

SEM ŽE 90 LET

Majda Širca

Če si na področju etnologije že celih devetdeset let inštitucija, ki zbira, preučuje, shranjuje, opisuje in prikazuje zgodbe sveta, človeka, identitet, spomine, doživetja, šege, ljudi in podobe mojega ali tvojega sveta, pomeni, da tkeš zven časa in zlitje prostora. Tako kot tisti skoraj neslišni alikvotni glasbeni toni, brez katerih ni sozvočja in tudi ne ključne barve osnovnega tona.

In prav platenje časa in prostora, kulture in nature, podobe in zvoka – prav nalaganje in hkrati razgaljanje spominjanja – je ključ filma, ki je nastal ob devetdesetletnici Slovenskega etnografskega muzeja v Ljubljani.

Miha Vipotnik ni uradniški pedagog, ki bi ob taki priložnosti sestavil filmski katalog časovnic z zaznamki muzejske zbirke in s fanfarami obelodanjenimi dejstvi, ki tkejo devetdesetletno zgodbo. Raje naredi nov "eksponat", ki govori o njem, nas in drugih na način platenja in tkanja smislov, pomenov, spominov, asociacij in povezovanj znanih ter manj znanih podob.

Delci naše preteklosti se nalagajo na videz slučajno, na videz loterijsko in na način, ki nas sili v naše lastno dopolnjevanje videnega. Čipka postane grafika, ki najde odsev v travi, koledniki se nastonijo na duhce, rdeča ženska ruta se pretopi v cvetje poslikane skrinje, vol z vozom ni daleč od fičota, kurent od Afričana. Vse to etnološko in antropološko videnje časa, ki ga tkejo ljudje, kot da je vrženo v centrifugo centralnega registra, v bazno banko podatkov, ki pomešana in nato ponovno sestavljena na koncu naplete popoln vzorec slovenskega prtiča.

Film nam s svojo strukturo pove, da je naša identiteta zgolj skupek enakodelnih – alikvotnih – delcev brez ostanka, ki jih čas in prostor premetavata po različnih orbitah, odvisno od tega, kako in kdaj jih kdo utiri. Vse te orbite – ne glede na to, ali so na vasi, v hlevu, stolpnici, Afriki, na makadamu, v travi ali na asfaltu ... so naš miselni, izkustveni, materialni in duhovni svet, ki v nas pušča usodne sledi. Pravzaprav še več: zaradi njega smo to, kar smo. Seveda vmes pozabljamo, potiskamo, spregledujemo, večinokrat pa niti ne vemo.

Film ČAS ALIKVOTNIH DELCEV natelovadi naše pomnjenje in hkrati zapolni naše spozabljanje – sploh v uvodnem besednem prologu, ko nam z brento, s prangerjem, kimpežem, z remenko, jerbasom, s trničem, preslico, ponkom, z nečkami, s koledniki, z navčkom, s perkmandeljem, čupo, z limanicami, ošpetljem, s teslirjem, pindekelčkom, čelešnikom, šegami, z lojtnikom, itd. sporoča, da je potrebno razmeroma malo časa, v katerem se aktivira možganska tipka delete, in še manj časa za tipko insert.

Vendarle: nič objokovanja ob tem! Kajti tudi ta levitev je v sozvočju z življenjem, s spreminjanjem in potovanjem skozi čas. Ključno je, da se na tej makedamsko-asfaltni poti zavedamo, da je čas preprosto vreden spomina. Sploh, če ga obujamo v podobah, ki jih je treba lupiti kot čebulo. Z malce solznim očesom so slike videti bolj srčno in pomenljivo, sporoča Miha Vipotnik.

Marjan Šijanec je skladatelj na področju umetniške glasbe, ki zajema klasično glasbeno govorico kot tudi elektroakustično, predvsem računalniško. Spada med avtorje, ki so slednji na področju nekdanje Jugoslavije utirali začetno pot. Skladateljevo glasbo zaznamujeta pomenljiva širina in globina tako v umetniškem kot tehničnem smislu, kar se odraža tudi v njegovem raznolikem ustvarjalnem opusu. Je avtor več orkestralnih del, priredb oper, glasbe za balet in gledališče, filmske glasbe, ustvaril je mnoge multimedijske projekte, sočasno pa se ukvarja s tonsko in video postprodukcijo, računalniškim programiranjem ter ustvarjanjem za otroke in mladino. Njegova dela izvajajo na domačih in mednarodnih odrih, njegova glasba pa je zvenela že v štiriindvajsetih državah širom po svetu.

