

Guide through the Museums in Serbia





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SERBIAN MUSEUM ASSOCIATION

Museums in the Republic of Serbia



Guide through the Museums in Serbia

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Introduction

The predominance of the national museums of complex type in Serbia, both special and private museums, as well as homeland collections, and museologically organized galleries, determined the Museum Society of Serbia, as an association of vital importance for the institutional cooperation inside and outside the country, to reach for the creating of the most complete and comprehensive guide through the museums and collections in Serbia so far.

The aim of this publication is to guide and facilitate the access to rich sources of knowledge, such as museums and galleries, and to enable faster and easier communication with them, as well as with the institutions and all interested parties, regardless of level of knowledge, expertise and age.

The main part of the *Guide* refers to each institution, with the necessary information of general importance, with a brief history and description, and a map with the location of the museum. There is considerable literature on certain museums, while there is not so much about the other ones. For that reason we decided to follow the standards in the descriptions that we have found and met through a large number of accessible guides in our and foreign languages. We also hope that this *Guide* will bridge the hitherto distant shores and set up a communication network of great importance.

Guide through the Museums in Serbia contains essential facts about more than 140 museum institutions on the territory of the Republic of Serbia, which were illustrated with proper photos of museum artefacts. The main part of the contents is made from the material provided by the museums and other institutions, for some the internet and literature were source of information, as well as previously published guides in Serbian language.

The arrangement of the contents about the museum institutions is done in the alphabetical order following the names of the institutions, and not by chronology of their founding, size, significance and other characteristics.

In the *Guide* one can read about every museum organization, even those in the process of founding, regardless the status of a founder – state, region, cities or towns, corporations and companies, civil associations, and individual entrepreneurs. Many of them work as independent legal subjects or

they just exist as parts of the cultural centres or libraries; some collections are held at universities, schools, and so on.

On the other side there is no information about any monastery's and church's treasure chambers across the territory of Serbia as well as numerous memorial rooms in various military units, local communities, etc., which can be counted as a cultural goods and heritage of the Serbian people. The process of investigation of the data about them requires more time and a lot of means, which is the subject of the other project.

Guide through the Museums in Serbia mirrored nowadays condition of Serbian museology, it represents very rich and various networks of the museums and collections and it is prepared to ease communication between the curators and the other professionals as well as the citizens with the institutions, especially foreigners with the Serbian museum heritage. It is also possible to follow that tiny historical thread which connects the past with present, and gives the perspective into the development of museum institutions and other organizations which are responsible for the preservation of moveable cultural goods.

Guide through the Museums in Serbia is the translation of the previous published edition in Serbian (*Vodič kroz muzeje Srbije*, 2016), slightly different due to the changes which happened during the last few years and can be noticeable about the existing exhibitions, dependences, new museums and closed or estranged collections and units.

Editors are very grateful to all collaborators and colleagues from all mentioned museums and institutions, especially to the reviewers and translators for their great help in the process of its preparation. The Museum Society of Serbia is thankful to the Ministry of Culture and Information of the Republic of Serbia for recognizing this project as valuable and also for their support.

Editors

Aeronautical Museum Belgrade



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A specialized technical-historical museum is a public institution, founded both by military and civil aviation on February 15th, 1957 as a Department of History and Museum of Yugoslav Aviation in a small room of the aviation command in Zemun. Collection of the objects, books, magazines and technical documentation was one of the first activities of this museum. The construction of the replica of the aircraft Sarić 1 was ordered and done according to the design and consultations with Ivan Sarić who originally constructed that aircraft in 1909.

Moving to the old Belgrade airport, spatial possibilities for the temporary storing of the original aircrafts were provided. By 1966, the Museum



Museum Building and J-21 Jastreb Plane, photo: MVB, 2006



already had 24 aircrafts, five gliders and a collection of 15 engines for the aircrafts.

In order to include different civil aviation institutions and companies, the Civil department was formed on January 1st, 1966. Soon, a competition for the architectural design of the future museum building was organized. The winner was the architect Ivan Straus from Sarajevo, who completed the main project by 1975, together with the company “Architect”. The construction of the building started at the end of 1975 in order to be opened on May 21st, 1989.

The Museum has 20 collections, of which the most important one is the Aircraft collection with 226 aircrafts, then the collection of 100 aircraft motors, 16 historical and other technical collections. In addition, the Museum owns its own library, which includes diverse professional and scientific publications, as well as technical documentation of more than 10,000 volumes, archives of aviation institutions and organizations of over 3,000 archive boxes, newspaper library, photo libraries, film and other collections of objects and archives. From the existing fund, around 100 objects are of

great significance, which will categorize them as the cultural property of the greater importance. Around 30 objects can be categorized as the cultural property of the exceptional importance.

The Aviation Museum represents a unique example of this type of museum in the whole region, and due to the importance and great value of its collections; it is ranked among the ten most significant ones in the world. It is also one of the most visited museums in the country, with 40 to 60 thousand visitors a year visiting the permanent exhibition, which covers around 6,000 m² and presents more than 60 aircrafts of various types.

The Museum has the following services: Aeronautical Engineering Centre, Documentation Centre, Centre for the Study of the Aviation History, Educational and other services.

The most important thematic exhibitions are: *Exhibits that Fell from the Sky in 1999*, *Ivan Sarić 1910–2010*, *The Serbian Aviation 1912–1918*, *April War 1941*, and *The Yugoslav Air Force Industry*.

The Museum publishes a professional journal called *Flight* and three issues have been published so far. The most important musealia are the Fiat G. 50, Lokid P-38 Lightning, Ikarus 451, Fizir FN and the personal objects of Tadija Sondermajer and Ivan Sarić.



Museum Exhibition, aircrafts S-49C, IT-33, F-84G, photo MVB, 2004

Museum Exhibition, Eagle J-22 aircraft, Utva BB, Kraguj J-20, Seagull G-2, photo MVB, 2004



Anatomical Museum

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-  www.vet.bg.ac.rs/sr
-  www.facebook.com/Anatomski-muzej-FVM-1562826007366187/

The Museum represents part of the collection of the Department of Anatomy within the Faculty of Veterinary Medicine (University of Belgrade). It was established in 1938, when Professor Vladeta Simić became the first director of the Institute of Anatomy. Together with his associates, he began with the formation of the museum collection, which was primarily intended for students of veterinary medicine. The Museum was formally established by the Veterinarian Faculty at that time (University)



Building of the Faculty of Veterinary Medicine

On the left is the skeleton of a pig, on the right dog's skeleton



The skeletons of two horses who travelled across the Albania in the First WW, on the right is the skeleton of Duke Petar Bojović, next to them is the skeleton of camel

and its first name was the Museum of the Institute of Anatomy. Within the museum exhibition, there is a hall with skeletons, but the exhibits are also displayed within the upper floor of the Department.

One can see the skeletons of the domestic, wild and experimental animals, as well as the comparative collection, anatomical organ preparations conducted with different anatomic preparation techniques and organ preparations in sealed glass jars of smaller volume.

The main activity of the museum, however, is the educational one. In the museum rooms, a practical teaching is organized for the students, while children from preschools, elementary and high schools have the opportunity to visit the museum every day.

The most significant musealias are the whale skeleton and the preparation of the fish beluga (sturgeon), but particularly interesting are



The skeletons of cat

On the left is the skeleton of a pig, on the right lama's skeleton



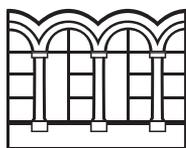
Donkey's last pair of legs in formalin

the skeletons of the horses, which survived the so called Albanian Golgotha in the First World War (the retreat of the Serbian army through Albania), one of which is the horse of the Duke Petar Bojović.



The skeleton of carp

Archaeological Collection of the Faculty of Philosophy, University of Belgrade



1838



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http://www.f.bg.ac.rs/sr-lat/zbirke/arheoloska_zbirka

The Archaeological Collection of the University of Belgrade, nowadays under the jurisdiction of the Faculty of Philosophy, i. e. University was established in 1929. The famous professor Miloje M. Vasić, PhD, was its founder. Prior to its present name, the Collection was known as the University Collection, the Vasić's Collection, as well as the Archaeological Collection of the Faculty of Philosophy.

The Archaeological Collection is a separate educational, scientific and professional unit within the Department of Archaeology of the Faculty of Philosophy. It is a collection of a specialized type, with the activities adjusted to the needs of the Department (educational, scientific research, practical training of students in the processing of the archaeological finds).

A certain amount of artefacts, which come from the famous archaeological site of Vinča, from the campaigns 1929–1934, as well as the finds from the multilayered, complex site of Židovar (campaigns 1948–1977), are kept within the Collection.

The first exhibition, which presented the finds from the site of Vinča, was organized on January 11th, 1938 in the building of the Patriarchate in Belgrade. The exhibition, which is now in the building of the Faculty, was formed in December 1999 within the space of 64 m².

The Archaeological Collection of the University of Belgrade can be seen with advance notice.

Beer Museum in Čelarevo



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-  <https://carlsbergsrbija.rs/ko-smo-mi/muzej-piva/>

The Beer Museum was opened in 2008 as a corporate museum within the brewery purchased by the Carlsberg Company. The Museum was founded by the employees with the idea of preserving the tradition of establishing a brewery in Čelarevo. It was created in honour of the founder of the brewery Lazar Dunderski and modelled according to the museum at the headquarters of Carlsberg in Copenhagen. The Čelarevo Beer Museum has over 450 items, and one part of the exhibits, such as bottles, crates and machines, date from the founding of the brewery in 1892. The Museum was visited by 15,000 people from all over Serbia and surrounding



Brewery and the Museum building

Old barrel of beer



Beer bar with pump and dispenser, from the beginning of the 20th century

countries, mainly organized in groups of students, pensioners, cyclists, hikers, through travel agencies and other organized groups. It is unique of its kind in the Balkans, preserving the tradition of the brewery and the story of the development of its 120-year existence, until one of the most successful privatizations in the country, when the brewery became a part of the large Danish company Carlsberg.

The Beer Museum consists of several thematic units: hop-brewing and the emergence of the first beer, Lazar Dunderski's working, and hunting room, the part representing the history of production, 19th century café, workroom and laboratory of Jacob Jakobsen who is the founder of the brewery in Denmark, period of socialism and exhibits from that period.

A book about Lazar Dunderski stands out as a publishing venture under the title *Miracle in Čib* (by Vesna Dimitrijević and Ilija Tucić, 2017).

Among the most striking items are the machines from the pre-World War II era, bottles and crates over 100 years old, beer glass from the 7th century found in the excavations of the Khazars, letters, family photographs and documents of Lazar Dunderski.

Refrigerator, beer cooler, ice based



Beer Museum in Zrenjanin

📍 Vojvode Petra Bojovića

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🌐 <http://visitzrenjanin.com/muzej-piva-u-zrenjaninu/>

The Beer Museum in Zrenjanin was founded in 2017, with the renovation of one part of the Zrenjanin Brewery, on the initiative of the association of citizens “Urbani forum” and later continued with the project of the Tourist Organization of the City of Zrenjanin.

Although the brewery in Zrenjanin was found by Sebastian Krazeisen in 1745, the peak of the Zrenjanin Brewery is associated with the largest landowner and industrialist from this area, Lazar Dunderški. He had bought a brewery in Zrenjanin in 1891 and put it under reconstruction until 1911. He also raised a complex of building and his beer was pro-

Lazar Dunderški's Palace with the Brewery





Part of the exhibition in the Beer Museum

duced according to the technology from Plzeň in Czech Republic. His son Gedeon inherited the Brewery in 1917, and his children were the next owners, by the testament of Gedeon Dunderski. After the Second WW the Brewery was nationalized. Inside the great complex of building with places for different processes in the beer production, the Beer Museum is situated into the Kitchen of beer. It was an object erected by Zrenjanin's Industry of Beer in 1958–59. The whole ambience is covered with the stone from island of Brač (Croatia) in nine colours, except the command room which was added later. There was also the German equipment imported in 1958 from Ziemann Sudwerk.

The most important part of the Brewery, the production place where the beer was cooked – the Kitchen, with the equipment and machines, is still preserved. Here one can see the steam machine invented by Franz Ringhoffer and produced in Smichow (Prague) in 1899; Filter machine by Ensinger, Germany, from the beginning of the 20th century; Old mill for barley by Amme, Giesecke & Konegen, 1910, produced in Braunschweig, Germany; Barrel maker's bench, 1881; Old beer barrel with the inscription Dungyersky, the end of the 19th / the beginning of the 20th century.

Belgrade City Museum



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The Belgrade City Museum was founded in 1903 when it was named the Municipality Museum. Its founder was the City of Belgrade and its first manager was Marija Ilić Agapova. The museum fund is organized according to the following collections: Prehistoric Archaeology Collection, Vinča Archaeological Site Collection, Antique Archaeology Collection, Migration of the Peoples and Middle Ages Collection, Money and Medals Collection, Mladenovac Archaeology Collection, Collection of Belgrade History since 1521 until 1918, Collection of Belgrade History from 1918 until 1941, Collection of Belgrade History from 1941, Collection of Zemun from 1521 to 1918, Collection of Zemun History since 1918, Collection of Fine Art and Music until



Building of the Belgrade City Museum in Resavska street

1950, Collection of Fine Art and Music since 1950, Collection of the History of Literature and Culture, Science and Education Collection, Applied Arts Collection, Ethnology Collection, Architecture and Urban Planning Collection. There are 25 legacies in the Belgrade City Museum which contain almost 30,000 items. The total sum of museum objects is 130,000 and the special entity within the Museum is Archaeological Site of Vinča.

During more than one hundred years of its existence, the Museum has changed its residence addresses several times. The Belgrade City Museum was given the building at 40 Resavska street in December 2006. The building was built according to the architectural design of Dimitrije T. Leka in 1899 and belonged to the New Military Academy. It has 8,500 m² of surface, with excellent space for exhibitions. The restoration of the building in Resavska street is in the process as well as its transformation into the new, modern museum that this city deserves.

The work is conducted in the departments of archaeology, history, history of culture and art, the department of conservation. Under the Belgrade City Museum are several regional museums where memorial type exhibitions can be seen – Museum of Jovan Cvijić, Museum of Ivo Andrić, Museum of Paja Jovanović, Collection of Icons Sekulić, Toma Rosandić Museum and Museum of the Banjica Concentration Camp, as well as the homeland type – the Mladenovac Museum and the Homeland Museum Zemun, and the cultural-historical type in the Residence of Princess Ljubica. Permanent exhibitions are located within the regional museums, i.e. their annexes.

Residence of Princess Ljubica

The Residence of Princess Ljubica is one of the few preserved buildings dating from the reign of Prince Miloš Obrenović and is one of the most significant and representative monuments in Belgrade. This New Residence, later called the Residence of Princess Ljubica, was built in 1829–1831, under the plans and the direction of Hadži Nikola Živković, Prince's first official builder. It was used as a private residence by the wife of Prince Miloš, Princess Ljubica, with their sons Milan and Mihailo, until the change of the dynasty in 1842. With the arrival of Prince Aleksandar Karađorđević on the throne, Obrenović was forced to leave Serbia, and the Residence definitely lost the function for which it was originally built. The house has been used by various state institutions for a period of one hundred and thirty years, and in 1980 the



Permanent exhibition *The Interiors of the 19th century Homes in Belgrade*

building was handed over to the management of the Belgrade City Museum. In September of the same year, a permanent museum exhibition *The Interiors of the 19th century Homes in Belgrade* was opened in the Residence.

The Residence was built in the traditional style of a transient „transition-al period“ of Balkan architecture, with some elements of European Baroque. Oriental tradition is retained in the basic spatial concept, but some elements of the emerging influence of Western and Central Europe can be seen in the interior and facade decoration. The main entrance was facing the garden and the terrain that falls towards the Sava coast, and the side entrance, today the main one, is located at 8 Kneza Sime Markovića Street in Belgrade.

Museum of Jovan Cvijić

Professor Jovan Cvijić (Loznica, 1865 – Belgrade, 1927) was one of the greatest Serbian scientists, an influential intellectual and a great national worker of the Kingdom of Serbia at the beginning 20th century. As a scholarship holder of the Serbian government, he completed his studies in geography in Vienna, where he received his doctorate in 1892 on the *Phenomenon of Karst (Das Karstphänomen, Vienna 1893)*. Upon his return to Belgrade, in 1893, he founded the Geographical Institute, and in 1910 Serbian Geographical Society. He was appointed as a professor of the Great School in 1905, and the first rector of Belgrade University in 1907. He was a member of SASA (Serbian Academy of Science and Art) since 1900 and its president since 1921, as well as a member of several major European academies of science.



The Memorial Museum of Jovan Cvijić was founded in 1965. It was opened to the audience in 1968, in the house where a great geographer and a scientist lived and worked, at 5 Jelena Četković Street. Jovan Cvijić's legacy contains 1,467 items – archival and library material and art objects. The family house was built on Kopitar's Hill in Belgrade in 1905. A deep scientist's understanding and knowledge of the traditional culture, architecture and the folk mentality of the Balkans resulted in the choice of the conceptual design of the entire interior of Dragutin Inkiostri Medenjak, which was performed in 1908. The artist painted the surfaces of the walls and ceilings in fresco secco technique, and derived the ornaments from the motifs of flora, fauna and the traditional connection between Serbia, Macedonia and Dalmatia. It was also repeated in the design of each piece of furniture.

Museum of Paja Jovanović

The painter Paja Jovanović (Vršac, 1859 – Belgrade, 1957) was born in the family of photographers Stevan and Ernestina Jovanović. He came to Vienna in 1875 with his father, and there enrolled in the prestigious Academy of Fine Arts in 1877. After graduating, he travelled extensively and worked for the galleries of Paris and London. He lived and worked in Vienna since 1895. Paja Jovanović became a member of Serbian Academy of Science and Art in 1888. In his extraordinary long artistic career, he made significant works, historical compositions, such as the *Migration of Serbs*, *Proclamation of Dušan's Law*, the genre painting – *The Decorating of Bride*, *The Fight of Roosters*, *Swordsman-*



Paja Jovanović, *Proclamation of the Code of Emperor Dušan*, ca. 1900, oil on canvas

ship, and produced many portraits of well-known persons: *Mihajlo Pupin*, *King Aleksandar* and *Queen Maria Karađorđević*. He also trained himself in church painting, performing iconostases in churches in Dolovo and Novi Sad.

The Museum of Paja Jovanović is housed in a building at 21 Kralja Milana Street (4th floor) in Belgrade. The most famous painter of Serbian academic realism bequeathed his numerous works to the Belgrade City Museum during his life, from the initial sketches to the representative portraits and historical compositions. The permanent exhibition consists of 45 paintings, painting accessories, personal documents, diplomas and medals, notes and correspondence. The museum also exhibits a Neo-Renaissance portal and a salon of the style Louis XV from the artist's studio in Vienna.

Collection of Icons Sekulić

In the home of Pava and Milan Sekulić, which was bequeathed by these passionate collectors together with the collection of the icons, paintings and works of applied art to the City of Belgrade in 1970, in the authentic interior of the house the largest collection of icons that can be seen in Serbia in one place. The collection consists of 165 icons, which were created from the 15th to the 20th century, in Serbia, Macedonia, Montenegro, Bosnia and Herzegovina, Croatia, Italy, Greece and Russia. The 19th century painting is represented by portraits of Pavel Đurković, Konstantin Danilo and Arsenije Teodorović and religious compositions by Stevan Aleksić, Jovan Kljajić and others, while the 20th century painting is represented by the landscapes of Jovan Bijelić, Marko Čelebonović and Ignjat Job.

Architect Milan Sekulić (Sremska Mitrovica, 1895 – Belgrade, 1970) during the interwar period, designed and realized several residential buildings, both of private and commercial purpose in Belgrade, among which should be pointed out the old building of the daily newspaper *Politika* and the building at 5, Uzun Mirkova street in Belgrade, in which their family home was located. As a highly respected property developer, he simultaneously organized the largest construction ventures of his time, the Albania Palace in Belgrade and the Banovina Palace in Novi Sad.

Museum of Toma Rosandić

The museum of sculptor Toma Rosandić is located in the house where the great artist lived and worked since 1929 at 3, Ljube Jovanovića Street. The house together with selected works Rosandić was bequeathed to the City of Belgrade in 1955. The authentic ambience of the home of Toma and Mara Rosandić is preserved in the museum exhibition settled in 1963.

Toma Rosandić (Split, 1878–1958) was educated in Rome, Florence, Venice and Vienna. He settled in Belgrade in 1921 as an experienced exhibitor at the international exhibitions (Vienna 1909, Rome 1911, London 1917, Paris 1919). Rosandić was a professor at the Belgrade Art School since 1922, the founder and the first rector of the Belgrade Art Academy since 1937, a full member of the Serbian Academy of Science and Art since 1946 and the „master sculptor“ of Toma Rosandić’s Master Workshop since 1949 until 1955. Rosandić’s artistic interest ranged from figure, bust, relief, monumental compositions and monuments of a profane and religious character to objects of applied art. He performed sculptures in stone, wood, copper, silver and bronze (*Ecce Homo, Youth, Self-Portrait, Tired Fighter*). The Museum houses sculptures (*Crucifixion, Resurrection, Archangel Michael*), works of applied art (chalice, incense burner, sprinkler) prepared for the architectural work Mausoleum Petrinović on the island of Brač, which the artist was building from 1924 to 1927. In the development of Serbian sculpture of the 20th century Rosandić was one of the leading creative personalities.

Museum of the Banjica Concentration Camp

The Museum of the Banjica Concentration Camp is dedicated to the memory of the prisoners and victims of the Nazi concentration camp from World War II. The first exhibition at the Museum was opened in 1969 in



Museum of the Banjica Concentration Camp, permanent exhibition

limited space. The new concept was realized in 1983 on about 450 m², and the last one, based on new research results, was realized in 2001. Documentary material, posters and photographs next to the large model of the Camp complex make up a frame in which are incorporated preserved personal objects, original drawings, sketches and handworks of the prisoners. A total of 400 objects are presented to visitors in this area. The memorial hall, in which the ambience of the camp inmate's room was reconstructed, stands out in particular. The Museum is located at 33, Pavla Jurišića Šturma Street.

The Banjica Concentration Camp was established on the 5th July, 1941 in the building of the 18th Infantry Regiment of the Army of the Kingdom of Yugoslavia, and the first prisoners were brought in on 9th July. Through the Banjica Concentration Camp passed 24,000 prisoners, mostly Serbs, but also of other nationalities. To these days, 24,000 shot inmates have been reliably identified. Thousands of detainees who have been deported across Europe should be added to this list. The Camp was disbanded on 4th-5th October, 1944.

Museum of Ivo Andrić

Ivo Andrić (Travnik, 1892 – 1975, Belgrade), is one of the most important writers from the Yugoslav areas. Andrić was born in Travnik, grew up in Višegrad, attended schools in Sarajevo, Zagreb, Vienna, Krakow, imprisoned in Austro-Hungarian prisons as a member of the Young Bosnia organization. He became a citizen of Belgrade in 1919 and joined the diplomatic service, where he remained until the outbreak of World War II. In the meantime, he



received his PhD diploma from the University of Graz in the field of philosophical sciences in 1924. He is the author of many great novels, books of narrative prose and lyric poetry, essays and reviews. Andrić received the Nobel Prize in literature in 1961. He wrote the most famous novels *The Bridge on the Drina*, *The Miss* and *The Travnik Chronicle* in Belgrade during the German occupation in the period 1941–1944.

The Ivo Andrić Memorial Museum was opened in 1976, in an apartment at 8, Andrićev venac, where the writer had lived with his wife Milica Babić



Nobel Diploma, Stockholm, 10th December, 1961 (Museum of Ivo Andrić)

since 1958. The authentic layout and layout of the entrance hall, lounge and Andrić's study room have been preserved. A permanent museum exhibition has been opened in the renovated space, which chronologically follows the life and work of the Nobel laureate. Original museum material from Ivo Andrić's Legacy, photographs, documents, art and personal objects, books, magazines, awards and medals are presented.

Homeland Museum of Zemun

The Homeland Museum of Zemun building is situated in the home of the famous, custom, noble family Spirt. It was built with Neo-Gothic stylistic features according to the plans of Viennese architect Heinrich von Ferstel and is protected as a cultural monument. The house was built in 1855. It is the only Neo-Gothic building preserved in the wider Belgrade area.

The National Museum in Zemun was founded in 1955 without adequate space. After the integration with the Belgrade City Museum in 1968 the National Museum changes its name to Homeland Museum Zemun. The Spirt's house was bought and renovated for these purposes. After its reconstruction, on 4th March, 1971 the first complex exhibition titled *Seven Thousand Years of Zemun* was officially inaugurated with the aim of presenting the rich and long-lasting history of the city, from the Neolithic times to the present, as well as for occasionally professional and thematic exhibitions, lectures, presentations and music events. Works on the reconstruction of the facility have begun in 2002 and have not been finished yet.

Mladenovac Museum

Mladenovac Museum was founded in 1982 and since 1985 it became a part of the Belgrade City Museum. It is situated in a former private home, built in 1925 in Neoclassical style. The museum has a rich collection that presents the Municipality of Mladenovac in its archaeological, historical and ethnographic development.

The completely renovated building with an extra given space for exhibitions was open in 2018 and Museum started to work again, after ten years of being closed. The occasion of the new beginning was marked with the exhibition of about 25 rugs from the Museum collection.

The Museum is located at 69, Aleksandra Obrenovića Street, Mladenovac 11400.

Archaeological Site of Vinča

About 15 km east of downtown Belgrade, on the Danube shore, is the Belo brdo archaeological site of Vinča. The site is significant for the discovered remains of the Vinča culture settlement (5200–4200 yr. BC), but also due to the fact that it is one of the few places where it is possible to trace the continuity of life from the early Neolithic up to our days. The Austrian scientist Schahermayer calls this place „the Belgrade estuary“, since four large rivers meet in the immediate vicinity of the Danube: the Sava, the Tisa, the Tamiš and the Morava. Vinča stayed on the path of everyone who moved by the rivers in those ancient times, and that position made of this settlement a focal point in South-eastern Europe and a mediator between the cultures, from the Aegean in the south to central Europe in the north.

The archaeological site of Vinča has been the subject of scientific and public interest since 1905, when in the cabinet of Miloje Vasić, the first educated archaeologist in Serbia, arrived the items found on the Danube bank near Vinča. After touring the grounds in 1908 he began his research there. As a professor at the Faculty of Philosophy in Belgrade since 1911 until 1934, he systematically researched that site, which was interrupted only during the war years. Researches on this site is still underway. Since 1978, the Archaeological Site of Vinča has been part of the Belgrade City

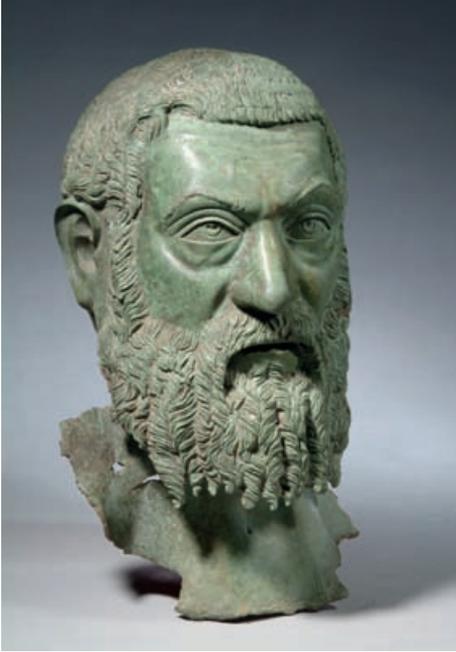


Archaeological Site of Vinča, permanent exhibition



From the Belgrade History Collection 1521–1918: The Belgrade Four Gospels, 1552

Bust of Emperor Macrina, bronze, Boleč, 217–218. yr.
(Collection for Ancient Archeology)



Dragutin Inkioštri Medenjak, Part of the interior of Cvijić's house, Secession

Museum. The museum exhibition at the site, which visitors can see with the expert guidance from the curator, illustrates the eight millennia of Vinča settlement. It is located at 17, Belo brdo Street, Vinča.

* * *

The most important temporary exhibitions of the Belgrade City Museum are: *Interpolations 4: Ljubica Cuca Sokić – Traces of Personal Creative Space, Belgrade in the Photographs of Risto Marjanović 1941–1945, Notes of the Turbulent Relations – Austrian-Serbian Relations 1836–1914, Konstantin A. Jovanović, a Large-Format Architect.*

The publishing activity is best illustrated by the *Annual of the City of Belgrade* and *Monograph of the Belgrade City Museum*, published in 2003. The most important items are: bust of Emperor Makrina, 217–218 yr., *The Belgrade Four Gospel* from 1552, Anastas Jovanović, *Self Portrait* 1847–1852, Uroš Predić, *The Kosovo Maiden (Kosovka devojka)*, 1919 and the Nobel Prize for Ivo Andrić, received in 1961.

Book and Travel Museum



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The library of Lazić family, founded in 1882 in the village of Kumane near Zrenjanin, served as the basis for the establishment of several important cultural institutions. The successor to this family library Viktor Lazić and about thirty intellectuals from Serbia, founded The Association for Culture, Arts and International Cooperation *Adligat* in 2012, with the aim of restoring the library and opening Book and Travel Museum and the Museum of Serbian Literature. Today, *Adligat* has over a million bibliographic items and among them several thousand rarities.





The aim of the Book and Travel Museum is to present the development of the written word and the press, as well as the development and significance of the book for civilization, while the Museum of Serbian Literature deals with the collection and presentation of materials about Serbian writers (pens, typewriters, clothing pieces), their associations, literary works, and similar material.

The museum has valuable books from the 16th century (prayers from Mongolia, Myanmar, Tibet, Confucian monasteries, on bamboo sticks, wood, bones and palm leaves, silk books, elephant faeces), while the oldest dates from 1580. There is also the smallest book in the world, measuring three millimetres. From the treasury of Serbian and Yugoslav writers can be distinguished the Guido Tartalja's typewriter, a personally signed autobiography of Branislav Nušić, the first edition of the first book of the Serbian Literary Association from 1892, Andrić's works in foreign languages (the novel *The Bridge on the Drina* in Chinese and *Anika's Times* in Hindi), the first edition of *Lament over Belgrade* by Miloš Crnjanski, the manuscripts of Oscar Davičo and Vojislav Ilić, etc.

Brewery Museum “Georg Weifert”



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On the initiative of the Civil Society “Museum of Brewing – Georg Weifert”, Brewery Museum “Georg Weifert” was established, which was inaugurated by Axel Ditman, Ambassador of the Federal Republic of Germany in Serbia on 25th September 2016.

The museum is located in the central part of the Old Vajfert Brewery complex, in the „Tower“ building in Pančevo. Five old levels contain preserved old production facilities, which make a permanent museum exhibition. At the time of its creation, the beer production system was vertical (machines were put above each other), unlike the modern production system which is horizontal (machines are put side by side in a row). In the great hall is an interactive exhibition of *The Mysteries of Weifert*, which guides visitors through questions and puzzles about the life of Đorđe Vajfert (George Weifert).



The Old Weifert Brewery, as a cultural monument of great importance, was protected in 1948 by the Institute for the Protection and Scientific Study of the Cultural Monuments of National Republic of Yugoslavia. The Executive Council of the Municipal Vojvodina Assembly announced the Brewery complex as a cultural property of great importance for the Republic of Serbia in 1991, since it is not only the oldest brewery in the Balkans, but also the oldest industrial facility in Serbia.

The Brewery was founded on 12th January, 1722 by the decision of the Austrian-Hungarian Land Administration based in Timisoara. The first owner of the brewing workshop was Abraham Kepish. After that, the owners of the Brewery changed until the mid-19th century. The Brewery was bought by Ignjat Vajfert (Ignat Weifert), father of the much better known Georg Weifert, in 1847.

The Vajfert family upgraded and modernized the Brewery to such an extent that, with the same facilities and technology, the beer was continuously produced until 1977 – after the nationalization in 1946, it became the National Brewery, and it worked until 1977 when it was moved to the other part of the town, leaving the old complex abandoned. Civil Society was founded in 2015, with the intention of preserving this unique industrial complex from further deterioration, and to expand it to a self-sustaining museum.

In addition to exhibitions and concerts organized at the Weifert Brewery, visitors can also consume beer, prepared according to all the recipes from the Old Weifert Brewery. The exhibition *The History of Fortresses in Pančevo or How making a Toast with Beer to Freedom*, set in 2017 at the Weifert Brewery, shows how the city of Pančevo has evolved over the centuries.

Car Museum, Belgrade



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The Museum was founded by the Assembly of the City of Belgrade and Bratislav Petković, the collector of historically valuable cars and archive material on the development of automobilism in Serbia. From its beginning, the museum is situated in a building that has been declared a cultural property and represents characteristic monument of technical culture of its time, under the title *The Modern Garage*. It was built in 1929 as a first public garage in the downtown, according to the design plans of Russian architect Valery Stashevsky. There were also put the vehicles belonging to the mem-



Car mechanic workshop at the Automobile Museum



bers of the first Belgrade International Car and Motorbike Race – Belgrade Grand Prix, held on 3rd September, 1939.

The collection contains old and rare cars, a total of fifty vehicles, of which the oldest is the 1897 Marot-Gardon. Other museum objects are also kept, such as devices, scientific and professional literature, driving licenses, first traffic regulations and laws, license plates, tools, film and photographic records, works of art and applied arts that contribute to the study of the history of automobilism.

In order to popularize the history of automobilism, the Museum organizes the recording of educational shows, films and lectures, stage events and other appropriate forms of cultural and educational activities, while becoming a gathering place for automobile legends, museum car lovers and collectors. Communication with the audience is also achieved through the chamber theatre play *Grand Prix*, based on documentary material, which speaks about the famous race held on 3rd September, 1939, on the race track around Kalemegdan fortress.

The items that stand out are: the 1897 Marot-Gardon tricycle, Lancia Lambda 1925, Buick 1928, Nash – Model 870 (USA, 1931), Mercedes-Benz – 300c Cabriolet (Germany, 1955).



City Museum in Bečej

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The City Museum in Bečej was founded in autumn 1953 by a Decision of the Serbian National Board in Bečej. In the beginning, it consisted mostly of artworks, but in time the collections were developed and the Museum became a general type homeland museum, as it is today. Until 1962, the museum did not have full-time employees and professionals, but worked more on an amateur basis with one part-time employee. That period of nine years of work maintained only the colony and the organization of the individual exhibitions, and did not lead to the collection or even recording of the material in the field, or even in Bečej itself. Today, the Museum is organized into six units: Archaeological, Historical, Ethnological, Art, Conservation and General Affairs. Within the professional units, there are eight collections: archaeological and numismatic, historical and a collection of photographs, ethnological, art and an applied art collection, as well as the natural history



Germanic fibulas, the 5th–6th century



Silver groat issued by Polish and Hungarian King Wladyslaw III (1434–1444)

collection. Each of the collections is covered by the professionals (curator archaeologist, historian, ethnologist and art historian), except from the natural history collection, which doesn't have a curator biologist. The complete number of the objects within the Museum inventory is over 17,000.

In 1954, the Bečej Art Colony was founded as an expanded activity of the Museum, which worked with brief interruptions until 1999. Unfortunately, it is not active today, although most of the art collection items have just originated in the Colony. Also, since that year until 1990, the institution will be called the *Town Museum and Gallery*, and for the last 30 years it will be renamed the City Museum of Bečej.

The Museum in Bečej owns two buildings, both under state protection, a central one (the museum moved into it in 1972) that houses depots, offices and two showrooms and a purpose-built building for the permanent exhibition of the labour movement and the National Liberation War (obtained in 1980). Over time, that exhibition ceased to be current, but there is a clear idea that it would serve as a permanent museum exhibition, which Bečej does not currently have. In the 67 years of its existence, the Museum has published over 120 titles of professional publications and organized over 850 exhibitions. In addition, work with pre-school and school-age children, in the form of public classes and workshops, is highly represented. Book promotions and concerts of choirs and various genres of music are held at the Museum.

City Museum of Kosovska Mitrovica (north)



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The City Museum was founded in 1958 under the original name of the Municipal Museum. The permanent exhibition consists of modern painting. Amongst the most important thematic exhibitions are the *First World War*, the *Copies of the Frescoes from the Monastery of Bogorodica Ljeviška* and *Shrines of the Raška-Prizren Diocese on Old Postcards and Photographs* (from the collection of Milutin Milisavljević).

The most significant musealia in this museum are considered to be the works of painters Zoran Krulj, Nikola Žigon, Janoš Mesaroš and Biljana Vilimon, as well as the sculptures by Belimir Karavelić.



Entrance to the Museum

Shrines of the Raška-Prizren Diocese on Old Postcards and Photographs, 2019



Permanent exhibition, detail



Permanent exhibition, detail

City Museum of Novi Sad



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The City Museum of Novi Sad belongs to the category of complex city museums. It originated from the exhibition made by the Vojvodinian Museum (today the Museum of Vojvodina) under the title *Novi Sad in the Past and Present* (1954). Its founder was the City of Novi Sad. The building in which the Museum is located, is known under few names – Topovnjača, Arsenal, or Mamula's Barracks. It was built between 1755 and 1760 as a one-story military barracks. There is an exhibition place on the ground floor of 2,000 m², one of the largest in this part of Europe. The structure of the museum



The central Museum building – Arsenal (Petrovaradin Fortress)



Underground Military Gallery

consists of the following departments: History, Cultural History, Ethnology, Homeland Gallery, Archaeology, Pedagogical Department, Conservation and Restoration, and Documentation with the Library.

The Ethnological Department counts over 10,000 items located in the Homeland Collection in Sremski Karlovci and the Topovnjača building at Petrovaradin Fortress is classified into several collections: Domestic work, Spiritual Culture, Folk-Music Instrument Collection (includes the object which belonged to the famous musician and player of national instrument *tamburica* – Janika Balaž), Firefighting, Agriculture, Rural Architecture, and Crafts.

The archaeological collection includes objects from the period of prehistory, Roman domination and the Middle Ages, originating from the sites in the city and from the area of southern Bačka and the northern slopes of Fruška Gora. The most prominent sites are the Gornja tvrđava (Upper Fortress) on the Petrovaradin Fortress and Ciglana near Čelarevo. During the period 2002–2004 a multi-layered site was discovered near the Fortress and artefacts were found in the oldest layer which led to the people of the Ice Age – Neanderthals, and to the oldest archaeological remains in Serbia (Middle Palaeolithic 60,000-40,000 / 35,000 yr. BC). The Fortress was rebuilt several times and was used during the Roman domination – Cusum, and later. Another well-known site is the Ciglana (Brickyard) near Čelarevo, where the settlement with a necropolis was discovered (the end of the 8th and the beginning of the 9th century) and where several thousand graves were destroyed due to the brick production. It was found that members of three ethnic or religious groups were buried there at the same time: the North Mongolian tribes, most probably the Khazars with a shamanic view of life and death, then the Jewish population or some Judaized Khazars and the Slovenian population group.

