bojana Rogelj Škafar** predstavi občasno razstavo **Maksim Gaspari: Ustvarjene podobe naroda**, **Miha Špiček** in **Blaž Verbič** **Razglednice Maksima Gasparija**, **Tina Palaić** poroča o prenovi stalne razstave *Med naravo in kulturo* (2006), **Nadja Valentinčič Furlan** pa o prenovah medijskih točk s filmi in glasbo v njenem sklopu. **Anja Serec Hodžar** piše o gostujoči razstavi *France Marolt in njegove zapuščine*, **Barbara Turk Niskač** pa o občasni razstavi *Zgodbe stelnikov: Preplet orlove praproti, živali in ljudi*. **Nadja Valentinčič Furlan** predstavi zasnovno in produkcijske izzive etnografskega filma o novi stalni razstavi *Človek in čas: Od ponedeljka do večnosti*.

Razdelek **NOVE PRIDOBITVE** prinaša prispevek **Adele Pukl** *Pust mozirski: Novi pustni predmeti v zbirkah SEM*. V **POROČILIH** sta **Maja Kostrić Grubišić** in **Katarina Nahtigal** zbrali natančne podatke o obsežni razstavi in prireditveni dejavnosti SEM v letu 2024, **Gregor Ilaš** pa o založniški dejavnosti SEM in delovanju Knjižnice SEM. **Tina Palaić** in **Katarina Nahtigal** poročata o mednarodnem muzejskem projektu *Združimo se! Spodbujanje socialno vključujočega izobraževanja o podnebnih spremembah za odrasle*, v katerem so med drugim sodelovali s predstavniki romske skupnosti.

Sarah Lunaček, **Uršula Lipovec Čebren**, **Nežka Struc** in **Eshetu Ewnetu Tegengne** so prispevali poročilo iz porečja reke Omo v Etiopiji na temo sodelovanja med Univerzo v Ljubljani in Univerzo v Arba Minchu, kjer so na terenu večkrat slišali »Nujno potrebujemo antropologe!«. **Urša Valič** piše o priložnostni *Razstavi ohranjenih fotografij, dokumentov in predmetov v spomin na begunce iz Opatjega sela* v češkem mestu Kralupy na Vltavi; skupnosti že 110 let ohranjata spomine in stike, ki sta jih povzročila prisilna preselitev vaščanov leta 1915, ko je Italija napadla Avstro-Ogrsko in

so v bližini Opatjega sela potekali topniški spopadi. Študentka etnologije in kulturne antropologije **Astrid Vončina** je pripravila Poročilo o delu na projektu *Dediščina na meji* 2025, v katerem so pod mentorstvom etnologinij, antropologinij, arheologinij, muzealk in muzealcev preučevali snovno in nesnovno dediščino Lukčeve hiše in obmejnega območja Kambreškega.

V razdelku **V SPOMIN** se poslavljamo od spoštovanega sodelavca **dr. Gorazda Makaroviča**, ki je se je v Slovenskem etnografskem muzeju sprva zaposlil kot preparator, potem pa postal kustos za zbirke likovne umetnosti.

Leto 2025 je bilo bogato z **NAGRADAMI IN PRIZNANJI**. Kustos za muzejske zbirke iz Azije, Oceanije in Avstralije **mag. Ralf Čeplak Mencin**, ki je bil med drugim tudi član ali predsednik mnogih slovenskih društev in mednarodnih teles, je 16. maja prejel Valvasorjevo nagrado za življenjsko delo. Kustosinji za etnografski film **dr. Nadji Valentinčič Furlan** so 28. maja 2025 na predlog mentorice, izredne profesorice **dr. Mateje Habinc**, podelili priznanje za najboljšo doktorsko disertacijo Filozofske fakultete na področju družboslovja z naslovom *Konstrukcija znanja in identitet v filmih o nesnovni kulturni dediščini*. Kustosinja za ljudsko likovno umetnost in slikovne vire **dr. Bojana Rogelj Škafar** je 11. novembra 2025 prejela Murkovo priznanje za razstavo *Maksim Gaspari: Ustvarjene podobe naroda*. Objavljamo tudi del strokovnega mnenja zaslužnega profesorja **dr. Janeza Bogataja**.