Marjan Šijanec works in the artistic music field, including classical and electroacoustic, particularly computer music. With regard to the latter, within Yugoslavia he was one of the groundbreakers in this domain. His music is characterized by breadth and depth of meaning in both the artistic and technical sense, which is reflected also in the diversity of his compositions. He has composed many orchestral works, opera arrangements, music for ballet and theatre, film scores and countless multimedia projects, at the same time he is involved in sound and video postproduction, computer programming, and creative work for children and young people. His works have been performed on national and international stages – so far in as many as twentyfour countries worldwide.

ČAS ALIKVOTNIH DELCEV | TIME OF ALIQUOT PARTS

2013, 10'

Format: DVD video

BESEDE | WORDS

2013, 13'

Format: DVD video

Film je nastal ob praznovanju 90-letnice Slovenskega etnografskega muzeja. /
The film was made to mark the 90th anniversary of the Slovene Ethnographic Museum.

Producent / Produced by: Slovenski etnografski muzej / Slovene Ethnographic Museum, zanj / represented by: dr. Bojana Rogelj Škafer. Izvršna producentka / Executive Producer: Nina Zdravič Polič.

Avtor videa, scenarij in režija / Scripted and directed by: Miha Vipotnik. Avtor glasbe ČAS ALIKVOTNIH DELCEV / Music in TIME OF ALIQUOT PARTS composed by: Marjan Šijanec. Avtor glasbe BESEDE / Music in WORDS by: Laren Polič Zdravič. Kamera / Camera (18 mm, 16 mm, mini DV, Hi8, HD): dr. Boris Kuhar, Oton Jugovec, Miha Vipotnik, Anton Kraševac, Walid Abdelvour, Žaro Tušar. Montaža / Editing: Miha Vipotnik, Marko Cotič-Trojer. Animacija / Animation: Vojko Aleksič, Domen Ožbolt. Svetovalec za etno glasbo / Adviser for ethno music: dr. Svanibor Pettan. Sodelavci / Contributors: Nina Zdravič Polič, Nadja Valentinčič Furlan, Boštjan Abram, Miha Špiček, Domen Uršič, Maja Kostric - Slovenski etnografski muzej / Slovene Ethnographic Museum, in / and Vojko Aleksič, Studio Cotič-Trojer, Domen Ožbolt, Marjan Šijanec MS Audio Studio, dr. Albinca Pesek, Elumalai Balakrishnan. Viri / Sources: Arhiv Slovenskega etnografskega muzeja / Archive of the Slovene Ethnographic Museum - filmsko, fotografsko in glasbeno gradivo / film, music and photographic material: Kustodiat za etnografski film / Department for the Ethnographic film, Oddelek za dokumentacijo / Documentation department, Služba za komuniciranje / Communications. Video instalacija / Video installation: Miha Vipotnik - Conundrum of Time: Clepsydra. Arhiv Republike Slovenije / Archives of the Republic of Slovenia. ZRC SAZU Glasbeno-narodnopsisni inštitut / Institute of Ethnomusicology. Dr. Lasanthi Manaranjanie Kalinga Dona. MS Audio Studio, 2013. Zvočni odsevi mojega kraja, 2013.

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SEM
ZE 90 LET

Izdal / Published by: Slovenski etnografski muzej, zanj / represented by: dr. Bojana Rogelj Škafer. Uredila / Edited by: Nina Zdravič Polič. Besedila / Texts: Bojana Rogelj Škafer, Miha Vipotnik, Marjan Šijanec, Majda Širca. Prevod / Translation: David Limon. Foto / Photo, sekvence iz filma / stills from the film: Miha Vipotnik. Oblikovanje / Design: Moca Turk, Tisk / Printed by: Medium, Žirovnica. Duplikacija / Duplication: Racman d.o.o., naklada / Circulation: 100, Ljubljana 2013.