The History Department contains items related to the social, economic and political history of the city of Novi Sad, from the earliest times to the present day. For that reason, collections that museologically present areas in the historical development of the city have been singled out, such as : Collection of the Numismatics and Decorations, the Collection of Weapons, the Collection of the Maps, the Collection of the Urban Development and Economic History of the City, and the Pharmacy Collection, which consists of a rich professional library with periodicals, archival materials and artefacts from the old pharmacies of Vojvodina (the contents of the former **Museum of Pharmacy in Petrovaradin**).

The Department of Cultural History of the City Museum of Novi Sad contains about 6,000 museum objects, almost half of which comes from the heritages and legacies of Novi Sad citizens, which caused the formation of the several collections: of fine arts, of applied arts, collections of cultural and historical articles, theatre and music collections, as well as collections of publishing, education and school history. In the Department there is also the Melanija Bugarinović Memorial, bequeathed from her daughter Mirjana Kalinović-Kalin, who was a famous opera singer. Numerous authors from Novi Sad and Vojvodina have been represented since the 18th to 20th cen-

Civic Life in Novi Sad since the 18th to 20th century





Homeland Collection of Sremski Karlovci – Iliion Palace

tury – Teodor Dimitrijević Kračun, Nikola Aleksić, Milenko Šerban, Milan Kerac, Uroš Predić, Vasa Eškičević, Sava Šumanović, Marko Murat and many others. The collection also contains a number of graphic works from the 18th and 19th century to contemporary prints by Đorđe Tabaković and Bogdan Šuput. The art collection also contains a small number of sculptures by contemporary Serbian sculptors.

The Homeland Gallery is the youngest department in the City Museum of Novi Sad, which has developed into one of the best collections of Novi Sad art of the second half of the 20th century, with more than 3,300 works of fine and applied art. The various art materials are divided into three collections: the largest Collection of Works of Fine Art, the Collection of Works of Applied Art and Design, and the Legacy of the architect Đorđe Tabaković which was purchased in 1981. Today, more than 150 authors are presented by one or more peaces in that department. Among them are the works of Boško Petrović, Jovan Soldatović, Stevan Maksimović, Jozef Ač, Mileta Vitorović, Isidor Vrsajkov, Nikola Graovac, Miodrag Nedeljković, etc.

The permanent exhibition *Novi Sad from the 18th to 20th Century* (Arsenal, Petrovaradin Fortress) has been substantial until 2013, and then was replaced by some temporary exhibitions about the history of Novi Sad and Petrovaradin. The plan for the new permanent exhibition is under preparation. There are several permanent exhibitions in the annexes – *Legacy of Dr Branko Ilić* (Foreign Art Collection), „*Jovan Jovanović Zmaj*“ *Memorial Collection* (Sremska Kamenica), Museum Exhibition in the Homeland Collection in Sremski Karlovci, *Underground Military Gallery* (underground part of the fortification system of the Petrovaradin Fortress made up of a series of combat installations, which are in the form of various obstacles, traps and barricades) and the *Great War Well* (located in the eastern part of the Upper Fortress).

There were many temporary exhibitions and among them are the following *Vasa Stajić* by Bogoljub Savin (2009), *Isidor Bajić, the Singer of the Flat Land* by Svetozar Rade Radujkov (2010), *From the Varadin Raffle Maps: Petar Ćurčić* by Jelena Banjac (2014), *Serbian Medical Corps* by Gordana Bulović (2015) and *Magazine „Woman“ – Milica Tomić* by Marica Ratkelić (2015), etc.

The Museum periodical *News* was replaced by *Annual of the City Museum of Novi Sad* in 2005, which appeared in 12 volumes until 2018, while the focus of publishing was mostly on the catalogues as well as on the professional monographs: *Migration of the Serbs to the Russian Empire* (proceedings, 2005), *Paper Theatre* by Ljiljana Lazić (2006), *Middle Palaeolithic Settlement on Petrovaradian Fortress* by Dušan Mihailović (2009), *History of Srem and Petrovaradin* by Franz Schams (reprint edition, 2013), *City Museum of Novi Sad 1954–2014* by group of authors (2015), etc.

The Pedagogical Department organizes creative workshops for elementary school children as an accompanying form of education during ongoing exhibitions, as well as the exhibitions of children's works from these workshops. The guide service provides information to visitors in Serbian and one of the world languages.



Milenko Šerban, *In a Tavern*, oil on canvas, 1928



Giovanni Battista Lanascietti, *Death of Cato*, first half of the 17th century

The annexes of the Museum of the City of Novi Sad are the Foreign Art Collection (29 Dunavska Street, Novi Sad), the “Jovan Jovanović Zmaj” Memorial Collection (1 Jovan Jovanović Zmaj Street, 21208 Sremska Kamenica) and the Homeland Collection in Sremski Karlovci (16 Patrijarha Rajačića Street, 21208 Sremski Karlovci).

Foreign Art Collection Branko Ilić, a physician, bequeathed to Novi Sad and the Province of Vojvodina his fine art collection in 1966, which consisted of 440 items – paintings by



„Jovan Jovanović Zmaj” Memorial Collection

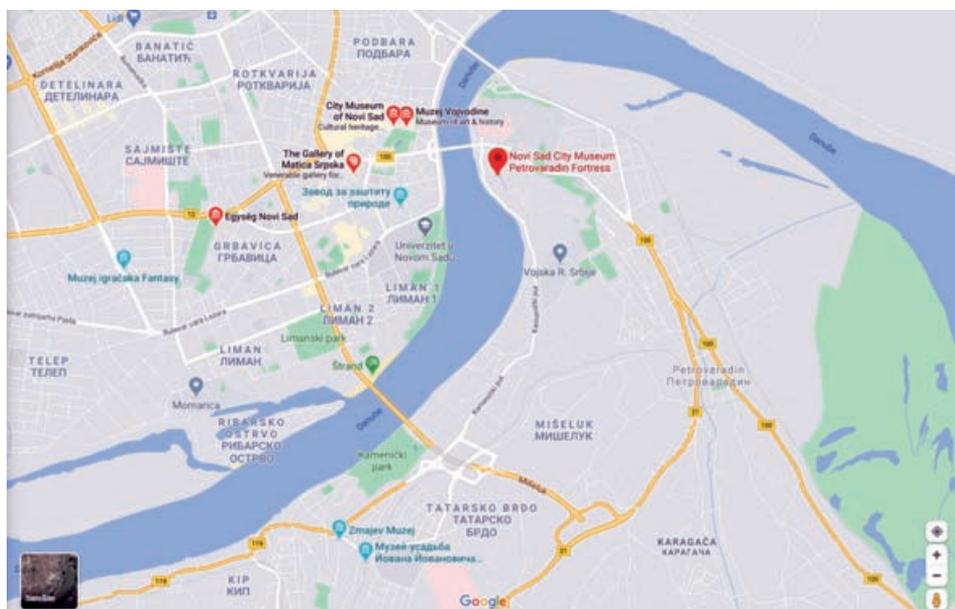
foreign masters, objects and sculptures, period furniture and other objects of applied art. The collection includes works by the artists from France, Germany, Italy and Austria, created from the 15th to the 20th century. On 400 m², two thirds of the total collection were exhibited, which is the largest museum fund of foreign art exposed to the public in our country. The Branko Ilić Collection is a special legacy of the City Museum of Novi Sad, which was open to the public around 1968. The Collection is located in the building from 1903, which was built according to the projects of the Viennese architect Franz Voruda, in a mixture of neoclassicism and secession styles.

„Jovan Jovanović Zmaj“ Memorial Collection – The Museum of Zmaj

The creation of the museum of one of the greatest poets of Serbian romanticism, Jovan Jovanović Zmaj (1833–1904), is closely linked to the founding and operation of the Zmaj Society, which was established in 1904. The house where the poet spent the last years of his life was renovated and opened to the public in 1933. At the same time, the sculpture *Children to Uncle Jova* by Sreten Stojanović was unveiled. The caring for this museum was entrusted to Leposava Jovanović, the last descendant of the family. After the war, the Museum of Zmaj was rebuilt and reopened in 1957, when the Children’s Games of Zmaj were launched. The Museum became an annex of the City Museum of Novi Sad in 1958. The permanent exhibition depicts the poet’s family life, literary and public work, work on children’s literature, poet’s works published after his death, books and magazines, works by writers and scholars on Zmaj as a poet and a physician. Ivan Meštrović’s sculpture *Zmaj and the Child* (from 1955) was situated in the yard of the Zmaj Museum, in 1973.

Homeland Collection in Sremski Karlovci

The City Museum of Sremski Karlovci was founded in 1947 as an independent institution, and became an annex of the City Museum of Novi Sad in 1963. It was named the Homeland Collection of Sremski Karlovci in 1998. The Historical, Archaeological, Ethnological and Artistic Collection, with 10,000 objects, constitute a museum fund, including the collection of the poet Branko Radičević, the legacies of the Gymnasium in Sremski Karlovci, the painter Milan Kerac and other private persons, including the baroque residence of Baron Rajačić (Ilion Palace), which is the present headquarters of the Museum. There are several parts of the permanent exhibition: an exhibition about Branko Radičević, peasant cuisine from the late 19th to the 20th century, paintings by Milić from Mačva, watercolours by Svetomir Lazić and the Rajačić family formal dining room.



City Museum of Sombor



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The City Museum of Sombor is a general type of the museum, which exists more than 130 years, with the purpose of collecting and protecting cultural heritage from the territory of the town of Sombor and municipalities of Apatin, Kula and Odžaci, which belong to the West Bačka District. With the foundation of the Historical Society of Bács-Bodrog District on May 11th, 1883, the first museum collections were formed in Sombor – numismatic and medal collection, archaeological, collection of documents, seals and coats of arms, collection of printed books, manuscripts and monographs, discussions and geographical maps related to the history of the county, and a collection of



The City Museum of Sombor

Roman helmet from Sivac, end the 2nd
and beginning of the 3rd centuries



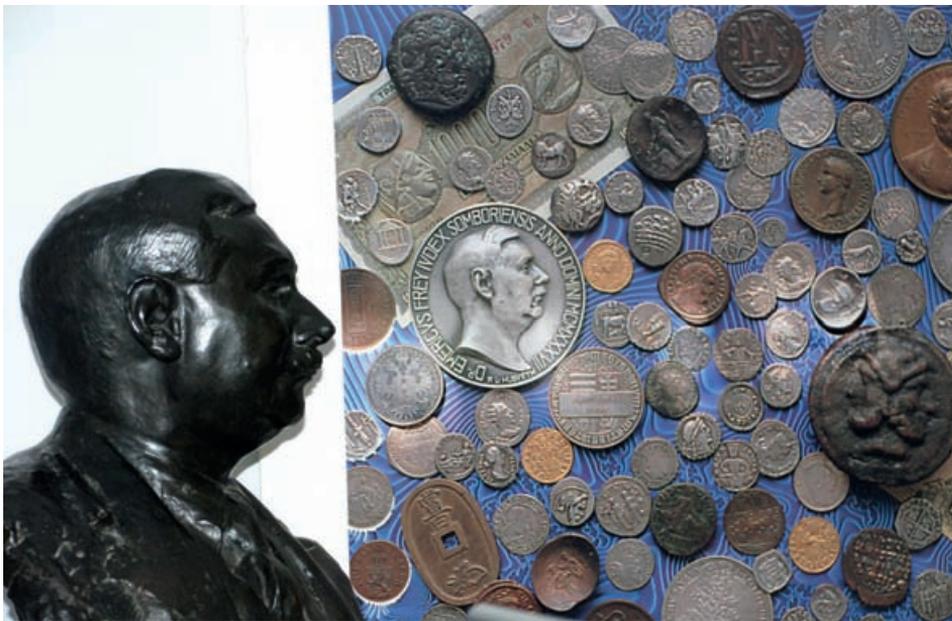
sheets, leaflets, and other printed matter. The Historical Society receives one room in the County for housing, and all the materials were collected by its secretary at that time – Ede Margalicz. For their first curators, museum collections gained the members of that society – Gyula Biber 1883, Rédiger Lajos 1901–1903, János Horváth 1903–1904, Miklós Ulman 1904–1907, Kalman Gubica 1907–1916. In 1906, the Society expanded its activity towards collection of different ethnographic material, and in 1936 it was reactivated under the new name Sombor Historical Society, with Dr Radivoj Simonović, as its president. Through its work the society gained a lot of sympathizers, while in museum circles it represented a link to the other museums, first of all with the Museum of Prince Paul, the Military Museum in Belgrade, the Palaeontological Museum in Zagreb, and with many distinguished university professors.

After the Second World War, an opening ceremony of the City Museum of Sombor took place in the house of Julius Lederer on 27th of October, 1945, when a famous painter, Milan Konjović became a director of the museum. The Museum was opened by a writer Veljko Petrović, while the first exhibition represented a collection of the Yugoslav paintings, whose owner was Pavle Beljanski (today, a part of this collection is kept within the Gallery of



Sombor Carriage, the 19th and beginning of the 20th century, permanent exhibition

Pavle Beljanski). The City Museum of Sombor was formed from the legacies of the Historical Society by the town of Sombor as a founder. The Battle of Batina Memorial Museum became a dependence of the City Museum



Imre Fray's Bust and Numismatic Collection, detail from permanent exhibition

of Sombor, as well as the Gallery of Contemporary Art in 1995, which was housed in an adapted cereal warehouse.

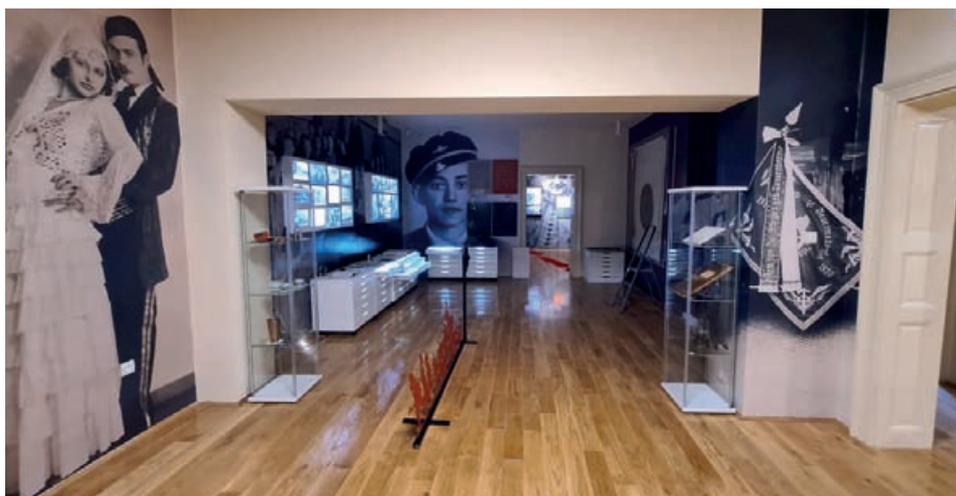
The City Museum of Sombor is a general regional museum, which houses 40,000 objects organized in collections, which are taken care by different departments: Archaeological, Numismatic, Ethnological, Historical with the dependences – The Battle of Batina Memorial Museum, situated near the village of Bezdán, and the Museum of the Danube Swabians situated in Sombor. In the City Museum there are an Art department with the homeland collection, an Applied Art Collection, the Gallery of Yugoslav Contemporary Art, the so called *Artistic Autumn* collection, the public relations department (guiding and pedagogical service and PR activities), conservation and administrative department with technicians and library.

The Battle of Batina Memorial Museum is located on the banks of the Danube, at the starting position of the great battle of the Second World War. Dedicated to the first frontal battle on the Yugoslav battlefield, which is one of the largest battles in Yugoslavia in terms of the number of engaged fighters and the number of killed and missing soldiers of the Red Army and the People's Liberation Movement. Construction began in 1978 according to a design by architect Milorad Miša Berbakov. The Museum was opened in 1981 and worked until 1991. It was renovated 26 years later and opened on 11th November, 2017. The Battle of Batina Memorial Museum has 320 objects – photographs, documents, slides and negatives, works of art and objects that testify to the partisan struggle – weapons, flags, uniforms, etc. The permanent exhibition shows the course of the battle, and within it there are two thematic units: *Heroes of the Soviet Union – participants in the Battle of Batina and Youth of Vojvodina in the Battle of Batina*.

The Museum of the Danube Swabians is established by the decision of the Assembly of the City of Sombor of 9th July 2019, as a new collection of the Historical Department in the City Museum of Sombor. It is located on the address Trg Cara Lazara 1, in the so-called Grašalković Palace, the building of the chamber administration of the Habsburg Monarchy, which carried out the colonization of Vojvodina in the 18th century. The palace was built in 1997 and declared as a cultural asset of great importance, and in the coming years, it is planned to revitalize the building for the purpose of a kind of “Palace of Culture“. The collection of the Danube Swabians developed rapidly during 2019 and 2020 by donations from the descendants of the Danube Swabians and the Humanitarian Association “Gerhard“ from Sombor.

The permanent exhibition called *(In)sight(s)* shows the history of the Dan-

ube Swabians from the middle of the 18th century to the middle of the 20th century. From the colonization to the establishment of camps for Germans in post-war Yugoslavia, the permanent exhibition illustrates the role and importance of Germans in creating a specific Vojvodinian culture, common life of many nations, economic development of Vojvodina and a combination of historical circumstances which led to the collective suffering of the German people in Yugoslavia, after the Second World War. Each segment of the life of the Danube Swabians is presented by modern technological achievements with original museum exhibits. The exhibition is interactive and has 250 exhibits and about 3,000 photographs, which speak about the economic, religious, and political life, education, culture and entertainment of the Danubian Germans. The Museum is opened in the second half of 2020.



Permanent exhibition of the Museum of the Danube Swabians

The archaeological unit houses about 20,000 objects, organized in five collections with archaeological and osteological material from the Neolithic until the Roman period. The legacy of Imre Fray, PhD and a famous judge from Sombor, appeared in 1952 and consists of archaeological and numismatic collection. Most of the numismatic collection includes the Roman Republican and Imperial coins, less numerous are Greek coins, Celtic, Byzantine, Medieval Hungarian or Serbian coins, as well as paper money. Parts of these collections are medals and plaques, the work of many European medal artisans. Within the funds, there are 14 collections related to the homeland history from the 16th to 20th century, such as the Legacy of Ernest Bošnjak, or various collections of maps, plans, posters, small objects, firearms, cold weapons, badges, photographs, collection of the Batina Battle Memorial Mu-

seum, flags, stamps, documents, postcards, textiles, sports legacies of Ivan Ivančević, György Szentgyörgyi, Isa Milovančev, István Nagy, Teresa Kocisz and others.

Ethnological collections represent pottery, blacksmiths, carpenters, and other crafts, customs and spiritual culture, music, architecture, textiles, furniture, industry – collections of agricultural implements, livestock, hunting and fishing items, beekeeping, etc. Colourful Easter eggs are a specially crafted collection.

Gallery of Contemporary Yugoslav Art, permanent exhibition, 2015



The Art department of the City Museum of Sombor numbers approximately 2,000 objects within the Homeland Collection with the art works from the 18th, 19th and 20th century, the Homeland Collection with applied art works from the same period, as well as the Study Collection, i.e. legacy. The Gallery of Contemporary Yugoslav Art of the City Museum of Sombor keeps artworks – paintings, drawings, prints, sculptures and tapestries. These items have been collected through annual exhibitions of the *Artistic Autumn*, which was initially an event started by Milan Konjović in 1961.

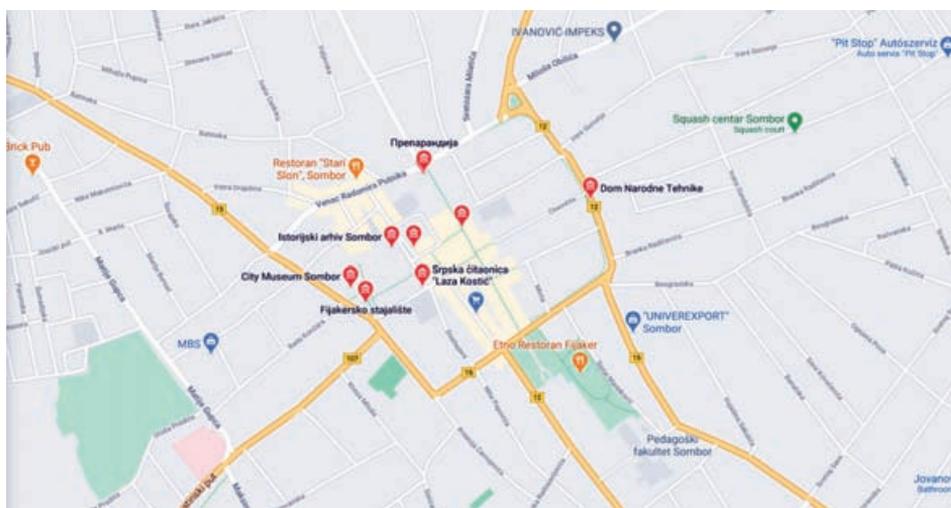
The new concept of the 2003 permanent exhibition represents 8,000 years of human existence. Within the permanent exhibition different units can be seen, such as Laza Kostić's salon in the Empire style II, the Sombor carriage, the blacksmith workshop, the museum cinema in black and white, silent films of Ernest Bošnjak from the early 20th century.

Prizes were awarded both to the Museum as an institution and to individual works. The museum was honoured by a decree of the Socialist Federal Republic of Yugoslavia (SFRY) Presidency in 1983 with the Order of Merits

for the People with Silver Rays. For the museum publication of the year 2008 the ICOM's National Committee awarded Čedomir Janičić for the publication *The Artistic Autumn – Recapitulation – Reconstruction – Representation, Second Permanent Exhibition*. Dušanka Trajković, an archaeologist received the “Mihailo Valtrović” award in 2010 in the distinguished person category for her overall contribution to the promotion and development of museum activity.

Of particular importance for publishing is *The Annual of the City Museum of Sombor*, which has been published since 2007, and the award-winning monograph from 2008 – publication *Derpfeld – the Necropolis of the Old Iron Age near Doroslovo*, by Dušanka Trajković, Rastko Vasić, Svetlana Blažić, Srboľjub Živanović and Branimir Mašulović. Also worth mentioning are *Decades of Museological Activity* (1996), then *Spells of Thread – Weaving by Dušanka Ogar* (2004), as well as her book *Easter Eggs – an Important Testimony of Folk Art* (2009), and the exhibition catalogues from 2008, such as *Roman Helmet from Sivac*, authored by Miroslav Vujović, PhD, Milan Čolović and Anđelka Putica, and from 2011 *Paintings of the Munich School Pupils* by Zora Šipoš.

In addition to the aforementioned catalogues of the exhibitions of the same name, important thematic exhibitions were Dragan Radojević's *Roman Republican Money* (1999/2000), followed by *Duration – Stamps from the Museum Collection*, by Milka Ljuboje-Harjung (2002), then exhibitions of works by Joan Miró and Francisco Goya, the Russian icons display, as well as the exhibitions of the artists from Trois-Rivières (Canada), of the Chinese ceramics, and the pre-Columbian America, etc.



City Museum of Subotica



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The City Museum of Subotica was opened on 24th April, on the foundation of the Museum Society's activities in 1892. The founder of the City Museum of Subotica is the City of Subotica. The museum was originally housed in the Reichl Palace, and since the mid-1960s, it was relocated to the City Hall with the idea of its transformation into a Cultural Centre. In commemoration of the 600th anniversary of the first written record of Subotica in 1991,



Building of the City Museum of Subotica



Roads and cultures, detail of the exhibition

a new permanent exhibition has been arranged. Since 2008, the Museum has been housed in a building on the Synagogue Square. The institution was thus given the opportunity to redefine its position on the cultural and tourist map of the city and the region. The most significant part of this process is the creation of a new permanent exhibition. The City Museum of Subotica also manages exhibitions at the City Souvenir Gallery, whose activity is related to the institution.

The departments of the City Museum of Subotica are as follows: Department of Archaeology, Department of Ethnology, Department of History, Department of Art, Department of Natural History, Department of Pedagogy, Department of Restoration and Photography with Photo Lab and Library.

The permanent exhibitions are the *Gallery of Hungarian Artists from Vojvodina* (1830–1930) and *Oskar Vojnić (1864–1914)*, while the most striking thematic exhibitions are *Secession in the Subotica's Treasuries* (2012), authored by Olga K. Ninkov and Ljubica Vuković Dulić, then *Roads and Cultures – Cultural Values of the Kishkunhalas and North Bačka Districts* (2013) in co-operation with the János Thorma Museum in Kishkunhalas by Ljubica Otić, Veselinka Marković and Mirko Grlica (in collaboration with the Museum of Vojvodina), *City of Cyclists – Historical, Ethnological and Artistic Aspects of Cycling in Subotica* (2011), by Mirko Grlice, Olga K. Ninkov and Judita Rafai.

The publishing activity has been characterized by continuity in the publishing of the annual *Museion* since 2003 and exhibition catalogues – *Oskar Vojnić 1864–1914*, *Gallery of Vojvodinian Hungarian Artists (1830–1930)*, *Faces of Time – Portraits from the Art Collection of the City Museum in Subotica* by Olga K. Ninkov (2013), and *Light in Darkness – 100 Years of Lifka Cin-*

ema in Subotica (2012) and *Cities on Desert – Cultural Values of the Kishkunhalas and North Bačka Districts* (2011). The edition *Road Signs* (small books from the past of Subotica and its surroundings) is rather popular, as well as the scientific studies, such as the *Flora of the Subotica-Horgoš Sandstone and the Issue of its Protection* by Bela Sturz (2014).

S-form earring and ring



From 2012 to 2015, over 80,000 visits have been made to the City Museum, City Hall and its 45 m high observatory; over three years were recorded due to active relationships with the audience, especially with children. The museum organizes playrooms for children regarding

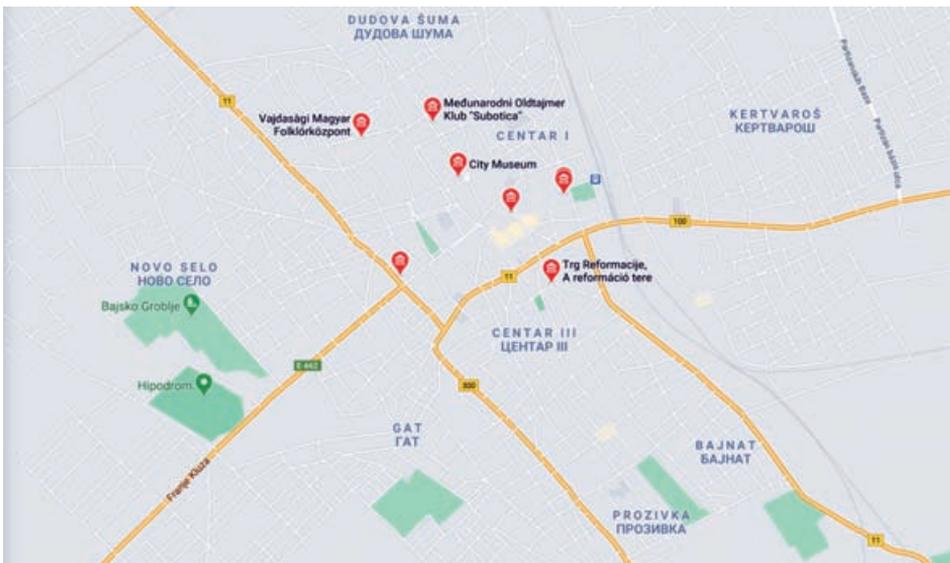
thematic and permanent exhibitions. Lectures, different promotions of catalogues, books and scientific magazines are organized, as well as the international seminars, literary and musical evenings..

The endeavours of the Department of Archaeology include the research of sites Kameni Hat – a medieval necropolis and church, and Kaponja – a medieval church. Part of the permanent exhibition in the museum is the non-European collection, which is primarily known as the legacy of the famous Subotica citizen Oskar Vojnić. In addition to the Homeland Collection, the Department of Art also keeps the legacies of Gábor Almási, Miloš Babić, Ana Bešlić, Đorđe Bošan, Lajos Husvet, Aleksandar Lifka, Sándor Török, and the collection of Yugoslav authors, as well as the collection of applied art.



Cupboard in the style of Napoleon III

Oskar Vojnić



City Museum of Vrbas



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The City Museum of Vrbas, which is part of the Cultural Centre of Vrbas, is a type of a complex museum. It was created by the Decision of the Formation of the Homeland Collection, made on 20th October, 1969. In 1971, the collection was donated to the Cultural Centre of Vrbas.

The permanent exhibition in a temporary accommodation was opened in 1998. On that occasion, the Homeland Collection received a name Museum Collection. At that time, the Collection consisted of approximately 700 historical, ethnological, art historical and archaeological exhibits. It got its present space in 2005. The status of the city museum within the Cultural Centre was granted in 2015 by the decision of the Municipality of Vrbas.



Building of the City Museum of Vrbas



Achaeological site of Šuvakov salaš,
Medieval Vrbas

The Museum is dealing with the protection of cultural monuments within the territory of Vrbas Municipality. The work is organized in different departments and collections: Archaeological, Historical, Ethnological, and Art History Department.

The new permanent exhibition was created in 2017. The part related to the National Liberation War is situated in a separate facility, in the Baza “Centre”, located in the Milivoj Čobanski Street. The work of the City Museum is organized through the archaeological, historical, ethnological and art history department. The formation of art-historical collections is an on-going process.

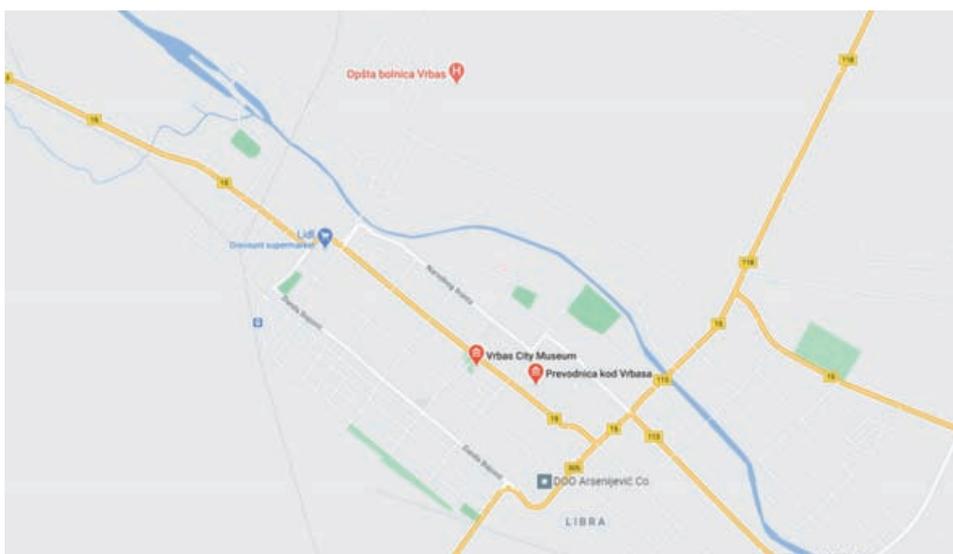
German Medieval Knight Armour, a copy



The exhibition of costumes, inspired by Serbian female heroes, realized within the manifestation *Museums of Serbia – Ten Days from 10 to 10* (2015)



The Vrbas Cultural Heritage (2007, 2016) stands out from the publications of the City Museum. Of particular importance for the history of Vrbas are archaeological finds from the Vrbas area, among which are jewellery from the Avaric and Slovic necropolis Ciglana Polet, silver jewellery from the Medieval site Švakov salaš – Klisa, finds from Čarnok, the La Tène site (late Iron Age, related to the Celts), objects from the collection of firefighting, craftsmanship, personal items of the famous citizens of Vrbas, a collection of works by Josef Pechan, etc.



City Museum Senta

within the Cultural and Educational Centre “Thurzó Lajos”



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This museum is a regional public institution of a general type. It was founded in late 1946 by the Municipality of Senta, but began operating as an institution in 1949 when it got its building. Until 1977, the Museum operated as an independent institution. After the integration, it has become a part of the Cultural and Educational Centre “Thurzó Lajos”.

In 1970 the Museum was relocated to the eastern part of the Roman Catholic parish, which is considered to be a protected cultural monument. Two years later, a modern gallery was built next to it, which has since been used for thematic, primarily artistic exhibitions. The first permanent exhi-



Entrance to the Museum



Glass rhyton from the Avar tomb,
7th century

and art historical. Particularly rich and well processed is the collection of the material culture of the Hungarians in that part of the Tisa valley. Also worth mentioning are the legacy collections: *the Joseph Tot Art Fund*, *the Tibor Sekel Gift Collection* and *the Stevan Kragujević Gift Collection*.

The first post-war art colony has been taking place in the Museum since 1952. Due to that symbiosis, a relatively rich and valuable art collection has been established.

The most important thematic exhibitions of the last few years were *The Traces of the Religious Culture of the Jews from Bačka* (2008), *The Man of the World – The World of the Man. Representative exhibition from the Tibor Sekel's Collection* (2012), *Senta at the Turning Point of the 19th and 20th Centuries* (2013), *Objects for Personal Hygiene of the 20th Century* (2013), *József Ács 100* (2014), *Border Stones* (2015), etc.

The publishing activity has mainly been based on catalogues of the permanent and thematic exhibitions and on monograph publications.

Educational activity consists of organized tours through the permanent and thematic exhibitions with professional guidance in Serbian, Hungarian and English language, in cooperation with kindergartens and schools, different workshops oriented to children and the professional lectures.

hibition of general type was designed in 1974. In the period between 2000 and 2012, in several phases, works were carried out on the renovation of the building. The restoration of the permanent exhibition has also been carried out (palaeontology, archaeology, the Battle of Senta, ethnography).

During the 1950's, the following collections were formed: natural-palaeontological, archaeological, numismatic, ethnographic, historical



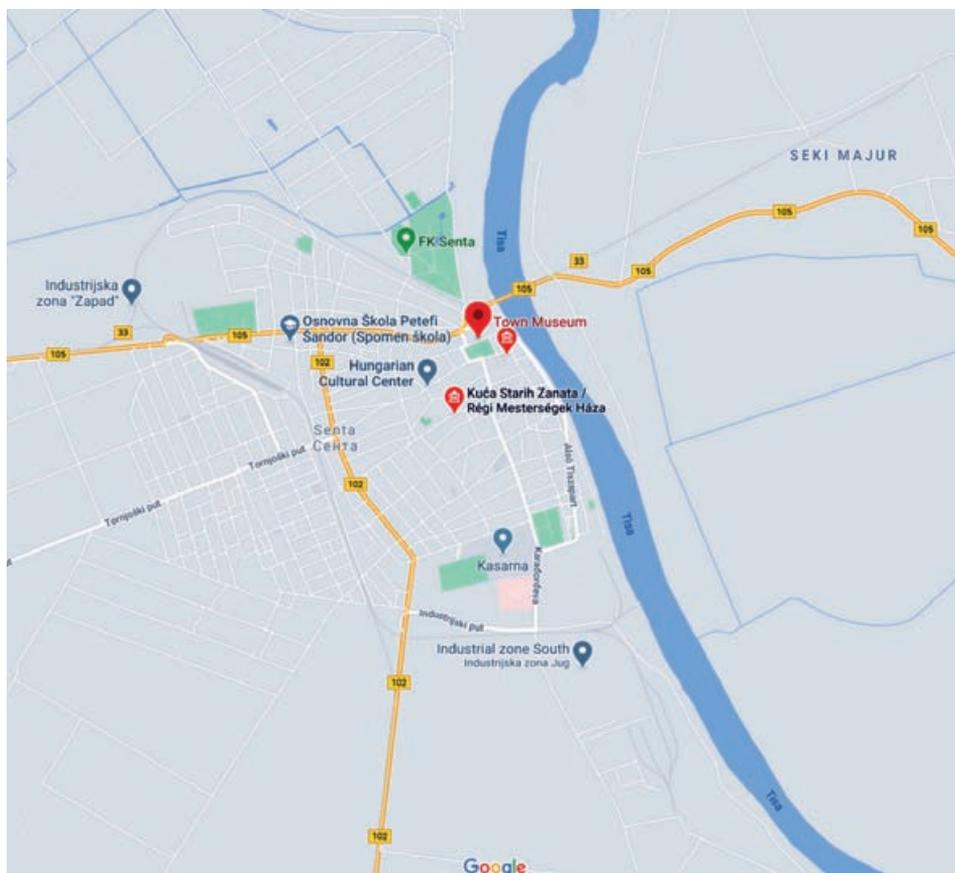
Graphic representation of the
Battle of Senta, beginning of the
18th century



The most important museum objects are: the moulds for bronze objects dated to 1500 BC, several glass rhytons from the Avar tomb (7th century), a hoard of the medieval jewellery (15th–16th centuries), the jewellery hoard

Permanent exhibition
(palaeontological and archaeological), detail





from the 16th–17th centuries, the Battle of Senta engraving (18th century), diverse objects of traditional fishing and animal husbandry (19th–20th centuries).

City Museum Vršac



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The City Museum Vršac is a homeland institution of complex type. It was founded in 1882 by the Municipality of Vršac, whose legal successor was the City of Vršac. The museum consists of five units – the central museum building situated in the “Konkordia” building with the headquarters of the Museum, the old museum building which provides space for the depots, the atelier for the conservation and restoration of easel paintings, i.e. the workshop for the conservation of ceramics, the dependency “Pharmacy on the stairs” – a cultural monument of great importance, “The Castle



Old building of the City Museum Vršac

The Bronze Age Vršac Idol



The Dupljaja Chariot, Late Bronze Age

of Vršac” – a Medieval archaeological site also of great importance and an art exhibition at the „Robert Hamerstil Museum“ in the Cultural Centre in Gudurica. After World War II, the Museum was opened under the name of the National Museum of Vršac, and since 14th February, 2002, it worked under the name the City Museum Vršac.

The central building of the Museum (“Konkordia” building was founded in 1847, renovated in 2012 by the means of EU funds) houses the permanent exhibition *The Chronicle of Vršac* and the exhibition *Cold Weapons from the Collections of the City Museum Vršac*, as well as halls for occasional thematic exhibitions. This building also houses the Regional Centre for the Protection of Cultural Heritage of Banat.

“The Pharmacy on the Stairs” houses permanent exhibitions *The History of Health Culture of South-eastern Banat*, *The Remembrance of Paja*

“The Pharmacy on the Stairs” – annex of the City Museum Vršac



“The Castle of Vršac”



“Konkordia” – the Regional Center for the Protection of Cultural Heritage of Banat

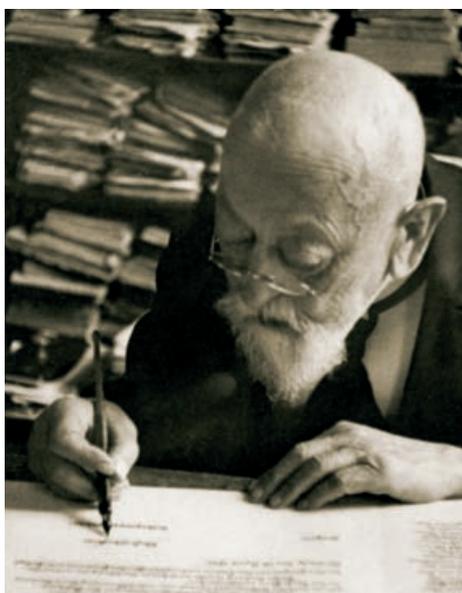
Jovanović, *From Prehistory to the Middle Ages*, and *The Medal from the Collections of the City Museum Vršac*. An exhibition of photographs of works at the Castle was set up at “The Castle of Vršac”. The Gudurica Cultural Centre displays works of art donated by Robert Hammerstil to the City Museum.