Novi razdelek **VAROVANJE NESNOVNE KULTURNE DEDIŠČINE** smo uvedli z namenom, da postane bolj vidno delo Koordinatorja varstva nesnovne kulturne dediščine, ki v sodelovanju s prijavitelji vodi pripravo predlogov besedil za vpis enot v Register nesnovne kulturne dediščine, nazadnje pa jih potrdi upravljalec Registra, Ministrstvo za kulturo. Kustosinja Oddelka za nesnovno kulturno dediščino v SEM **Anja Jerin** najprej poroča o delu Koordinatorja varstva nesnovne kulturne dediščine v letu 2024, potem pa uvede predloge besedil vpisov v Register v istem letu. Ta besedila so namreč anonimna, raziskovalci in raziskovalke, v nekaterih primerih pa tudi večje, pogosto interdisciplinarne, skupine strokovnjakov za posamezno področje, pa vendarle vložijo čas in svoje strokovno znanje, da raziščejo teren, preučijo literaturo in pripravijo besedila po do neke mere enotni shemi. Z objavami v *Etnologu* bo njihov strokovni prispevek bolj prezenten.

Predstavljenih je devet enot: Sokolarstvo in sokolarjenje (**Damjana Pečnik, Vilma Alina Postić Bezenšek, Anja Jerin in Barbara Rezar Grile**); Tradicionalno vabljenje na poroko v Prekmurju (**Jelka Pšajd in Nena Židov**); Petje partizanskih pesmi (**Urša Šivic in Nena Židov**); Sonaravno gospodarjenje z gozdovi (**Alenka Verdinek, Kristina Sever, Andrej Breznikar, Jurij Diaci, Anton Lesnik, Jerneja Čoderl, Zdenka Jamnik, Ljudmila Medved in Jože Prah**); Priprava pletenic (**Anja Jerin**); Klobučarstvo (**Sebastjan Weber, Nena Židov in Tanja Roženberger**); Priprava mežerlija (**Brigita Rajšter in Anja Jerin**); Prostovoljno gasilstvo (**Nena Židov**) in Tesarstvo (**Alenka Stražišar Lamovšek in Anja Jerin**).

V zaključku *Etnologa* so zbrani podatki o avtoricah in avtorjih te številke ter navodila za avtorje člankov in prispevkov; bodite pozorni na novosti pri navajanju referenc.

V Slovenskem etnografskem muzeju bomo ob stoletnici začetka izdajanja *Etnologa* pripravili znanstveni in strokovni posvet **Znanje v etnologiji, antropologiji, muzeologiji in varstvu dediščine**, ki bo potekal v torek, 31. marca, in sredo, 1. aprila 2026.

Vabimo vas k razmisleku o načinih ustvarjanja znanja v etnologiji in antropologiji, različnih ustanovah in njihovih oddelkih ter v strokovnih društvih. Prispevki lahko obravnavajo teorijo, metodologijo in etiko raziskovanja ali oblikovanje znanja v različnih medijih, od ustnega in pisnega sporočanja do filmov, fotografij, razstav, spletnih objav in hibridnih medijev.

Zanima nas etnološko-antropološka publicistična krajina v Sloveniji in širše, od splošnih trendov objav v trojčku *Etnolog* (1926/27–1944/45), *Slovenski etnograf* (1948–1988/90), *Etnolog* (1991–2025) in drugih slovenskih znanstveno-strokovnih revijah do novih modelov objavljanja, dostopnosti, točkovanja in trženja v mednarodnem prostoru. Ali spletne objave že nadomeščajo znanstvene knjige in revije ali so samo podpora tiskanim medijem? Kako internet, digitalizacija, umetna inteligenca, veliki generativni jezikovni modeli in lažne novice vplivajo na konstrukcijo znanja v etnologiji, antropologiji, muzeologiji in varstvu dediščine?

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Glede oblikovanja znanja v raziskovalnih in dediščinskih ustanovah prevprašujemo, kako habitusi ved in ustanov vplivajo na produkcijo znanja na inštitutih in fakultetnih oddelkih, v muzejih, na zavodih za varstvo kulturne dediščine in njihovih oddelkih (dokumentacija, konservatorsko-restavratorski oddelek, oddelek za muzejsko pedagogiko in andragogiko, knjižnica, služba za komuniciranje, koordinacija varstva nesnovne kulturne dediščine ...). Kako smo nove teoretične tokove etnologije, antropologije, muzeologije, restavradorstva in konservatorstva uvajali v muzeje in na Zavod za varstvo kulturne dediščine Slovenije? Kdaj smo participativne in sodelovalne pristope z delitvijo odgovornosti in avtorstva uvedli v pripravo filmov, razstav in obrazstavnih programov, v raziskovalne in aplikativne projekte? Kako poteka prenos teoretičnih, metodoloških in praktičnih znanj na nove generacije v ustanovah, društvih in projektih?