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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO**SLOVENSKI ETNOGRAFSKI MUZEJ****ČAS ALIKVOTNIH DELCEV
TIME OF ALIQUOT PARTS**

Glasba | Music composed by:

Marjan Šijanec

**BESEDE
WORDS**

Glasba | Music by:

Laren Polič Zdravič

Avtor filmov | Directed by:

Miha Vipotnik

ODSEVI ŽIVLJENJA

Dr. Bojana Rogelj Škafer, direktorica SEM

V Slovenskem etnografskem muzeju je bilo našim strokovnim predhodnikom in je nam že devetdeset let dano soočati spreminjajoče se znanstvene paradigme s stvarnostmi, kakršne so živeli naši predniki in jih živimo danes v mnogoterih oblikah vsakdana. V oblikah, ki so jih in jih ves čas snujejo in materializirajo posamezniki in skupnosti sveta. Snovno nastaja v nesnovnem in obratno. Na krilih vsakdanjika prehajamo med enim in drugim, pa hkrati prečimo vse naenkrat. Pri tem se ves čas soočamo z bivanjskimi vprašanji, jim skušamo najti odgovore, se s tem realizirati in se osmisliti. Obiskovalcem muzeja znova in znova odpiramo vrata v muzej, ki je hram etnološke zakladnice vsakdanjika in praznika. Vabimo jih k soočanju z odsevi življenja in s podobami, ki jih interpretirane skozi muzejski medij ponujamo mi, nosilci muzejske dejavnosti. In film Mihe Vipotnika ČAS ALIKVOTNIH DELCEV, ki mu je zvok vdihnil skladatelj Marjan Šijanec, je izvirna podoba te podobe, je posebno darilo nam, mladim devetdeset let, in vsem, ki nas spremljate, obiskujete in sodoživljate.

REFLECTIONS OF LIFE

Dr. Bojana Rogelj Škafer, director of SEM

At the Slovene Ethnographic Museum, for both us and our predecessors over the past ninety years, it has been our task to juxtapose changing scientific paradigms with the realities experienced by our ancestors and by us today in our many different everyday lives – in the forms that have always been created and materialised by individuals and the communities of the world. The material appears in the non-material and vice versa; on the wings of the everyday we pass from one sphere to the other and simultaneously cross all three. Meanwhile we are constantly faced with existential questions and try to find answers to them, thus achieving realisation and meaning. Day after day we open the doors of our museum, this treasure house of the everyday and the festive, to visitors. We invite them to come face to face with the reflections of life and images that we offer, interpreted through the museum medium. And the film by Miha Vipotnik TIME OF ALIQUOT PARTS, inspired with sound by composer Marjan Šijanec, is an original reflection of these images. It is a special gift to us, ninety years young, and to all who follow what we do, visit us and share the experience with us.

BESEDE

Uvodni besedni prolog k filmu
Čas alikvotnih delcev

Ko se vrtijo črke kot pri loteriji in se ustavijo na besedi kimež ali perkmandelj in drugih starodavnih besedah, se vsakič odpre tudi ena od kratkih dokumentarnih podob iz arhiva posnetkov z vseh koncev sveta, ki jih hranijo v Slovenskem etnografskem muzeju. Vmes se tu in tam prikaže kader predmetov iz muzejske zbirke. Kot bi se avtor spraševal, kateri od predmetov je pravi? "Besede" se vrstijo, ponavljajo in izginjajo s podobami vred, kot bi šlo za skrialnice, kar spodbuja gledalčevo rahločutnost do šelestenja pomenov in vsebin. Je nekakšen epigraf in ubesedovanje, ki drobce dokumentarnih posnetkov uglaši tako, da gledalca pripravi na povezanost vsebin filma Čas alikvotnih delcev.

MIHA VIPOTNIK O BESEDAH
MIHA VIPOTNIK ABOUT THE WORDS

WORDS

Word prologue to the film Time of Aliquot Parts

Each time the letters spin like in the lottery and stop on ancient Slovene words such as kimež or perkmandelj, there appears one of the documentary sequences from the archive of recordings from every part of the world kept by the Slovene Ethnographic Museum. In between, here and there, objects from the museum collections also appear. As if the filmmaker was asking which of the objects is real? 'Words' alternate, repeat and vanish, along with the images, as if playing hide and seek, encouraging the viewer's sensibility towards the rustling of meanings and content. It is a kind of epigraph and articulation, which 'tunes' the fragments of documentary footage so that the viewer is prepared for the film Time of Aliquot Parts.