The various thematic exhibitions were organized by the Museum in recent years like *Treasure of Židovar* by Dragan B. Jovanović and Miloš Jevtić, *The Past for the Future* by Ivana Pantović and Dragan B. Jovanović, *Med-*



Paja Jovanović, *Triptychon of Vršac*, 1895–96

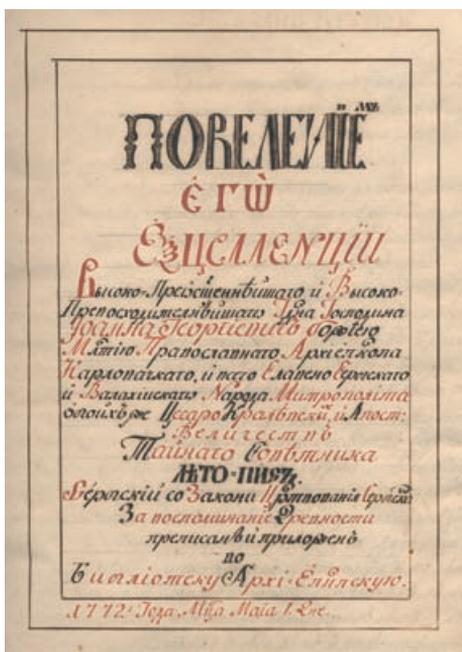
Felix Milleker, first curator of the City Museum Vršac



The Market Charter of Franz II, 1804

als from the Collections of the City Museum Vršac by Ljiljana Bakić, Karlo Napravnik, Paintings, Prints, and Drawings by Dragan Kuručev. The City Museum Vršac published a number of different professional and scientific papers, guides, catalogues, monographs and five volumes of the Mileker's

Copy of the Code of Emperor Dušan, Sremski Karlovci, 1772



Exhibition Cold Weapons from the Collections of the City Museum Vršac, 2012

Journals. Among the issues of monographic character there are many of great importance, such is *The City Museum Vršac 1882–2002* by a group of authors (2002), *Ancient Egyptian Collection of the City Museum* by Branišlav Anđelković and Miroslava Panić Štorh (2002), *Karlo Napravnik* (2009) and *Memories of Paja Jovanović* (2010) by Dragan Kuručev and *Vinča Amulets – Southeast Banat* by Ivana Pantović (2013).

In addition to thematic exhibitions, museum workshops and guiding through the permanent exhibitions, the Museum regularly organizes numerous cultural events, and since 2015 has been organizing concerts in cooperation with the “Josif Marinković” Music School in Vršac.

The City Museum has won several awards. Most notable are the Captain Miša Anastasijević Charter for the Tradition and Preservation of Historical and Cultural Heritage (2012) and the Charter of the City of Vršac for Outstanding Contribution to the Promotion and Development of Culture (2012).

Museum objects of the City Museum are classified into five groups of collections: archaeological, historical, ethnographic, artistic and numismatic. The most important items are Vršac Idol and the Dupljaja Chariot (from the Late Bronze Age), a copy of the Code of Emperor Dušan made in Karlovci in 1772, the Market Charter of Franz II (1804), and Paja Jovanović's *Triptychon of Vršac*, created in 1895–96.



Coal Mining Industry Museum in Senjski Rudnik



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The Museum is part of RMU “Rembas” from Resavica, which operates within the public enterprise for the coal exploitation “Resavica”. It was founded in 1980 and situated in the building of the former warehouse. A large fund, which consists of more than 5,000 original photographs and over 1,000 three-dimensional exhibits, related to the mining and the life of the miners from the Antiquity to the present day. There are numerous collections of: mining tools from the Antiquity, basic mining tools, mining lamps and self-rescuers, the objects important for the life of miners, large machinery for the pit mining, etc. Within the permanent exhibition of



Permanent exhibition



the Museum, the mining tools from the Antiquity to the present-day are exhibited, while the exhibition in the Workshop presents the life of the miners after the pit mining. The open air exhibition shows the large mining machinery.

The Museum participates in the “Museum Night”, in which the exhibitions *Council of Europe at the Mine of Senj*, *Social Life of the Rudnicans between the Two World Wars*, were realized. The displays of children's works named *My Dad a Miner* were

also remarkable as well as the exhibition of photographs *Workshop, Now and Then*.

Within the publishing activity, in addition to various flyers and other promotional material, the museum publishes the journal *Mining Gazette*, which brings together the reports from all nine mines operating within the public enterprise PEU “Resavica”.

Senjski Rudnik is considered to be a settlement, in which the Serbian industrialization started. The first coal reserves that were excavated since the opening of the mine in 1853 were taken to Kragujevac for the needs of Topolivnica. From here, the first narrow-gauge railway track was started in 1892, and the first Workers' Council was formed in 1950. Due to its exceptional history and importance to the Serbian industry, it was necessary to preserve the settlement from oblivion even after the mining stopped. Recognizing the exceptional importance of the settlement, in 2009 the Council of Europe approved funding to finance the first phase of the project *The City of Miners*. This phase was completed in 2014 and today the Museum offers a tour of the museum complex consisting of: a central warehouse (museum building), a machine workshop and Alexander's Shaft (the first administrative build-

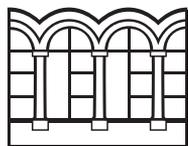




ing of the mine). There is also an outdoor setting, as well as a steam engine from 1872, which still takes miners down to the pit and takes them back to the surface. The plan for the second phase of the project is to build the first underground museum in Serbia that would take tourists through the cave corridors from Alexander's Shaft to the export machine which is about 500 meters long.

Some of the most important exhibits include the 3rd century oil lamp, the 12th century wooden vitale, the 14th century double-sided mining pitch, the 19th century carbide miner's lamp and the 19th century mining shovel.

Collection of Old Scientific Instruments of the Laboratory for Experimental Psychology



1838

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The Collection is part of the Laboratory for experimental psychology within the Faculty of Philosophy, University of Belgrade.

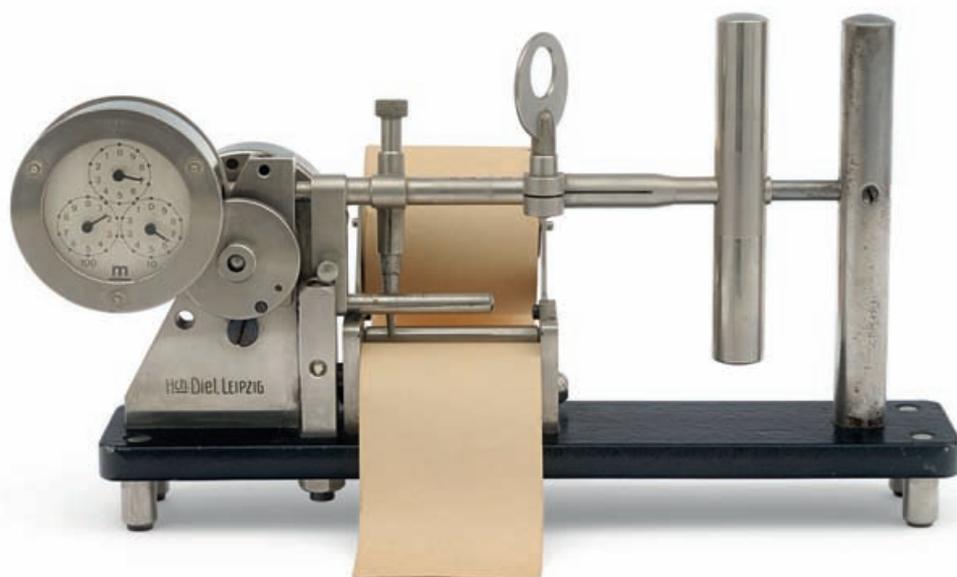
In 1931 Prof. Borislav Stevanović requested for the procurement of psychological instruments. It was within German war reparations to Kingdom of Yugoslavia, after the World War I, at the time of 4,994 Reich mark in gold. Most of the instruments were made in the workshop of E. Zimmermann, a precise mechanic at the first psychology laboratory in the world, founded in 1879 by Wilhelm Wundt in Leipzig. The other instruments were made by various manufacturers such as Diel, Boullitte, Palmer and Marx &

Kymograph after Zuntz



Minemometer after Rupp





Berndt. During 1982 Prof. Aleksandar Kostić arranges the instruments and forms the Collection of Old Scientific Instruments of the Laboratory for Experimental Psychology, which became part of the Association of Museums of Science and Technology of Serbia in 1992.

Thanks to the enthusiasm of Prof. Aleksandar Kostić and Prof. Dejan Todorović all the instruments were identified until 1997, and some of them were completely reconstructed. The Collection currently contains around 100 instruments in various fields of experimental psychology.

They can be grouped in those aimed for examining visual and auditory perception, memory and learning, kymography and ergography and those designed for the exploration of emotions. Together with books and journals from the 19th and beginning of the 20th century of the library of Psychology Department, instruments create a collection by which is possible to reconstruct one psychological laboratory from the very beginning of the development of this scientific discipline.

The most valuable instruments in the Collection are: the chronometer after Schultze, Ranschburg's mnemometer, the colour mixer, the acumeter after Zott and McDougal-Schuster apparatus.

Contemporary Gallery Zrenjanin



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-  www.galerija.rs
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The Contemporary Gallery Zrenjanin (abbreviated form of Contemporary Art Gallery of Art Colony Ečka-Zrenjanin) is a public, art museum, founded by the town of Zrenjanin in 1962 with the aim of collecting, preserving, researching and exhibiting works of Yugoslav and Serbian post-war fine art, created mainly in the Art colony Ečka (founded in 1956). The artists Zoran Petrović and Tivadar Vanjek are the most responsible for the creation of the Ečka Art Colony.

The Zrenjanin Contemporary Gallery's fund represents the Yugoslav and Serbian contemporary art overview from 1946 until today. It consists



Contemporary Gallery Zrenjanin

Igor Vasiljev, *Delirium*, oil on cardboard, 1953



of the collections of paintings and aquarelles, a collection of sculptures, objects and installations, a cabinet of graphics, a collection of new media and a collection of foreign art. The Zrenjanin Contemporary Gallery organizes meetings of the artists from the country and abroad in the Ečka Art Colony, exhibitions of domestic and foreign art, international Biennial of aquarelle, and diverse study and thematic exhibitions from the fund.

Each exhibition is followed by the professional publications. In 2009 the monograph *50 Years of the Ečka Art Colony* was published.

Exhibition activities are followed by the educational programmes for children, professional lectures and concerts.

Important thematic exhibitions are considered to be: *Landscape from the Middle of the 20th until the Beginning of the 21st Century*, *From the Idyll to the Apocalypse*; *the Banat Group*, *Vasa Pomorišac*, *Ivan Tabaković*, *Zoran Petrović and the Others*, *a Fragment of the Artistic Life of a Region in the mid-20th Century*; *Gift of the Federal Executive Council to the Zrenjanin Contemporary Gallery in 1963 – Paintings*; *Ideas, Ide-*



Zoran Petrović, *Murder*, metal, 1960

Vasa Pomorišac, *After Work*, oil on canvas, 1948



Vladislav Šilja Todorović, *Composition IV*, oil on canvas, 1961

als, Ideologies, Graphics from the Fund of the Contemporary Gallery Zrenjanin and The Golden Age of the Ečka Art Colony 1956–1962.

In the opinion of the curator of the Gallery, more important than individual works are special collections of works, such as the Art Informel, Federal Executive Council's Gift, Landscape, Paintings from period of the foundation of the Ečka Art Colony 1956–1962, etc.



Cultural Centre Kovin



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-  https://www.youtube.com/channel/UCdr7Gq8dtRXx_jnrnrun-T0Kw

The Cultural Centre, which serve as a place for production and maintaining of various cultural programmes (theater, cinema, gallery), also possesses an Art and Archaeological collections.

The Art collection has been formed since 1970's, i.e. period of regularly settled exhibitions in the old building of the Cultural Centre. The items were purchased from the authors whose exhibitions were held in the Gallery of the Cultural Centre, but there were also some gifts from them. Since 1990 the Art collection has grown by donations of authors whose exhibitions were followed by the catalogues. The Collection contains 91 items – six sculptures, and the rest are graphics and paintings.



Vasilije Dolovački, *Little Summer Story*, oil on canvas

Danube-Swabian Church Museum

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The Danube Swabian Church Museum is settled in the Church of the Heart of Jesus and in the premises of the nearby parish house. The museum has one of the largest collections of ritual objects and sacred artworks in the region, as well as the unique collection of church textiles from the 19th century. The library of the Museum contains over 60,000 documents, periodicals, manuscripts, and books, of which some date from the 16th century. About three thousand books in the collection can be considered as a bibliographic rarity. The Museum also preserves the complete archives of the ten former German communities, as well as valuable ethnological and historical material.

German Association “Adam Berenc” from Apatin was the manager of the Museum, which is situated in a pseudo-Romanesque church, built



Library of the Danube Swabian Church Museum



in the period 1931–1933. Between the two wars it is the largest Catholic Church built in the area of Bačka. It was designed according to the plans of the Viennese architect Bruno Buchwieser, and the contractor of the construction works was Nikola Šefer from Apatin. Due to the outbreak of World War II, work on interior decoration and furniture was interrupted, so that it remained unfinished in many ways.

The Museum organized the exhibition *By the Trail of the Danubian Swabians: German Cultural and Historical Heritage in Serbia* (2019) which was held at the Museum of Vojvodina in Novi Sad and at the University Library “Svetozar Marković” in Belgrade.



Ethnographic Museum in Belgrade



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EthnographicMuseumBelgrade

Ethnographic Museum was established in 1901, after the separation from the National Museum. The idea for the creation of the museum, which would study folk life, came from the historian Stojan Novaković.



Building of the Ethnographic Museum, Studentski trg, Belgrade



The Manak's House, dependency of the Museum, Kraljevića Marka Street

The first Serbian educated anthropologist Sima Trojanović, PhD, became the appointed director of the Museum. The opening ceremony of the first permanent exhibition occurred on the 20th September, 1904 on the occasion of the 100th anniversary of the First Serbian uprising.

Today, the Ethnographic Museum keeps around 200,000 musealia, among which there are about 56,000 ethnographic objects. From the establishment until today, a systematic collection and study of the museum objects and ethnogenic processes, traditional material culture, social relations and family life, customs, beliefs and folk art. Besides the collecting, from the 1960's, as a regular form of museum work, a team field work within ethnographic units has been established. A particular activity of the Museum is the International Ethnological Film Festival, which is introduced in 1991. This festival successfully confirms the Serbian, but also the international visual ethnology and anthropology, as a contribution to the preservation of cultural heritage.

The work of the Museum is organized through the activities of different departments, such as the department for the studies of the cultural heritage, departments for documentation, conservation, museum education, design, communication, centre for intangible cultural heritage, library, finances, as well as the museum dependency named the Manak's House.

The 8th permanent exhibition named as *The Folk Culture of the Serbs in the 19th and 20th Century* is made in 2001. The exhibition presents a traditional way of life and the Serbian culture within the territory of the former Yugo-



slavia. The scene of the great assembly with people in folk costumes, shows customs of the Serbs from all the territories, in which they used to live.

Everyday folk life, from the economy, housing development and culture, to the key aspects of the rituals and customs such as the *slava* (Serbian feast, in which a family saint is celebrated) – Saint George's Day and the Eastern, etc. is represented.

The Manak's House, dependency of the Ethnographic Museum, shows a folk costume collection, together with different types of jewellery of the Central Balkans from the 19th and the first decades of the 20th century. This valuable ethnographic collection was created as a result of long term and dedicated work of Hristofor Crnilović, a painter, a collector and a cultural heritage researcher. The Manak's House belongs to an old Balkan profane architecture and is one of the rare objects of this type, preserved in Belgrade, which is why it has been proclaimed as a cultural monument.

In the last few years significant exhibitions were: *Nutrition Culture in Serbia* (2015), *Where Everyone is Silent, they Talk* (2014), *Great War and a Small Man* (2014) and *Ancestors to Descendants* (2014).

Publishing activity consists of a few categories. A large number of the publications are the exhibition and collection catalogues. Within special





Permanent exhibition, detail

editions, monographs are published, but also – *Bulletin of the Ethnographic Museum in Belgrade*, in particular, since 1926. Today it has 83 volumes. Among others, guide through permanent exhibition, *National Culture of the Serbs in the 19th and 20th Centuries* (2004), as well as many studies *The Masks, Masking and Rituals in Serbia* (2008) by Vesna Marjanović, *Play of the Colourful Threads: Collections of the Pirot Ćilim of the Ethnographic Museum in Belgrade* (2008) by Marina Cvetković, *Exchange of Goods in Peasant Society of Serbia* (2009) by Miloš Matić, *Folk Costumes in the 19th and 20th Centuries: Serbia and the Neighboring Countries*, book 1 (2011) by Jasna Bjeladinović, etc.

Activities concerning museum education aim towards introducing the folk culture of the people who live within the Serbian territory, as a part of European and world cultural heritage. The so called *Child and Tradition* workshops are adapted to the children of different age. The content and methodology are designed in cooperation with school pedagogists, psychologists, costume designers and others. This programme relates to the school programmes, and accordingly, the workshops are organized during the school year. The award *Curator of the year* is given in 2004 for this project to Tijana Čolak Antić, by the National Committee of ICOM Serbia and Montenegro.

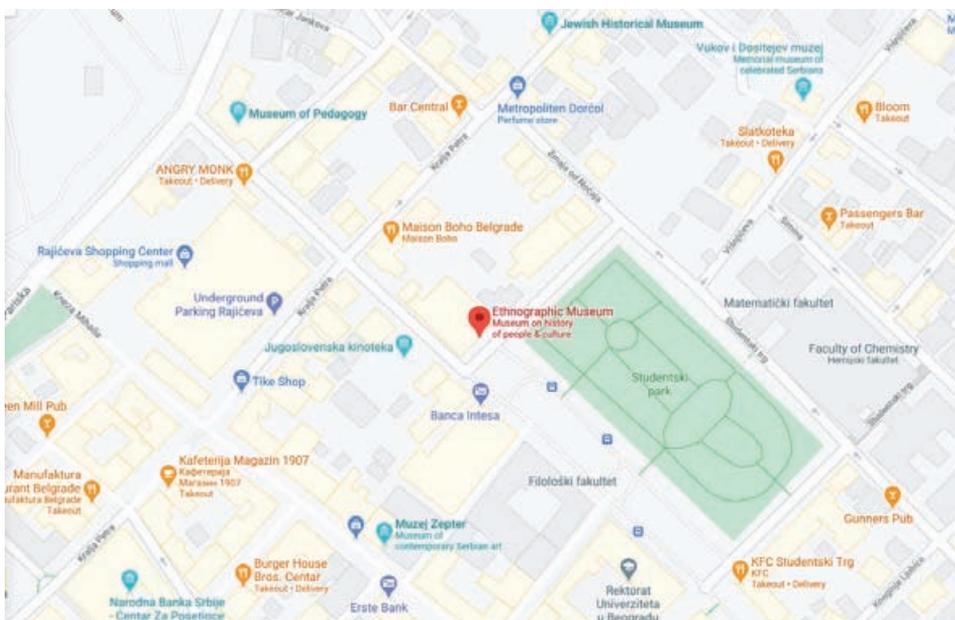
Workshops for the adults are designed to teach traditional techniques and skills, in order to preserve tangible and intangible cultural heritage. They are organized on holidays, annually, or they follow temporary exhibitions.

Smiljevaca, Arandelovac, 19th century



Bardak, Pirot, late 19th century

Among top five objects, which are kept in the Museum, there are: *smiljevaca*, a cap, which is a part of a folk costume from Arandelovac, dating back to the 19th century; *zubun*, a sleeveless dress for women, from Kosovo and Metohija; dowry chest from Belgrade; rug which served as a bed and table covering from Pirot and *bardak*, a pot for storing rakija from Pirot.



Gallery "Lazar Vozarević"



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The Gallery "Lazar Vozarević" is a memorial gallery. It was founded and started operating on the 17th of November, 1973 with the exhibition of Lazar Vozarević's paintings and drawings. The exhibition was opened by Milenko Nikolić, the Secretary for education and culture of Vojvodina at that time. The preconditions for founding the Gallery were created by purchasing the Lazar Vozarević's painting legacy from his wife and daughter in 1970. Professor Lazar Trifunović, PhD, designed the concept of the activities, according to which the Gallery consists of two parts: the memorial and the live one. In each of these, basic and vital functions are realized. The basic gallery core of



Building of the Gallery before renovation

Red Square, oil, 1967



this institution is its memorial part. It consists of original Vozarević's paintings, drawings, photographs, documents and more. In addition to the memorial piece, there is an activity that contributes to the affirmation of contemporary fine art.

Man with a Skull, ink wash technique, 1954



Mother and a Child, oil on canvas, 1963

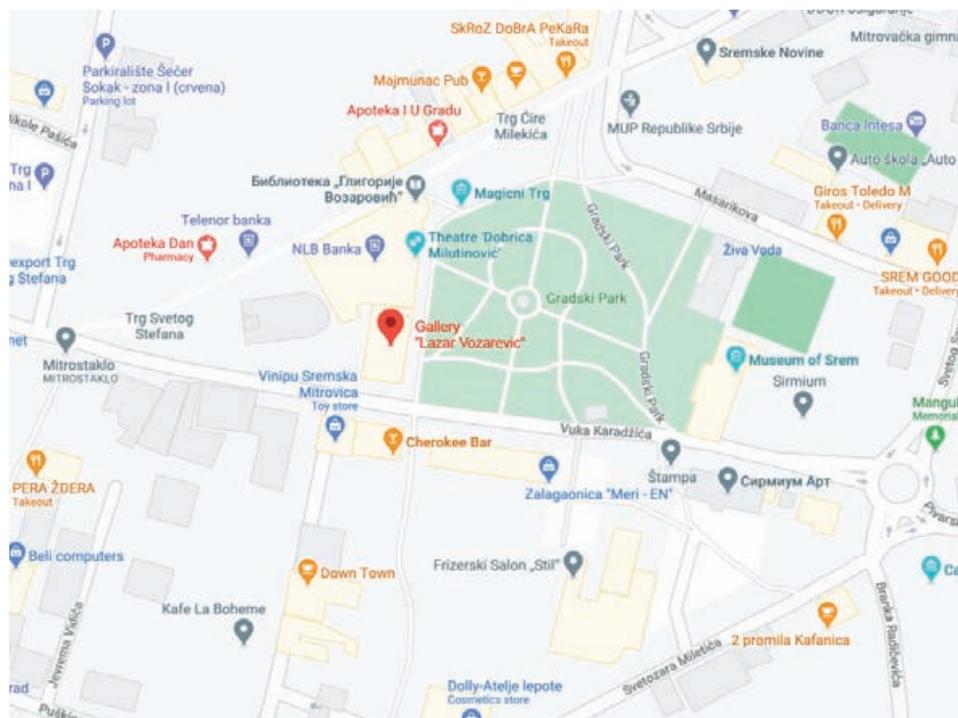
With the adaptation of the premises of the Srem Gallery, according to the project of architect S. Jovanović between 1971 and 1973, all conditions were created for the opening and beginning of the work of the Gallery "Lazar Vozarević".

The Gallery issued the monograph *Lazar Vozarević* by Zoran Markuša, but publications, such as catalogues of the thematic and temporary exhibitions, are also being published. In the last few years, the permanent and other exhibitions are visited by approximately 20,000 people annually. Professional guiding through exhibitions is organized as well.

The Gallery received the award for its work by the Self-governed Interest Cultural Community of Vojvodina in 1989, but also the *November Award* of the town of Sremska Mitrovica, while Mr Đorđe Panić, the former director of the Gallery earned the Iskra Culture prize. In 1982, a retrospective exhibition of professor Milo Grozdanić was declared as one of ten best exhibitions in the territory of the Ex-Yugoslavia.



Young Bride, ink wash technique, 1951



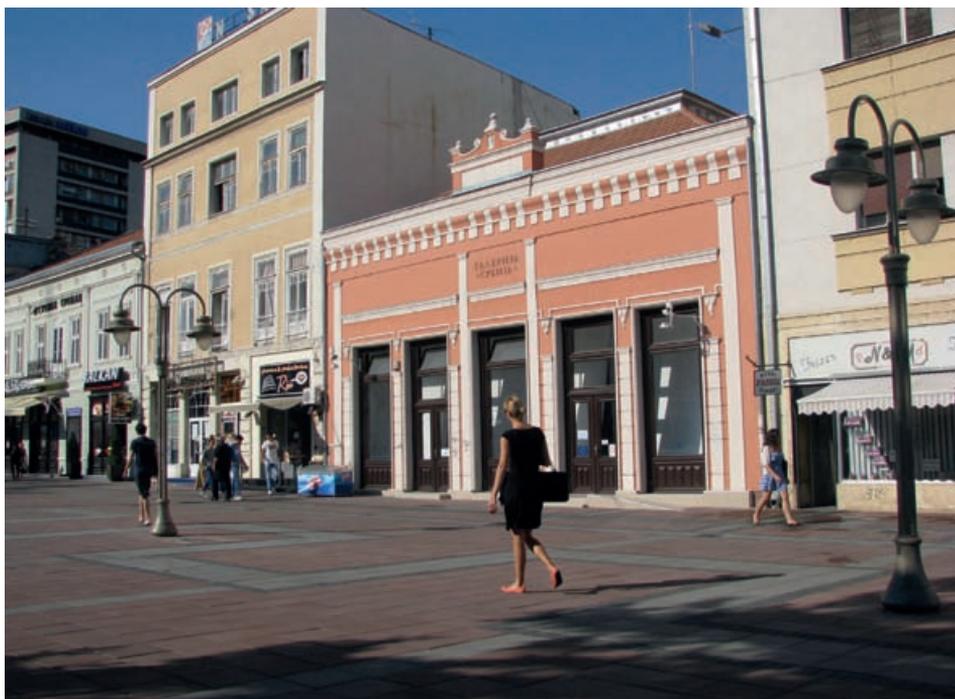
Gallery of Contemporary Fine Arts Niš



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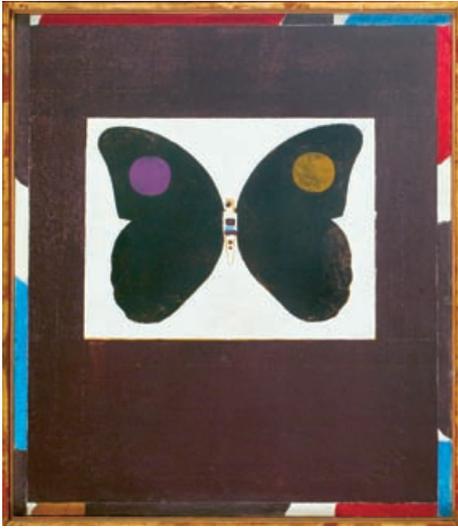
The Gallery of Contemporary Fine Arts Niš was founded by the town of Niš in 1970. Over the years, except from exhibiting, the Gallery is performing other activities as well – publishing, education, restoration and conservation and seeks to transform itself into the Museum of Contemporary Art.

It was founded on the 9th of June, 1970 by the decision of the Municipal Council and the Council of Social Affairs, as the Gallery of Contemporary Art. The prominent cultural and public workers of Niš and other centres of former Yugoslavia were involved in the formation and functioning of the Gallery. The first director was Prof. Lazar Trifunović, PhD, and the first pres-



Gallery "Serbia",

Miodrag Protić, *Black Butterfly*,
combined technique, 1971



ident of the Council Professor Ivan Tabaković. The primary goals were to organize collective, solo, retrospective and thematic exhibitions, as well as the Sićevo Art colony. Due to the lack of space, together with the personnel (only four employees) and material problems, from 1975–80, the Gallery became a Department of Contemporary Art at the National Museum of Niš. Since 1980, the institution has been called the Gallery of Contemporary Fine Arts Niš.

Today, the Gallery has three exhibition areas: the Gallery “Serbia”, the

Pavilion in the Fortress (a former Turkish arsenal) and the Salon 77, which is also located in the Fortress. In these exhibition areas, more than 30 exhibitions of the Serbian and foreign artists are organized annually. There are also some traditional exhibitions, such as the so called *Drawing of Niš*, *Artists of Niš*, *ULUPUDS of the Niš region*. The Gallery is also a co-organizer of many cultural events in the city.

Stojan Ćelić, *Declining*,
oil on canvas, 1971



Ivan Tabaković, *Eyes of Ćele Kula*, combined
technique, 1971

Gallery "Serbia", detail of exhibition



The fund numbers 1,388 works divided into collections: the Collection of the Contemporary Painting, the Collection of the Artists of Niš, the Collection of Graphics, Drawings, Contemporary Sculpture, and the Extended Media Collection. According to the historical, aesthetic and art characteristics, this fund represents the most valuable fund of the contemporary art on the territory of Serbia. In 2013, the Gallery gained the status of the Cultural institution of national importance. From September, the 1st, 2015, there is a permanent exhibition called the *History of the Sicevo Art Colony*. One of the aims of the Gallery is to design and realize a permanent exhibition in order to present the most valuable works from the fund, which can rarely be seen in public.



Atelier of Sicevo Art colony



The Gallery of Contemporary Fine Arts Niš published over 800 catalogues so far. On the occasion of significant anniversaries, publications of a monographic type were printed, such as the *Gallery of Contemporary Fine Arts 1970–2000*, the *Gallery of Contemporary Fine Arts Niš 1970–2010*, the *Fine Arts Colony Sicevo 1905–2005* and the *Fine Arts Colony Sicevo 1905–1964–2014*. On a monthly basis, the *IČ* internet magazine, with reviews of exhibitions in different institutions of Niš, Serbia and the world, is published.

The Gallery has a good cooperation with primary and secondary schools in the city, but also with the Faculty of Arts. By organizing different events, such as talks, lectures, workshops, etc., the Gallery strives to attract as many visitors as possible.



Gallery of Fine Arts – Gift Collection of Rajko Mamuzić

ГАЛЕРИЈА ЛИКОВНЕ УМЕТНОСТИ



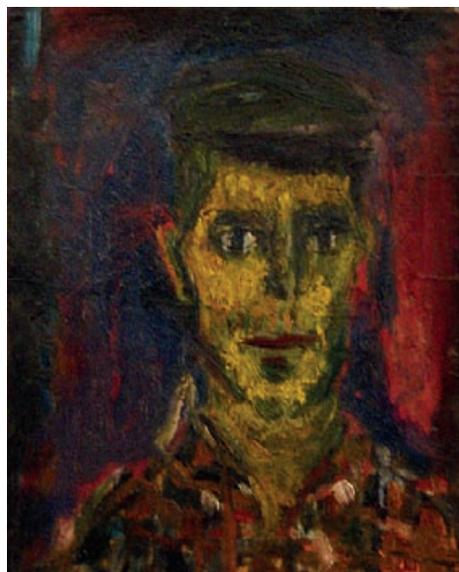
ПОКЛОН ЗБИРКА
РАЈКА МАМУЗИЋА

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The Gallery of Fine Arts – Gift Collection of Rajko Mamuzić is a public and regional institution, established by the decision of the Municipal Assembly of Novi Sad on the 15th of November, 1973, on the basis of the Contract between the donator Rajko Mamuzić and the Municipality of Novi Sad in 1972. The Municipality of Novi Sad assumed the rights and obligations of the City under the aforementioned Contract, in 1984. The Provincial Government of Vojvodina undertook the founding rights over the Gallery, by the provincial assembly decision on the transfer of founding rights over cultural institutions founded by the Autonomous Province of Vojvodina in 2010.



Building of the Gallery



The Gallery building was built in 1922 according to the project of the architect Philip Schmidt and renovated in 1974 for its present purpose. By the Decision of the City Assembly of Novi Sad in 1992, the building was declared a significant immovable cultural property – a cultural monument.

The core collection is a unique overview of the Serbian art, created in the first decades after the Second World War. Its character and size were determined by the collector himself, by the choice and number of artists, and its artistic value was confirmed by the most eminent local art historians.

The core collection consists of different works of 35 artists from the first generation after the war, with the emphasis on the art of the *Zadar Group*, *December Group*, *Belgrade* and partially the *Group of Eleven*. At the time of the establishment the basic fund consisted of 438 art works – paintings, sculptures, drawings, graphics and tapestries. Thanks to the later gifts of the collectors, as well as the gifts of the artists and their families, the fund was increasing. From the art works, which arrived to the Gallery after the death of the collectors, the Extended Collection of the Fund was established. Today, these works of art can be seen within the permanent or temporary exhibitions.

The artists, whose works are collected within the Basic fund of the Collection played important roles in the Serbian contemporary art. Many of them were professors of the Art Academies, and seven of them were the

Zoran Petrović, *Composition*, ink on paper, 1965



Miodrag Popović, *Synthetic Landscape*, oil on canvas, 1965



members of the Serbian Academy of Sciences and Arts / Mladen Srbinović, Nikola Janković, Mića Popović, Ljubica Sokić, Milorad Bata Mihailović, Petar Omčikus and Stojan Ćelić. Their works are kept and exhibited in all major Serbian museums and galleries.

In addition to the permanent exhibition, the Gallery also organizes thematic exhibitions, among which the most prominent are the exhibitions of Miodrag Mića Popović, Rajko Mamuzić and Nikola Koko Janković.

The publishing activity is recognizable by the monograph *Fine Art Gallery Gift Collection of Rajko Mamuzić 1974–2004 – 30 Years of*

Gallery of Matica Srpska



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-  <https://twitter.com/galmaticesrpske>
-  <https://instagram.com/galerijamaticesrpske/>
-  <https://www.youtube.com/channel/UCCnqp8O8K9op7QHQ0pMOD0g>
-  [https://vimeo.com/search?q=Galerija Matice srpske](https://vimeo.com/search?q=Galerija+Matice+srpske)

The Gallery of Matica Srpska is Serbian cultural institution of national importance. It was founded in 1847 in Pest under the patronage of Matica Srpska, the oldest cultural, literary and scientific society of the Serbs, which was founded in 1826. It was opened to the public in 1933 under the title the Matica Srpska Museum. The newly established Vojvodinian Museum (1947) has received all the collections of the Matica Srpska Museum, except the art collection, which was proclaimed as a special one – the Gallery of Matica Srpska. The period of independent activity began in 1958, when it was moved



The Gallery of Matica Srpska



to today's building on Gallery Square (Trg galerija). The Gallery is under the patronage of the Ministry of Culture and Information of Republic of Serbia.

The most significant collection in the founding and the development of the Gallery was *Collection of painting, sculpture, prints and drawings*, and the names that marked the historical development of the Gallery are Sava Tekelija, the great benefactor and life president of the Matica Srpska, Teodor Pavlović, a secretary and a prominent cultural worker, as well as administrators Franjo Malin, Milivoj Nikolajević, Aleksandar Moč, Olga Mikić, Leposava Šelmić, and others.

Within the Gallery there are departments for research and protection of the collection, for the programmes and presentation and the department of



The part of the permanent exhibition of the 20th century



general affairs. Expert departments are engaged in collecting, preserving, searching, exhibiting and interpreting artworks of Serbian cultural heritage.

The collection of the Gallery of Matica Srpska numbered about 7,000 art objects. In terms of importance and integrity, a permanent exhibition stands out with collections of paintings, graphics and drawings of the 18th, 19th, 20th and the 21st century, illustrating the appearance and the development of contemporary Serbian art and pointing to the position and place of national culture in the European context. Other museum collections include the Sculpture collection, Collection of Watercolours, Pastels and Combined Techniques, Collection of the Matica Srpska, Collection of Bor-





Pavle Simić, *Serbian National Assembly on 1st May 1848*, 1848 – 1849

rowed Works, Collection of Documentary Materials, Collection of Copies of Stamps, Collection of Seals, Collection of Insignias, Collection of Numismatics, Collection of New Media and Collection of Replicas.

Permanent exhibitions are *Large-Format Paintings – Testimonies of the Epochs* (on the ground floor), *Eighteenth-Century Art in the Collection of the Matica Srpska Gallery* (on the first floor), *Nineteenth-Century Serbian Art, People and Events, Image from the Past and Twentieth-Century Art – Modernism, Continuity, and Confrontation* (on the second floor).

During its long existence, the Gallery has organized a large number of exhibitions of prominent Serbian artists and presented important historical and artistic subjects and ideas of Serbian art history, of which the most prominent are *Uroš Predić* (1998), *Between Aesthetics and Life – The Representation of a Woman in Paja Jovanović's Painting* (2010), *Zographs – The Serbian Icons between Tradition and Modernity. Parallels* (2015), *Space, Form, Touch – Special Exhibition for Blind and Partially-Sighted Person* (2017), *Đura Jakšić: Between Myth and Reality* (2019), and many others.

The most important editions of the Gallery are the following publications: *The Gallery of Matica Srpska* (2001) and *Eighteenth-century Serbian Wall Painting* (2004) by Leposava Šelmić, *Milivoj Nikolajević* by Tijana Palkovljević (2003), *Ivan Tabaković* by Lidija Merenik (2004), *Jakov Orfelin and his Historical Period* by Miroslava Kostić (2008), *Themes and Ideas* by Simona Čupić (2008), *Woodcarving Workshops of Novi Sad* by Branka Kulić (2008), *Urban Modernism and Popular Culture* by Simona Čupić (2011), *For the Love*



of *Fatherland* by Vladimir Šimić (2012), *Zographs – The Serbian Icons between Tradition and Modernity*. *Parallels* by the group of authors (2015).

The Gallery of Matica Srpska has created a digital edition of *The Gallery Newsletter*, which has been available on the gallery's website and social networks since January 2015. Besides exhibiting dynamics and working on improving the conditions for displaying, preserving, presenting and documenting, and improving relationships with the audience, there are also educational programmes and creative workshops for children, as a special segment of activity.