Znanstvene in strokovne članke bomo objavili v *Etnologu* 36 (87)/2026.

Nadja Valentinčič Furlan

EDITORIAL

This issue of *Etnolog* is dedicated to **Dr Gorazd Makarovič** (1936–2025), former curator of folk art collections at the Slovene Ethnographic Museum, an insightful thinker, researcher and author of numerous essays. He spent four creative decades (1958–1998) at the museum and after his retirement, he would continue to visit the museum for almost two decades, studying reference literature and regularly publishing in *Etnolog*. He wrote, for example, about the origins of hayracks, the development of maypoles in Slovenia, verbal and gestural greetings, Slavic women's names and women's work. Over morning coffee, Gorazd Makarovič, Andrej Dular, Janja Žagar, Polona Sketelj and I discussed ethnological, anthropological, museum, life and socio-political issues. I learned a great deal from these conversations about the history of the museum and ethnology, and Gorazd was always open to discussing the professional and ethical dilemmas we encountered. He always spoke with great respect about his older and younger colleagues and their work, read our articles and visited all the new exhibitions at the museum. Based on his script, we made the film *Podobe preteklega vsakdana / Images of Daily Life in Slovenia's Past* (2007) with the director Amir Muratović, the introductory film to the permanent exhibition *Between Nature and Culture* (2006), for which he prepared four binders of pictorial and archival sources so that we could visually reconstruct the cultural elements of the Middle Ages and Early Modern Period that no longer exist today. Muratović also made a television programme about how this film, based on re-enacted and animated reconstructions, was made, and was counting on Makarovič's commentaries, but we were unable to persuade him to participate due to his bad experiences with journalists, who often quoted only the most banal parts of otherwise weighty statements as he claimed. He also did not like to be photographed, so only a few photographs of him have been preserved. Over the past five years, Dr Gorazd Makarovič and his monumental book *Slovenci in čas: Odnos do časa kot okvir in sestavina vsakdanjega življenja* (*The Slovenes and Time: The Attitude towards Time as a Framework and Element of Everyday Life*, 1995) have been very present in discussions about the content and musealization of the new permanent

exhibition *Man and Time: From Monday to Eternity* (2024), and in 2025 again in the editing of the exhibition guide.

Regular readers will notice that we have slightly rearranged the order of sections this year, as original research papers and expert essays are followed by book reviews and reports. The second half of *Etnolog*, under the collective title *Ethnomuseum Pages*, brings a new section, entitled the Safeguarding of Intangible Cultural Heritage, alongside the already familiar sections Exhibitions, New Acquisitions, Reports, In Memoriam, and Awards and Recognitions.

When we announced this year's theme – solidarity in traditional culture and contemporary life – in last year's issue, we set it very broadly. In traditional peasant culture, solidarity, together with cooperation, connectedness and mutual help, enabled the survival of families and village communities. Although in recent decades the way of living has become much more individualized, many voluntary organizations and societies still operate on a *pro bono* basis, and Slovenians know how to pull together in times of disaster, fire, accidents, the COVID-19 pandemic, and so on. We wanted to open up a reflection on how ethnology and cultural anthropology – through ethnographic research, insights into history and literature, reflections and research ethics – can draw attention to ideas and social practices that can improve social relations, reduce pronounced power imbalances in the world, and increase solidarity for a common future.

In the thematic section **SOLIDARITY IN THE PAST AND PRESENT**, we are publishing five original research papers. The fundamental reflection was contributed by **Rajko Muršič** with his article **The Countless Shades of Solidarity in an Anthropological Perspective**. He begins by rejecting the Darwinian thesis of survival of the fittest and moves from the anthropological roots in a unified humanity and kinship systems towards contemporary examples of mutual interaction, highlighting the fields of agricultural and industrial work, music and the spontaneous venues of its creation. “No matter how hopeless the current historical moment may be, solidarity remains the fundamental basis for the future regulation of interpersonal relations, as it defines the very foundations of human prosociality and symbolic culture.” He argues that, ultimately, the basis of ethnographic research by ethnologists and cultural anthropologists is solidarity with the people with whom we collaborate in our research.