AVTOR O FILMU
THE AUTHOR ABOUT THE FILM

ČAS ALIKVOTNIH DELCEV

Miha Vipotnik

V filmu ČAS ALIKVOTNIH DELCEV asociativni tok raznoterih kadrov deli estetiko s posebno vizualno antropologijo. Preplet kinematografskih kodov in podkodov, kot da deli celoto brez ostankov in zavrtinči pretekli in sedanji čas, med naravo in civilizacijo, med tradicijo in urbano kulturo, med skupnost in posameznika v en sam samcat prelet. Ta v svoji paradigmatični kategoriji izbire prisvoji in uredi posnetke arhiva iz Slovenskega etnografskega muzeja v novo optično in fonološko sled poetičnega prostora spomina. S tem dejanjem avtor filma ne želi oskruniti originalov. Prav nasprotno. Izrezom filmskih in zvočnih dokumentov želi z igrivimi zasuki, skoki in potrkavanji vdahnuti popolnoma novo življenje. Tisto, ki ga resnični dogodki na originalih ne morejo sanjati. Podobno, kot se etnolog in kustos lotita projekta razstavljanja v prostoru muzeja, se avtorja filma in zvočne kompozicije lotita gmot arhivov in spomina. Odrezkom materialnih, družbenih in duhovnih kultur uredita sidrišče podob v elektroakustičnem ambientu in abstraktni glasbeni kompoziciji. Zatopljena v slišno / vidne podobe iz različnih geografskih okolij se oba ustvarjalca zapleteta v neposreden odnos s filmskim in zvočnim arhivom, da tudi sama postaneta del filma.

TIME OF ALIQUOT PARTS

Miha Vipotnik

In the film TIME OF ALIQUOT PARTS, an associative flow of diverse scenes shares its aesthetics with a special visual anthropology. A complex of cinematographic codes and sub-codes, as if the whole is divided with no remainders and there is a whirlwind of past and present time, between nature and civilisation, between tradition and urban culture, between the community and the individual, combined in a single pass. In its paradigmatic category of choice it appropriates and edits footage from the archive of the Slovene Ethnographic Museum to create a new visual and phonological trace of the poetic space of memory. In doing this, the director of the film has no wish to desecrate originals – on the contrary. The cuts made to film and sound documents, through playful shifts, leaps and strokes, are intended to breath into them completely new life – of which the events on the originals cannot even dream. Just as an ethnologist and curator would approach exhibiting in the museum space, the creators of the film and the sound composition take on the mass of archive and memory. They provide clippings of material, social and spiritual culture with an anchorage of images in an electroacoustic ambience and abstract musical composition. Immersed in seen and heard images from different geographical environments, the creators weave a direct relationship with the film and sound archive, so that they, too, become part of the film.

Miha Vipotnik je interdisciplinarni in multimedijski umetnik, slikar in televizijski / filmski režiser. Leta 1976 je diplomiral iz slikarstva in leta 1979 končal podiplomski študij videa in televizije na Akademiji za likovno umetnost v Ljubljani. Med letoma 1987 in 1991 je študiral MFA, Film and Live Action na California Institute of the Arts v Los Angelesu. Od leta 2002 predava o kreativnem videu na ustvarjalnih delavnicah v Mongoliji, na Hrvaškem, v Kirgiziji, Libanonu in Ljubljani. Prav tako poučuje dokumentarni video na Fakulteti za družbene vede v Ljubljani in eksperimentalni film, umetniški video in produkcijo interdisciplinarnih instalacij na Faculté des Beaux-Arts et des Arts appliqués na Univerzi USEK v Libanonu. Miha Vipotnik je avtor številnih interdisciplinarnih projektov in multimedijskih videoinstalacij.

O AVTORJU FILMA
ABOUT THE FILM AUTHOR

Miha Vipotnik is an interdisciplinary and multimedia artist, painter and television / film director. Graduated in painting in 1976, he completed postgraduate studies in video and television at the Academy of Fine Arts in Ljubljana in 1979. As a Fulbright scholar he finished his second MFA in Film and Live Action Video at the California Institute of the Arts in Los Angeles in 1991. Since 2002 he has been engaged in teaching creative video workshops in Mongolia, Croatia, Kyrgyzstan, Lebanon and Ljubljana. He also teaches documentary video at the Faculty of Social Sciences in Ljubljana and experimental film, art video and interdisciplinary installation production workshops at Faculté des Beaux-Arts et des Arts appliqués at USEK University in Lebanon. Miha Vipotnik is the author of many interdisciplinary projects and mixed media video installations.