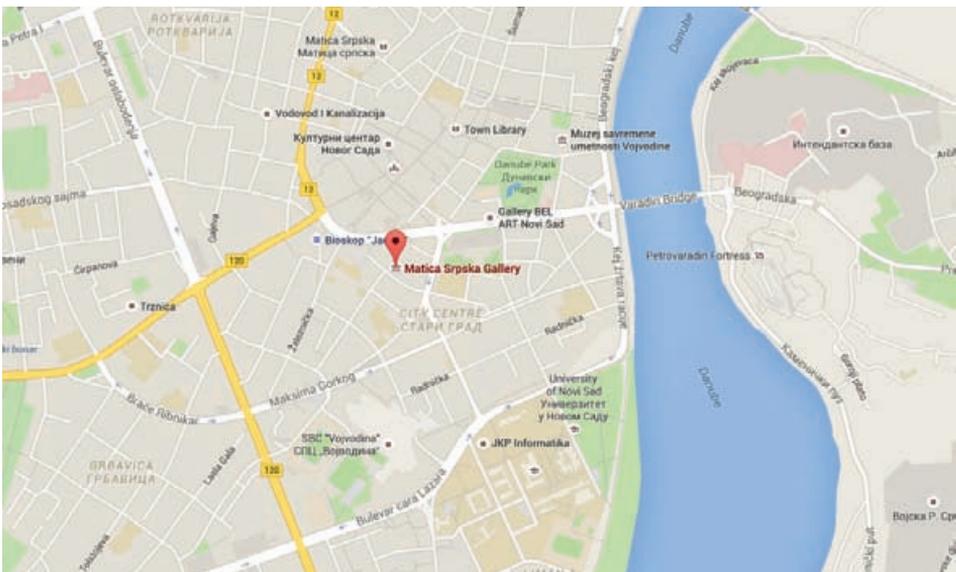
Among the most famous museum items are: Hristofor Žefarović, *Saint Sava with the Serbian Saints of the House of Nemanjići*, 1741, and *St. Dimitrius*, about 1740; Pavle Simić, *Serbian National Assembly on 1st May 1848*, 1848–1849; Sava Šumanović, *Sailor at the Pier*, 1921–1922; Ivan Tabaković, *Genius*, 1929.



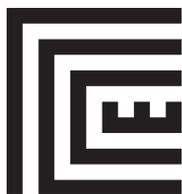
Stefan Tenecki, *Self-portrait*, around 1770



Stevan Aleksić, *Self-portrait in a Cafe*, 1904



Gallery of Sava Šumanović



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The memorial Gallery “Sava Šumanović” was founded in 1952 based on the Donation Agreement between the painter’s mother, Mrs Persida Šumanović and the Municipality of Šid. The Memorial house of Sava Šumanović is located in the vicinity, as well.

An art fund of the Gallery consists of 350 paintings, oils on canvas and 67 drawings in diverse techniques (drawing, pastel, watercolour and dilute tempera). Within the permanent exhibition in the Gallery, 100 oils on canvas have been exhibited. Within the building of the Gallery there are also souvenir shop and office premises.

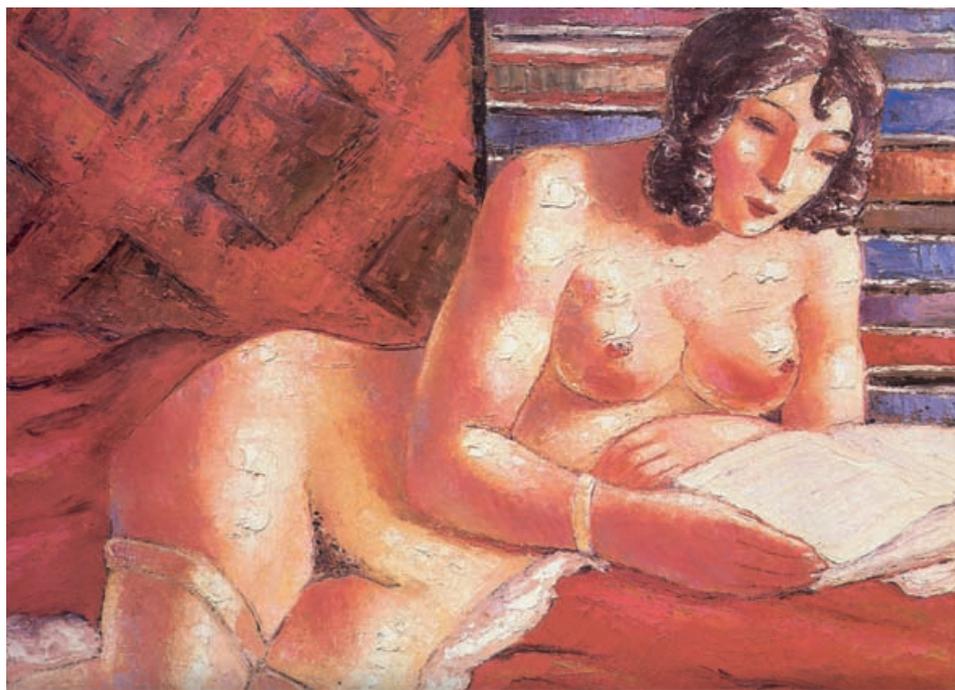


The Gallery Sava Šumanović – building



Authentic furniture and different objects from the time when the artist lived and created have also been exhibited there.

Among many various thematic exhibitions organized by the Gallery in recent years are the following: *Seventy Years Later*, *A Road to the Painting*, *The Last Decade*, *Artists and Models: Sava Šumanović and the Queen of Montparnasse*, as well as *The Light of Srem* by Vesna Burojević.



Sava Šumanović, *The Female Reader*, 1934

The publishing activity consists of the monographs, such as *Sava Šumanović – Surrendering to the Passion* (2007), *The Letters from Šid* (2014), *Classical, Modern, Visionary in the Works of by Sava Sumanović – Collection of Articles from the Scientific Meeting Held at the 16th Sava Šumanović's Memorial* (2014). It also includes printing of the catalogues, which follow different thematic exhibitions.

Thanks to the active relationship with the public over the past few years, both the Gallery and the Memorial House have been visited annually by 10,000 visitors. In addition to working with the visitors of the permanent exhibition, the Gallery regularly organizes programmes, from various thematic exhibitions and workshops, through lectures, promotions, forums and seminars, to drama and music evenings.

From the rich fund of that gallery, we can highlight the paintings from the cycle of *The Bathing Woman* or *The Šidijanke*, the triptych *Pickers*, the paintings of *The Šid Church* and *The Linden Alley*, and a sketch for the picture *The Drunk Ship*.



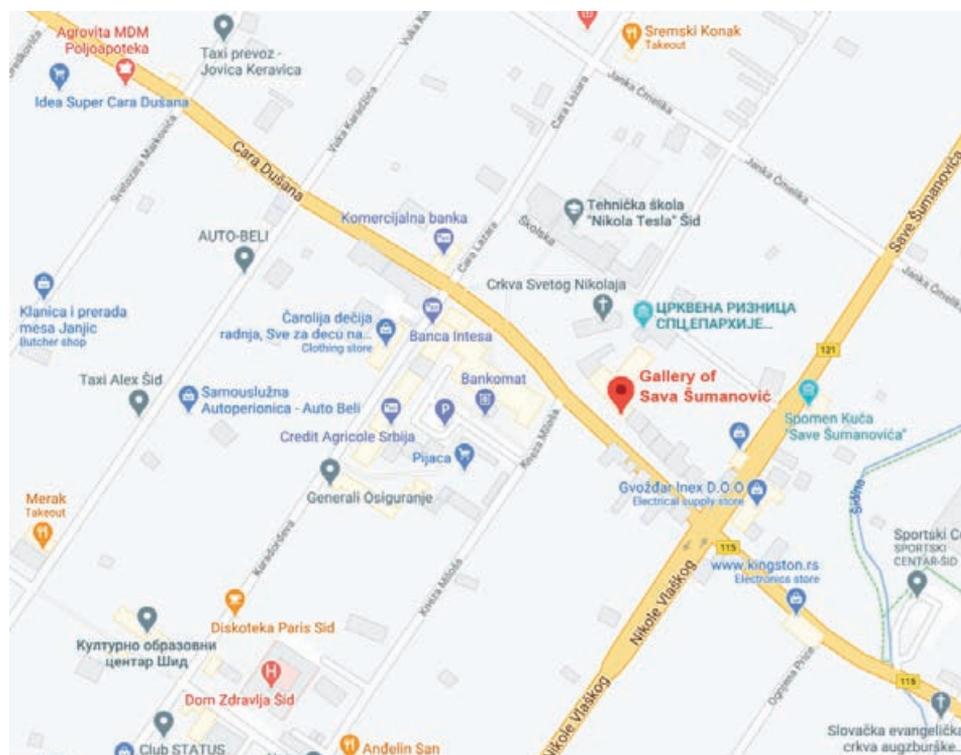
The memorial house of Sava Šumanović – detail of the permanent exhibition

The Gallery Sava Šumanović – detail of the permanent exhibition



The memorial house of Sava Šumanović – building





Галерија слика "Casa Šumanović" - Sid



Gallery of the Serbian Academy of Sciences and Arts



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The Serbian Academy of Sciences and Arts established The Gallery of the Serbian Academy of Sciences and Arts in 1967–68. It is a public, national museum, which, since its foundation, is not an independent museum, but is a part of the Serbian Academy of Sciences and Arts.

The SASA Gallery takes care of the Art Collection of the Serbian Academy of Sciences and Arts – some 3,000 inventoried paintings, sculptures, mosaics, etc., including famous works such as the *Portrait of Nićifor Dučić* by Steva Todorović, Paja Jovanović's *Milutin Milanković*, Mladen Srbinović's *Christ and Mother of God*, Peter Ubavkić's *Dositelj Obradović*, *Verti-*



Building of the Gallery of the Serbian Academy of Sciences and Arts

Olga Jevrić, *Vertical Composition I*, sprayed iron, 1956



Steva Todorović, *Portrait of Nićifor Dučić*, oil on canvas, 1874

cal Composition I by Olga Jevrić, etc. The Art Collection mostly consists of the fine art works – made by the members of the Academy, since its foundation until today active members of the SASA Department of Visual Arts and Music, mainly from the 20th and 21st centuries, from Steva Todorović and Đoka Milovanović to Peter Omčikus, Svetomir Arsić Basara, Nikola Janković, Dušan Otašević, Todor Stevanović, Milica Stevanović and others. There is no permanent exhibition within the Gallery which would consist of objects from the funds of the Art Collection, but some art works are displayed in the building of the Serbian Academy of Sciences and Arts at 35 Knez Mihajlova Street. Occasionally, the Art Collection is represented through temporary exhibitions in the showroom of the Gallery.

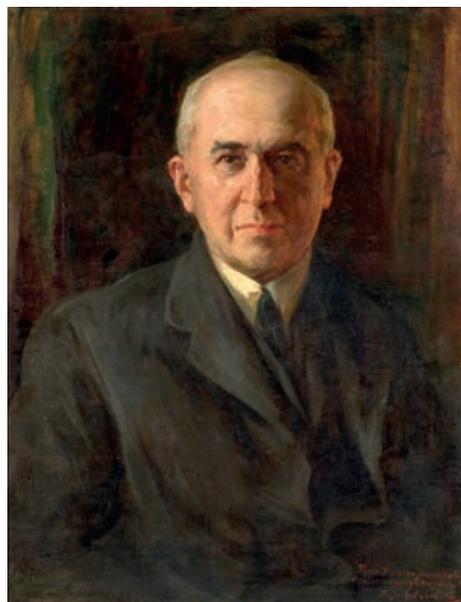
Besides art or scientific projects of the Academy, thematic, monographic and retrospective exhibitions of the Academy members are organized in the Gallery of the Serbian Academy of Sciences and Arts. An average of about six exhibitions is held annually, some of which are more famous: *Between the Reality and the Dream – Serbian Painting 1830–1870* (1992), *Roman Imperial Cities in Serbia, Sirmium, Romuliana, Naissus* (1993–1994), *From the Past of the Monastery of Hilandar* (1998–1999), *Official Suit in Serbia* (2001–2002), *Symbols of the Metropolitanate of Karlovci* (2007), *Canon of Milutin Milanković* (2009), and *Belgrade of Jovan Bijelić* (2014–2015). The Gallery has been organizing lectures related to exhibitions, professional gatherings, promotions as well as regular concert activities since 1982.

Part of the exhibition *The First Serbian Uprising*



The publishing activity of the Gallery of the Serbian Academy of Sciences and Arts began with the first exhibition activities, in 1968, and consists of publications, which accompany the exhibitions, today the series *Gallery SASA* and the *Exhibition Notebook*.

Petar Ubavkić, *Dositej Obradović*, white marble, 1883



Paja Jovanović, *Milutin Mlanković*, oil on canvas, 1943

Mladen Srbinović, *Mother of God*, mosaic, 1991–1992



Gymnasium in Sremski Karlovci

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For the Serbian people in Austria, the whole 18th century had passed under the sign of the battle for the Serbian schools, printing houses and especially for keeping the Serbian national identity in spite of the dominance of the Habsburg Monarchy. Stefan Stratimirović, the metropolitan of Sremski Karlovci and the head of the Serbian Orthodox Church in the Austrian Empire informed the Illyrian court counsellor about Serbian wishes to open their own Gymnasium with the help of donations. It was Emperor Leopold II, who would respond to the request of the Illyrian court office and approved the establishment of the Serbian Grand Gymnasium in Sremski Karlovci in 1791. Soon after 1791, this school became the centre of

the Serbian education, culture and religion. In the beginning its pupils were from Sremski Karlovci and the region, but soon they were coming from all places in Serbia. Many famous people attended Gymnasium and worked as the professors such as: writers Pavle Solarić, Dimitrije Davidović, Sima Milutinović Sarajlija and Milovan Vidaković from the 19th century, up to these days like Vida Ognjenović and Dejan Medaković, and a historian Vasa Stajić.

The Gymnasium, like many other schools, came under the state jurisdiction in 1921 when changed its name into the State Real Gymnasium when the inventory of the scientific collections was made. According to the register at that time,



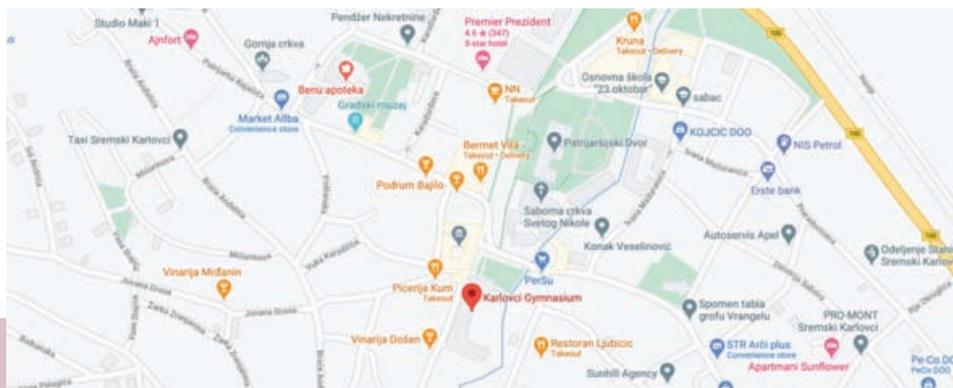
Globe, around 1920



the Gymnasium had collections from the various areas such as physics, chemistry, natural history, geometry, geography, prehistory, and numismatics. Today, only a part of those collections – numerous rare books and Volni's herbarium, have been preserved.

The Gymnasium's library was established in 1853. In the second half of the 19th century the library has been supplemented by many donations by the former professors, principals, pupils, benefactors, sponsors, and friends, as well as the scientific associations, booksellers and publishers of the Gymnasium. There are legacy of Branko Radičević's father (poet Branko Radičević was the most famous pupil of the Gymnasium), Jovan Gerčić, the first Serbian principal, Paja Adamov Marković, the professor of the Gymnasium, the writer and the founder of the magazine *Brankovo kolo*, and many others prosperous people of the time gave their books – Baron Aleksandar Rajačić, Archimandrite Antonije Nako, Montenegrin Prince Nikola Petrović, and King Aleksandar Obrenović.

The Gymnasium also keeps Volni's herbariums. Andreas Volni was one of the first principals of the Gymnasium, who at the end of the 18th century began to collect the plants from Srem and organize them in several collections as learning tools. This work was continued by his successors, so the collection contains 7,000 items. About 200 plants older than 220 years have been preserved, and among them there are plants from different parts of Europe. In addition to their names, Volni also wrote down the purpose for which all of the preserved plants could be used. The collection is protected by the law and now it is in the process of digitalization, conservation and scientific research.



Heritage House Belgrade



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The Heritage House was founded in 2004 as an institution of culture of importance to the City of Belgrade on the basis of a decision of the Belgrade City Assembly. The main activity of the Heritage House is to collect, study, process, protect and present the legacies of the City of Belgrade. Immovable legacies of Veljko and Mara Petrović, Petar Lubarda and Risto Stijović and the movable legacies of Olga Jevrić, Milenko Šerban, Milena Jeftić Ničeve Kostić, Nedeljko Gvozdrenović, and Ljubica Cuca Sokić were

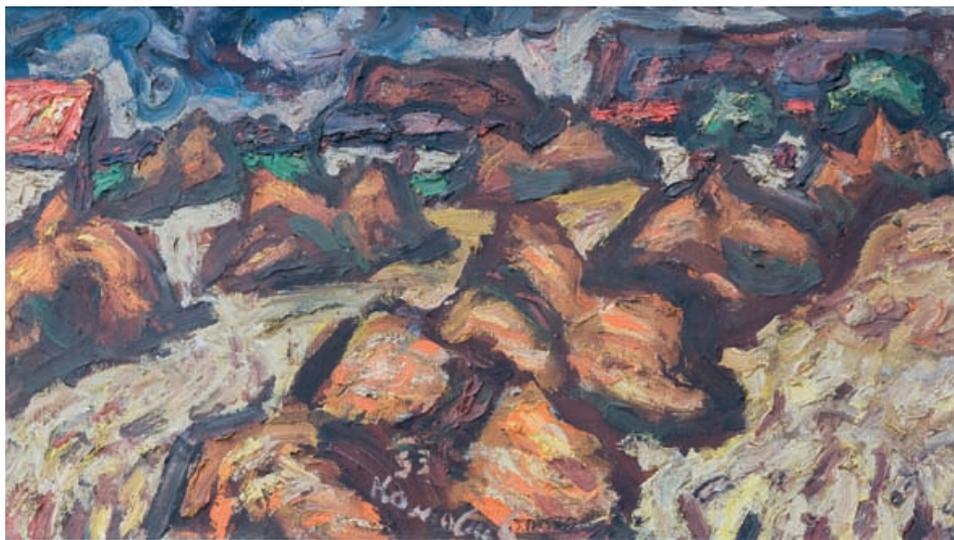


Legacy of Peter Lubarda, permanent exhibition, 1 Iličić Street



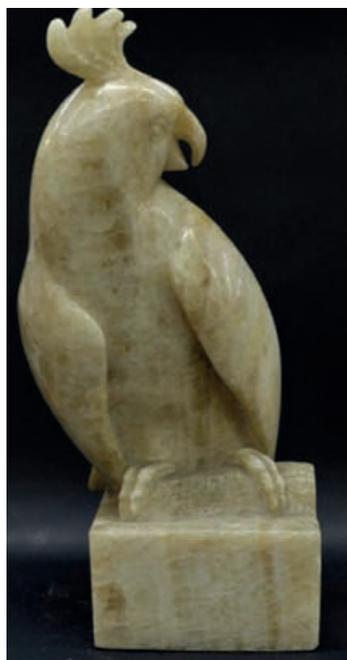
entrusted the House on protection and care. In the gallery space of the House, there is a significant number of exhibitions and other programmes throughout the year.

The legacy of Olga Jevrić, a sculptor and an academician, was the one of first legacies donated to this institution, and it consisted of 44 sculptures, made in the period 1951–2001. Milenko Šerban's wife Sonja and his daughter Nada donated the collection, which included paintings and set design works of Milenko Šerban, paintings and sculptures of his contemporaries and works of applied art. The immovable legacy of Veljko Petrović, the



Milan Konjović, *Vojvodina Landscape*, oil on hardboard, 1953

Nedeljko Gvozdenović, *White Walls in the Green*, oil on canvas, 1967



Risto Stijović, *Kakadu*, onyx, 1960

prominent writer, academician and governor of the National Theatre, consisted of a representative villa with its furniture, a collection of paintings from the 19th century and first half of the 20th century, library of approximately 3,000 books, rich correspondence and documents, works of applied art, photographs, medals and insignias.

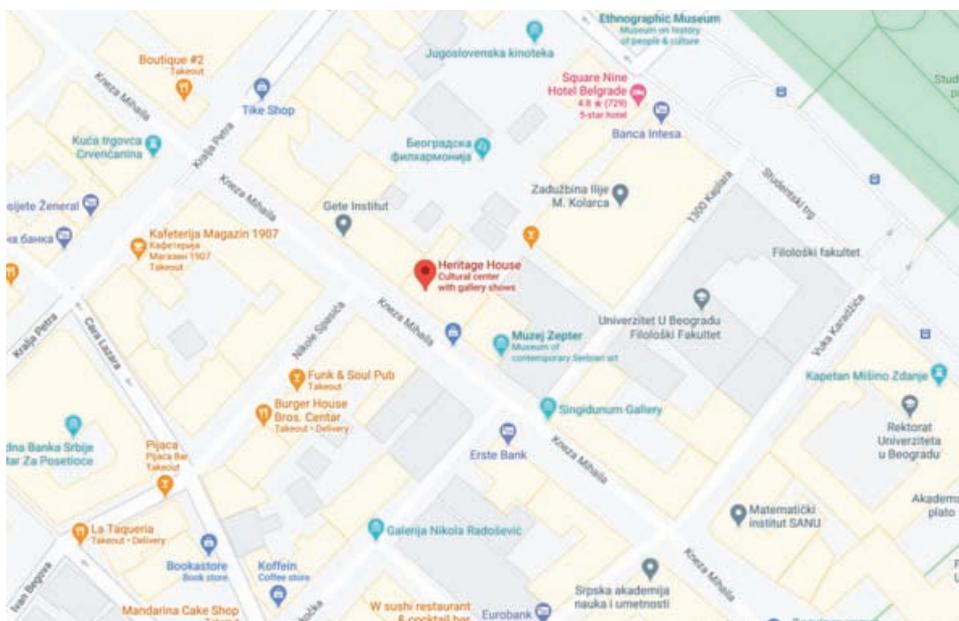
Milena Jeftić Ničeva Kostić, a painter, a costume and set designer, presented the legacy 35 works that take us through the different periods and disciplines of the artist's work. The Painter and academician Nedeljko Gvozdenović is one of the conceptual creators of the Heritage House as a separate cultural institution with the role of safeguarding the heritage donated to the city of Belgrade. Nedeljko Gvozdenović's legacy consists of 562 works that provide insight into his complete oeuvre.

Together with Gvozdenović, the idea of establishing the Heritage House was also advocated by Ljubica Cuca Sokić who bequeathed 27 paintings to this institution. The sculptor Risto Stijović donated 124 sculptures, drawings, sketches, several works by other artists, as well as his tools, library and the house where he lived and created.

The legacy of Petar Lubarda was donated to the City of Belgrade by his wife Vera Lubarda. It consists of paintings, drawings, furniture, and artist's personal belongings. After the renovation and reconstruction of the house at 1 Iličićeva Street, the legacy was opened for visitors in 2014. It is a modern equipped museum space for exhibiting, researching and preserving the collection. The house is located in a representative villa where the great Yugoslav painter used to live and work for more than two decades. The permanent exhibition consists of works by Peter Lubarda, but furniture and personal belongings – painting accessories, colours, palette, easel, etc. is located at 46 Knez Mihailo Street.

The most important thematic exhibitions were *Milena Jeftić Ničeva Kostić* (2014) by the group of authors, *Thinking by the Form* (2007) and *The Substance of the Spirit* (2012) by Olga Jevrić, *Portraits from Legacies* (2012), *Legacy of Milenko Šerban: Memories and Encounters* (2015). Publishing of catalogues has followed the work of the institution since its foundation.

Among the most notable items are: the painting *Kosovo Battle* by Peter Lubarda, sculpture *Complementary Form I* by Olga Jevrić, oil on canvas *Portrait of the Wife* by Mihajlo Ferenčević, sculpture *Maternity* (1951) by Risto Stijović, oil on canvas *Still Life in the Interior* (1971) by Nedeljko Gvozdenović.



Historical Museum of Serbia



HISTORICAL MUSEUM OF SERBIA

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The Historical Museum of Serbia, with the task of preserving and enabling communication between the public and the national heritage, is organized as a complex museum. It was established by the Decree of the Executive Council of the National Assembly of the People's Republic of Serbia, on 20th February, 1963, out of the need, as it was stated, for “a museum of a general type, which would universally present the rich and colourful history of the Serbian people”. Soon, the Museum of the First Serbian Uprising, housed in the Residence of Prince Miloš in Topčider,



The Museum building at Nikola Pašić Square



Dress of Princess Julia Obrenović



items from the museum fund provide insight not only into political and military, but also into the social and cultural history of Serbia from the Middle Ages to modern times.

Organizationally, the Museum consists of several departments: Primary Activity (Collections and Funds); Material Protection of Cultural Property; Documentation, Library Design and Photography; Presentation and Education; and Joint Affairs.

The Residence of Prince Miloš Obrenović in Topčider is part of the Mu-

Gospel with the inscription



seum. For its construction, plan and style, it belongs to that period of Ottoman architecture and represents one of the last architectural and artistic traces of Ottoman culture in Serbia. It was built in 1831 by the architect Hadži Nikola Živković as the main building of the court complex. A new permanent exhibition was put on display in the Residence of Prince Miloš in 2013 – *Life in 19th-century Serbia and Miloš Obrenović – Dynasty, History, Myth*.

The Museum has organized numerous representative exhibitions, of which we single out: *The Obrenović Dynasty – From the Legacy* (1996), *Official Dress in Serbia in 19th and 20th centuries* (2001), *The First Serbian Uprising and the Restoration of the Serbian State* (2004), *The Icon – the Serbian Historical and Spiritual Picture* (2011), *The Silence of Weapons – The Collection of Weapons and Military Equipment at the Historical Museum of Serbia* (2012), *The Karađorđević and Obrenović Dynasties in the Collections*

Bracelets from the Obrenović legacy



The seal of Prince Strojimir

of the Historical Museum of Serbia (2013), *Serbia 1914* (2014), *Mihajlo Pupin – from Physical to Spiritual Reality* (2015), etc.

For its work, the Museum was awarded – the Vuk's Prize in 1997, the Order of Sretenje in 2013 and the Mihailo Valtrović Prize by the Serbian Museum Association in 2015.

Until 2003, the Museum had its permanent publication – *The Review of the Historical Museum of Serbia*, the first issues of which (1954–1965) were published by the Museum of the First Serbian Uprising. In 2013, to mark the 50th anniversary of its establishment and work, the Museum published a monograph on the Museum. In addition to the catalogues of the exhibitions and museum collections, the Museum has also published a number of significant special editions, such as the reprints of the *Vragolan* magazine and the album *Fruška Gora*, the three-volume publication on *Milutinović and Valtrović – Documents and Interpretations*, and collections of docu-



Opening of the exhibition *Charters and Diplomas from the 17th to the 20th Century*

ments on the Raška region, the suffering of the Serbian people in Serbia during World War I, etc.

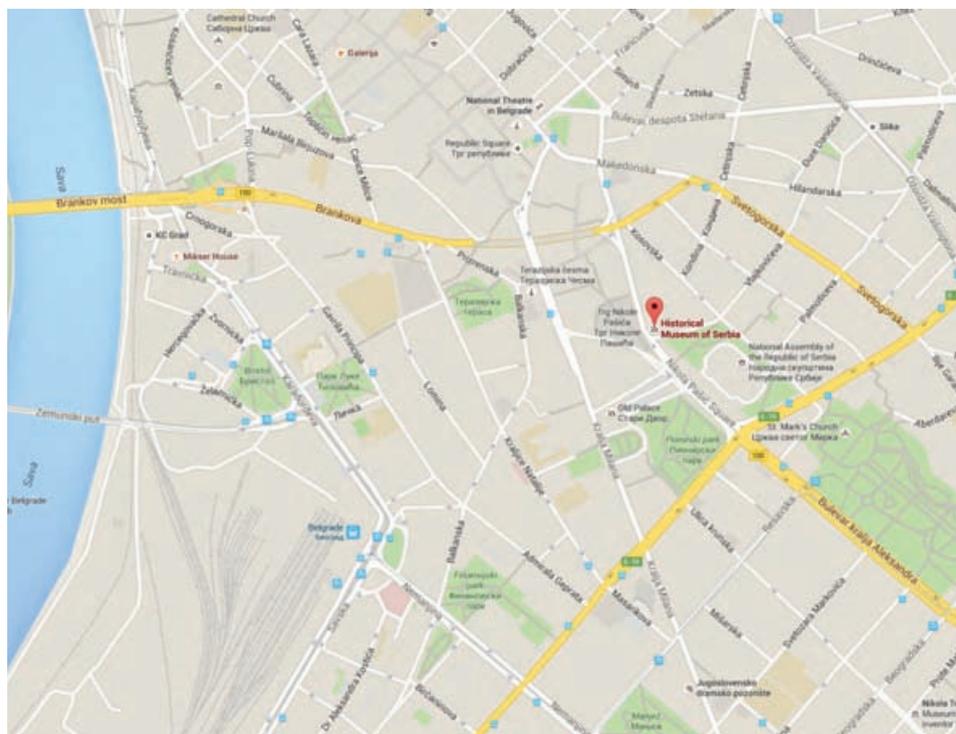
Educational service is focused on professional guided tours through the temporary exhibitions and on creative workshops with school children, which accompany the exhibitions.

The most important items kept in the Museum include those related to the founders and family members of the two prominent Serbian dynasties –



the Karađorđević and Obrenović, such as King Peter I Karađorđević's royal insignia, the jewellery commissioned by the Obrenović's in Vienna, their personal clothing and other utilitarian and decorative objects, as well as the seal of Serbian Prince Strojimir from the 9th century, the Illyrian-Celtic helmet from the 5th century, and a votive panel of Jupiter Dolihen's from the 1st–3rd century.

Intensive digitalization of the museum material and the professional archive has been carried out since 2002. With the external associates, the Museum has developed its own software for cataloguing items of cultural heritage. The systematic digitalization not only include the museum fund, but also the supporting documentation such as the registers of entry, acquisition of objects, materials related to exhibitions, which are all permanently preserved in the Museum. Today the Museum is one of the leaders in digitalization; together with the Museum of Vojvodina it provided the *Integrated Information System for Museums* to every museum in Serbia and the Republic of Srpska.



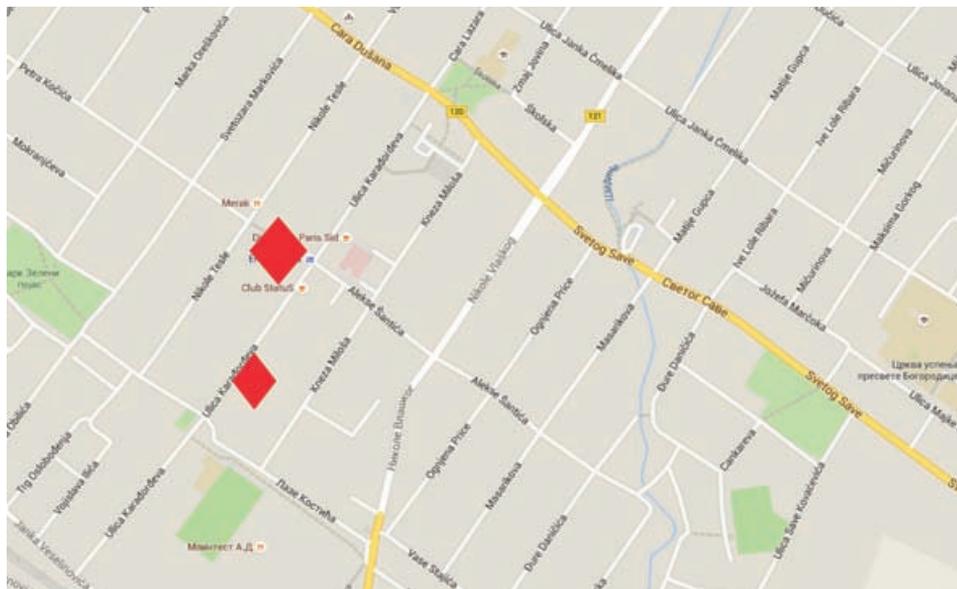
Homeland Archaeological Collection in Šid



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The Homeland Archaeological Collection in Šid has been established in 1989, at the time when the archaeological excavations of the site of Gradina on the Bosut River came to its end. Until December 2003, it was located within the Gallery Sava Šumanović, from where it was relocated, by the Warrant of the Ministry of Culture and Information. From that moment a position of a curator – archaeologist was also lost. By the Decision of the Municipality of Šid, The Homeland Archaeological Collection in Šid was established within the National Library “Simeon Piščević” in Šid. The Collection was then moved into the building at number 85 Karađorđeva Street.

Valuable archaeological material found during the excavations of the sites Gradina on the Bosut River near Vašice, Lice in Erdevik, Belnjača in



Hoard of gold jewellery, Gradina on the Bosut River (Vašica), Bronze Age



Šid, Cemetery in Batrovci, as well as the occasional archaeological finds are kept in the Collection. The collection is divided into four sub-collections: Prehistory, Roman, Middle Ages and Gradina on the Bosut River. Most of the material within the collection belongs to the fund of the site Gradina on the Bosut River, which is considered the most important material. The collection consists of 317 inventories and approximately 5,500 objects, which belong to the archaeological field inventories.

Fragment of a bowl with the representation of a goat, Gradina on the Bosut river (Vašica), Late Iron Age



From 1996–2014 there has been a permanent exhibition *Gradina on the Bosut River*. After the relocation from the Gallery, a new exhibition space has not been provided. During 2015, however, the temporary exhibition with the same title has been realized in the Homeland Museum in Ruma.



Fragment of a ritual vase in the boot form, Gradina on the Bosut River (Vašica), Late Iron Age

Padlock with a human mask, Bališ near Molovin, 1st and the 2nd century AD



Late Roman sarcophagus, Beljnjača in Šid, 4th century

Within the activities of The Homeland Archaeological Collection in Šid four publications have been issued: *Gradina on the Bosut River* (exhibition catalogue) by Dragan Popović and Nenad Radojčić (1996), *Guide for the Small Prehistorians* by Radovan Sremac and Anđelka Radosavljević (2013), *Archaeological Heritage of the Šid Municipality* (2014), as well as *Gradina on the Bosut River* by Radovan Sremac.

The most significant musealia include the Late Roman sarcophagus from the site of the 4th century Beljnjača in Šid, a bronze-age hoard of gold jewellery from Gradina on Bosut, and a padlock with a human mask from the Bališ site near Molovin, dating back from the 1st and the 2nd century AD.

Homeland Ethnographic Museum Brus



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The Homeland Ethnographic Museum has been in existence since 1990, after the moment when it was situated in the Bruce Culture Center. A collection of 1,000 objects is located, as well as a permanent museum exhibition, in the former basement premises of the private house of the Jeličić family from Brus, according to the architectural and historical standards valuable building, dating from 1909.

The permanent exhibition is arranged in four rooms, describing the life and culture of the population of the Municipality of Bruce. In the central part is a house, with an open fireplace and items such as a boiler on chains,



Room with loom and weaving creations

The hallway of the museum



The centerpiece of the permanent exhibition of the museum

načve (wooden trough for making bread), clay pots, then other utensils, furniture, especially items related to animal husbandry and men's and women's folk costumes and weaving crafts, and 19th century furniture – wooden bed, blankets, rugs, cradle and suitcase with edge. There were also four armchairs, a desk and a showcase from the time of Obrenović, belonging to the Jeličić family. Apart from textiles, the exhibits are mostly made of clay – ceramics, wood, and to a lesser degree metals, and mainly originate from 19th and from the beginning of the 20th centuries.

Among the more notable exhibitions are the *Traditional Life of the Citizens of Brus Territory*, *Folk Nutrition and Folk Industry*, *Dishes of Brus Territory in 19th Century*, *The Costume and Weaving of Bruce and its Surroundings in the 19th and Early 20th Century*.

The most notable are the 19th century clothing – *libada* (short women's jacket), *anterija* (a kind of dress), *gunj* (men's short jacket), *opanci* (leather folk shoes), as well as household items – wooden vessels and pots.

Homeland Museum – Castle of Culture, Vrnjačka Banja



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The Homeland Museum is a complex type institution with an emphasis on balneology. The museum was founded in 1968 by the Municipality of Vrnjačka Banja, when the Belimarković Castle was purchased to be the space for the Museum, gallery and a small concert hall. The building was called the Castle of the Culture in the 1970's and it is also known as the Castle Belimarković. It functions as a museum within the Vrnjačka Banja Cultural Center.

The museum items are separated into five departments with their collections: Archaeological with Numismatic, Ethnographic, Historical, Ar-



The Homeland Museum – Castle of the Culture, Vrnjačka Banja

The Ethnographic Heritage of Vrnjačka Banja, exhibition, 1998 – fireplace



tistic, and Natural History Departments. Archaeological and Numismatic Collection were first created by credits of the archaeologist Jelena Borović Dimić in 1985, then she established Ethnographic and Historical Collections, as well as the Collection of Natural History in 1993. The sculptor Dragiša Obradović established the Art Collection that he kept since 1985 until 1997, and since 2000 an Art Department has been established which, in addition to the art collection, includes the Art Museum Collection with the works acquired from the projects *Concentric Circles of Art* and the *Fine Arts Circle of Vrnjačka Banja*. It also houses a Collection of Applied Art and a Collection of Contemporary Phenomena of Visual Art created by painter Blagoje Dimić.

The Ethnographic Heritage of Vrnjačka Banja – renting room, beginning of the 20th century



Rug with a woven horse motif



three exhibition spaces that house a permanent exhibition, thematic exhibitions and other cultural events, such as the *Vrnjci International Classical Music Festival*.

The permanent exhibition is located upstairs and consists of thematic settings. The first is an exhibition of *General Belimarković's Memorial Room*, which tells the story of the life of general Jovan Belimarković, whose summer residence greatly contributed to the development of Vrnjačka Banja. The second is the archaeological exhibition *Lađarište – the Prehistory of Vrnjci*, about the oldest settlements on Vrnjci territory discovered on the high bank of the old West Morava riverbed in Vrnjci village. The site belongs to the Neolithic of the Vinča cultural group. The third part of the larger exhibition is *Vasa Popović – War Photographer and Engineer from Vrnjci*. The part relating to Vrnjačka Banja and Hot Water springs in 1924 are presented.

In the gallery, on the ground floor, a thematic exhibition *At the Watering-Place* was presented, which is through the documentary, photographic and ethnological material related to the concept of watering-place, presenting the history of Vrnjačka Banja, its surroundings and the atmosphere that made it once the “Yugoslav Nica” between the two World Wars.

Among temporary exhibitions there are a few outstanding ones as *Water Bins* (2013) and *At the Watering-Place* by Jelena Borović Dimić (2014), *Magic of Pottery Wheel* (2006), *Water Meaning of the Existence of Vrnjačka Banja* (2004) and *The Beauty of the Baked Earth* (2002) by Jelena Borović Dimić and Blagoje Dimić.



The Homeland Museum of Vrnjačka Banja based its publishing activity on the catalogues of temporary exhibitions and educational programmes, as well as on monographic publications, such as *Sculptures in the Park of Vrnjačka Banja* by Jelena Borović Dimić and Blagoje Dimić (2015), *One House, One Story – The Architectural Heritage of Vrnjačka Banja* (2014), *Engineer Franz Winter and Serbia as a Link of Europe and the East* (2013), *To Vrnjci, from Vrnjci – One Hundred Years of Rail in Vrnjačka Banja* (2010) by Jelena Borović Dimić et al.