Borut Rovšnik researched the **Responses of European Museums and Galleries to the Refugee Crisis**. Migration and refugees are a constant feature of humanity, and museums and galleries play a key role in raising public awareness about the historical and contemporary perspectives of immigration policy and culture. Nationally conceived museums of emmigration do not address immigration and refugee issues at all, and instead ethnographic museums and contemporary art galleries take the lead in this regard. The author researched how Slovenian, Italian, Greek and Polish museums are dealing with the refugee crisis, establishing dialogue with immigrants and contributing not only to their cultural integration, but also to the changing cultural identities of cities. In Poland, integration is understood as a shift from a hierarchically structured discourse on *helping war refugees* to *cultural solidarity*.

For their article **Tools for Responding to Floods: Vulnerability, Health and Solidarity**, **Nežka Struc**, **Pia Krampl**, **Urša Valič** and **Uršula Lipovec Čebren** researched numerous tools developed by Slovenian society that not only respond to various crises and natural disasters, but also seek to prepare people for them. Their analyses are being carried out as part of the international *Sonar-Cities* project, working together with researchers from Austria, France, Italy, Croatia, the Netherlands and Sweden, to determine the applicability of existing tools and exchange best practices. The authors analysed how such tools address vulnerabilities in the context of the health consequences of floods, and to what extent they promote solidarity and mutual assistance. Ethnographic research is still ongoing in two neighbourhoods in Ljubljana with experience of flooding (Vič and Sneberje).

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Mojca Ramšak discusses **Solidarity in Slovenian Healthcare during the COVID-19 Pandemic**, focusing on three types of solidarity: solidarity of the healthcare system, solidarity between healthcare workers and patients in healthcare institutions, and solidarity between the general public and healthcare workers. The author collected data from Slovene general hospitals and university medical centres, as well as from media publications. In addition to genuine solidarity, she also discusses the phenomena of anti-solidarity, such as disregard for healthcare measures and obstruction of healthcare work, and cases of performative or inauthentic solidarity, where the protagonists are primarily concerned with public recognition of their gesture of solidarity. The gap between collective responsibility and individual freedom was one of the central tensions in the response to the pandemic in Slovenia.

Enja Grabrijan writes about **Expanded Solidarity Through Examples of Eating, Connecting with Plants, and Exchanging Goods**. She reflects on the extent of solidarity networks through an ecofeminist approach that emphasizes the interconnectedness of humans and more-than-human, or solidarity beyond species. She discusses sustainable, regenerative and reciprocal action through the circulation of goods, eating and connecting with the world of plants. She presents some aspects of regenerative or permaculture farming, foraging and the exchange of goods and services. Her interlocutors understand such efforts as spreading solidarity and point out that we are surrounded by intelligent beings covered in feathers, fur, leaves and needles, from whom we can learn.

I hope that these articles will encourage other researchers and students to study and reflect on solidarity in other areas, such as community practices, intangible cultural heritage and various voluntary associations, from professional to humanitarian – for example, one in ten Slovenes are members of voluntary fire brigades. At this point, I would also like to draw attention to **solidarity in scientific publishing**, since editorial work and, in particular, **the work of anonymous peer reviewers** who give their opinion on research papers and suggest improvements, is after all a kind of mutual assistance that is not directly reciprocated, but on the long run follows the principle of “I help someone, someone else helps me”. Scientific journals simply cannot function without anonymous professional readers, whom I would like to sincerely thank for their cooperation, just as I would also like to thank the authors who contributed articles and contributions to this issue of the *Etnolog*.

The **STUDIES** section features two original research papers on other topics. **Tjaša Zidarič, Mojca Ramšak** and **Nina Dečko** analyse eight registered entries in their article **Olfactory Dimensions of Intangible Cultural Heritage: Analysis of Examples of Practices and Meanings from the Register of Intangible Cultural Heritage of Slovenia**. In five of the inscriptions, olfactory components are mentioned in the description of the element, while making gingerbread, herbal medicine and traditional shoemaking were added to broaden the spectrum. In the interviews, the bearers confirmed that scents are important for cultural memory and understanding the tradition of heritage practices, and in some cases they are also an indicator of the quality of preparation procedures, can have a therapeutic effect or contribute to sensory diagnostics. The authors recommend documenting the olfactory components of intangible cultural heritage.