SKLADATELJEVE MISLI

Marjan Šijanec

Ustvarjanje glasbe za film ČAS ALIKVOTNIH DELCEV avtorja Mihe Vipotnika je sovpadalo z mojo prejšnjo skladbo in potjo v razvoju, kjer je zelo izraženo moje novo občutenje zvokov starega sveta. Združevanje elektroakustičnega in konkretnega zvoka sta nekakšen bazalni konglomerat, ki se preko potomcev donedavnih naravnih ljudstev razodeva v sedanjosti ter vpliva na zvočno podobo našega sveta. Prepoznavanje zvokovne aure muzejskih eksponatov iz "navidežno" različnih geografskih ambientov in njihove arhetipske naplavine je bil poseben izziv, kajti bilo jih je treba prevesti v abstrakten glasbeni jezik. V izraznem fokusu sem imel človeka posameznika v vsej njegovi materialni in duhovni navzočnosti v zunanem in predvsem notranjem svetu. Eksistenca posameznika, naroda, civilizacije; eksistenca SEM, SMO, SO je SVET.

O GLASBI FILMA
ABOUT THE MUSIC FOR THE FILM

THE COMPOSER'S THOUGHTS

Marjan Šijanec

The creating of the music for the film TIME OF ALIQUOT PARTS by Miha Vipotnik coincided with my previous compositional and developmental path, where there is a strongly expressed new feeling of the sounds of the old world. Combining electro-acoustic and concrete sound creates a kind of base conglomerate which, through the descendants of until recently natural peoples, is revealed in the present and influences the sound image of our world. Recognising the sound auras of museum exhibits from "apparently" different geographical ambiances and their archetypal alluvia was a particular challenge, whilst they needed to be translated into an abstract musical language. My expressive focus was on man the individual in all his material and spiritual presence in the external and, above all, internal world. The life of the individual, the nation, the civilisation; the life of I, WE and THEY are the WORLD.

ABOUT THE FILM

SEM – ALREADY 90 YEARS

Majda Širca

If in the field of ethnology you have already been for ninety years an institution that collects, studies, preserves, describes and shows stories of the world, of man, of identity, memories, experiences, customs, people and images of my or your world, it means that you are weaving together the sound of time and space. Like those almost inaudible aliquot tones without which there is neither harmony nor the key shades of the basic tone. And it is this layering of time and space, culture and nature, image and sound – both laying down and uncovering remembering – that is the key to the film made to mark the 90th anniversary of the Slovene Ethnographic Museum in Ljubljana. Miha Vipotnik is not some bureaucratic pedagogue who would use this opportunity to put together a film catalogue of timelines with notes from the museum collection and with a fanfare of well-worked facts that have woven the ninety year story. He prefers to create a new "exhibit" which speaks about himself, us and others through the layering and weaving of meanings, memories, associations and connections of known and less known images. Fragments of our past are laid down apparently by chance, like a lottery and in a way that compels us to supplement what we have seen. Lace becomes a graphic that finds its reflection in the grass, carol singers lean on spirits, a woman's red headscarf dissolves into flowers on a painted chest, an ox pulling a cart is not far from a fičo car, a kurent carnival figure from an African. All this ethnological and anthropological perception of the time that people weave, as if it has been thrown into the centrifuge of a central register, into a database, mixed together and then reassembled, knits together a complete sample of the Slovene cloth. The film with its structure tells us that our identity is a mere assembly of equal – aliquot – parts without a remainder, which time and space toss around in different orbits, depending on how and when someone fixes them. All these orbits – regardless of whether they are in a village, a stable, a skyscraper, Africa, on a dirt road, grass, asphalt – are our mental, experiential, material and spiritual world, which leaves fatal traces within us. In fact, more than that: it is because of them that we are what we are. Of course, in between we forget, push aside, overlook and are usually not even aware. The film TIME OF ALIQUOT PARTS exercises our recall and at the same time fills our forgetting – especially in the word prologue, when a sequence of often obsolete or archaic Slovene words brenta, pranger, kimež, remenka, jerbas, trnič, preslica, ponk, nečke, koledniki, navček, perkmandelj, čupa, limanice, ošpetelj, teslir, pindekelček, čelešnik, šege, lojternik tells us that in a relatively short time the mental Delete key has been activated and in an even shorter time the Insert key. But there is no need for regret here, for this sloughing off is in harmony with life, with change and travelling through time. It is crucial that on this unpaved-paved road we are aware that time is simply worth remembering. Especially if it is evoked by images that need to be peeled away like an onion. Miha Vipotnik's message is that with watery eyes pictures seem more valiant and meaningful.