The attention of visitors is attracted by the archaeological objects from the site of Lađarište, money from the Roman spring, a collection of old postcards, and historical and ethnographic material related to the development of the Vrnjačka Banja.

Homeland Museum – Petrovac on Mlava



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The Homeland Museum – Petrovac on Mlava was found by the Decision of the Municipal Assembly of Petrovac on Mlava on 28th September, 1998. It is an institution of culture of a complex type, containing an archaeological, ethnological and an art history collection, while a historical and numismatic collection is in the process of establishing. The structure of the Museum is made up of the Departments of Archaeology, Ethnology, Art History, the Department of Museum Documentation and the Pedagogical and Propaganda Department.



The old Post Office Building that houses the Homeland Museum – Petrovac on Mlava



Permanent exhibition consists of items from site Belovode (archaeology, Vinča culture, primary copper metallurgy) and selections from the ethnological collection.

Among many thematic exhibitions which have been organized by the museum in recent years are: *Božidar Veselinović, Legacy of Radmila Veselinović* by Anđelka Stanisavljević (2007), *Archaeological Illustrations “Belovode”* by Slavica Marković (2009), *Belovode – New Discoveries* by Jasmina Živković (2012), *Textile Craftsmanship* by Danica Đokić (2013) and *Stanko Kostić’s Legacy* by Milica Ilić (2013).

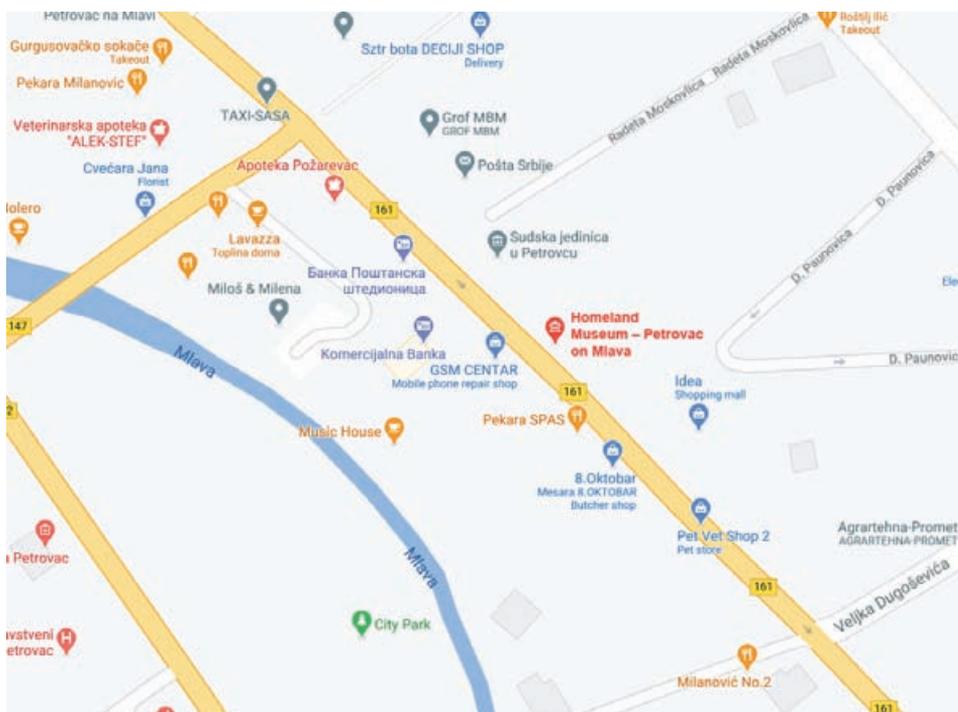
Notable editions are: *On the Name of Petrovac na Mlavi* by Milorad Jovanović (2007), *Belovode* by Duško Šljivar, Jasmina Živković and Dragan



Jacanović (2011), *Petrovac in the Past* by Radomir Životić (2011), *How the Drawing Path Opened* by Miloš Bajić (2013), *The Old Bridge of Petrovac* by Dragan Feldić (2015), as well as dozens of accompanying exhibition catalogues and flyers.

Beside the guiding visitors through the permanent exhibition, the Museum regularly organizes programmes such as various thematic exhibitions, various museum workshops with preschool and elementary school children and panels.

The greatest attention of visitors is attracted to the objects found in the Neolithic archaeological site Belovode: ceramic vessels, anthropomorphic and zoomorphic figurines, altars, jewellery and tools made of bone, stone and quartz, pieces of malachite and azurite – carbonate ores from which copper was obtained 7,000 years ago by using the primary metallurgy. There are two interesting legacies – the Legacy of Božidar Božo Veselinović with original illustrations of historical fights and costumes made for *Politikin zabavnik* in the 1970s, as well as the Legacy of Stanko Kostić, which consists of artistic and documentary photographs of old crafts, folk architecture and folk customs of eastern Serbia.



Homeland Museum Aleksinac



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The Homeland Museum Aleksinac founded in 1963 by a local self-government, was accompanied to the Workers' University and then to the Culture and Arts Centre of Aleksinac. Then was separated and established as an independent museum institution of a complex type in 2003. The Museum was originally established in a house which was built around 1833 – the House of Nastas Špartalj, nowadays protected Monument of Culture. In 2005 the depot, offices and laboratories were moved to the



The House of Nastas Špartalj



Guest room, 19th century

newly acquired premises, the old building was reconstructed afterwards and the permanent museum exhibition has been situated there since 2012.

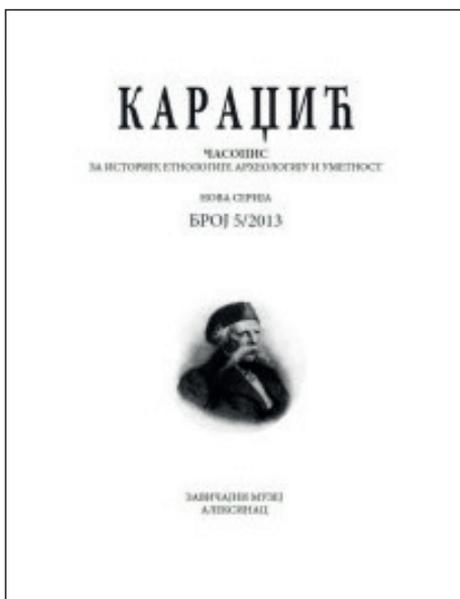
Museum items are classified into ethnological, historical, archaeological, art collection and archival material (photographs and documents). Since the Homeland Museum Aleksinac does not have a permanent exhibition space, the most representative objects from all the collections are displayed in Nastas Špartalj's House, where the biggest part of the exhibition consists of items from the ethnological collection, which were arranged in thematic units of the town and village rooms from the end of the 19th and early 20th centuries.

The Homeland Museum of Aleksinac publishes the annual *Magazine of History, Archaeology, Ethnology and Art "Karadžić"* since 2009. Among more important monographs are *Žitkovac – Remembrance of Forgetfulness* (2013) and *Aleksinac and the Surroundings in the Great War* (2014).

Milutin Mitrović, *The winter in Sokobanja*, oil on canvas, 1991



Dušan Mišković, *Houses*, oil on canvas, 1954

Ilija Dimitrijević, *Portre of Kosta Hadži Ilić*, oil on canvas, 1887

The most famous thematic exhibitions are *Crafts in Aleksinac and its Surroundings* (2008), *Ruthless Angel* (2009), *Bread of Our Homeland* (2009), *Sounds of the Past* (2015), and *Aleksinac and the Surroundings from Prehistory to the Middle Ages* (2011). Notable museum items include: mammoth tusk, Roman stylus, crusader sword, yathagan and female national costume *libade* (type of a short jacket).



Homeland Museum Bela Palanka



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The Museum was founded by the decision of Bela Palanka Municipal Assembly in 1983, and it was part of the Culture Centre, as an organizational unit, until 1996. After more than one decade, in 1996, by the decision of the same assembly, the Museum became part of the Vuk Karadžić Library. The museum fund consists of objects classified into archaeological, ethnological, photo and art collections.

After the renovation and reconstruction of the ancient objects on the site Stara Pijaca (Old Market), new facilities were created within the authentic space: on the place where were *tabernae* there is a permanent exhibition at 60,41 m², next to the apsis of the basilica there is lapidarium of over 100 m²,

Milestone dedicated to the emperor Aleksandar Sever, 3rd century



Votive monument in honour to Septimius Sever, 3rd century

Detail of votive relief of a Thracian horseman, 3rd century



and for the place of the former camp near the forum was planned to be arranged as the exhibiting area.

The city of Bela Palanka itself, i.e. the ancient Remesiana with numerous cultural and historical monuments from the Roman period, is an open-air museum. Highlights include a milestone dedicated to the emperor Aleksandar Sever, a votive monument to Septimius Sever, a Roman amphora and fibula, a votive relief of Heracles and a votive relief of a Thracian horseman.



Milestone dedicated to the emperor Aleksandar Sever, 3rd century

Homeland Museum Collection Dimitrovgrad



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The Homeland Museum Collection, which is a part of the National Library “Detko Petrov”, is of a complex type. It was founded in 1962 at the Cultural Center in Dimitrovgrad. It began with its work in 1996 as one of the activities of the National Library “Detko Petrov”. It was founded by the Municipality of Dimitrovgrad.

The permanent museum exhibition is located in one of the premises of the National Library, in an old school building built at the beginning of the 20th century. The same building houses official premises, a depot



National Library „Detko Petrov“ building with the Homeland Museum Collection



The ethnographic part of the permanent exhibition – furniture

and a space for temporary exhibitions. Museum items are classified in the archaeological, ethnographic, historical, artistic, numismatic and natural collections. The permanent exhibition includes items from the archaeological, ethnographic, historical and natural history collections.

Among the many thematic exhibitions organized by the Museum collection in recent years are the following: *Women's Folk Costumes*, *Village Weaving – Rugs*, *Ceramic Objects from Prehistoric Times to the 20th Century*, *Crosses – Meals of Dimitrovgrad Region*, *Heritage "Via Militaris"*, *If You Ask Us*, *We Are Not Good* – an exhibition of old greetings cards and postcards. The author is Vesna Nikolov.

The publishing activity is characterized by a *Guide to the Permanent Museum Exhibition* (2007) and the monograph *Museum Collection in Dimitrovgrad* by Vesna Nikolov (2000 and 2007).

From 1997, there was an Archaeology-Ethnography Section in the Homeland Museum Collection, attended by Gymnasium students (so far over 500 students), who in that way became aware of the local cultural heritage. The museum's permanent exhibition has about 700 visitors each year.

Work with visitors, especially elementary school students, is organized not only in guiding through the permanent exhibition, but also through the various programmes or workshops, such as *On Five Needles*, which teaches them to master the techniques of making socks, gloves, etc. The ethnological performance *Smilovska Sedenća* participated in numerous international festivals and events.

The archaeological part of the permanent exhibition



A detail from the historical part of the permanent exhibition

The greatest attention of visitors is attracted by the objects found in the Petrlaška Cave (fragments of ceramic vessels), finds from archaeological excavations on the Roman road *Via Militaris*, then by folk costume and special ethnological tools and devices.

Exhibition from the workshop *On Five Needles*



Homeland Museum in Prigrevica

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🌐 https://www.apatin.org.rs/videti-i-iskusiti/razgledanje/muzeji-i-galerije/zavicajni-muzej-prigrevica_76

The Prigrevica Memorial Library, established in 1966 by Prigrevica Agricultural Cooperatives, was built in honour of the 20th anniversary of the colonization. A librarian Momčilo Todorić, at one of the meetings of the Library Council, made a suggestion to start collecting old objects in order to keep them from being thrown away and destroyed. He created an exhibition in 1969 in the hall of the Cultural Centre in Prigrevica, in order to introduce the villagers to what they want to be exhibited in the museum, and as early as 1970 the Homeland Museum in Prigrevica was founded. It is housed on the premises of the House of Culture. Most of the items in this collection are the objects brought by the colonists from Lika and Banija. The people of Lika came in 1945, and the people from Banija arrived in 1946.

The museum presents historical, ethnological and anthropological characteristics of the material culture of Krajina. The collection consists of the objects for work used both at home and in the field, for crafts, and specimens of weapons, musical instruments, men's and women's clothing, all from pre-World War II period. The entire exhibition from the museum was twice exhibited in Novi Sad.



Homeland Museum Jagodina



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The establishment of a museum institution for the Moravian region had a complex prehistory, but the accepted date of establishment of the Homeland Museum Jagodina was 30th September, 1954, when the history teacher Dušan Vukičević was appointed as a director by the National Committee of the City Assembly. With the appointment of archaeologist Savo Vetnić as a warden in 1963, the institution was reorganized and has since functioned as a museum of a complex type, consisting of the Natural, Archaeological, Historical, Ethnological and Art Departments. The Museum also gained regional jurisdiction in 1995 over the territories of the municipalities of Jagodina, Rekovac, Despotovac and Svilajnac. After many years of moving, the institution was finally housed in 1980, in the building of the Sokolski dom, built in 1935 according to the project of architect Momir Korunović. The building was pronounced as a cultural monument in 1987. There are



The Museum Building, former the Sokolski dom



several archaeological sites and landmarks in the vicinity of Jagodina which are under the jurisdiction of the Museum.

The permanent exhibition, which has been periodically renovated, features thousands of selected subjects from all five departments, while the pedagogical activity is specially developed and linked to the educational institutions in the city and the region. Among many exhibitions highlighted are the following: *150 Years of Making of Glass in Serbia* (1996), *Five Decades of Dedication – an Exhibition on the Occasion of the Homeland Museum Fifty Years of Work* (2004), *Jewellery from Prehistory to the Present from the Collections of the Homeland Museum in Jagodina* (2004), *Stone in Prehistory* (2009), *Manasija Monastery – Six Decades of Research and Protection* (2015).

Distinguished publications are: *The Roman Coin Hoard from Svetozarevo* (1987), *The Permanent Exhibition* (2001), *The Hilandar Handwritten Excerpts from the Collection of the Homeland Museum of Jagodina* (2002),

Ottoman sabre, late 17th century, Ivankovac



Mother with child, Vinča culture, Drenovac



Fossilized rhinoceros brain, Middle Miocene, Lozovik

The Book on Glass – Proceedings of the 150 Years of Making of Glass in Serbia (2002) Pupil Education in Jagodina 1898–1998 (1999).

Among the exhibits particularly attractive are the prehistoric fossils, archaeological finds from Drenovac, Lanište, Panjevački rit, Manasija monastery, and materials from the first Serbian glass factory, collections of numismatics and crafts, old and rare books, crafts, as well as the legacies of painters Nikola Milojević and Živan Vulić.

Glasses 1886–1896, Nacko Janković's Glass Factory



Nikola Milojević, Portrait of Ljubica Ilić, around 1920

Homeland Museum Knjaževac

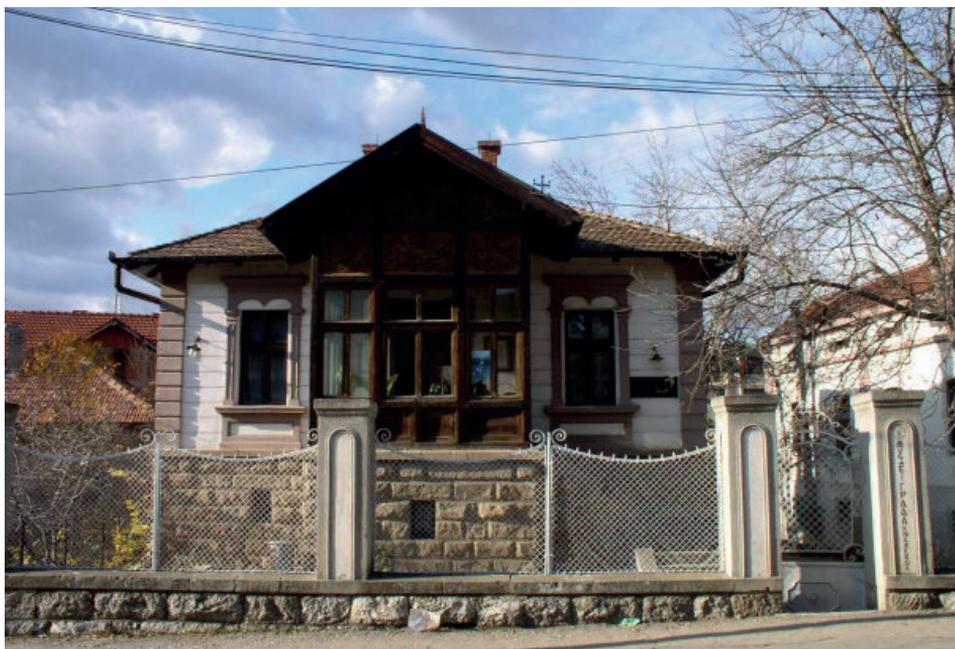


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The Homeland Museum Knjaževac evolved from the Historical-Museum Collection, formed at the Main Library in Knjaževac in 1970. As an independent institution, it was founded in 1980 by the Municipality of Knjaževac as a complex museum, with the aim to collect, preserve, scientifically research and present cultural heritage of the Knjaževac region. The Museum has the status of a regional museum being in charge of the territories of the municipalities of Knjaževac and Sokobanja.

The Museum Collection was functioning within the Library until 1975, and after a systematic archaeological survey of the late antique site Timacum

The Town Museum in the house of Aleksa Aca Stanojević





Minus in the village of Ravna, the permanent exhibition was opened in a building in Karađorđeva Street. It was the project of Sima Gušić, an architect of the Institute for the Protection of Cultural Monuments in Niš, which served as a foundation for works on the revitalization and renovation of the building in Karađorđeva Street, in the period 1987–1997.

Thanks to Prof. Petar Petrović, PhD, an architect Sima Gušić, curators – ethnologist Dušica Živković and an archaeologist Svetozar Jovanović, the part of the rich museum fund was presented in 1996 by the new, modern conceptual permanent exhibition. After 2002, the museum's gallery was renovated and equipped, while a new permanent exhibition was opened in both wings of the Museum in 2010. During the 1980's, work on the decoration and furnishing of permanent exhibitions at the Town Museum and Archeo-Ethno Park in Ravni was carried out simultaneously.

During several decades of dedicated work, the Homeland Museum Knjaževac has become a complex entity consisting of several Departments: Archaeology, Ethnology, Cultural and Art History, Conservation, Photo Documentation, as well as Pedagogical and Guide Services, i.e. the Main Building of the Homeland Museum of Knjaževac, the Town Museum in the house of Aleksa Aca Stanojević, the Archeo-Ethno Park with the Lapidarium in Ravna.

A rich funds of the Museum count about 25,000 museum objects, classified in the collections – archaeology, ethnology, cultural history, collections of art and applied art, as well as contemporary art, natural history and geology.

The Homeland Museum is located at no 15 Karađorđeva St., in the house which was built in 1906 as a family residential building. The Museum gal-

Milisav Marković, *St. Georg Killing the Dragon*, oil on tin, 1883



the ambience and time in which Stanojević lived and also reconstructs the interior of a city house from the beginning of the 20th century.

The Archaeo-Ethno Park in Ravna is a part of the Homeland Museum Knjaževac. It is located in the village of Ravna eight kilometres away from Knjaževac towards Zaječar. The park was formed in the courtyard of the former village school, built in the early 20th century. The Archaeological Park in Ravna comprises several parts: site which consists of a military fortification *Timacum Minus* and baths, lapidarium in the schoolyard in Ravna and the research centre and the conservation laboratory with the archaeological exhibition, storage and dormitories in the school building. The basic idea of the Ethno-Park in Ravna was to evoke the ambience of a patriarchal village cooperative of the 1900s with its residential and commercial

lery and the new permanent exhibition, that chronologically and thematically present life of Knjaževac's region from prehistoric times to the present day, are situated in that building.

The Town Museum in the house of Aleksa Aca Stanojević is a dependence of the Homeland Museum. The house was built in 1912 according to the plans by Viennese entrepreneur Fogler. It was built at the time when Stanojević was the president of the National Assembly. The permanent exhibition depicts and evokes both



Dragoslav Živković, *Dionysus*, charcoal drawing on canvas, 2005

buildings. The ambient consists of several buildings: the reconstructed village house from Berčinovac (late 19th century), the copy of a village house from Gornja Kamenica with the cellar in which there is the Wine Museum, the granary from the village of Beli Potok, the caldron for making of *rakija* (local brandy) from the village of Pričevac, workshop for production of traditional pottery and pottery kilns.

The most significant thematic museum exhibitions are *Two-String Knitted Socks from Timok* by Dušica Živković (1985), *Old Houses of Stara Planina – Atlas of National Construction* by Dušica Živković, Estela Radonjić Živkov and Božirad Krstanović (2006), *Retrospective Exhibition* by Dragoslav Živković (2010), *Sima Žikić – the Chronicler of his Time* by Milena Milošević Micić (2013/2014), *From the Pen of the Master – “Dragoljub Sandić Sandi”* and *From the First World War Diary of Stojan J. Jevtić* by Milena Milošević Micić (2018/2019), *Timacum Minus – Two Worlds* (2015) and new archaeological exhibition in the Archaeo-Ethno park in Ravna (2018) by Bojana Ilijić.

The museum's publishing activities are reflected in catalogues and monographs: *Cultural Treasures of Knjaževac Region* by Petar Petrović and Svetozar Jovanović (Belgrade 1996); *Under the Shadow of Midžor Mountain* (Belgrade 1997), *Knjaževac and its Surroundings* (Belgrade 1999), *57 Paintings – Catalogue of Saša Milutinović Flying's Photograph Exhibition* by Milena Milošević Micić, Dušica Živković and Dragoljub Sandić (2010); *Dragoslav Živković – Selection from the Work* by Stojan Bogdanović (2010), *Timacum Minus – Two Worlds* by Bojana Ilijić (2015), *Sima Žikić – the Chronicler of his Time* by Milena Milošević Micić (2013/2014), *Dragoljub Sandić Sandi* (2018) by group of authors and others.

Within the museum's collections there are valuable collections and individual objects, including a unique collection of two-string knitted socks, as well as individual archaeological artefacts, such as a silver fibula made in specific technique *opus interrabile* or the head of Dionysus made in *terracotta*, found on the site of the Timacum Minus fort, gilded diadem from the Middle Age tombs of a noblewoman from the church in Donja Kamenica, as well as exceptional works of art by homeland painters from the 19th and 20th century such as Milisav Marković, Dragoslav Živković, Milinko Koković and others.

Homeland Museum Koceljeva



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The Homeland Museum Koceljeva was founded on 1st February, 1962 within the Koceljeva Workers' University, which changed its name in 1968 to the Koceljeva National University. The Municipality of Koceljeva was the founder of the Museum. The Homeland Museum within the Koceljeva National University was first open to the public in 1971, and the permanent museum display in 1975. The Homeland Museum is located in the centre of Koceljeva, in the former Municipality and school building from 1871. The famous Serbian writer Janko Veselinović worked here, first as a teacher and then as a mayor.



The Homeland Museum Koceljeva

Polished stone pick from the site Livade – military warehouses in Koceljeva, Late Neolithic



The jurisdiction of the Homeland Museum covers only the territory of the Municipality of Koceljeva. The Koceljeva National University changed its name several times to finally get the name Janko Veselinović Library of Koceljeva in 1997.

The Museum has a paleontological, archaeological, historiographic, ethnographic, historical and art collection, as well as a permanent museum exhibition. During its half-century of existence and work, the Museum prepared and printed a number of publications on subjects from the past of the Tamnava region that have been digitized and available for free download from the Community of Koceljeva website.

Exceptional items are from the Pannonian Sea Fossil Collection, the unique, preserved iron-stone pick with engraved symbols and signs from the Starčevo culture, the cross-cut copper hatchet of the “Kladari” type

Part of the scattered Roman copper hoard from 4th century, from the site Ratkovac II, village of Svileuva



Photo of Marta Stanojčić, made in 1881

The silver drachma of the Apollonia city from the end of the 2nd and beginning of the 1st century BC, site Ratkovac III, village of Svileuva



from the Vinča culture, the original wooden desk which belonged to the writer Janko Veselinović from 1880 and original framed photo with Marta Stanojčić from Svileuva on it, made in 1881.



German WWII cannon

Homeland Museum Kotarka, Novo Miloševo



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The Museum in Novo Miloševo is a result of a private – public partnership. It is a general type museum and a homeland museum as well. Founded in 2001 within the ambiantal unit of the Karácsonyi family castle, it is located in the building, which was built in 1834 and used as a corn storage. A part of the object was transformed into the offices for the count's property managers, while the other part preserved its authentic appearance. In the beginning of 2001, the Municipality of Novi Bečej and the Community Centre of Novo Miloševo started the reconstruction of the object, in which a private collection was stored. This ended with the creation of the per-



Large Grain Warehouse

The first exhibition room in Kotarka



manent exhibition in 2013. There are five exhibition rooms in this space, which are systematized in ethnology, history, home handicraft activities, agriculture, craftsmanship, significant citizens, applied arts, etc. The Collection numbers more than 5,000 objects, related to Novo Miloševo and its surroundings.

The Museum is looked after by the Association for the Tradition Nurturing – Novi Bečej, in cooperation with the Municipality of Novi Bečej.

Except from Kotarka, the Large Grain Warehouse belongs to the Museum, whose ground floor was also restored and today presents a multifunctional room with the exhibition. The most significant items in the collection are: the *Flag of the Volunteer Fire Company "Beodra"* from 1889, a part of the Count Karácsonyi's silverware, a rural summer kitchen, a wooden grain dusting machine, a funeral carriage from the 80's of the 19th century.

The summer kitchen in Kotarka



Presentation of the agricultural district in Kotarka

Homeland Museum of Mihajlo Pupin

Михајло Пупин



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On the occasion of celebrating the 125th anniversary of the birth of Mihajlo I. Pupin, in Novi Sad and Idvor from the 4th to the 7th October 1979, a scientific conference dedicated to the life and work of this scientist was held. The organizer of the scientific meeting and all the other contents related to the occasion was the Yugoslav Committee for Celebration of the 125th Anniversary of the birth of Mihajlo Idvorski Pupin, sponsored by the President of Yugoslavia – Josip Boz Tito.

On that occasion, the Mihajlo Idvorski Pupin Memorial Complex was founded in Idvor, which consists of the birthplace of Mihajlo I. Pupin, the



National House of Mihajlo I. Pupin, built in 1935



The old school's classroom with the permanent exhibition

old school he attended, of the National House – Pupin's Endowment and monument to Mihajlo I. Pupin, by Aleksandar Zorin. As an immovable cultural property of exceptional importance, the complex was placed under the protection of the Provincial Institute for the Protection of Cultural Monuments in 1977, and entered in the central register in 1997. The Republic Institute for the Protection of Cultural Monuments has jurisdiction over the complex.

Birthplace of Mihajlo I. Pupin architecturally belongs to the classic type of rural Banat houses, with a large porch and a courtyard with a well and sweep. It was first reconstructed in 1979. The last renovation of the building was carried out in 2004. It contains an ethnographic setting, which depicts the daily life of a rural household in Banat, in the middle of the 19th century.

The old elementary school building, attended by Mihajlo I. Pupin, was probably built in 1846. It was adapted in 1979, when a permanent exhibition *The Life and Work of Mihajlo I. Pupin* was staged there. The author of the exhibition was Fedora Bikar, a curator and a historian of the Museum of Vojvodina. The exhibition follows a chronological sequence of events in Pupin's life and consists of several pieces. The first part of the exhibition depicts the ideological environment in which Pupin grew up, as well as his education in Pančevo and Prague, until boarding the ship *Westphalia* and leaving for the USA. The second part of the exhibition is devoted to his education in New York, then Cambridge and later his doctoral studies in Berlin. The third segment of the exhibition is Pupin's national political

The Pupin birth house, 19th cent.,
reconstructed in 1979, adapted in 2004



The collage with Pupin's character, by Slobodan Pavlović, 1979, in the National House

activity and donation, and his contribution to science is presented at the end.

The Mihajlo Idvorski Pupin Memorial Complex also includes the National House, which was erected solely by means of Mihajlo Pupin, with the intention to educate agricultural farmers. It was built in an eclectic style and completed after Pupin's death in 1935. The front part of the interior is a collage with Pupin's character, the work of Slobodan Pavlović (1979). Within the National House there are auxiliary facilities for the accommodation of teachers, and next to it is the newly built Cultural Center (1979).



The elementary school Pupin
attended, built around 1846

Homeland Museum Paraćin



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The idea of establishing the museum in Paraćin, conceived in 1947, was realized in 1975 when was, at the initiative of the Paraćin Municipal Assembly, made a decision to establish a museum. At the end of 1977 the collection of the museum items was situated in the multi-story building in Paraćin, built in the mid-19th century, known as the House of Ružić, which was declared a cultural monument on 27th November, 1984.

On the Day of Liberation of the City on 13th October, 1978 the Paraćin Museum was inaugurated and then established as the Homeland Mu-



The Ružić building that houses the Museum



Neolithic on the permanent exhibition

seum Paraćin in 1990. It was determined as a museum in charge of the protection of movable cultural property in the municipalities of Paraćin and Čuprija.

The permanent exhibition provides a comprehensive picture of the history of the area from the Early Stone Age to the first post-war years. It features testimonies of settlements and farming communities of the Early Neolithic, and the most important is the Motel Slatina near Paraćin and the Turkish Fountain, Slatina near the village of Drenovac. The Bronze Age is represented by stone, metal and ceramic finds from the Gloždak necropolis, which belonged to the Paraćin cultural group. From the Iron Age, ceramic and metal objects for everyday use are on display.

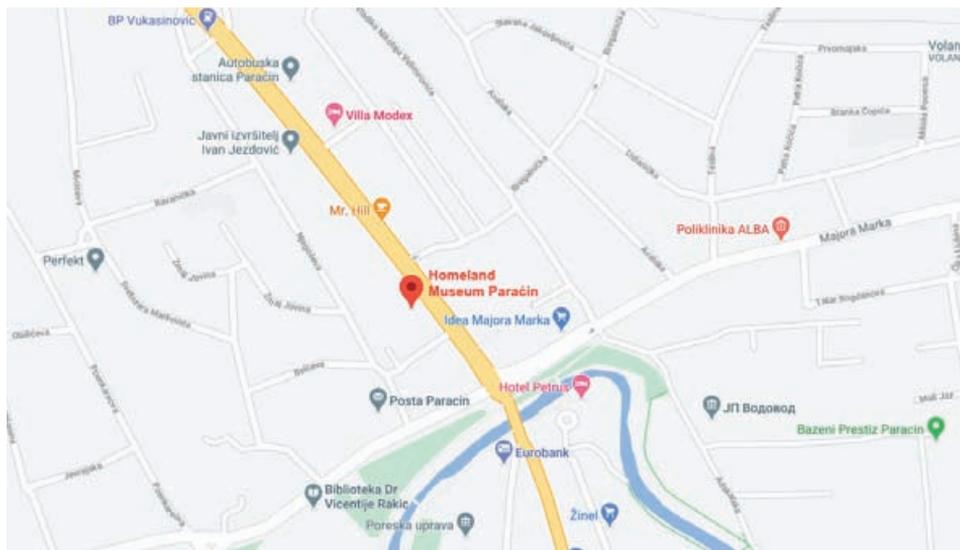
One part of the permanent exhibition consists of objects from the Early Iron culture of Skordisk. Roman domination is represented by findings from ancient Sarmates. The period of Byzantine domination is represented by findings from the fortress of City of Momčilo, erected in 4th century on the slopes of Juhor. The period of the medieval Serbian state is documented by findings from the military fort of Petrus and the monastery complexes of Namasija and St. Jovan Glavosek. A special part consists of fossil flora and fauna remnants reflecting geomorphological and climatological changes in this part of the Balkans. The historical part of the permanent exhibition consists of useful objects from the urban life of Paraćin from the end of the 19th century and the first decades of the 20th centuries.

Within the Museum there are Archaeological, Historical and Ethnological departments and Palaeontological and Numismatic collections.

The Department of Archaeology consists of the Palaeontological collection, the Collection of Prehistoric Archaeology and the Collection of Ancient and Medieval Archaeology with the accompanying Collection of Ancient and Medieval Numismatics. The Department of History consists of a fund of political history (posters, photographs and documents), economic history (photographs and documentation of artisans, factories, shops and agriculture), cultural history (photographs, posters and documentation of cultural societies and institutions), military history (weapons and other military), sports (photographs, posters and documentation of all sports associations that existed in Paraćin), old city architecture (over 500 postcards and photographs) and a fund of modern numismatics (collections of metal and paper money of the Princedom and the Kingdom of Serbia and Yugoslavia from all periods).

The Department of Ethnology consists of collections of usable glass objects (products of the Serbian glass factory), usable objects of rural and urban households (ceramic and metal utensils, wooden objects and tools, objects of wool, costumes, rugs) and art paintings with motifs of old rural architecture from the villages of Paraćin Municipality.

Among other findings, the Homeland Museum of Paraćin has a crocodile fossil head found in Popovac near Paraćin, a bronze fibula with the depiction of a bull's head and two pond birds, and a rich numismatic collection.



Homeland Museum Priboj



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The Homeland Museum Priboj was founded in 1990 by the Priboj Municipal Assembly. It is organized as a complex museum with Archaeological, Artistic, Ethnographic and Historical Departments, a Documentation Centre, a Conservation Workshop and a Library. It has legacies of the Nađežda-Nada and Nevena Vitorović sisters with a gallery and a legacy of Prof. Vujica Jevđević, PhD, with the town house. The museum space also consists of two courtyards with landscaped amphitheatre and lapidarium.

More than 200 masterpieces of ex-Yugoslav and world painting from the legacy of the famous contemporary Serbian and American painter Nađežda Vitorović and her sister Nevena Vitorović, born in Priboj, adorn the



Етно кућа, легат Проф др. Вујице Јевђевића

Ethno house, legacy of prof. Dr. Vujica Jevđević



Nadežda Vitorović Gallery at the Homeland Museum of Priboj. Two distinguished painters have bequeathed to their native Priboj their own, but also extremely valuable works of art that have been received as gifts from world-class painters, such as Henry Moore, Juan Miro, Nathan Silberberg, Franc Mali, Peđa Milosavljević, Jovan Soldatović, Milivoj Nikolajević and others.

For the past 30 years, the museum developed professional staff and storage facilities and working on the basic activities – research, exhibition, and publishing, which is in the function of affirmation of the cultural and historical heritage of the Priboj region, Polimlje and Western Serbia. The Museum explored the prehistoric and medieval cultural heritage of the region of Priboj so far, of which the most prominent is tumuluses in the Poblacnica valley, Goleško hill and Kratovo, Neolithic settlements, the Jarmovac archaeometallurgical mining centre, iron-age settlements, the monasteries of St. Janja, Uvac, St. Nikola and St. Georgie Dabarski, medieval necropolis with marbles, ethnographic cultural heritage and traditional architecture in the Zlatibor region and Podrinje.

The Museum develops its publishing activity through three editions: *Jagat* (monographs in the field of cultural heritage), *Testudo* (science texts and articles) and *Limes* (contemporary art). There is also publishing ac-



tivity through the printing of special museum editions, independently or in cooperation with other publishers. More than 60 titles have been published, by more than 40 different authors, such as *St. George in Dabar* by the group of authors, *Neolithic Communities of Polimlje* by Sava Derikonjić, *Zograph Andrija Raičević* and *Builders from Osat* by Dragiša Milosavljević, *Colourful Villages* by Bosa Rosić, *About Hasan Aga and his Community* and *Thalia in Priboj* by Faruk Dizdarević, etc.

It became tradition to display chosen items from the legacy of Nadežda-Nada and Nevena Vitorović and to organize exhibitions within International festival *Danilo Lazović Days* as well as children's production within International children's colony *Jagart*. There are also exhibitions of paintings of the Serbian artists, and from museum departments.

The space was adapted for a permanent exhibition, and the envisaged conception encompasses the cultural heritage of the Priboj region from prehistory to the late Middle Ages. Neolithic figurines, mining tools and medieval surgical instruments are among the most important items.

Homeland Museum Ruma



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The regional museum of complex type is housed in a 1772 building. The building has been protected by the state as an immovable cultural property of great importance since 1991. The Homeland Museum Ruma was founded in 1962 as the Homeland Museum Collection. A decade later, in 1972, changed its name to the Museum in Ruma which stayed until 1979 when Museum got nowadays name. The founder of the Homeland Museum of Ruma is Municipal Assembly of Ruma. Within the Museum there are Ar-



Building of the Homeland Museum of Ruma



archaeological, Ethnological, Historical and Art Departments. The permanent exhibition was partially removed due to the occurrence of moisture in some parts of the showrooms.

Some of the most important exhibitions are the *Exhibitions of the Borkovac Art Colony*, *The Noble Family Pejačević in Srem* (2014) and *Archaeology, History and Ethnology Exhibition* (2019). The Museum publishes the *Proceedings of the Homeland Museum of Ruma*, the exhibition catalogues and special publications.



Homeland Museum Vlasotince



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-  <http://muzejvlasotince.rs/>

The Homeland Museum Vlasotince is a complex type of museum, which operated as a part of the Vlasotince Cultural Center. It was established by the decision of the Vlasotince Municipal Assembly in 1972, where was planned that the Center will deal, among other things, with museum activity, collecting and displaying old Serbian graphic works and other antiquities. The Homeland Museum first was established under the name the Museum of Old Serbian Graphic Works, since the first collection, now a Legacy of Old Serbian Graphic Works, from the beginning of the 16th by the end of the 19th century, which was donated by Miodrag A. Nagorny, a



The central building of Homeland Museum of Vlasotince

Part of the permanent exhibition



painter and a graphic artist. The museum's fund is also enriched with the objects from the area of the Vlasotince and Crna Trava municipalities, so the period from prehistory to 1945 is covered. The Museum was opened to the public in 1979.

The building that houses the Museum is located in the city centre, in an administrative building from the Turkish period called the Turkish Tower. It was erected in the second half of the 18th century for Latif bey, and after liberation from the Turks it was used as a municipal building. It is an irregularly shaped object with two projecting pentagonal towers with loop-holes at the eastern corners of the building and a rectangular tower on the north side of the building that served as the entrance. A stone pavement was made around the museum.

The building was adapted for the needs of the Museum under the supervision of the Institute for the Protection of Cultural Monuments from Niš and enjoys the rights of protection as a cultural monument of special importance. A fence was erected on the parcel in 1990 and also a new facility which houses the administrative and accounting services of the Cultural Center. The Homeland Museum consists of two parts – the central museum building in the city centre and the museum department in the

Part of the permanent exhibition



Details of the exhibition in Crna Trava

Details of the exhibition in Crna Trava



municipality of Crna Trava. In the central building of the Museum, in addition to the complex permanent museum exhibition, there is a gallery for temporary exhibitions and smaller depots.

The museum department in the municipality of Crna Trava

The museum department in the municipality of Crna Trava consists of a homeland collection and a collection dedicated to the participants in the Second World War, originating from the Crna Trava region.