Mateja Slovenc Grasselli, Ana Novak and **Tanja Šumrada**, experts in the field of natural resource economics, analyse the perceptions of professional and part-time farmers from the Karst and Ljubljana Marshes about what constitutes a “good farmer” and a “good landscape” in their article **Nature Conservation in Agricultural Practice – Obstacle, Necessity or Opportunity?** Farmers see themselves as guardians of nature who introduce environmentally friendly practices, but at the same time they are caught up in a cruel agricultural economic market that forces them to intensify production and question the reason for implementing nature conservation practices. For them, a “good farmer” is anyone who ensures that the agricultural landscape does not become overgrown.

In the next section, **REFLECTION**, we publish two expert essays. **Manca Avguštin** analysed **The Motifs and Symbolism of Peasant Cradles**. She examined 239 cradles in 23 Slovene national, regional and city museums. Cradles were a key piece of interior furniture, intended for resting of the youngest children, combining both material and symbolic protection. She found that floral and geometric motifs are present on more than 90% of painted cradles, and testify to the aesthetic values of that period. The monograms of Christ and Mary appear on 60 and 29 cradles, respectively, while figurative representations of Mary, Jesus and other saints appear on 37. The pre-Christian pentagrams and rosettes, which were also adopted by Christianity, are depicted on 36 and 25 cradles, respectively, and it was believed that symbolically protected children from evil spirits.

In her article **Solidarity through Art: The Story of the Peace Gallery in Slovenj Gradec**, **Katarina Hergold Germ** reveals how Slovenj Gradec became an important cultural centre in the second half of the 20th century, promoting a culture of peace through art. With broad support from the local community in the form of labour and money, and with works of art donated by artists from all over the world, they created the *Gallery for Peace* collection in the Art Pavilion, the predecessor of today's Museum of Modern and Contemporary Art Koroška. The author interprets the events through the prism of anthropological theories of gift-exchanges and solidarity, which transcend economic and political explanations of cultural practices.

The section **BOOK AND FILM REVIEWS** features reviews of six monographs, two anthologies and one film. **Nadja Valentinčič Furlan** critically reviews Chiara

Bortolotto's slim volume *Will Heritage Save Us? Intangible Cultural Heritage and the Sustainable Development Turn* (Cambridge University Press) and the premise that, following the sustainability turn, we no longer only preserve our heritage, but use it to solve various social problems. **Alenka Pirman** writes about Lee David's book, *A Victim's Shoe, a Broken Watch, and Marbles: Desire Objects and Human Rights* (Columbia University Press), which treats personal objects – witnesses to humanity's worst crimes with reverence, and is critical of their ideological and museological exploitation.

Brigita Rajšter reviewed a bilingual publication by Inja Smerdel: *Jarmi / Yokes*, the twelfth book in the Slovene Ethnographic Museum Library; the concept of these monograph publications with a study and a catalogue of objects dates back to a time when the museum had only two exhibition rooms at its disposal. **Dunja Dobaja** writes about Irena Rožman Pišek's book *Babice na razpotju zgodovine: Lik terenske babice od leta 1945 do poznih šestdesetih let* (Midwives at the Crossroads of History: The Character of a Field Midwife from 1945 until the late 1960s), published in the collection Knjižnica Glasnika Slovenskega etnološkega društva (Bulletin of the Slovene Ethnological Society Library Series). Two monographs have been adapted from doctoral dissertations: **Saša Babič** reports on Ana Svetel's book *Spremenljive krajine severovzhodne Islandije: Vreme, letni časi, svetloba in tema* (Changing Landscapes of Northeastern Iceland: Weather, Seasons, Light and Darkness), while **Jasna Fakin Bajec** reports on Nadja Valentinčič Furlan's book *Znanje in identitete v filmih o nesnovni kulturni dediščini* (Knowledge and Identities in Films on Intangible Cultural Heritage). Both were published in the Zupanič Library of the Department of Ethnology and Cultural Anthropology, Faculty of Arts, by the Scientific Press of the University of Ljubljana, the latter in co-publication with the Slovene Ethnographic Museum.

