

ABSTRACTS

Otília Ármeán

■ ***Action Spaces Offered by Virtual Extensions of Museums***

Keywords: *museum, new technologies, VR applications, sensorial system, agentic behaviour*

The paper investigates the extended museum, the role of the senses and the agency of the participant. The virtual tours made available online by many museums nowadays, the new technologies some museums are experimenting with (VR applications, new sensorial spaces) provide new forms of experiencing our culture but also our very own sensorial system. Granting the conditions for agentic behaviour, museums and their new extensions support technological and sensorial awareness, and offer memorable experiences to the visitors.

Melinda Blos-Jáni

■ ***What Is an Exhibition? Inter-views on the Exhibition Poetics of Transylvanian Museums***

Keywords: *exhibition poetics, curator, museal discourse, Transylvanian museums*

The articles of this issue (with few exceptions) look at the changing role of curators and at the scope of exhibitions, as well as at the theoretical thinking applied in local museal discourses. Between 1977 and 1985 Péter Cseke conducted many in-depth interviews with museologists from Transylvania for the monthly journal *Művelődés*, which inspired me to put two main questions to the directors of Transylvanian museums 30 years after the fall of communism in Romania. What does it mean to build and open a new exhibition in

your institution and what kind of roles are assigned to the visitors? Which was the most representative exhibition of the past 10 years?

Melinda Blos-Jáni – János Fodor – Dénes Miklósi – Beáta Molnár

■ ***In Search of the Present of the Past Tense: Reflections on Building an Exhibition***

Keywords: *exhibitions, Hungarians in Romania, metahistory, communist heritage, regime change*

The article presents the workflow and the main concepts that led to the 2020 exhibition focusing on the recent history of the Hungarians in Romania, titled *The Present of the Past Tense*. The title is a reference to Reinhart Koselleck's metahistorical work and suggests that remnants of the communist heritage and of the regime change that occurred in 1989 still persist and effect our present in many ways. The project's website and the exhibition were designed by a team commissioned by the Eurotrans Foundation, thus outside of a museum or an institutional context, and the result is exhibited in Romanian cities inhabited by Hungarians in special architectural contexts: within the iconic buildings of the communist regime. The text consists of the reflections written by the members of the team: a historian, an artist, a researcher of visual culture and a researcher in the field of cultural studies.

Gábor Ébli

■ ***Private Collectors as Curators? Original Exhibitions from Private Collections***

Keywords: *museum, private collector, temporary exhibitions, contemporary art*

By transgressing various borderlines set by museums, private collectors often produce powerful temporary exhibitions from the works they acquire. While numerous private foundations and quasi-museums testify to this trend internationally, this article presents ten cases from the Hungarian scene that have in their personal and provocative approaches revolutionised the way visitors look at contemporary art.

Anna Keszeg

■ ***Fashion Exhibitions in Hungary***

Keywords: *fashion items, collection, archive, display*

In 2019-2020 three major fashion exhibitions were organized in some of the most prominent museums of Budapest. Two of them were dedicated to individual designers (*Clara. Klára Rotschild, Fashion Queen behind the Iron Curtain*, Hungarian National Museum, curator: Ildikó Simonovics; Tamás Király. *Out of the Box*. Ludwig Museum, curator: Katalin Timár) and the third one presented an insight into the glamorous interpretation of Fashion with a capital F in itself (*Shine! Fashion and Glamour*, Kiscell Museum, curator: Anna Judit Szatmári). The major novelty of the three curatorial enterprises is the endemic and local nature of the displayed collections. The paper aims to summarize some methodological issues of reviewing fashion exhibitions building upon the three above-mentioned examples.