Among permanent exhibitions stand out other exhibitions *A Look into Our Past – Documents from the Coastal Archives of Dubrovnik, Kotor and*

Details of the exhibition in Crna Trava



Room for displaying in the central building

Zadar by Danica Valčić, photo exhibition *Citizens of Vlasotince – Participants of Thessaloniki Front* by Novica Tričković and Danica Valčić, *Wedding Dress's Shopwindow* and *Old Serbian Graphic Works from the 18th Century* by Danica Valčić. The museums are classified into four groups of collections: archaeological, ethnographic, historical and artistic in which is the Legacy Old Serbian Graphic Works. Visitors show the greatest attention and the interest for the ethnographic collection and the collection of old Serbian graphic works.

The Homeland Museum publishes scientific research papers in the *Vlasotince Proceedings*. The Museum actively cooperates with both urban and village schools, as well as with a large number of visitors of the permanent exhibitions in Vlasotince and Crna Trava.



Homeland Museum Župa



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-  <https://www.aleksandrovac.rs/javna-preduzeca/zavicajni-muzej-zupe/>
-  <https://www.facebook.com/zavicajnimuzejzupe.aleksandrovac/?fref=ts>

The Homeland Museum Župa was officially opened on the day of St. Sava, on 27th January, 1991 and took a worthy place in the scientific and general public as an established institution in the field of protection of cultural property and as a representative object of the Municipality of Aleksandrovac in a broader cultural context.

The initiative for the establishment of the Museum was given by the group of people from the Gymnasium of Aleksandrovac *Collegium Historicum Župa*, which for decades worked on collecting, preserving and pre-



Building of the Homeland Museum Župa



senting the cultural and historical wealth of Župa, under the leadership of professor of history Miloslav Bondžić.

From their work, which lasted for several decades, the Homeland Collection was born (at that time in the House of Culture) and later the Museum itself was created. The Museum is located in the very heart of the city, in the “house of priest Marko”, restored in the 1980’s by the Institute for the Protection of the Cultural Monuments of Kraljevo. The total area of the basement and the first floor is 381 m², and it houses an archaeological, ethnographic and historical exhibition with about 3,000 items of which the most valuable are four Neolithic figurines. The structure of the Museum is defined by the Departments – Archaeological, Ethnographic and Historical, the museum Photo-Library contains about 4,000 photos and negatives and the Library about 1,400 books. Every year, the Museum organizes numerous exhibitions, book presentations, concerts and other cultural events in Aleksandrovac.

Publishing is marked by periodicals in the first place, i.e. the annual *Župa’s Proceedings* and the *Intangible Cultural Heritage and Local Environ-*



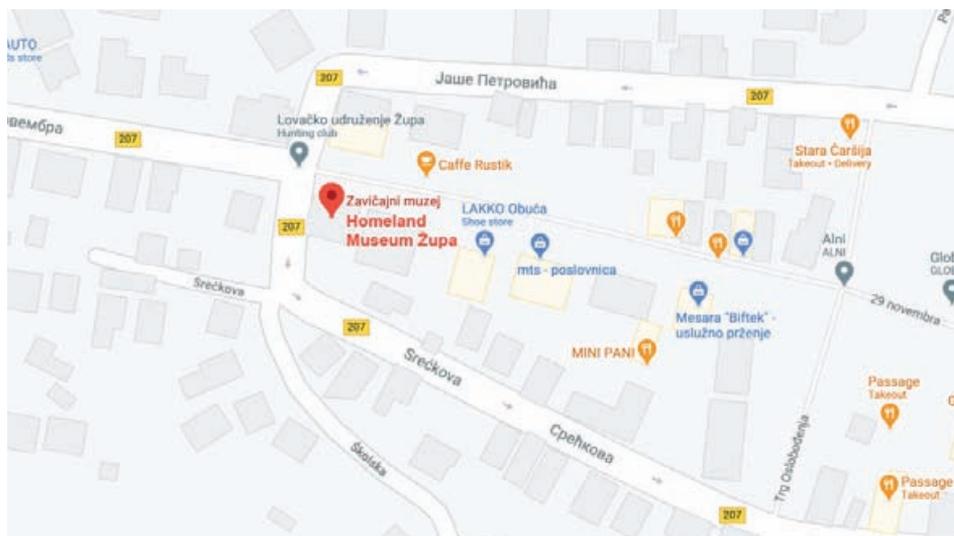
ment. The museum also publishes monographs, such as the *Encyclopedia of Kruševac and Surroundings* by Slobodan Simonović (2011), *Football in the Kingdom of Yugoslavia* by Milorad Sijić (2009 and 2014), the *Drenča Monastery – from the Ruins till the Temple* by Gordana Gavrić and Mirko Kovačević (2015), and a monograph of a dozen villages in Župa.

The most important thematic exhibitions include the *Župa's Fields – the Disappearing Treasure*, *Citizens of Župa in World War I* (2014), *All our Vintages* – the exhibition on the occasion of the 60th anniversary of the famous economic and touristic manifestation *Župa's Vintage* (2014), *Aleksandrovac in Old Photographs* and *Women of Župa through History* (2016).

The most significant museum items include four statues from the Early Neolithic – the Lady of Alexandrovac, Madame de Vitkovo, Madame de Venčac, Venus de Župa, then the late antique belt set, the Bronze Age axe, stone monuments from the medieval town of Koznik, the *Bible* from 1880 and the legacy of Miloš Buca Mirković, a renowned theatre and literary critics.



Lady of Aleksandrovac, Early Neolithic



Horsemanship Museum in Zobnatica



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Unusual, and quite outstanding, the Horsemanship Museum rarely leaves anyone indifferent. It was founded in 1986. It is unique in Europe. According to the issue and the concept the Museum belongs to the category of specialized museum institutions. Its activity is collecting and presenting objects and documents in the field of equitation and equitation sport. The Museum fund contains various types of documentation, paintings, maps, trophies, cups, and awards, as well as other items related to the history of horse breeding and equestrian sports.

New design for future permanent exhibition by arch. Srđan Milanović





The permanent exhibition follows the time since the beginning of the paddock, development of horse equipment since the Roman period, and important decrees that changed the fate of horsemanship. It is possible to see there carriages, prepared animals and all of the accompanying horse accessories. The museum is not only exceptional for its exhibits, but also for its appearance, which was improved in 2017.

This horse-themed museum was founded back in 1896, and it collects and performs presentations of objects and documents with regard to horses and horse sports in cooperation with and under the professional supervision of the Historical Archive and the City Museum of Subotica.



House of Jevrem Grujić

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The House of Jevrem Grujić is recognized as one of the hallmarks of the Serbian tradition and the avant-garde. The House was built in 1896 by a famous Serbian statesman and diplomat, the leader of modern Serbia – Jevrem Grujić, for his family. It was designed by the architect Milan Kapetanović in the French neo-baroque and neo-Renaissance style. The facade elements, which are the work of the Italian master of decorative painting Domenico D'Andrea, were created by using the sgraffito technique, thus making them a very rare and unique example of the Belgrade architecture. The House was the centre of entertaining of the social elite of Serbia as well as political life, during the 19th and the 20th century.



Part of permanent exhibition



Due to its distinguished cultural, historical, architectural and urban values, the House of Jevrem Grujić was established as a cultural property in 1961 and then for the cultural good of the great importance for the Republic of Serbia in 1979.

The founders of the museum are the descendants of Jevrem Grujić, Lazar Šećerović and Aleksandar Conić. The official opening of the Museum was held on 16th September, 2015.

In order to introduce the public to the history of modern Serbian culture during the 18th, 19th and 20th century, the authentic ambience of the city villa from the late 19th century was created and the part of the art collection was displayed in it. The museum is located on the ground floor of the house, containing four lounges that serve as an exhibition space and few auxiliary facilities. There is a unique art collection of over 400 pieces of artwork, which is divided into several sections:

Fine arts, paintings and sculptures – the collection contains artwork by the most prominent Serbian masters like Uroš Predić, Paja Jovanović, Uroš Knežević, Stevan Todorović, Miloš Tenković, Zora Petrović, and many others;

Applied art – original pieces of period furniture originating between the 16th and the 19th century, objects made of porcelain, ceramics, family jewellery, decorative figures, family silver, etc.

Old and rare weapons and the equipment – the Museum houses parts of the famous collection of arms by Stevan Ćuričić, who was one of the biggest collectors in Serbia, which contains authentic weapons from the First



and the Second Serbian Uprisings, the rifles of the most famous Serbian heroes Hajduk Veljko Petrović and Tanasko Rajić from 1807, as well as many other artefacts;

Archival literary material – rare newspapers, photographs, family library, diplomatic correspondence and decorations, regal gifts.

Top five items at the Home of Jevrem Grujić – The Museum houses the oldest wedding dress in Serbia, from 1864, which belonged to Jelena Grujić, the wife of Jevrem Grujić; a magic gold-plated liquor cabinet, a present from King Milan and Queen Natalija Obrenović to Stevan and Stana Čurčić; portraits of Jevrem and Jelena Grujić by Steva Todorović with an impressive frame from the beginning of the 19th century; portraits of Milan and Jelena Milojević by Paja Jovanović, which were given to the family as a present by the artist himself; Hajduk Veljko Petrović's and Tanasko Rajić's rifles are considered pieces of art today.

The exhibitions which are the most important are *The Hidden Treasure of the Home of Jevrem Grujić*, *Enchanting Milena*, *Serbian Royal Portraits* and *Katarina Ivanović – The First Serbian Female Painter*.

In the Museum exists organized permanent educational work with children through unique educative workshops. One of them is interactive *Mystery at the Museum*.

Institute for Nature Conservation of Vojvodina Province



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Since 1947, within the Vojvodinian Museum, a particular Natural History Department has operated. That department became independent in 1966 and the Institute for Nature Conservation of Vojvodina Province was founded, seated in Novi Sad on the Petrovaradin fortress. Between 1992 and 2010, the Institute was part of the Institute for Nature Conservation of Serbia as a department or a work unit in Novi Sad. Then, in 2010, the Institute for Nature Conservation of Vojvodina Province was reestablished,



Depot at the Institute



which confirmed the 50 years-continuity of nature conservation on the territory of the Autonomous Province of Vojvodina.

Today, the Institute cooperates with diverse scientific and professional institutions in our country and abroad, and it is a member of the International Union for Conservation of Nature (IUCN). Its work is organized in two sectors: the protection sector and the sector occupied by the legal, financial and general affairs. Within the nature protection sector, there are departments for the protection of areas, habitats and species as well as the environment, and a department for promotion, education and public relations, which includes a section for the natural collection with one curator, guide and two conservators – taxidermists.

The Natural History Collection of the Institute represents a connection between nature and museum's activities. The collected natural material served as a basis for understanding the natural values of our country and pointed to the need of nature preservation and protection.

The Natural History fund consists of more than 50,000 museum units, separated in diverse study collections: geology, palaeontology, mineralogy





A giant deer

and petrology, botany, entomology, ichthyology, herpetology, ornithology and teriology.

The permanent exhibition was primarily situated in Topovnjača on the Petrovaradin fortress (today's City Museum of Novi Sad). In 1993 all exhibits were transferred to a new building, placed in the street of Radnička 20a, particularly built for the purpose of the Institute. There is a permanent exhibition with a rich presentation of the biological and geological diversity of our country covering the area of 800 m², while the thematic exhibitions are changed throughout the year. In addition to the classic systematic display in the showcases, the Department also exhibits dioramas.

In the yard, within 2,000 m², there is an arboretum, which represents Fruška Gora on a small scale and consists of 26 species of the autochthonous trees, bushes and most of the herbaceous plants from the mountain of Fruška Gora. There are also aquatorium, resting places with benches, amphitheatre, collection of the rocks, "hotel" for insects and the xyloteque (a collection of cross sections of tree trunks and shrubs).

A design for the building of the Institution is the work of two architects: Natko Marinčić and Ljiljana Milin. They were rewarded in 1994 by the publishing house of the *Borba* for architecture, with an explanation that it was one of the most attractive objects built in the last two decades of the 20th century.

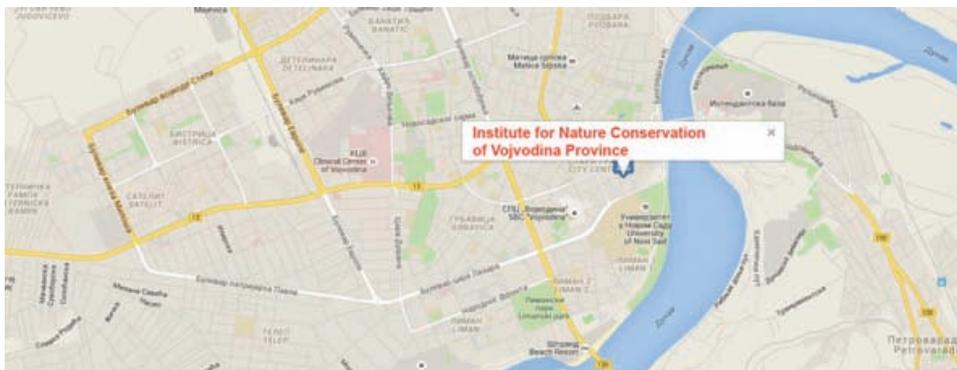
The Institute's Library Fund contains over 3,600 books, about 500 titles of periodicals, and a large number of professional studies, audio and video materials, as well as texts from the daily and other press. Besides books in

Serbian, there is a great number of publications in foreign languages as well (English, Russian, German, Hungarian, etc.).

Among numerous exhibitions, organized through the last few decades, the most notable were: *From Geological Collection to Geo-heritage* and *Touching through the Past* (tactile exhibition) by Darko Timotić, *Loire–Danube* by Jean-François Susharre; *Eco-cult* (81 artist from Serbia and 14 from abroad) and the *Spirit of Leonardo in Novi Sad* by Giuseppe Petruzzo and Mario Donadoni.

In the production of the Institute, there are famous films and DVDs, such as *The Protected Natural Resources of the City of Novi Sad*, the *Tisa Pearl*, the *Horses of Krčedin Ada* and *The Danube – River of Life*.

Among the most important museum objects there are: a skull of the mammoth with tusks (*Mammuthus primigenius*), excavated from the riverbed of the Tisa River near Novi Bečej in 1947, which is considered to be a unique specimen of its kind in Europe; the oldest exhibit from the Ornithological collection is a 1910 dermoplastic bifurcated preparation of the griffon vulture (*Gyps fulvus*) from the site of Obedska Bara; a skull replica with horns of giant deer (*Megaloceros giganteus*), as well as the minerals from Trepča mine.



Jewish Municipality Novi Sad – Judaica Collection



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In 2015 with the support of the City of Novi Sad, a permanent exhibition entitled *History of the Jews of Novi Sad – the first 100 years*, whose author was Olga Andraši, PhD, was opened on the premises of the Jewish Municipality. Rare artifacts that testify to the existence of the Jews in Novi Sad during the 18th century are exhibited on 40 m². Photographs, archives and museum items belonged to the Historical Archive of the City of Novi Sad, the Jewish Municipality and private collections. The exhibition presents the history of the Synagogue, which dates back to the 18th century, changing the location of the building in 1780, where



The entrance into the Museum

today's Synagogue had been built. Here is also described the Jewish history in Petrovaradin and Novi Sad, a Jewish street in Novi Sad in the 18th century, their social life, and functioning of the Jewish Municipality (Comitatus Judeorum) after 1748, when Novi Sad became a free royal city within the Habsburg Monarchy.

The exhibition contains items from the Judaica Collection also. The Collection is formed from the small legacy of preserved items which were found in the Synagogue, and from the gifts of the unknown and well-known bestowals. Synagogue served as storage during the Second WW and a little bit after. There are few hundred items separated into a few sub collections: textile objects, items for everyday use, Synagogue's items and objects connected with customs and tradition. The most valuable are parochet – curtain for chest with holy books from 1813, tallits – fringed garment, traditionally worn as a prayer shawl by religious Jews, who, in this case, died during the Holocaust (19th–20th century), and several books of Torah from the 19th century.



Jewish Historical Museum



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The building of the Jewish Municipality of Belgrade / Jewish History Museum

Permanent exhibition, Judaica Collection (Tórah)



The Jewish Historical Museum is a complex museum, which is a part of the Federation of Jewish Communities of Serbia, Belgrade.

The Jewish Historical Museum is the only Jewish museum in Serbia. It was founded in 1948 by the Federation of Jewish Municipalities of Serbia. It consists of two basic parts: the museum collections and archives. The museum collections are: Judaica Collection, Art and Fine Arts Collection, Cultural and Historical Collection, Old and Rare Books Collection, Historical–Holocaust Collection, and Archaeological Collection. The archive has about 1,000 meters of material, which testifies to the life and activities of Jewish Municipalities from Serbia and the whole former Yugoslavia in 19th and 20th century. It also includes two electronic databases – Holocaust victims from all over the former Yugoslavia and the Belgrade Jewish Register (registry book).

The permanent exhibition of the Museum was opened in 1969 and deals with historical, ethnological and general cultural topics related to the Jewishness of the entire former Yugoslav area.

Permanent exhibition, Judaica Collection



Permanent exhibition, Judaica Collection: costume, rabbi suit and women's dresses, 19th century

Judaica Collection, Torah with pointer, 19th century



Permanent exhibition, Judaica Collection: Menorah candelabra, 19th century

Since the 1970's the Jewish Historical Museum has organized more than 90 study and art exhibitions, some of which have attracted great public attention: *Jews of Dorcol – The Story of the Missing Neighbours*, *Life Cycle – Customs for Jews*, *Philatelic Judaica Documents 1 and 2*, *Musicians*, *The Jews of Serbia in the First World War*, etc.

The Museum developed publishing activities: monographs – *Jews of Serbia in the First World War* (2014) by Milan Koljanin and Vojislav Radovanović; *Life Cycle – Customs of the Jews* (2013) by Vojislava Radovanović and Milica Mihailović; *Jewish Historical Museum in Belgrade*, the 2nd enlarged edition (2019) by Vojislava Radovanović; catalogues – *Synagogue Ritual Objects – From the Jewish Historical Museum Collections* (2013) by

Permanent exhibition, Holocaust Collection



Vojislava Radovanović; *Language, Script and Book of the Jews of Yugoslavia* (1979) by Eugen Verber, Milica Mihailović and Hedviga Bošković; *Exhibition of the Baruch Family – The Revolutionary Family* (1976) by Vidosava Nedomački; periodicals – *The Proceedings of the Jewish Historical Museum*; special editions, etc.

The most important items that can be distinguished are: Tora, Livorno (Italy), 18th century, *Avodat Ashana* Prayer Book, Serbian Princes' Press, Belgrade 1856, *Ketuba* (Hebrew marriage contract), Italy, 17th century, Leon Cohen, *Pogrom*, oil on canvas, Belgrade, 20th century, Hanukkiah – nine branched candelabra, Poland, 18th century.

Part of the permanent exhibition



Kikinda National Museum



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-  https://twitter.com/muzejki

Kikinda National Museum was founded on 7th November, 1946. It is situated in the building of former Greater-Kikinda District's Magistrate, so called *Kurija*. The Museum has six Departments: Archaeological, Ethnological, Historical, Natural History, Fine Art and Pedagogical Departments, and also has the jurisdiction over the municipalities Kikinda, Ada and Čoka. Since 2006 the original remains of one of the best-preserved mammoth skeletons in Europe have been kept in the Museum.



The building of the Museum, first half of the 19th century



Mammoth Kika, before half million years

Archaeological collection with 13,000 exhibits is the largest one in the Kikinda National Museum and contains items from the Early Stone Age to the end of the Middle Ages. Ethnological collection was formed in 1946 and contains about 5,000 exhibits, mainly from the field of folk tradition. Historical collection contains over 5,000 exhibits from the period from the 18th to the 20th century, with the objects, written documents and coins. Natural history collection was formed in 1995. The bigger part of the collection consists of teaching materials from the former biological cabinet of the High School (prepared animals, insectariums, herbariums, teaching aids, drawings, ores and minerals).

The permanent exhibition features works of fine art from the 19th century. The work of the painters Nikola Aleksić and Đuro Pecić, which mostly involve portraits, is presented there. The mammoth skeleton, popularly called Kika, has been exhibited at the Kikinda National Museum since 2006. With the completion of the *Kikinda Mammoth* project, a series of activities and animation programs were started, among them the most important was the September festival called *Mammothfest*.

Subača – Suvača in Kikinda is the only preserved horse-drawn mill in Serbia. It was built in 1899 and worked until 1945. This type of mill was characteristic of the plain, and there were once more than 50 of that type only in Kikinda.

The teaching service at the National Museum Kikinda began its work in 2005. It consists of two museum guides and a curator-educator. Pedagogical service performs tasks related to education of children, youth and museum

Nikola Aleksić, *Woman from the Vilovski Family*, oil on canvas, the 19th century



Little screech owl (*Asio otus*)

audience in general, establishes the cooperation with the educational institutions in the community, conducts research of museum audience, works on presentation of the museum contents (media and social networks), organizes accompanying programmes, prepares brochures, conducts group visits through the permanent exhibition and special exhibitions and represents the museum at professional conferences in the country and abroad.

There are many thematic exhibitions such is *The Kingdom of Bricks and Tiles*, *The Biography of a House*, *There is a Whole Town*, *Imagine You Are an Owl* and *The Decoration in Kikinda*.

Among the most significant museum items are the mammoth skeleton, the flag of the Great Kikinda District, woman's hat with gold embroidery, archaeological findings from the Bronze Age necropolis in Mokrin, and paintings by Nikola Aleksić.

Exhibition *The Biography of a House* by Vladislav Vujan, 2015



Suvača, horse-drawn mill, the 19th century

Manual Forgotten Arts Museum



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Manual Forgotten Arts Museum is a private complex museum. Its owner and founder is Siniša Žarin. It was established by team collecting efforts by the end of the 1990's with the idea to refine „Manual“ shop windows, which was, in that way, authentically creating that way aesthetic visual aspect from the beginning of the 20th century. The museum was officially registered as a non-governmental organization in November 2015 and within the fundus of 150,000 museum artefacts operates in six departments with 39 collections. Through the Departments of Fine Arts, Applied Arts, Old

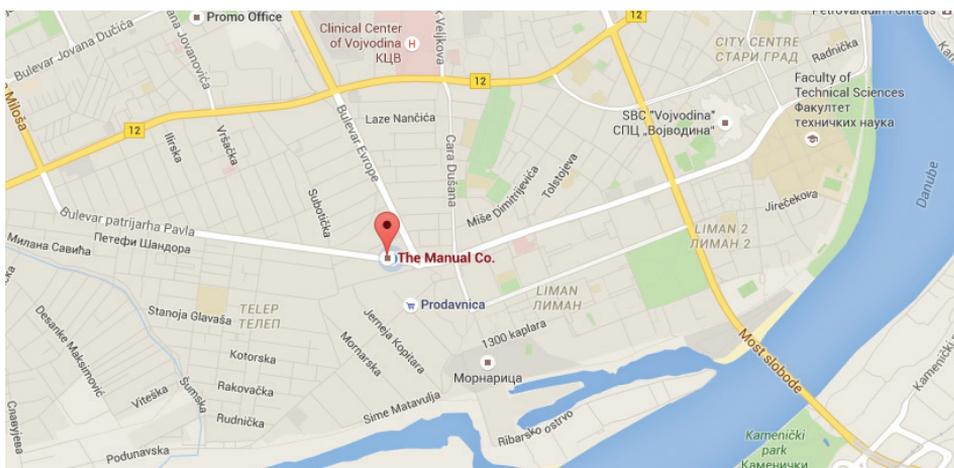


Part of the exhibition during the manifestation *The Night of Museums*, 2009

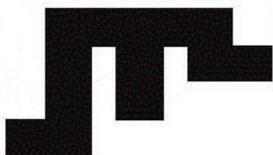


and Artistic Crafts, Cultural History, Photography and Film, Science and Technology, the permanent exhibition of the Museum was presented, illustrating aspects of daily life and old crafts in the Danube area and in Vojvodina.

In numerous exhibition projects such as *Manual 05: Aspects of Contemporary Sculpture in Vojvodina*, *In Situ and Living in the Danube Banovina* have participated the artists, theorists and professors, such as Jovan Soldatović, Živko Grozdanić, Igor Antić, Vlada Rančić, Svetlana Kojić Mladenov, Dragan Bulatović and others. The most notable subjects are the sculpture of *Marshal Tito* by Antun Augustinčić, the *Portrait of Velimir Jagodić* by Giuseppe Pennasilico, the *Portrait of Velimir Jagodić* by Leonard Vinterovski, Ernemman film projectors and parts of the H-60 military aircraft.



Meander Gallery of Cultural Centre Apatin



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The Meander Gallery was opened in 1961 first as the Small Gallery of the Cultural and Propaganda Centre, and with the change of the name of the institution, it became the Gallery of the Cultural Centre in 1972. The Gallery got its present name in 1987. Almost 1,000 exhibitions of eminent Yugoslav and Serbian artists are held here.



Meander Gallery

Under the authority of the Gallery is a collection of contemporary outdoor sculptures consisting of over 100 of them. Initiation for its founding came from Banja Junaković (Junaković Spa) where sculptures made by the artist Ivan Rakin from Apatin were exhibited in 1980. The collection has been enlarged by purchasing a dozen of stone sculptures from the artistic colony *Beli venčac* from Aranđelovac. A smaller part of the collection consists of gifts from the author and several different organizations and individuals. The largest part of the collection consists of over 80 sculptures produced by the Meander Sculpture Symposium, an international sculpture colony organized by the Apatin Cultural Centre. The symposium has been held since 1994, and sculptures created in Apatin's factories and workshops were kept. The works of Kosta Bogdanović, Olga Jevrić, Gabriel Glid, Milan

Dorđe Arnaut, Obelisk



Radomir Stanić, *The joy of living I*

Grahovac, Dragoslav Krnjajski, Mladen Marinkov and other prominent artists are exhibited outdoors.

In addition to the exhibition place the Gallery has a depot with over 600 works, with a legacy of photographs by Martha Tot and a collection of about 900 ex-libris created at four international festivals of short form *Signature*, and the library with over 1,000 library units.

Vesna Pantelić, *Gertruda*



Ivan Jeremić, *Nameless hieroglyph*

Memorial Gallery of the Battle of Drina 1914



 Narodnog fronta bb, 15316 Banja Koviljača

 <https://www.koviljaca.net/koviljaca-info/memorijalna-galerija-bitke-na-drini/>

The Citizens Association of „Memorial Gallery of the Battle of Drina 1914“ from Banja Koviljača opened an expanded to the museum exhibition in the old Post Office building on 6th September, 2014. The temporary exhibition on the surface of 68 m² was opened in September 2012, and now the Gallery is expanded by 110 m², together with added exhibits, necessary equipment and inventory.

The funding for the project, that was intended to mark the 100th anniversary of the Battle of Gučevo was provided by the Ministry of Culture and Information. Visitors to the Gallery can see numerous exhibits,





photographs, documents, texts, as well as preserved objects and weapons from the Battle of Gučevo at the beginning of the First World War. The Gučevo operation was led as part of the second Austrian offensive on Serbia, just after the Battle of Cer, in which the Serbian army won its first victory with allies in World War I.

During the 1914 war operations, the central position of the Serbian forces on the Gučevo Mountain was marked as the Point of Death. Combats which started here on 8th September lasted for 55 days. The Association published the *Diary of General Mihail Rašić*, the Commander of the Combined Division in the Battle of Gučevo.



Memorial Museum “The House of Glavaš”



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-  <https://www.facebook.com/pages/Muzej-Glavaševa-kuća/183965832375633>

The Memorial Museum “The House of Glavaš” in Novi Bečej is a mixture of private and public partnership. It is a museum of a complex type. The museum is housed in a building that was built in the first half of the 19th century. It was donated by the great benefactor attorney Vladimir Glavaš to the Serbian Orthodox Church. The Municipality of Novi Bečej in 2006 began with renovation of the building which kept the authentic look of a Biedermeier-era civic home. The entire interior and exterior, yard and utility rooms have been renovated. Authentic carpentry, painted walls from 1879,



Street View of the “House of Glavaš”



wooden and brick floors, open fireplace and kiln of bricks, as well as the existing furniture have been restored. There is also an enviable collection of period furniture, porcelain, paintings, lithographs, photographs and other objects related to Novi Bečej. The utility room houses a barber, carpenter, barrel, shoemaker's workshop, as well as the collection of agricultural machines and tools. The museum was opened on 16th February, 2009 on the 100th anniversary of the death of Vladimir Glavaš.

Notable items in the Museum are: two portraits of the Glavaš family, an altdeutsch bedroom from Sokolac Castle, a Biedermeier salon furniture and two lithographs by Anastas Jovanović. The Museum is under the care of the Touristic Organization of Novi Bečej and the Citizens Local Club of Novi Bečej and Vranje.



Collection of agricultural machines

Milan Besarabić Gallery



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The Gallery was founded in 1973 when the collection of artistic sculptures was donated by the artist Milan Besarabić to Veliko Gradište. Since its foundation, the Gallery has been part of the National Library “Vuk Karadžić”, which was originally an organizational unit of the National University of Veliko Gradište, and today is an independent cultural institution. The Gallery and the Library are housed in the building of the former endowment of Sava Obradović, located in the so-called Stara Čaršija (historical town centre), which has been declared as an ambient cultural and historical entity. The hall of the building, designed for the needs of the Gallery, houses a permanent exhibition of sculptures in plaster, bronze, stone and wood by Milan Besarabić. The Gallery has additional space of around 40 m², where have been regularly organized art and other exhibitions, accompanied by appropriate catalogues.

The content of this collection makes 19 sculptures, created between 1949 and 1971. In addition to the sculptures, there are 15 paintings and nine drawings by Milan Besarabić.

Work, painted plaster, 1955



Milena Pavlović Barilli Gallery

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The Milena's Home Foundation – The Milena Pavlović Barilli Gallery was established in accordance with the Law on Endowments, Foundations and Funds. As the legal heir to Milena and her mother, Danica Pavlović Barilli, the Foundation owns movable and immovable property, which is kept in the land register as the property of the Milena's Home Foundation. The Milena Pavlović Barilli Gallery is a memorial type city museum with an art collection and artists' personal objects. The Foundation was established in gratitude and memory of Milena Pavlović Barilli, and on the basis of the will and desire of her mother, Danica to donate her deceased daughter



Memorial Room

Self-Portrait with Veil, 1939



Female Winged Torso, 1932

artistic fund and property to the Serbian people, in order to preserve it as a whole.

On the basis of a testamentary will, made in the form of a gift contract, the Milena's Home Foundation was founded on 20th November, 1961 as the endowment of Danica Pavlović Barilli (1883–1965) and Milena Pavlović Barilli (1909–1945). The Foundation has the Gallery of Paintings, and

Self-Portrait with Shield and Eagle, 1940



Enigmatic Composition with Black Glove, 1935



Exhibition space of the Gallery

its aim is to preserve and publish the artistic creation of Milena Pavlović Barili, to protect the copyright of the artist and her parents, to support talented young people in the visual arts, as well as to nurture the memory of the donor, his ancestors and descendants, and the great benefactors of the Foundation.

The Gallery was opened in the remodeled old Pavlović family home, and was annexed to the National Museum in Požarevac in 1966. Since the beginning of 1997 the Gallery was separated from the National Museum and has been operating as a new legal entity under its current name. The Gallery fund contains 894 works of art by Milena Pavlović Barilli, of which 40 works have status of “the great importance for the republic”. There are 50 works from the collection of the Biennale and contemporary authors, and nine works from the family collection, which make a total of 951 works. Another part of the fund includes personal belongings, library, documentation and archival material of members of Pavlović and Barilli family, which make information and documentation centre.

Among the many important Milena Pavlović Barilli's paintings are: *Self-Portrait with Veil*, *Self-Portrait with Shield and Eagle*, *18th Psalm*, *Enigmatic Composition with Black Glove* and *Female Winged Torso*.



Girl with Lamp

Military Museum



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On August 10th or 22nd, 1878 Prince Milan IV Obrenović issued the Decree on the Establishment of the Military Museum: *The Military Museum is being established to collect military items of importance to the history of the Serbian army and to the history of armaments and warfare in general, and throughout military and scientific history.* In the next year, 1879, certain rules for the Military Museum have been made in order to direct the processes of collecting and preserving musealia, as well as visitor related policy.

Due to several domestic and foreign political crises that Serbia was going through in the second half of the 19th century, apart from the collecting



The entrance into the Military Museum, 1963

The Order of St. Sava of the first degree and
Duke's Stepa Stepanović's Order's star, 20th cent.



Živojin Mišić's Order of Karađorđević's star
with swords of the first degree, 20th cent.

objects, the opening of the exhibition could not be counted. In preparation for the celebration of the 100th Anniversary of the First Serbian Uprising, a programme of coronation ceremonies also included the opening of the Military Museum. In a restored building within the Belgrade fortress, a day after the coronation, a grandson of the vožd Karađorđe, king Petar I Karađorđević opened the Military Museum on September, 9th or 22nd, 1904. It consisted of the old flags and weapons collection, as well as the personal armoury of the famous Serbs from the 18th and 19th century. By participating in the Great Balkan Exhibition in London in 1907, the Museum presented itself respectably to Europe and the world, for which it received a gold medal. The rise of the Museum was slowed by the Balkan Wars and the First World War. Hit by the devastating bombs of German mercenaries, the Museum building was destroyed in 1915, and evacuated items were looted. Selected collections were taken to the Viennese and Pest Museums, from where they were returned back to Belgrade between the two world wars, damaged.

In the most difficult of circumstances on the Salonica front, in July, 1917, military leaders wanted to restore the Museum. The objects have been collected on the front, but also in the background. Certain military painters and photographers have previously started to record all the horrors of war, but also victories of the Serbian army. By the Decree on the establishment of the Military museum on the 18th of April, 1934, the King Aleksandar I Karađorđević renewed the work of the Museum. The objects have been collected by purchase or as an institutional donation of an individual gift, especially by the veterans and descendants of the famous people. The new exhibition, situated in two buildings near the Roman well within the Kale-



megdan Fortress (built around 1924) was opened by the prince regent Pavle Karađorđević on the 20th of April 1937. The advisory board, which consisted of the cultural and scientific representatives, actively participated in the content creation and the activities in the Museum, including the collection of the musealia. With the presentation of the Serbian war past and the Allied forces' victory in the Great War, special rooms were dedicated to the representatives of the modern Serbian dynasties – the Obrenović, Karađorđević and Petrović. The completed collections required more space, with specific conditions. With the new war, plans for the construction of a new, particularly designed museum building, have been thwarted. During the April War, in 1941 and the military operations for the liberation of Belgrade in 1944, the collections of the Military Museum were devastated again. Many precious museum objects disappeared forever.

The activities of the Military Museum in the years after the Second World War were oriented to the assessment of war damage, collection of objects, especially from the last war and the adjustment of the permanent exhibition to the new age of the communistic ideology, which directed the basic values and standards in a cultural domain. In search for better and more durable solutions in exposing objects and subjects, the permanent exhibition has often been reconstructed, until 1952. At that time, the na-

The fragment of Stevan Knićaniin's carbine, 19th cent.





Bogosav Vojnović Pelikan, *The Bey's Bridge*, oil on canvas, around 1920

tional liberation struggle gained the advantage to the new permanent exhibition, where the art works with the war subjects were suppressed by photographs, while some *new subjects appeared* from the history of different Yugoslav peoples. And yet, better material conditions enabled the acquisition of valuable collection, which primarily consisted of old weapons. The effort to fill in the staff has also been visible. The systematic collection, purchase, inventories and data processing has also been done.

The permanent solution for the housing of the museum was found in 1956, when the building of the Military Geographic Institute, built in 1924 by the project of architect N. Vasiljev, a Russian emigrant, was handed over. The adaptation of the building has been accomplished until 1961, when, on the 20th of October, the president of the Socialist Federal Republic of Yugoslavia, Josip Broz Tito opened a new permanent exhibition. The experts who have been engaged in the creation of the exhibition chose a historical, instead of an arsenal approach in museology, considering it more adequate for the presentation of the national war history and the weapon and armoury development. Nevertheless, the contemporaries gave the spirit of their own time by devoting half of the exhibition space to the national liberation struggle, where the ruling ideology had a decisive influence.

More than one hundred objects are exhibited within the walls and ditches of the fortress around the Museum (coastal and fortress cannons, artillery weapons and tanks). Except from those exhibited within the permanent exhibition, in the depots of the Museum, more than 30,000 objects organized in 13 collections for research are kept. Photo-archive consists of more than

Flag of Duke Jevrem Nenadović, 1811



armoury factories on the Balkans, Europe and Orient. They are preserved and arrived in the museum collections, mainly by the wish of donators, purchase or have been found at the archaeological sites and old fortresses. The armoury and military equipment are of different origin, model and manufacture date, and that were the criteria for the collection defining. There are also laboratories for metal and textile conservation, as well as the specialized library in the Museum.

Since 1954 the professional annual *Vesnik* has been published. The Museum issues temporary publications, monographs and books with museological topics, as well as the catalogues of the temporary exhibitions as well. There are some significant editions, such as *The Serbian Military*

100,000 negatives and photographs and more than 200 photo albums. Under the roof of the Museum, there are many objects of the conquerors, but also of the defenders of the Serbian ethnic space. The military equipment and armoury have been coming to the Balkans through the centuries, during the many wars from different sides (they were left by both mercenaries and the crusaders), and manufactured in workshops and



Album – a gift of officers to Prince Milan Obrenović on his adulthood occasion, 1872

Embroidered sleeveless vest and antique flintlock firearms of Ilija Garašanin, 19th cent.



Flags until 1918, The Medals of the Yugoslav Peoples from the 19th and 20th Century (until 1941) from the Collections of the Military Museum in Belgrade, The Military Museum 1878–2014, etc.

The experts of the Military Museum organized the permanent exhibition *The Serbian House* on the island of Corfu, as well as other memorials. Within the permanent exhibition, at

Royal Cavalry Gard Colonel's uniform which belonged to the King Alexander I Karadordević, 20th cent.



the beginning of the 21st century, some partial changes have been done. The temporary exhibitions have also been realized, as well as their guest appearances both outside the country.

Organizationally, the Military Museum is within the Ministry of Defence, under the Tradition, Standard and Veterans Administration. It has two departments, museological, and the general affairs department and consists of the following collections: Collection of Uniforms, Art Work Collection, Collection of Decorations, Collection of Military Flags until 1918, Collection of Military Flags after 1918, Archaeological Collection, Collection of Handicraft Weapons from Balkan, Collection of 19th Century Weapons until 1918, Collection of Weapons from 1918 until 1945, Collection of Weapons since 1945, Collection of the West-European Weapons and Equipment, Collection in the Exterior, Archival Collection and Photo documentation.



Turkish sabre with burning blade of Prince Ilija Birčanin, 19th cent.