Ana Svetel reflects on the scientific contribution of the anthology *Pogledi na Branislavo Sušnik in njen prispevek k raziskavam paragvajskih staroselskih ljudstev* (Views on Branislava Sušnik and her Contribution to Research on the Indigenous Peoples of Paraguay), edited by Jaka Repič and Marija Uršula Geršak and published by Scientific Press of the University of Ljubljana. **Jana Rajh Plohl** analyses the contributions of Slovenian, Austrian and Hungarian authors in the anthology of Slovene articles with extended English summaries entitled *Vleka ploha in poroka z borom: Pustni šegi v Sloveniji, Avstriji in na Madžarskem* (Pulling the Plank and the Wedding to a Pine Tree: Shrovetide Customs in Slovenia, Austria and Hungary). This was edited by Marija Kozar-Mukič, Mojca Ravnik and Nena Židov as the 57th book in the Bulletin of the Slovene Ethnological Society Library Series.

The section concludes with **Miha Kozorog's** contribution *Opinion of an Ethnologist and Cultural Anthropologist on Ema Kugler's Film Nekoč v posočju (Once Upon a Time in the Soča Valley)*. This is a re-enacted documentary produced by the ZANK Institute, which depicts the world of the Old Believers based on Pavel Medvešček's book *Iz nevidne strani neba: Razkrite skrivnosti staroverstva* (From the Invisible Side of the Sky: Revealed Secrets of Pre-Christian Old Faith) (2015).

ETHNOMUSEUM PAGES begin with the section **EXHIBITIONS AND FILMS**. **Bojana Rogelj Škafar** presents the temporary exhibition *Maksim Gaspari: Shaping Images of a Nation*, while **Miha Špiček** and **Blaž Verbič** present *Maksim Gaspari's Postcards*. **Tina Palaić** reviews the updating of the permanent exhibition *Between Nature and Culture* (2006) and **Nadja Valentinčič Furlan** the upgrading of the media points with films and music in the same exhibition. **Anja Serec Hodžar** writes about the visiting exhibition *France Marolt and his Legacy* and **Barbara Turk Niskač** about the temporary exhibition *Stories of Steljniki: The Interweaving of Common Bracken, Animals and Humans*. **Nadja Valentinčič Furlan** presents the concept and the production challenges of the ethnographic film that was made about the new permanent exhibition *Man and Time: From Monday to Eternity*.

The **NEW ACQUISITIONS** section features an article by **Adela Pukl** entitled *Carnival of Mozirje: New Shrovetide Custom Items in the SEM Collections*. In **REPORTS**, **Maja Kostric Grubišić** and **Katarina Nahtigal** have compiled detailed information about SEM's extensive exhibition and event activities in 2024, and **Gregor Ilaš** reports on publishing in SEM and the activities in the SEM Library. **Tina Palaić** and **Katarina Nahtigal** report on the international museum project *Come Together! Fostering Socially Inclusive Climate Change Education for Adults*, in which they collaborated with representatives of the Roma community, among others.

Sarah Lunaček, **Uršula Lipovec Čebren**, **Nežka Struc** and **Eshetu Ewnetu Tegengne** contributed a report from the Omo River basin in Ethiopia on the topic of cooperation between the University of Ljubljana and the University of Arba Minch, where they often heard the phrase “*We urgently need anthropologists!*” during their fieldwork. **Urša Valič** writes about the temporary *Exhibition of Preserved Photographs, Documents and Objects in Memory of Refugees from Opatje Selo* in the Czech town of Kralupy nad Vltavou. For 110 years, the two communities have preserved the memories and contacts that were caused by forced displacement of the villagers in 1915, when Italy attacked Austria-Hungary and artillery skirmishes took place in the vicinity of Opatje selo. **Astrid Vončina**, a student of ethnology and cultural anthropology, prepared a report on the work done on the 2025 project *The Heritage on the Border*, in which, under the mentorship of ethnologists, anthropologists, archaeologists and museum curators, the tangible and intangible heritage of the Lukčeva House and the border area of Kambreško were researched.

In the **IN MEMORIAM** section, we bid farewell to our respected colleague **Dr Gorazd Makarovič**, who was initially employed at the Slovene Ethnographic Museum as a preparator and then became the curator for the folk art collections.

The year 2025 was rich in **AWARDS AND RECOGNITIONS**. The curator of museum collections from Asia, Oceania and Australia, **Ralf Čeplak Mencin, MA**, who has also been a member or president of many Slovene associations and international bodies, received the Valvasor Lifetime Achievement Award on 16 May. On 28 May, the curator for ethnographic film, **Dr Nadja Valentinčič Furlan**, was awarded the Faculty of Arts' prize for the best doctoral dissertation in the field of social sciences, entitled *The Construction of Knowledge and Identities in Films on Intangible Cultural Heritage*, at

the suggestion of her mentor, Associate Professor **Dr Mateja Habinc**. On 11 November 2025, the curator for folk art and pictorial sources, **Dr Bojana Rogelj Škafar**, received the Murko Special Recognition Award for the exhibition *Maksim Gaspari: Shaping Images of a Nation*. We are also publishing part of the expert opinion of professor emeritus **Dr Janez Bogataj**.