Anna Keszeg – Edit Koroknai

■ ***“We Intend to Focus More on Attracting the Young”: An Interview with Edit Koroknai, manager of the MODEM Center for Modern and Contemporary Art***

Keywords: *contemporary art, Hungarian culture, young artists, curatorial practices, glocal institutions*

The interview is interested in discussing the curatorial practices of a regional contemporary art museum, the MODEM Center for Modern and Contemporary Art in Debrecen. The institution has important international connections and a regionally unique infrastructure. However, its geographic location implies special strategic requirements. The primary goal of the institution is to strengthen its presence in the Hungarian art life and to consolidate a multi-level and manifold national and international network. The museum aims to create a new narrative, in order to change the public opinion about the role of contemporary art and to integrate visual culture into our everyday life.

Beatrix Kiss

■ ***Expographic: Museum design in Boom Times***

Keywords: *expographic, exhibition design, set design, scenography, space-object-installation, designer act, space-spectacle dramaturgy, visual directing, installation poetry, ethnographic exhibition, social topicality*

The article is not just about the relationship between the exhibition directing and designing, or about the important role of exhibition design in the expo built-up procession. Rather, it aims to prove

the hypothesis that the exposition's third fundamental element beside space and object is the installation. The booming of exhibition design means a progressive, dynamic field, and for every museum a matter of existence. The summary of exhibition design's possibilities, creative principles, and methodology has the goal to raise the spectacle as a viewpoint of exhibition interpretation. On the one hand, the term "expographic" encourages this kind of exhibition-writing, while, on the other, it expresses the idea that the exhibition is a visually written opus, read by the public with their eyes, whose reading changes according to the visitor's receptivity. Theoretical thoughts become practice in ethnographical expositions, and challenges may arise such as the consensus-building between tradition and modernity, or the visual mapping of the curator's scenario.

Klára Kuti

■ *Compromise and Collaboration: The Memory of the Kádár-Regime in the Hungarian National Museum*

Keywords: *Kádár-regime, museum, memory, exhibition, Hungarian culture, contemporary history*

The text is asking about the museum representation of communicative and collective memory through the analysis of two temporary exhibitions of the Hungarian National Museum. The author questions the role and responsibility of the museum in the museal representation of contemporary history by analysing the critical interpretation of oral history as a historical source and the lack of historiographical master narratives.

Ambrus Miskolczy

■ *Are Romanians Born as Orthodox Christians!?*

Keywords: *Romanians, Christianity, orthodoxy, debate*

The question of when and how Romanians have become Christians has received two answers. According to one of them, Romanians were born as Christians: the Christian faith was brought into the conquered Dacia by the Romans, they converted the Dacians, the two nations have merged, and the new nation, the Romanians have been born into the new faith. As evidence for this, the basic vocabulary of religious life, which is of Latin origins, is often invoked. However, the terms related to the religious organisation are usually of Greek and Slavic origins, which would hint at the fact that Romanians were already Christians when the Bulgarian-language religious organisation was established. The second thesis maintains that Romanian Christianity is due to the proselytism of the Bulgarians and the Bulgarized rulers from the Asen dynasty. This debate is difficult to solve not only because of the lack of sources, but also because logical constructions are entwined with passions related to national identity. This often rekindled debate keeps the most precious tradition of Romanian intellectual life, i.e. pluralism, alive.

Beáta Molnár – Zsófia Frazon

■ *Our Everyday Tigers – about a Community-Building Museum Experiment*

Keywords: *tigers, museum-building, museum experiment, Kenneth Hudson*

There is a sentence, a statement that has networked the lives of

many museum-sympathizers, and even of museum-lay people over the past year and a half. Obviously, this sentence implies a concept and a paradigm, but most importantly, it has generated and shaped everyday practices and routines, collecting, reading, and consumer habits, mindsets, and questions. The sentence reads: “A tiger in a

museum is a tiger in a museum and not a tiger” (Kenneth Hudson). Based on this, the NOT THE TIGER / museum collection campaign was born, curated by ethnographer Zsófia Frazon. The study revolves around this museum experiment with the curator’s intervening, inner perspectives.



SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

Blos-Jáni Melinda (vendégszerkesztő)
Rigán Lőránd

Ármeán Otília (1976) – kommunikációkutató, PhD, egyetemi adjunktus, Sapientia EMTE, Marosvásárhely

Blos-Jáni Melinda (1980) – vizuális kultúrakutató, PhD, egyetemi adjunktus, Sapientia EMTE, Kolozsvár

Buchwald Péter (1937) – vegyész, PhD, a Kolozsvár Társaság elnöke, Kolozsvár
Demény Péter (1972) – író, szerkesztő, Látó, Marosvásárhely

Dimény Attila (1967) – etnográfus, PhD, múzeumvezető, Incze László Céhtörténeti Múzeum, Kézdivásárhely

Dimény-Haszmann Orsolya (1979) – etnográfus, PhD, múzeumvezető, Haszmann Pál Múzeum, Csernáton

Ébli Gábor (1970) – esztéta, egyetemi docens, MOMÉ, Budapest

Fodor János (1989) – történész, PhD, egyetemi adjunktus, BBTE, Magyar Történeti Intézet, Kolozsvár

Frazon Zsófia (1970) – etnográfus, PhD, Néprajzi Múzeum, Budapest

Gömöri György (1934) – költő, irodalomtörténész, London

Gyarmati Zsolt (1970) – történész, múzeumigazgató, Csíki Székely Múzeum, Csíkszereda

Keszeg Anna (1981) – kultúrakutató, PhD, egyetemi adjunktus, BBTE, Kolozsvár

Kiss Beatrix (1979) – etnográfus, PhD, látványtervező, muzeológus, Déri Múzeum, Debrecen
Koroknai Edit (1976) – ügyvezető, MODEM Modern és Kortárs Művészeti Központ, Debrecen

Kuti Klára (1969) – kultúrakutató, PhD, Magyar Nemzeti Múzeum, Budapest

Miklós Zoltán (1980) – etnográfus, PhD, múzeumigazgató, Haáz Rezső Múzeum, Székelyudvarhely

Miklósi Dénes (1960) – képzőművész, Kolozsvár
Mitosz, Czesław (1911–2004) – költő

Miskolczy Ambrus (1947) – történész, az MTA doktora, egyetemi tanár, ELTE BTK, Budapest

Molnár Beáta (1991) – doktorandusz, Hungarológiai Tudományok Doktori Iskola, Kolozsvár

Nagy Attila (1934) – költő, orvos, Marosvásárhely
Soós Zoltán (1974) – történész, archeológus, PhD, múzeumigazgató, Maros Megyei Múzeum, Marosvásárhely

Szentes Zágon (1976) – képzőművész, fotográfus, Kolozsvár

Szőcs Levente (1980) – etnográfus, PhD, muzeológus, Tarisznyás Márton Múzeum, Gyergyószentmiklós

Tótszegi Tekla (1964) – etnográfus, PhD, igazgatóhelyettes, Erdélyi Néprajzi Múzeum, Kolozsvár

Vargha Mihály (1961) – képzőművész, múzeumigazgató, Székely Nemzeti Múzeum, Sepsiszentgyörgy

Závada Péter (1982) – doktorandusz, ELTE BTK Esztétika Tanszék, Budapest

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Závada Péter (1982) – doktorandusz, ELTE BTK Esztétika Tanszék, Budapest

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TÁMOGATÓK



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Nemzeti Kulturális Alap



„...az erős, karakteres, valóban egyéni koncepción alapuló magángyűjteményi tárlatok legfőképpen felszabadító hatást tudnak gyakorolni, méghozzá sok irányban. Szimbolikus üzenetük, »poétikájuk« kulcseleme, hogy a közgyűjtemények számára tabunak számító kérdéseket vetnek fel, a látogatókat a hagyományos befogadói szerepek továbbgondolására ösztönzik, a gyűjtőtársakat a teauráló gyűjtés-felhalmozás helyett aktívabb hozzáállásra serkentik, és elősegítik a művész kilépését is a gyakran elszigetelt társadalmi pozíciójából.”

(Ébli Gábor)

ISSN 1222 8338



**POETICI ALE EXPOZIȚIILOR
POETICS OF EXHIBITIONS**