Museum at National University Trstenik



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The Museum in Trstenik, as one of the organizational units of the National University, founded by the Assembly of the Municipality of Trstenik, was established in 1983. Its founding dates back to the beginning of the excavation of the Neolithic site of Stragari when the need for storing artefacts found on the ground appeared. For more than a decade and a half, museum work was carried out at the premises of the National (then Workers') University, until 2000 when it was moved into a small separate building of interesting architecture and with an attractive park, at the corner of Živadina Apostolović and Boško Jugović Streets, where the Museum



Museum building



Mammoth tooth



Detail from City Hall exhibition

is still today. The building was designed by Valery Matveyev in 1953 for the children's playground.

Its main activity Museum realizes through the collecting, protection, and presentation of the movable cultural property of the Trstenik area. Museum items are classified into archaeological, ethnological and historical collections. The archaeological collection consists of findings from the Early Stone Age, Neolithic, from the Stragari site, which belonged to the Vinča culture (anthropomorphic and zoomorphic figurines, altars, prosopomorphic lids, flint and ceramic weights, various vessels, bone needles), as well as findings from the first centuries of the new era – Roman and Celtic coins, fibulae, etc.

The ethnological collection is made up of textiles, wood, and ceramics, illustrating life in the countryside, as well as in the city from the early 20th century. Since the Trstenik region has a long tradition of weaving, it is quite logical that the Museum has a large number of rugs, belts, skirts, blouses, and dresses, as well as parts of female national costumes *jelek* and *libade* (types of short jacket). Wood items include agricultural and handicraft

Anthropomorphic figurine from the Neolithic site of Stragari



Trstenik in the Early Days of the Great War, Birds of Our Region, Town Hall, Land is Talking, and History of Bread in Trstenik.

The Museum at National University in Trstenik has a rich cooperation with related institutions and an active role in the cultural life of the city. Employees strive to bring their work closer to audiences of different ages and interests and animate them through workshops, colonies, lectures, scientific meetings, concerts and promotions.

The Museum keeps the tooth and part of a mammoth jaw, a medieval sword, a cash register from the first half of the 20th century, women's alpaca pouch, the flag of the Physical Education Society *Partizan*, sports shirt of sport association *Sokoli*, a salon of the Simić family, and many others.

tools, parts of furniture, dishes, distaffs, and spindles. The collection also contains a large number of folk ceramics.

The historical collection through a large number of photographs, letters, diplomas, and three-dimensional objects testify to the history of the town and the famous inhabitants of Trstenik.

The Museum doesn't have a permanent exhibition, but therefore it is very much alive when it comes to exhibiting. The most important thematic exhibitions were "*I Kiss Your Hands...*" – a *Century of Fashion in Trstenik, Sports Time Machine,*



Commercial cash register

Museum Collection at the Library “Ljubiša R. Đenić”, Čajetina



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The Library “Ljubiša R. Đenić”, which was founded in 1951, is the first cultural institution and the centre of Čajetina cultural life. The Library has the Museum Collection in its fund, whose founder and the manager was Ljubiša Đenić until his retirement. He spent many years collecting objects from the folk art of the Zlatibor region. By the approval of the Ministry of Science and Culture of the Republic of Serbia, the formation of the new collection was enabled, and the inventory of the Museum Collection in 2010 resulted in new insight. Almost 900 items were recorded and classified into historical, ethnographic, artistic, numismatic and natural history collections,



The building of the Library



Exhibition about Jovan Micić

as well as archival material with over 2,000 archival documents. The Museum Collection also contains the Memorial Collection of General Krsto Smiljanić, a famous warlord from World War I, originally from the Zlatibor village Ljubiša. Part of Collection is displayed in the permanent exhibition and part is housed in the Library's depot.

Permanent exhibition, collection of semiprecious stones



Part of the permanent exhibition

Museum Collection of Partizan FC



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The Partizan Football Club was founded on 4th October, 1945. After establishing, the Club played its matches at the Stadium “20th October” until 1949 when the magnificent stadium of the Yugoslav People’s Army was built. The Stadium was constructed in European terms, and bore that name until 1989. Partizan won 26 championship titles there. The Partizan Stadium is the facility with the longest sporting tradition in the former Yugoslavia. It is located in the place that has always been the centre of the most important football events in the country. That was the place where the parades for the Youth Day were held on every 25th of May, since the mid 1950’s until 1987. The parades





were celebrations of the birthday of the president of former Yugoslavia Josip Broz Tito.

The first match of the Partizan Football Club was played in World Cup qualifiers on the 9th October, 1949 between Yugoslavia and France (1:1). Until today, Partizan Stadium has hosted dozens of the biggest clubs in the world and the strongest teams. It is part of European and world football history.

Museum “Horeum Margi – Ravno”



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By the decision of City Assembly of Ćuprija, the Homeland Museum of Ćuprija was founded in 1954, on the initiative of the Professor Igor Parfonov, who was its first director. It was disbanded in 1972 due to unfortunate circumstances. The Museum was open again in 1993 under the name Museum „Horeum Margi – Ravno“ but on a different location.

After the initiative of a group of citizens, a new museum has moved into the old Post Office building, located in the ancient site of *Horreum Margi* (area of 550 m²). During the digging of the foundation for a garage in 1989, parts of the ancient architecture were discovered in the courtyard of the



The building of the Museum “Horeum Margi – Ravno”



Post Office, that is, the northeast tower of the ancient city from the 4th century. The entire complex of the multilevel archaeological site, with traces of the Roman, Byzantine, Serbian, Austrian and Turkish material culture, is located in the immediate vicinity of the museum and has been proclaimed for cultural property.

The Museum has a complex structure. It includes an archaeological (at the same time the most numerous and most represented collection), historical, artistic and ethnological collection. The museum also takes care of the cultural and the spatial unit *Šančevi Ivankovac*, devoted to a memory of the Battle at Ivankovac 1805, which has the status of a landmark. Since 2015, by the decision of the local government, the Museum was donated to look after it, a house where national hero Miodrag Novaković Džudže was born, with a collection dedicated to the First and Second World War, which are represented in that house on the permanent display.

The Museum “Horem Margi – Ravno” today has the permanent exhibition consisting of archaeological objects from the Neolithic period from the site of Stubline from the period 3500–5000 years BC, from the sites Horreum Margi and Kafilerija which date in the 1st–4th century, the Middle Ages, Ravanica Monastery, as well as the items from the historical weapon collection of the 20th century.

The exhibition activity of the Museum is very dynamic. In order to raise awareness of the importance of culture and the art, as well as to educate and create an interactive audience, the Museum began with the concept of annual presentation some of the most significant names in the 20th-century Serbian fine art. So far successfully was realized exhibitions about Mića Popović (2015), Milena Pavlović Barilli (2016), Nadežda Petrović (2017), Uroš Predić (2018) and Sava Šumanović (2019). Also the exhibition of artworks *To Matić with Honour* is very significant, which is realized after the

Epigraphic inscription of Emperor Valentinian, 3rd century



Mithraeum from the 3rd century

art competition of the same name, the only one in Pomoravlje and the only surrealistic art competition in Serbia. This exhibition has been organized since 2015, as an integral part of the *Days of Matić* programme in Ćuprija, and for the most successful work, the Matić Honour Award has been given.

The publishing activity of the museum is represented by printing catalogues and posters within thematic exhibitions. Educational activity is realized through creative workshops and thematic exhibitions for preschool and school age children.

The most important museum items are: the epigraphic inscription of the Emperor Valentinian with a reference to the city from the 3rd century, Mithraeum from the 3rd century, and Apollo's torso from the 4th century.



Museum in Bela Crkva



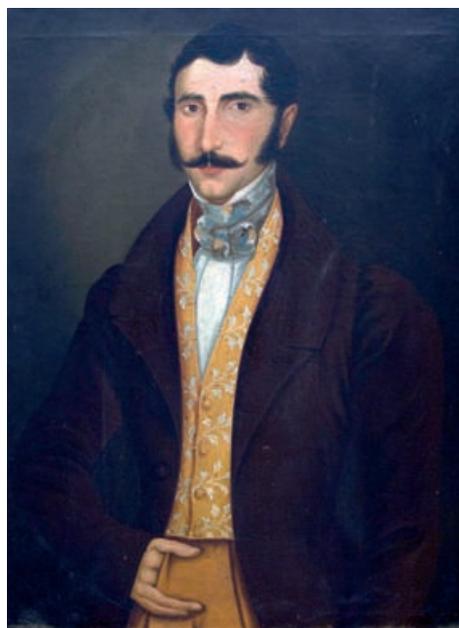
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The Museum in Bela Crkva operates within the National Library of Bela Crkva. It is a general type museum. Museum activities in Bela Crkva are considered to be the oldest in all of Vojvodina, dating from 1877, when the Museum is established on the decision of the Magistrate. The motive was the finding of mammoth bones, which had been taken out, on the bank by the river of Karaš. The Museum existed and worked continuously until the Second World War. It was situated in the Magistrate's building (present-day the Municipality of Bela Crkva) and kept around 3,000 objects of mainly archaeological and artistic origins within its collections. By the decision



Museum building

Tereza Stamenković, Portrait of Leonard Bem, 19th century



Arsenije Petrović, Portrait of the Salesman Gavriilo Stefanović (1807-1810)

of the Municipality in 1954, the Museum is reestablished as an independent institution as the homeland museum. In 1970, it has been annexed to the Workers' University (the Cultural and Educational Centre), while from 2003 it became an organizational unit within the National Library of Bela Crkva.

According to its structure and musealia, which it preserves, the Museum belongs the general museum type, mainly of a homeland character and houses about 5,000 objects. These objects are separated into ten collections. In 1954, just after its establishment, the Museum has been given a representative building in the town centre, where is also situated nowadays. The first floor consists of a large exhibition area for the permanent exhibition. The ground floor has a divided space for gallery, library and offices.

By a Decision of the Provincial Institute for the Protection of Cultural Monuments in Novi Sad from 1989, the building of the Museum is considered to be a cultural monument.

The Permanent exhibition of the Museum in Bela Crkva is an exhibition with a long tradition, dating back to the 1954. An important change occurred in 1983 and then, in 2012. Publishing activities consist of catalogue publishing, but also occasional monographs, such as *The Museum in Bela Crkva* by Nada Stojanović, *Paintings of the Borough – Depictions of Bela*

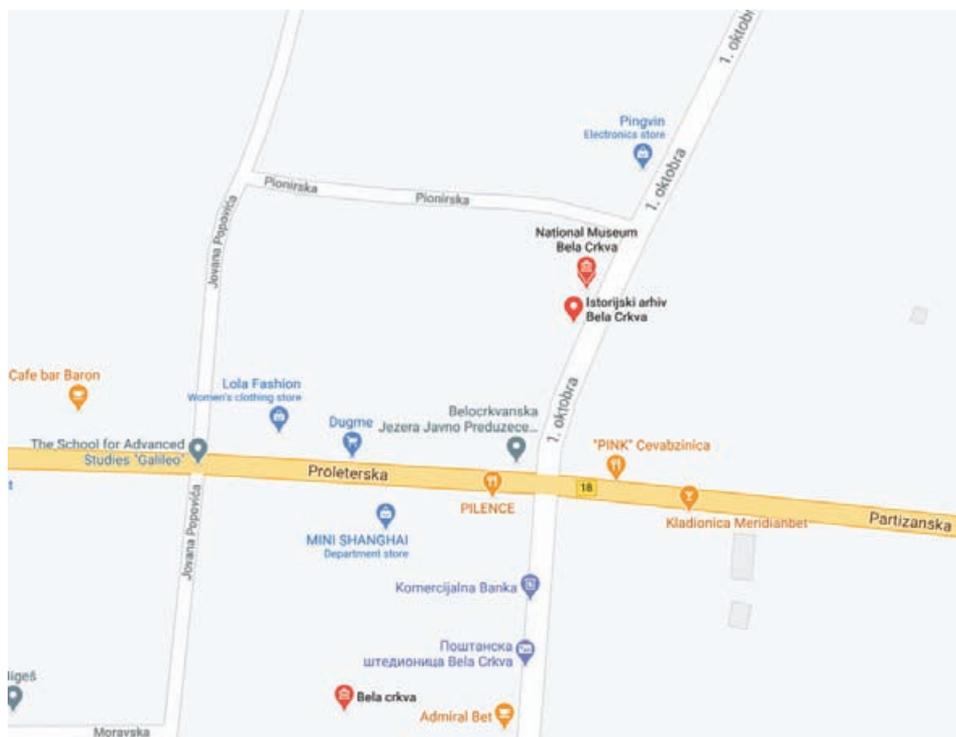
Urn, Prokop near Banatska Palanka, Bronze Age



Crkva in the Paintings on the Occasion of the 300th Anniversary of the Town by Igor Vokoun, *140 Years of the Museum in Bela Crkva* – materials and contributions by Igor Vokoun and Živan Ištvančić.

Within the common activities, a few exhibitions have been organized, which are related to the local cultural history, such as the *Paintings of Simeon Sima Mičin from the Collections of the Museum in Bela Crkva*, *Crosses of Zakarašje, Important People in a Small Town, Bela Crkva in the First World War* and

Paintings of the Borough. There are also significant exhibitions of the contemporary artists – Milena Belenzada, Javor Rašajski, Vasa Dolovački, Uroš Ušćebrna, and so on.



Museum in Majdanpek



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The Museum in Majdanpek is an institution of a complex type for the protection of cultural property. It is a type of a homeland museum and has a territorial competence of the Municipality of Majdanpek.

It was founded by the Municipal Assembly of Majdanpek on 9th July 1998. The museum was created by the department of the Museum of Mining and Metallurgy Bor. The newly settled museum started its activity on 1st January 1999. The headquarters and gallery for temporary exhibitions, as well as an amphitheatre in front of the museum are at one location (on address 41 Svetog Save street), while the depot and work space are



Exhibition *The Traces of our Past*



located in another location (3 Šaška street). Due to the lack of space, the Museum has not implemented a permanent exhibition project, entitled *The Homeland of Metal*.

Among the temporary exhibitions organized by the Museum in recent years are: *Bag Full of Stories* and *From the Master Workshop* by the author Aleksandar Repedžić, *Kitchen Magic* by Aleksandar Repedžić and Ivan Tuk, *...And so it all Started with* and *Traces of our Past* by Borivoj Krčmarević.

The publishing activity is mostly marked by the catalogues – *Majdanpek Mine in the 16th-18th Century* and *Ottoman Documents on the Majdanpek Mine* by Srđan Katić (2009); *Legends, Myths and Folk Customs of Derdap* by Jelena Bujdić Krečković and Aleksandar Repedžić (2015).

Several films gained public recognition: ethnological one *Let the Sunshine* (DVD from 2000) won *Silver Shepard in Kučevo*, while the film *Me, Deceased!* won two prizes – *Silver Shepard in Kučevo* and Special Award at 15th International Festival of Ethno Films in Belgrade.

In addition to working with visitors on a variety of thematic exhibitions, the Museum also organizes museum workshops on topics of national tradition. The goal of the *Small School of Ethnology, Archaeology and History* project, in cooperation with the “Velimir Markičević” Primary School in Majdanpek, is to preserve and nurture cultural heritage, to promote it, to educate young people how to acquire knowledge in practical life situations through creative interactive workshops. Transformation of workshops into an eco-ethno camp, will attract and bring together Serbian children from the country and the environment, including students with disabilities, children from foster families and social non-stimulating backgrounds.

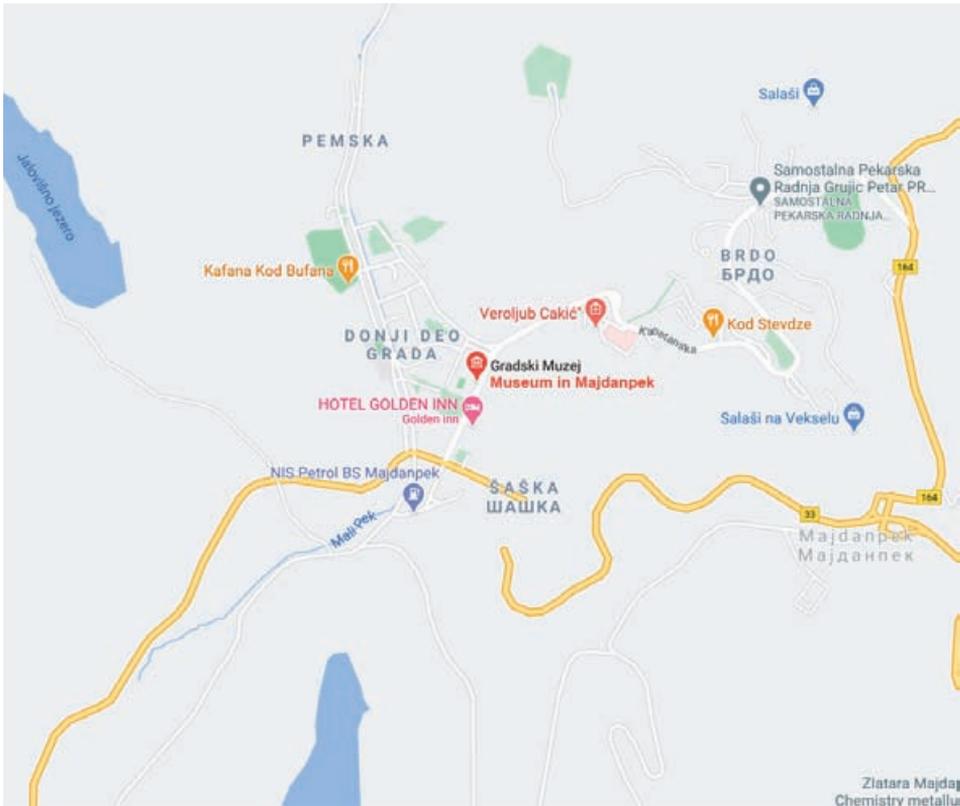


Altar with graffiti



Museum objects are classified into seven collections: archaeological, ethnographic, historical, visual, natural, photographic and numismatics collections. The most significant items are from the Vlasic archaeological site, which belong to the Lepenski Vir culture, such as altar with graffiti, cross copper axes from the Early Eneolithic, found at the site of Pustinac and Čoka Luškonji near Majdanpek.

Particular attention of public is drawn to the pitos found in the vicinity of Vranje, as well as the massive Eneolithic hammers made of river pebbles with a transverse recess found on the sites of Prauri near Majdanpek and Bujanj near Rudna Glava.



Museum in Prijepolje



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The Museum in Prijepolje was opened on 15th June, 1991. The building where the Museum is situated was built during the period 1839–1845. During the Turkish rule, it served to the needs of *Ruždija* (lower gymnasium). It was home to the first high school in Prepolje which started its work in 1914. The museum building was reconstructed in 2007 and expanded with annex, depot, summer scene and lapidarium. It has 750 m² of space, and it is equipped according to the latest European museological standards. The founder of the Museum is the Municipality of Prijepolje.

Summer culture scene of the Museum in Prijepolje





The first museum exhibition was open in 1974 in the house of famous merchant Veseličić family from Prijepolje. After many years of collecting ethnographic material, the exhibition *Folk Art of the Prepolje Region* was organized by the professor of fine arts and well-known cultural worker Muhamed Čelebić. The museum today has Departments of Archaeology, Ethnology, History and Art History.

The museum houses the “Boško Buha” Memorial Complex on Jabuka and a monument to the Islamic culture of building and housing of the second half of the 19th century – Jusufagić House in Prijepolje, whit the ethnographic exhibition.

The permanent museum exhibition is of a complex type and consists of items and works from the archaeological, ethnological, historical and fine art collection. Within the permanent exhibition is a part dedicated to the most famous person from Prijepolje, the legendary basketball player Vlada Divac.

The most important thematic exhibitions include *Mileševo Printing 1544–1557* (1994), then a multimedia exhibition dedicated to the end of professional basketball career of Vlada Divac (2007), as well as fine art exhibitions by well-known local



Antique gold earrings, the 2nd-4th century, site Kolovrat

Antique necklace, the 2nd-4th century, site Kolovrat



Antique silver comb, the 2nd-4th century, site Kolovrat



artists – Nadežda Petrović, Sava Šumanović, Uroš Predić, Milo Milunović, Petar Lubarda, Leonid Šejka, etc.

The museum is the publisher of the scientific journal *Notes of Mileševo* and its annual *Review*. Pedagogical activity is reflected in the comprehensive cooperation with primary and secondary schools in Prepolje.

The most important items are antique jewellery from the 2nd-4th century – a necklace, gold earrings and a silver comb, then mace from the 16th-17th century, and the 19th-century female hill socks.



Mace, the 16th-17th century, Kosatica

Museum in Priština (temporary settled in Belgrade)

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The Museum in Priština is a provincial institution of a complex type of national importance. In the constellation of political processes in Kosovo and Metohija after WW II and the constitutional and legal position of the Province, which has been continually changing, the work of the Museum in Priština, that is, the Museum of Kosovo and Metohija, which was formed by the decision of the Regional People's Committee of Kosovo and Metohija in October 1946, took place and began operations in April 1947. The legal heir to the founders of the Museum is the Autonomous Province of Kosovo and Metohija, that is, the Republic of Serbia.



Belts, so called *ćemer*, Kosovo and Metohija, end of the 19th century

As the oldest and the most important museum institution in Kosovo and Metohija, the museum grew from originally established ethnographic collection in the museum with archaeological, ethnographic, natural history, history and conservation departments.

Since its foundation in 1947, the Museum changed its name four times. It was established as the Museum of Kosovo and Metohija and kept its name until 1968 when it was renamed in the Museum of Kosovo. In the early 1990s changed its name again in the Museum of Kosovo and Metohija. Since the October 1994 its official name has been the Museum in Priština. Despite its name, the Museum was and still is an institution of the highest provincial and republican importance.

The tragic political and social context of the events in Kosovo and Metohija after the NATO bombing caused the ceasing of the work of the Museum in Priština. Serbian professionals had to stop their work in the museum's home building in June 1999 and continued it at the Ethnographic Museum in Belgrade.

As an institution that systematically collects, researches and expertly takes care of movable and immovable cultural heritage in Kosovo and Metohija, the Museum has had a fund of over 30,000 items by June 1999. One small part of the archaeological and ethnographic collection was situated in the museums in central Serbia in 1998 and 1999 for the needs of previously arranged and organized exhibitions. After the relocation of the Museum, the ethnographic collection was significantly enlarged by the purchase of materials from previously displaced and exiled Serb families from Kosovo and Metohija.

Despite displaced staff, inadequate working and storage facilities, the Museum in Priština managed to maintain its activities and achieve even outstanding results in the presentation of the materials, with the help of numerous exhibitions in the country and abroad, such as exhibition

Džube, mother-of-pearl box, chain, rosaries and mother-of-pearl mulls, Kosovo and Metohija, end of the 19th and early 20th century



Cover, chain and pendants, Kosovo and Metohija, first half of the 20th century

by the group of authors *Archaeological Treasure of Kosovo and Metohija*, then *Archaeological Pottery from the Holdings of the Museum in Priština* by Aleksandra Josić, *Ethnographic Heritage from the Holdings of the Museum in Priština*, *Jewellery and Gold Embroidery of Kosovo and Metohija* and *City Costume at Kosovo and Metohija in the 19th and early 20th century*, all three by Mina Darmanović.

The publishing activity of the Museum was started, so the first book of the *Courier of the Museum of Kosovo and Metohija* was published in 1956, and the last two issues in 1988. Publishing is gaining new momentum after the relocation of the Museum in 1999. Since then, the Museum has published, independently or as a co-publisher, a significant number of monographs, professional publications, studies, collections of works and catalogues, all with the aim of protecting the cultural heritage in Kosovo and Metohija. Some notable titles of the Museum's editions are: *Monograph of Gračanica Monastery* by Slobodan Ćurčić and Branislav Todić (Priština 1999), *First Charter of Dečani Monastery* by Milica Grković (2004), *The Monograph of Dečani Monastery* by Branislav Todić and Milka Čanak-Medić (2005), *The Charter of King Milutin to the Banjska Monastery* by Đorđe Trifunović (2011), *Pogrom in Kosovo and Metohija 2004* and *The March Pogrom Ten Years After 2004–2014*, *Ethnographic Heritage of Kosovo and Metohija from the Collections of the Museum in Priština and the Ethnographic Museum in Belgrade* by Mina Darmanović and Mirjana Menković (2013).

Museum in Smederevo



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The National Museum of Smederevo was constituted on 12th April 1950 by the decision of the City National Committee of Smederevo. Svetozar Spasojević, a collector and retired professor of the Gymnasium in Smederevo, was appointed the first warden and the only one part-time official of the Museum. The Statute defined it as a museum of complex type with territorial jurisdiction over Smederevo. During the period 1950–1972 the Museum was situated in the house of Milan Jovanović-Stojimirović, one of the most respectable citizens of Smederevo. The basis for the formation of the museum fund was the Gymnasium Collection of Antiquities and the confiscated collection of Milan Jovanović Stojimirović.



Pearl earring of Branković



Roman bronze lantern

The Municipal Assembly of Smederevo changed the name of the institution in 1972. In the same year, the Museum in Smederevo moved to a more modern and functional building in which it has been since then. It is renovated building of the former Hotel Jadran: three large exhibition halls with two depots, a photo lab, a preparatory and conservation workshop and office space were built. In the extension of the building towards the Fort, the lapidarium was built for larger stone museum items.

The Museum in Smederevo was joined to the former Centre of the Smederevo Fortress Using, by the decision of the Municipal Assembly of Smederevo from 2001, and the exhibition space was added in the building of the former Hotel Ninić. Shortly thereafter, within the Smederevo Museum, the Sector for the Use and Presentation of the Smederevo Fortress was established, which ceases to exist in 2007, when the care and use of the Smederevo Fortress fall under the jurisdiction of the Tourist Organization of the Municipality of Smederevo.

The Museum established the Art Council in 2002, which marks the beginning of the work of the Smederevo City Gallery within the aforementioned space of the former Hotel Ninić. With the formation of the Sector of the Gallery of Contemporary Art within the Museum in Smederevo in 2005, the activity of the City Gallery was formally regulated, while the exhibition activity of the Museum was expanded and intensified.

Hand-held bronze cannon



Gold coin of Septimius Severus



Coin of despot Đurađ Branković forged in Smederevo

The Museum includes Palaeontological, Archaeological, Numismatic, Historical, Ethnological and Artistic Department (the last one with the collections of fine arts, icons, and applied art), as well as the City Gallery of Contemporary Art. The most representative exhibits are thematically and chronologically displayed in the basic setting of the Museum in two halls and the lapidarium, so that the history of Smederevo and the Smederevo region can be traced from prehistory, through antiquity, the Middle Ages and the time of the Serbian despotism, until modern contemporary times.

Some of the most important thematic exhibitions so far is the first thematic exhibition *Periodical Press in Smederevo 1876–1956* (1956), which is followed by *Smederevo and its Citizens, the 19th Century* (1999), *Reciprocate Gift to Milan Jovanović Stoimirović* (2002), *The Smederevo Fortress – Archae-*



Lapidarium



ological Investigation from 1982 until 1989 (2005), Liturgy, Harmony, Spiral – Hommage to Academician Nikola Pantić (2007), Two Representatives of Smederevo Viticulture: 110 Years Since the First Grape Exhibition and 100 Years Since the Founding of the Smederevo Cooperative (2009), first tactical exhibition Smederevo Under his Fingers (2010), Smederevo in the Great War (2014).

After 21 years of the tradition of publishing a periodical museum publication *Some Cultural Monuments* were renewed and the first issue of *Smederevo Proceeding* published in 2006. Five issues of *The Proceedings* have been published so far. In addition to periodicals, there are books *The Cult of Faces in Serbs and Macedonians: A Historical-Ethnographic Discussion* (1965), *Smederevo in the 19th Century: Occupations, Assets and Earnings of Residents According to the 1833 and 1862/3 Census* (1969) and *The Prose and Poetry Writings of Smederevo in 1433–1456* (1983) by Leontije Pavlović, then *The Ancient and Medieval Necropolis of Smederevo* by Ljiljana Marković-Nikolić and Mladen Cunjak (1997), *The Victory of Mitrovdan at Smederevo in 1914: Testimonies* by Gordana Ranković (2003), *Villa of the Obrenović Dynasty in Smederevo* by Snežana A. Cvetković (2008) and *Milan Jovanović Stojimirović's Legacy at the Art Department of the Museum in Smederevo* (2011).

Within the pedagogical activity the Museum organizes numerous workshops, lectures, seminars, plays and more, both for children and adults.

Some of the most important museum items are: the pearl earring of Branković, the coin of despot Đurađ Branković forged in Smederevo, the gold coin of Septimius Severus, Roman bronze lantern, lead sarcophagus, Gothic helmet, etc.

Museum Macura



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The Museum Macura is based upon a personal initiative of its owner Vladimir Macura (1965). It is situated on the right bank of the Danube River, in the Syrmia district, 23 km towards north-west from Belgrade. Together with his workers, Mr. Macura erected a building which resembles a small Latin letter *m*, when viewed from the air. The Museum was established in 2007/2008.

It is an institution oriented to preserving, studying and exhibiting artistic and historical objects from the collection of the owner, which belong to the following thematic, chronological and cultural-historical units: ze-





nitism, Yugo-Dada, Russian and Polish constructivism, Central European avant-gardes, Belgrade surrealism, EXAT 51, Gorgona, high modernism, conceptual art, Viennese actionism, Vojvodinian neo avant-garde, minimalism, the Six Artist Group, etc. There are many paintings, sculptures, chairs, objects, installations, video works, photographs, drawings, books about the artists, letters, objects of fine art, different books and magazines, etc.

The area of the Museum Macura covers about 650 m². The exhibition area is placed on two levels, but the Museum has also depot, residential-working area and a café bar with sales counter. There is a park, which descends towards the Danube River, with an orchard, park sculptures and residential guest facilities. The orchard has the characteristics of a special museum collection, because it contains seedlings of apple varieties that are no longer systematically grown. The space is fenced and has its own parking lot.

The Museum Macura has a function of a cultural centre. Various individual and group performances are taking place there, as well as concerts, theatrical performances, film and video screenings, lectures, thematic meetings and talks.



Museum of African Art – The Veda and Dr Zdravko Pečar Collection



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The Museum of African Art was founded under the auspices of the Belgrade City Assembly in 1977. The original collection was created by the collecting efforts of journalists, then diplomats and Yugoslav ambassadors in seven African countries Zdravko Pečar and his family. During two decades in West Africa, he gained a broad knowledge of African history, cul-



The entrance in the Museum of African Art



ture and art, and his close relationships with African statesmen and other people enabled him to collect valuable items that made up the collection of African art today. The Pečar family donated most of its collection to the city of Belgrade, but a significant portion is still in its private ownership, although it is on the display at the Museum. The original holdings grew with purchases and gifts, not only of individual objects, but of entire collections, so the museum collection now contains several thousand authentic objects of traditional art, from countries of Western, Central and Eastern Africa.

The permanent exhibition displays the traditional arts of a number of West African societies and includes authentic objects that belong to the cultures of the Bambara, Dogon, Marka, Malinke, Mosi, Bobo, Kissi, Baga, Dan, Gere, Senoufo, Baule and Ashanti. In the exhibition, the most numerous are masks and sculptures, which are considered as a classic expression of West African art and constitute an integral part of religious and other social ceremonies. Other cult and magic, decorative and usable objects in wood, then ceramics, figures in soft stone (steatite), as well as a representative selection of textiles and musical instruments are on display.

The concept of the permanent exhibition from 1977 was designed by the first director of the Museum, Jelena Arandelović-Lazić, while its artistic interpretation was produced by the architects Saveta and Slobodan Mašić. The concept of a “new permanent exhibition”, expertly created by art historian Nataša Njegovanović Ristić and visually designed by arch. Ivan Kucina, incorporates the traditional creativity of the societies of Central and

The permanent exhibition – fisherman's boat from Ghana and sculpture *Africa* by Kolja Miljunić



Zdravko and Veda Pečar in Africa



Eastern Africa, which has made the permanent exhibition a reflection of the creativity of the entire „black continent“.

Among the most important temporary exhibitions were *Black Body, White Masks* by Dejan Sretenović (2005), *Transit(s) and Homage to Zdravko Pečar* by the artist Barthélemy Toguo (2006), *AinB: Africans in Belgrade* by Ana Sladojević and Nebojša Babić (2009), *Mancala, Game of Thought* by Ivana Vojt (2012) and *The Border is Closed – First Steps* by group of the Serbian artists (2015).

Africa – Studies in Art and Culture is a multilingual, peer-reviewed academic journal, published biannually by the Museum of African

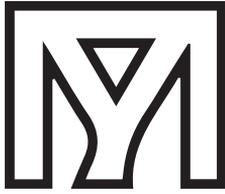
Art, since 2009. There are also other important publications, both printed and digital, such as *Egypt Remembered by Serbia*, which was an outcome of project from 2013. There are numerous exhibition catalogues such as *Ibeji – Twice Born: Twin Sculptures of the Yoruba People from the Pavlić Collection* by Aleksandra Prodanović Bojović (2016).

Pedagogical activity is consisted of regular public conducting, accompanying programs with exhibitions and specially designed workshops for all ages.



The cover of the journal *Afrika – Studies in Art and Culture*

Museum of Applied Art



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The Museum of Applied Arts is a national museum of a specialized type. It is located in the heart of Belgrade, on Topličin Venac, near Knez Miha-jlova Street. It is situated in a representative building that was known as the Čelebonović Palace in the interwar period. It represents the most relevant cultural institution in the field of applied art, architecture and design in Serbia.

The Museum of Applied Art was founded in 1950 by the Government of the Republic of Serbia and belongs to the category of specialized art



The Museum of Applied Arts building



Part of the exhibition *Salon of Architecture*

museums. The Museum's founding stock consisted of a collection of 3,000 items collected by a prominent painter and graphic artist Ljuba Ivanović, and over the years the fund has been enriched with buyouts, citizen gifts and legacies. Today there are more than 37,000 objects of applied art, including works of exceptional artistic and cultural importance. The museum has eleven sections: for period furniture, for textiles and costume, for metal with jewellery, for ceramics, porcelain, and glass, for photography and applied graphics, for contemporary applied arts and for architecture. There are also specialized departments of conservation, documentation, education, communication and the library.

The Museum of Applied Art is competent for all the objects of applied art on the whole territory of the Republic of Serbia.

Within its four independent galleries, the Museum organizes historical, thematic exhibitions from collections and exhibitions by contemporary authors, the Salon of Architecture, the Children's Salon of Applied Art, the Salon of Contemporary Applied Art, and the Triennial of Ceramics, as well as guest exhibitions from home and abroad. The permanent exhibition *At the First Sight: Museum of Applied Art* presents exhibits from the museum collections of historical sections. It is located on the second floor of the Museum. Each year the Museum publishes the *Proceedings of the Museum of Applied Art*, a professional journal dedicated to the applied art. The most important monograph by the Museum is *55 years of the Museum of Applied Art: 1950–2005* (2005).

The museum has a sales gallery MPUArt, a specialized souvenir shop, which offers a representative selection of copies of medieval jewellery, replicas of museum items, as well as the works by contemporary designers.

The icon *St. Demetrius*, Hilandar, the end of the 14th, the beginning of the 15th century



Nikola Vučo, *Untitled*, Kingdom of Yugoslavia, 1929

Among the most important musealias are: ancient Greek coins from the 4th century, Egyptian cloth that belonged to the Copts in the 5th–6th century, icon of *St. Demetrius*, the early 13th-century Constantinople cameo, stylish chair made according to the design of Dragutin Inkiostroio Medenjak and ceramic sculpture *Eternal Movement* by Ivan Tabaković.

Part of the exhibition *Wedding Dress in Serbia*



Ivan Tabaković, *Eternal Movement*, ceramic sculpture, 1966



Chair, Kingdom of Serbia, 1907, design by Dragutin Inkiostri Medenjak



Museum of Bačka Topola



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The Museum of Bačka Topola is public, general type of the museum. It became an independent institution in September 2015 by a decision of the Municipal Assembly of Bačka Topola. Until then, since 2002, it has been a branch of the Subotica City Museum. The museum is housed in the former citadel of the Baron Pal Krai, which is categorized as a protected cultural heritage. Imre Harkai, an architect and an ethnologist, helped in the establishing of the branch in 2002, as well as in the reconstruction of the citadel. His collection of books from the fields of architecture and ethnology became the property of the Museum after his death. The Museum



Museum Building

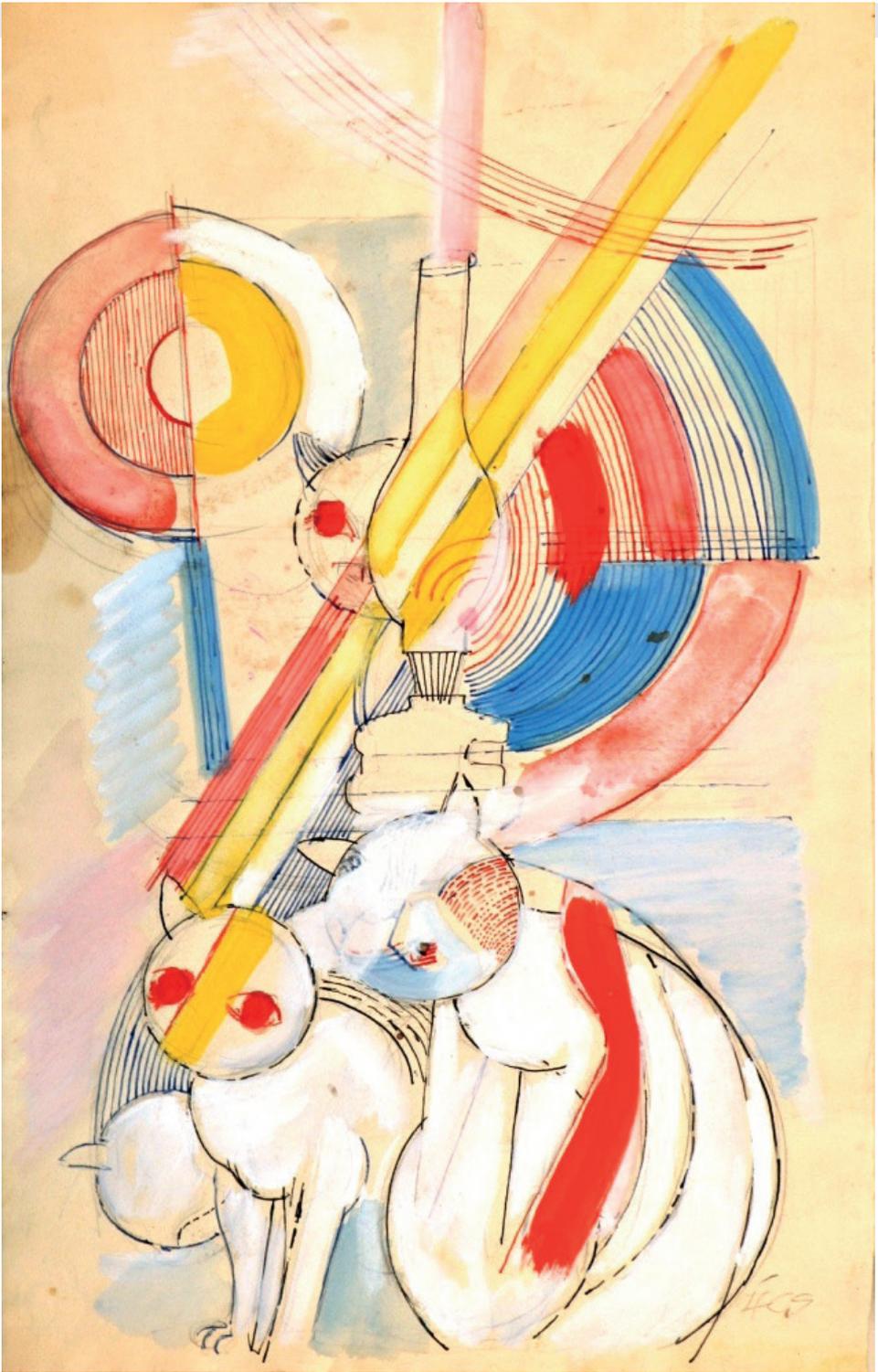


has a permanent exhibition, which consists of endemic species of the flora and fauna from the territory of the Bačka Topola Municipality, but also numerous archaeological finds from the Prehistoric times, Avars and Sarmatians, as well as the Middle Ages. The permanent art exhibition is placed in the former ballroom of the citadel, having the paintings of Joseph Acs, the founder of a local art colony, who was originally from Bačka Topola. Visitors of the Museum have the insight to the historical past of the town, art and literary achievements of its people, such as the great humanist and physician medical Dr. Janos Haji, his life and work.