We have introduced a new section on **THE SAFEGUARDING OF INTANGIBLE CULTURAL HERITAGE** with the aim of raising the profile of the work of the Coordinator for the Safeguarding of the Intangible Cultural Heritage, who, in cooperation with the applicants, coordinates the preparation of proposals for inscriptions in the Register of Intangible Cultural Heritage, which are then approved by the administrator of the Register, the Ministry of Culture. **Anja Jerin**, curator of the Department for Intangible Cultural Heritage at SEM, first reports on the work of the Coordinator for the Safeguarding of the Intangible Cultural Heritage in 2024, and then introduces the proposed texts for entries to the Register in the same year. These texts are anonymous, but researchers, and in some cases larger, often interdisciplinary, groups of experts in a particular field, invest their time and expertise in researching the field, studying the literature and preparing texts according to a more or less uniform scheme. Their professional contributions will be more visible through publication in *Etnolog*.

Nine units are presented: Falconry (**Damjana Pečnik, Vilma Alina Postić Bezenšek, Anja Jerin and Barbara Rezar Grile**); Traditional Inviting to Wedding in Prekmurje (**Jelka Pšajd and Nena Židov**); Singing of Partisan Songs (**Urša Šivic and Nena Židov**); Close-to-Nature Forest Management (**Alenka Verdinek, Kristina Sever, Andrej Breznikar, Jurij Diaci, Anton Lesnik, Jerneja Čoderl, Zdenka Jamnik, Ljudmila Medved and Jože Prah**); Making *Pletenice* (**Anja Jerin**); Hat Making (**Sebastjan Weber, Nena Židov and Tanja Roženberger**); Making *Mežerli* (**Brigita Rajšter and Anja Jerin**); Volunteer Firefighting (**Nena Židov**) and Carpentry (**Alenka Stražičar Lamovšek and Anja Jerin**).

The conclusion of the *Etnolog* contains information about the authors whose work appears in this issue, and instructions for authors of future articles and contributions; please note the new guidelines for citing references.

To mark the centenary of the first publication of the *Etnolog*, the Slovene Ethnographic Museum will host a scientific and professional conference entitled **Knowledge in Ethnology, Anthropology, Museology and Heritage Protection**, which will take place on Tuesday, 31 March, and Wednesday, 1 April 2026.

We invite you to reflect on the ways of creating knowledge in ethnology and anthropology, in various institutions and their departments, and in professional associations. Contributions may address the theory, methodology and ethics of research or the construction of knowledge in various media, from oral and written communication to films, photography, exhibitions, online publications and hybrid media.

We are interested in the ethnological-anthropological publishing landscape in Slovenia and beyond, from general trends in publication in the trio *Etnolog* (1926/27–

1944/45), *Slovenski etnograf* (1948–1988/90), *Etnolog* (1991–2025) and other Slovenian scientific and professional journals, to new models of publishing, accessibility, scoring and marketing in the international arena. Are online publications already replacing scientific books and journals, or are they merely a supplement to print media? How do the internet, digitalization, artificial intelligence, large language models and fake news influence the construction of knowledge in ethnology, anthropology, museology and heritage protection?

With regard to the formation of knowledge in research and heritage institutions, we question how the habitus of scientific branches and institutions influences the production of knowledge at institutes and faculty departments, in museums, at cultural heritage protection institutes and their departments (documentation, conservation-restoration department, educational department, library, communication service, coordination of intangible cultural heritage protection, etc.). How have we introduced new theoretical trends in ethnology, anthropology, museology, restoration and conservation into museums and the Institute for the Protection of Cultural Heritage of Slovenia? When did we introduce participatory and collaborative approaches with shared responsibility and authorship into filmmaking and in the preparation of exhibitions and programmes, as well as into research and applied projects? How is theoretical, methodological and practical knowledge being transferred to new generations in institutions, associations and projects?

Original research papers and expert essays will be published in the *Etnolog* 36 (87)/2026.

Nadja Valentinčič Furlan