Among the most significant exhibitions are *Virtual Comradeship* – Joint exhibition of the *Lilly Grosinger's Red Coat* and *We grew up in Bačka Topola* by Agnes Ozer from the City Museum of Novi Sad and Hargita Gzásó from the Museum in Bačka Topola (2011), *The Bell Rang – 100 Years of the Elementary School Lajos Csaki* (2012), *Andras Hangya* by Olga K. Ninkov (2012), *Joseph Acs* by Kristina Sarka Mandić (2014), and the *Road of the National Ballad to Bačka Topola* by Hargita Gzásó (2015).

The publishing activity of the Museum covers many exhibition catalogues and monographs: Olga K. Ninkov, *Joseph Acs* (Bačka Topola, 2009), Hargita Gzásó, *Jozef Ach and the Young – A Handbook for Museum Pedagogy 1* (Subotica 2011), Hargita Gzásó, *The Bell Rang – 100 Years of the Elementary School Lajos Csaki* (2012).

The pedagogical activities of the Museum are oriented towards education and fun. They are conducted through different workshops. On the occasion of temporary exhibitions, the Museum provides a constant presence of its curators. Different andragogical lectures are taking place, together

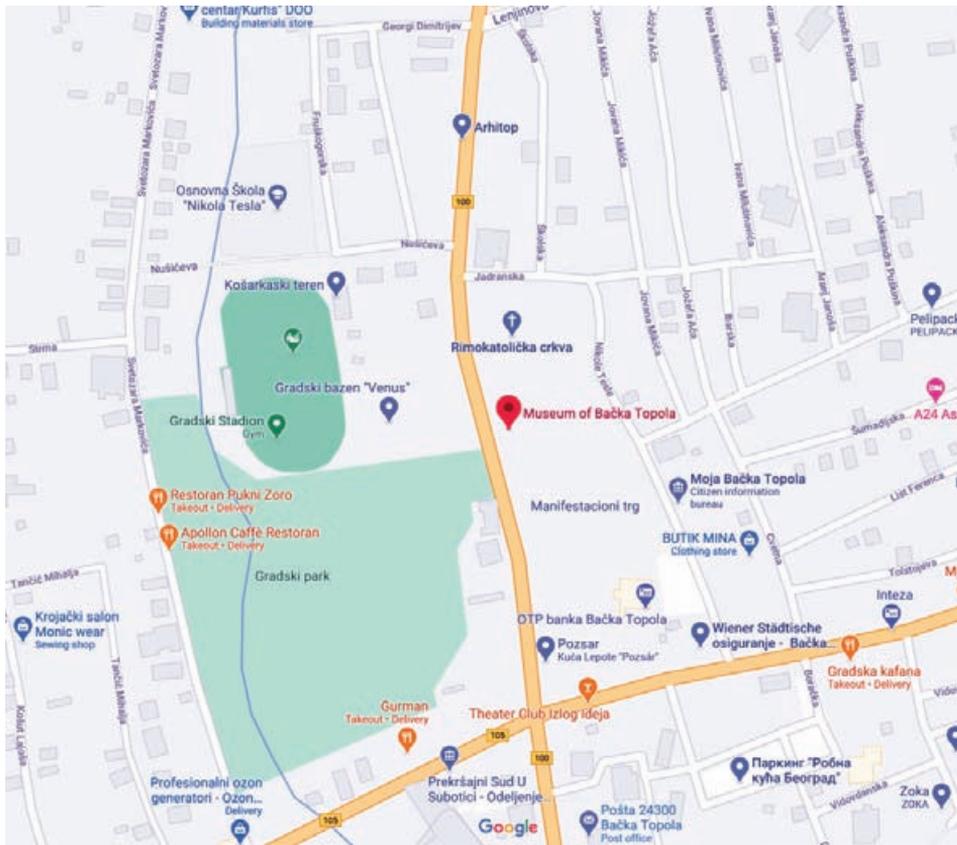


Joseph Acs, *The Eye of the Petroleum Lamp*, 1963–1975



with thematic evenings, film screenings, conferences and literary evenings, mainly for the adults. In their work, the Museum experts pay a particular attention to the recycling (through applied arts), popularisation of the environment protection and sustainable development.

The finds from the Avar tomb are considered to be the most significant exhibits, as well as the paintings of the Péter Kukac Nagyapáti, naive artist and an amateur, and the paintings of *Joseph Acs*.



Museum of Beekeeping of Family Živanović



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The museum is dedicated to the greatest Serbian beekeeper Jovan Živanović (1841–1916), the teacher of the Serbian language and literature at the Gymnasium in Sremski Karlovci and the teacher of beekeeping at the Seminary in Sremski Karlovci. The Museum was established by Borivoj Živanović in 1968.

During his studies in Vienna, Jovan Živanović became a great supporter of Vuk Karadžić and Đuro Daničić, and during his high school years, which began in 1865, he wrote numerous textbooks for students of the Gymnasium in Sremski Karlovci – *The Serbian Reader*, *The Serbian Grammar*, *Syntax of the Serbian Language*, etc.



Part of the permanent exhibition



Beehive in the form of the Ravanica Monastery from 1875

In the field of beekeeping, he improved the methods of obtaining honey by making the first modern hive – *American-Živanović*, which was then the most revolutionary hive in this region. With this model, the Serbian beekeepers moved from primitive beekeeping using wicker hives to the modern beekeeping that had a moving honeycomb. He was the first one who used a centrifugal honey extractor. He established the first beekeeping magazine *Serbian Beekeeper* in 1896, and wrote the first book on modern beekeeping, a dictionary for beekeepers, etc. He is the founder of the first Beekeepers Association in Serbia and the second Department of Beekeeping in Europe – at the Seminary in Sremski Karlovci, in 1878. He was involved in viticulture and winemaking all along, and was one of the region's leading winemakers, for which he received the Millennium Wine Medal in Budapest in 1896.

The most representative objects of the Museum include the beehive in the form of the Ravanica Monastery from 1875, the oldest centrifugal machine from the old hive from the 19th century, old grape crusher and 19th century wine presses, as well as the oldest books on winemaking and beekeeping *The Experienced Cellar* by Zaharije Orfelin (1783) and *Beekeeper of Avram Maksimović* (1810). There is also the oldest photograph in Serbia – daguerreotype from 1841, made by the professor's father Josim Živanović.



Museum of Contemporary Art, Belgrade



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The activity of the Museum began in 1958 when the National Board of the City of Belgrade announced its decision on the 17th June. Modern Gallery was founded with the task to follow the development of Yugoslav contemporary art. The Executive Council of SR Serbia decided to erect a building, according to modern museological principles for its needs in 1960. The Museum was to be situated in New Belgrade, at the mouth of the Sava River into the Danube, opposite the Belgrade Fortress. On the call for a contest for the preliminary architectural design of the building, the architects Ivan Antić and Ivanka Raspopović won, whose project received the October Award of the City of Belgrade in 1965.

The institution changed its name to The Museum of Contemporary Art and was open to visitors on 20th October, 1965. The rights and obligations



The building of the Museum of Contemporary Art, Belgrade



of the founder of the City of Belgrade were transferred to SR Serbia in the 1980's. By the decision of the Belgrade City Assembly, the Museum building was declared as an immovable cultural property in 1987.

The Museum also uses the Salon of the Museum of Contemporary Art in Belgrade, at address 14 Pariska Street, as well as the Gallery – Legacy of Milica Zorić and Rodoljub Čolaković (on the address 2 Rodoljuba Čolakovića Street). The Museum was in charge of the Petar Dobrović Gallery from 1974 until 2017 when the Heritage House received jurisdiction by a decision of the City Assembly.

In the Museum, the following departments have been formed as basic organizational units for performing tasks that represent a special field of work: the Department of Art Collections and Exhibitions (consists of the Painting Collection 1900–1945, the Painting Collection after 1945, the Sculpture Collection, the Graphic and Drawing Collection and the New Art Media Collection), the Education Department, the Design, Production and Public Relations Department, the Art Documentation Department (with library, catalogue collection, news collection and photographic library), General Affairs Department (security service, technical service, maid service, telephone administrator, courier and driver) and Finance Department.

Six permanent exhibitions were open in the Museum during the period 1965–2007. The first exhibition at the Museum of Contemporary Art, on the occasion of the opening of this institution to the public after a ten-year pause, was the exhibition *Sequences. Yugoslav and Serbian Art from the Collections of the Museum of Contemporary Art* (2017) with over 300 works which were remarkable for the 20th-21th century. The author is Dejan Sretenović, and the



curators of the exhibition are Mišela Blanuša and Zoran Erić. The exhibition follows the historical development of art in Yugoslavia and Serbia for more than a century.

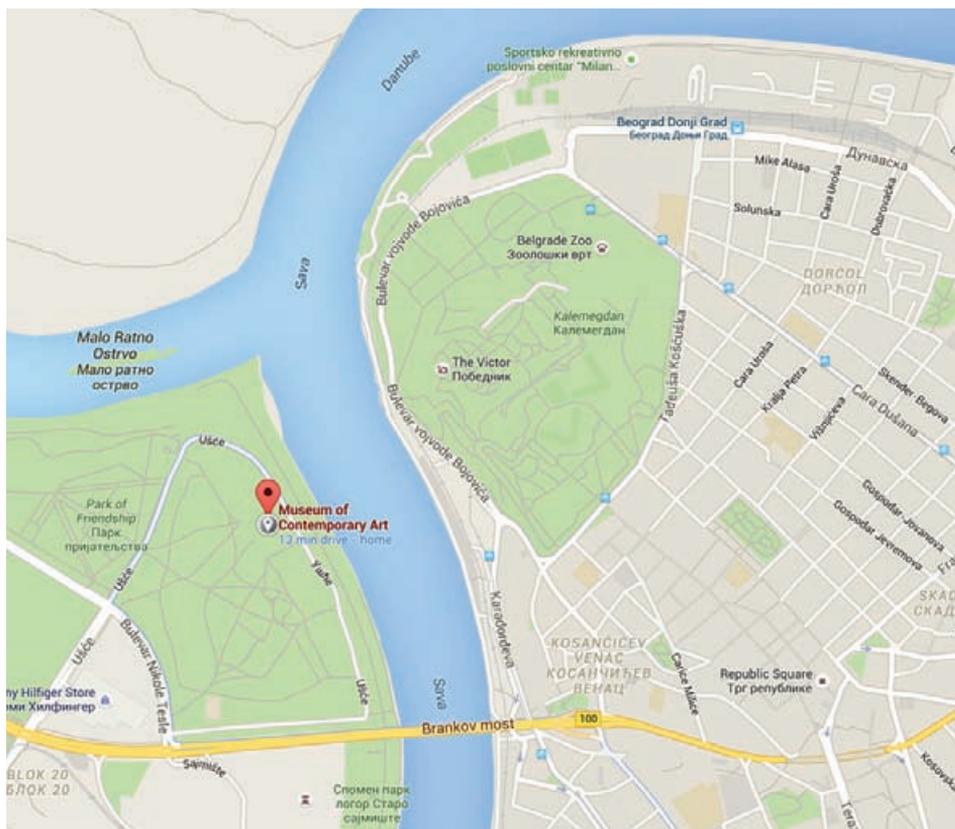
The educational programme for the school children is organized through the Children's Club and the Youth Club with the aim of providing active communication in the field of visual culture and in the field of history and theory of art (national and general). The Teachers' Club affirms program for primary and secondary school teachers, applying modern teaching methods.

The exhibiting activity of the Museum was mainly accompanied by publishing activities. So far, the Museum has published around 800 publications. Top catalogues of the cycle Yugoslav Art of the 20th century, relate to retrospective exhibitions of Serbian artists: *Nadežda Petrović*, *Sava Šumanović*, *Petar Lubarda*, *Leonid Šejka*, *Milena Pavlović Barili*, *Zora Petrović*, *Olga Jevrić*, *Olga Jančić*, *Miodrag B. Protić*, *Predrag Peđa Nešković*, *Vane Bor*, *Petar Omčikus*, *Dušan Otašević*, *Dragoljub Raša Todosijević*, *Bora Iljovski*, etc. There are also books from the Serbian Critics edition – *Miodrag B. Protić*, *Momčilo Stevanović*, *Lazar Trifunović*, *Rastko Petrović*, as well as catalogues of reviews of Serbian art such as *Architecture in Serbia*, *New Art in Serbia*, *Art of the Eighties*, *About Normality*, etc.

Among the many important museum items are also the *Drunk Boat* by Sava Šumanović (oil on canvas, 1927), *Girl with a Lamp* by Milena Pavlović-Barili, (oil on canvas, 1936), *Polyptych III* (I, II, III, IV) by Dušan Otašević (oil on the board, 1966), *The Big Shadow Play* by Bora Iljovski (oil on canvas,

1987), *Complementary Forms* by Olga Jevrić (bronze, 1956–57), *4 X JACKIE* by Andy Warhol (serigraphy/paper) and *Rooms for Lodging (STREET)* by Đorđe Andrejević Kun (wood/thin paper, circa 1930).

Among many significant thematic exhibitions are *Yugoslav Art of the 20th century (Third Decade – Constructive Painting, Surrealism – Social Art, Fourth Decade – Expressionism of Colour, Poetic Realism, Serbian Architecture 1900–1970, Beginnings of Yugoslav Modern Painting 1900–1920, Yugoslav Sculpture 1870–1950, Yugoslav Graphics 1900–1950, Yugoslav Painting of the Sixth Decade, The Yugoslav Graphics 1950–1980)*; retrospective exhibitions: *Petar Lubarda, Nadežda Petrović, Sava Šumanović, Legacy of Marko Ristić (1993/1994), Cleaner* by Marina Abramović (2019–20); foreign art exhibitions: *Pablo Picasso, American Pop Art, Paul Klee, David Hockney* et al.



Museum of Contemporary Art of Vojvodina



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-  https://twitter.com/msuv_ns
-  <https://www.youtube.com/channel/UCfvYRz-aGlFikyBZvESgISQ>

The Museum of Contemporary Art of Vojvodina is a regional institution oriented toward the protection of important art pieces that originated since 1900. The Museum was established as the Gallery of Contemporary Fine Arts – Novi Sad, by the decision of the Assembly of AP Vojvodina on the 1st February, 1966. The name of the institution was changed several times to keep track of changes in the character of the work: The Museum of Contemporary Fine Arts (1996), then The Museum of Contemporary Art of Vojvodina in Novi Sad (2006), to get its present name The Museum of



The Museum building



Guided tour through the exhibition

Contemporary Art of Vojvodina (2012). The activity of the former gallery extended to the museological activity, and the scope of the work stretched from fine arts to several fields of contemporary art theory and practice, in accordance with current processes in art and society.

The Museum of Contemporary Art of Vojvodina has a museological approach to the preservation and exhibiting presentation of works of contemporary art of the 20th and 21st century, linking the local art scene with the international.

The museum fund contains collections of paintings, sculptures, objects and installations, graphic works and drawings, conceptual art, film, video and photography, multimedia and digital works, architecture, urbanism and design, mostly from the second half of the 20th and from the beginning of the 21st century in Vojvodina and Serbia, as well as works by foreign artists and artistic groups. The Museum collects, organizes and preserves library, documentary and archival material on all protagonists and phenomena relevant to the history of Vojvodina art.

Some of the more significant editions of the Museum of Contemporary Art in Vojvodina are monographs: *Mira Brtka – Unstable Balances* by Suzana Vuksanović (2012), *Slobodan Šijan – I have to turn around! Visual Experiments 1960–2012* by Stevan Vuković and Nebojša Milenković (2013), *Rastislav Škulec, Sculptures, Installations and Other Artwork – Remix Refresh Restart – 1988–2013* by the group of authors (2014), *Dei Leči – Works, 1957–1965* by the group of authors (2015), *Božidar Mandić and Family of Clear Streams* by Nebojša Milenković (2015), as well as the capital issues such as *European Contexts of the 20th-Century Art in Vojvodina*

Dan Perzovski, *Don Quixote*, 2010



Marina Abramović, *Confession*, 2010

by the group of authors (2008), in the collaboration with the publishing house KLIO *The History of Art of the 20th Century* by Deni Laure (2014), *Poster&Book Design/Contemporary Graphic Design in Novi Sad* by Vladimir Mitrović (2019), etc.

The Museum of Contemporary Art of Vojvodina conducts its pedagogical activity through various workshops, the most important ones being those regularly run by „Studio MANO“. In addition, the Museum holds professional guides through exhibitions, curated by artists, lectures, film programmes and presentations. Famous experts, such as Lev Manovich, Rudolf Friling, Tiri Destrii, Uroš Đurić, and many others, presented themselves through the educational content.

Among the most important musealias are: video work *Confession* by Marina Abramović (2010), *Don Quixote*, drawing by Dan Perezovsky (2010), *Untitled*, graphics by Victor Vasareli (1971), *20 years of the BOSCH-BOSCH group*, object by Laszlo Kereke (1989) and *Visual Poetry in Space*, photo by Slavko Matković (1971).

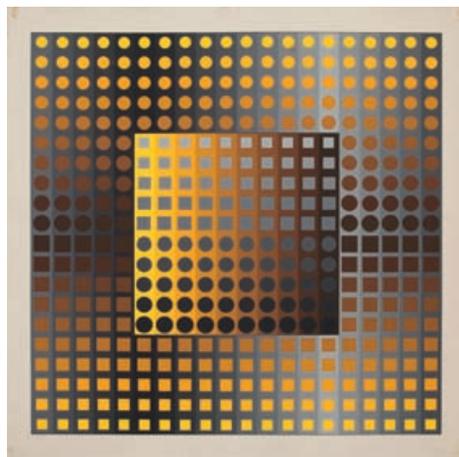
Museum Gallery N



Laszlo Kerekes, 20 years of the Bosch-Bosch Group, 1989



Slavko Matković, *Visual Poetry in Space*, 1971



Victor Vasarely, *Graphics*, 1971

Museum of Crvena Zvezda FC



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-  www.crvenazvezdafk.com/stadion/kako-do-stadiona.html

The football club Crvena Zvezda (Red Star) has formed its museum collection on 12th March, 1945. The formation is regulated by the Statute of the same club (articles 11 and 15). The full name of the museum is The Museum Collection of the Red Star Football Club. It is located within the Stadium, in a special space built for that purpose in the period 1984–85. The museum collection is financed by the club and contains a specific type



Part of the permanent exhibition

Trophies for the 1990–91 European Cup, and the 1991 Intercontinental Cup



of items. The exhibition is situated in space of 400 m², and beside it there is a depot, as well as a room for work. The permanent exhibition consists of 690 items, of which 376 are trophies. The five most important items in the Museum are the 1990–91 European Cup, the 1991 Intercontinental Cup, the 1971 Teresa Herrera Trophy, the 1973 Trofeo Costa del Sol.

The 1973 Trofeo Costa del Sol



Trophy won at the tournament Villa de Gijón, held in 1982

Museum of Genocide Victims



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The Museum of Genocide Victims is a public institution founded by the National Assembly of the Republic of Serbia in 1992 in the memory of the victims of genocide against Serbs. The Museum deals with the collection, processing and use of data on them and the fulfilment of the obligations of the International Convention for the Prevention and Punishment of the Crime of Genocide. The Museum also deals with the collecting, processing and using of data on genocide against Jews, Roma and members of other nations and national minorities.

Among the many exhibitions organized by the museum are the following: *They were only Children. Jasenovac, crypt 19. 432 Girls and Boys,*



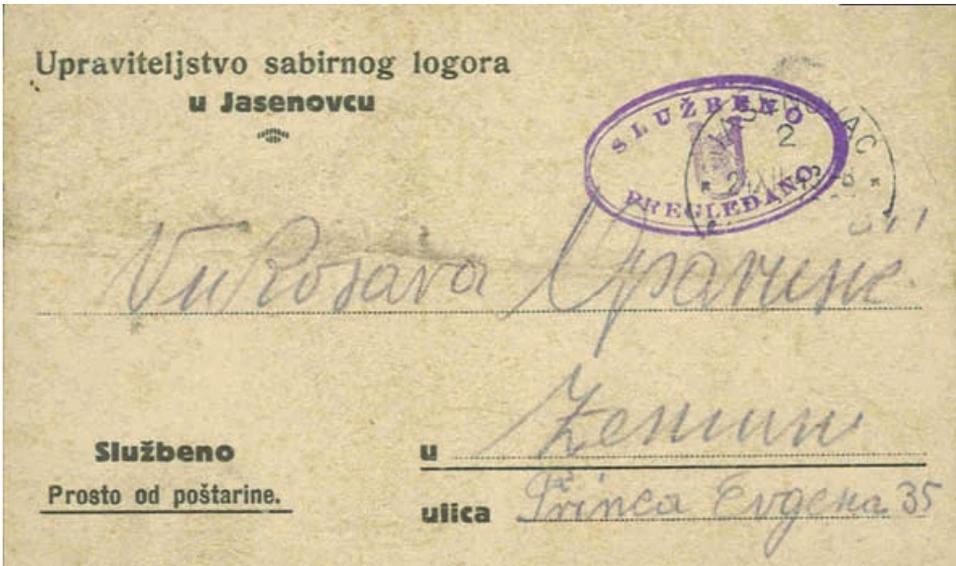
Building of the Museum of Genocide Victims (3rd floor)



Exhibition *Truth of Kosovo and Metohia*, Kragujevac, 2007

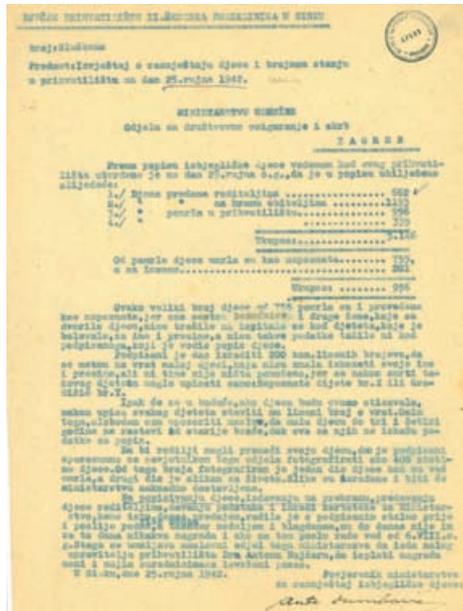
by Dragoje Lukić and Jovan Mirković, *Jasenovac – System of Ustasha Death Camps*, by Mladenko Kumović, *R. A. Rice – Reports of a Major Crime* by Nenad Antonijević, Veljko Đurić and Slađana Bojković, and exhibitions by Nenad Antonijević and Veljko Đurić – *Aggression on the FR Yugoslavia, 24th March – 10th June 1999*, *The First Day of the Great War on 28th July 1914*, and “*Storm*” a *Crime to remember (Suffering of the Serbs in Croatia)*, etc.

The publishing activity of the Museum is characterized on the first place by the *Annual of the Genocide Victims Museum*, which in its thematic issues most presents works from numerous symposiums and scientific conferences organized by the Museum, as well as a large number of monographic publications such as the *Demographic Losses of Serbia Caused by the Wars in the 20th Century* by Dušan Vrućinić (2007), *German War Crimes 1941–1945, Judgments of Yugoslavian Military Courts* (2009), and *Hungarian War Crimes – Judgments of Yugoslav Courts* (2010) by Đorđe N. Lopičić, *The Suffering of Jews in Occupied Belgrade 1941–1944* by Branislav Božović (2012), *Escape from the Jasenovac Hell* by Aleksandar S. Jovanović (2014), *Postering of the Genocide in Srem* by Drago Njegovan (2016) and many others.



Educational activity of The Museum of Genocide Victims is focused more on presentations and lectures in secondary schools in Belgrade. Also, high school students visit the Museum in an organized way and get acquainted with the work of the museum library and collections.

Among the most important items are the original documents and objects of prisoners from the camp in Independent State Croatia during the Second World War.



Museum of Human Anatomy

Institute for Anatomy, University of Medicine in Belgrade



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The Museum of Human Anatomy is intended for medical students and it is sometimes open for public. Work on the establishing of the Museum began in 1975, from the collection that existed since the founding of the Institute (1921). The Museum was opened during the jubilee celebration of the Day of the Faculty of Medicine in Belgrade, on 9th December, 1980, and was placed in the space in which it is today, at the initiative of prof. Dr. Vera Draganić.

The central space of the Institute of Anatomy is occupied by the Museum. About 250 exhibits are housed in 27 showcases, in three connected rooms on about 188 m². Some of the teachers of the Institute of Anatomy



Cross-sections of the body

Dissected arm



Fragmented fetus skull

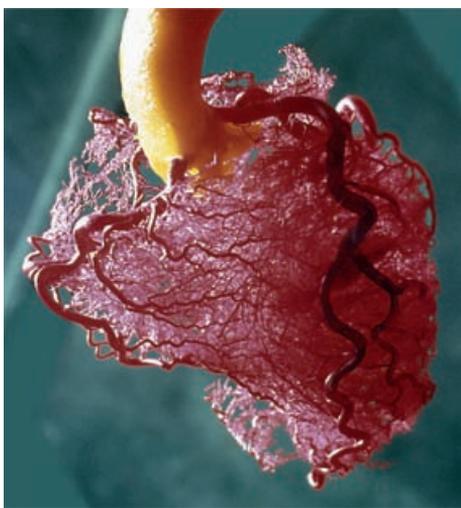
participated in the creation of the museum exhibits and this is an activity that is still going on. On the occasion of the 80th anniversary of the founding of the Faculty of Medicine in Belgrade in 2000, the museum preparations were entirely restored and renewed, with the credit of Dr. Milan Milisavljević, PhD, who is also the Honorary Warden of the Museum. The museum exhibition contains old textbooks of anatomy, scientific papers, proceedings of the congresses of the Association of Anatomists of Yugoslavia, as well as the old equipment used in research work at the Institute.

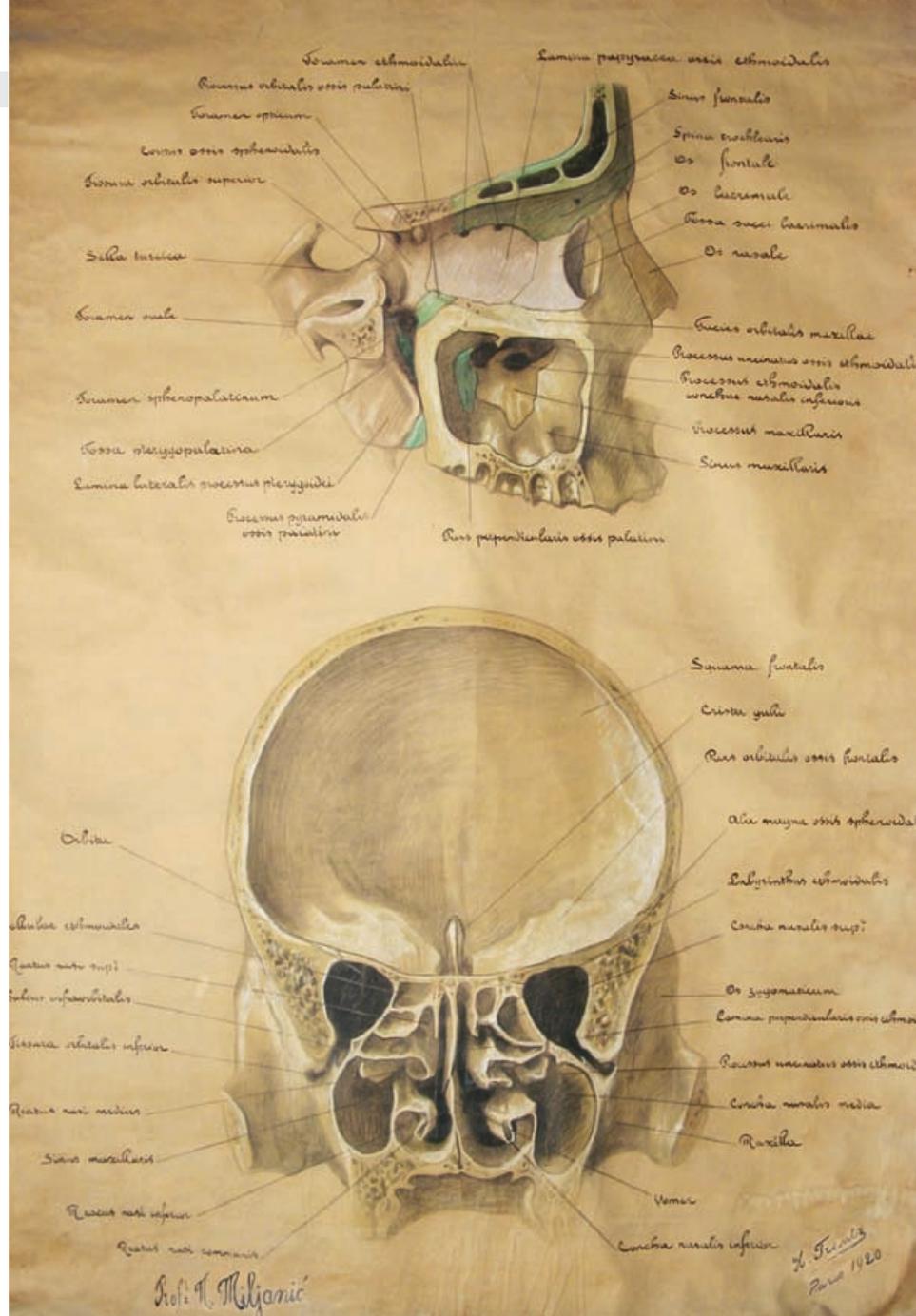
Most of the exposed material is dissected organs and body parts, bone collection and a series of head and body cross-sections. A special group consists of corrosive preparations of blood vessels of fetal and adult material. Plastination, as a new and high-quality method of storing preparations, should occupy an honorary place in the Museum, so there are plans to purchase such material as well, which includes the assistance of friends of the Museum.

The collection of original drawings by Professor Niko Miljanić is a unique and valuable collection of medical illustrations that does not exist at medical faculties. The setting is constantly exhibited on the walls of the osteological rooms of the Institute of Anatomy.

The collection consists of 36 large format drawings within a total area of 99,7 m². The drawings were

Heart artery





made in a combined technique of pastels, watercolours and showers. The backing is a thicker Natron paper lined with canvas. In the lower right corner of each drawing is the signature *Niko Miljanić*, and in the lower left corner is the signature of the author *H. Frantz, Paris 1920*.

Museum of Jadar



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The Museum of Jadar is in charge for the region of Loznica, the municipalities of Mali Zvornik, Ljubovija and Krupanj. It is part of the “Vuk Karadžić” Culture Center in Loznica. The Museum was founded on 30th June, 1986 by the decision of the Constituent Council Self-governing interest community of culture of the Municipality of Loznica, and since 1987 was officially opened in the Old Pharmacy building. In January 1999 the Museum of Jadar loses its independence and joins the „Vuk Karadžić“ Culture Center. It has an Archaeological, Ethnological,



Building of the Museum of Jadar



Historical, Numismatic collection and a collection of techniques, as well as a Department for the museum documentation.

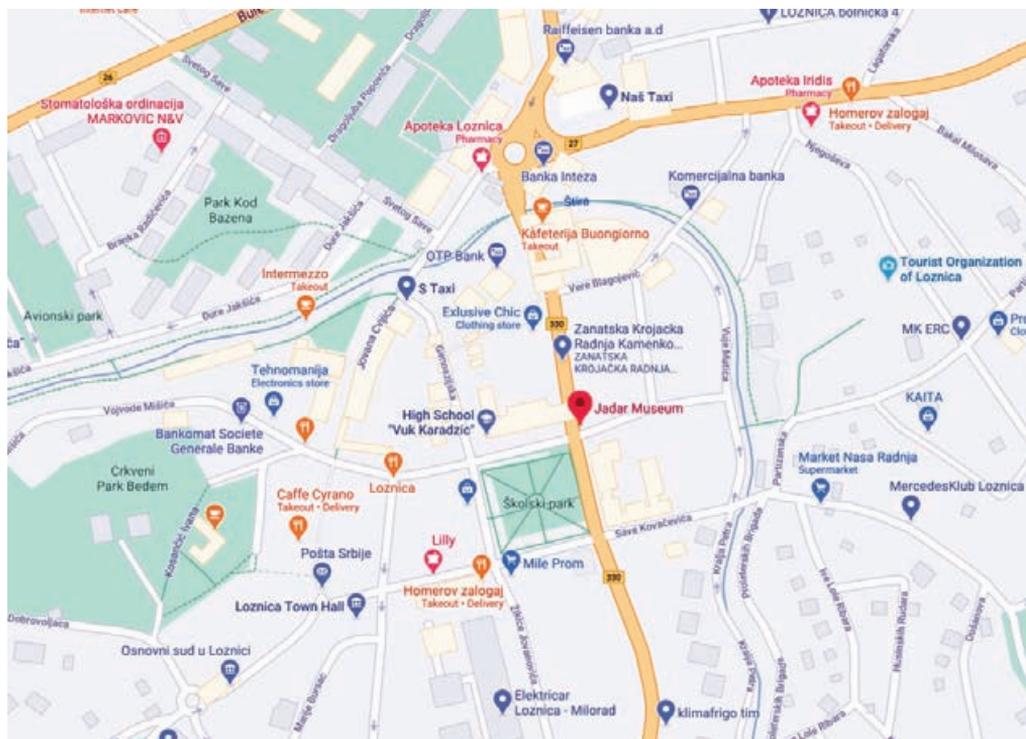
The permanent exhibition was updated and changed in 2008. It shows the cultural heritage of the Jadar area and the historical development of this region from prehistory to the mid-20th century. 400 items from the Archaeological collection of the Museum of Jadar are displayed, covering the Paleolithic, Neolithic, Bronze and Iron Age, Roman and Middle Ages.

Significant events such as the Battle on Loznica under the Duke Ante Bogičević, the first victory in the Battle of Cer under the Duke Stepa Stepanović, Battle of Gučevo, as well as crimes committed in Second World War over the citizens, show the richness and diversity of Jadar area history. It is augmented by two great men in science and culture: Vuk Stefanović Karadžić, language and spelling reformer, and Jovan Cvijić, a scientist of world renown and interest. They are presented with more than 300 items and documents from the historical collection of the Museum. The material and spiritual culture of the Jadar area at the end of the 19th and early 20th century is represented with the objects from the ethnographic collection of the Museum of Jadar.

The museum is also in charge of *The Battle of Cer* exhibition, posted in the village of Tekeriš on mountain Cer. The ossuary on the same mountain

was built in 1928 to preserve remains of the fallen Serb soldiers. The exhibition is settled in the former chapel next to the monument. Four busts of the First World War heroes were situated in the front of the entrance to the Museum in 1989, and then replaced by the busts of King Peter the First Karađorđević and Crown Prince Aleksandar Karađorđević in 2014. The ossuary is on the list of cultural monuments of the great importance.

Important temporary exhibitions were *Paulje Prehistoric Necropolis*, *Momčilo Gavrić*, *The Drina Division from its Beginning to 1918*, *Jadar Folk Costume*, *It – Museum Item as an Inspiration*, *Bošče from Cernica to Loznica*. Among the most important items are ritual needles (Bronze Age), astragal belt (Iron Age), painting *Vuk Karadžić* by Mića Popović, salon of the Katić family from the beginning of the 19th century.



Museum of Krajina



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The Museum of Krajina is a general type museum, which consists of an administrative building with an Archaeological, Ethnological, Artistic and Historical exhibitions, the birth house of Stevan Stojanović Mokranjac and the Hajduk Veljko Museum. In addition to the aforementioned objects in Negotin, the Krajina Museum is also in charge for the Momčilo Ranković's birthplace in Rajac and the archaeological site of Vrelo-Šarkamen.

The idea of establishing the Museum was started in 1933, when the centenary of the liberation of the Timok region from the Turks was celebrat-



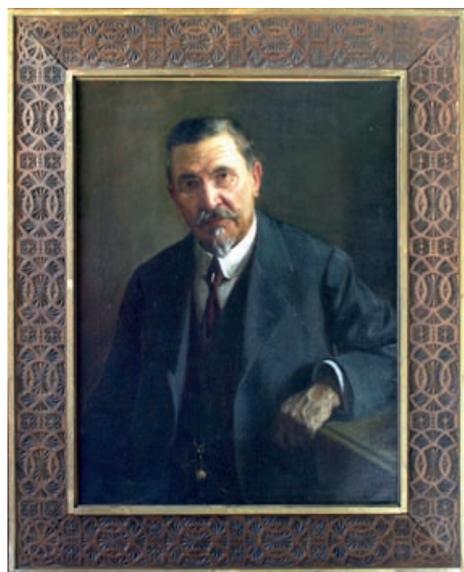
Hajduk Veljko Museum



ed in Negotin. On that occasion, on the 21st of September, 1933, a large exhibition was organized. A few devotees for antiques and numismatics prepared a room, named *the Old Krajina*, where they exhibited archaeological objects, weapons and ancient coins, which attracted many visitors. The initiative in the opening of the museum was undertaken by Milan J. Radojević, a retired school superintendent, Svetislav Stefanović, a bank clerk and Stojan Mladenović, a professor of the Teacher Training School. The famous writer Jeremija Živanović (1874–1940), and the Ban of Moravian Banate in Niš, on the 16th of February, 1934, confirmed the Rules of the Museum Society in Negotin, as well as the establishment of a museum called the City Museum *Hajduk Veljko* in Negotin – Krajina.

Based on the protection of the movable cultural heritage, the Museum of Krajina is organized through the work of different departments: Archaeological, Ethnological, Art history department, documentation, guiding service and a library. The Museum's fund consists of about 15000 objects, distributed in different buildings.

The main building of the Museum was erected at the end of the 19th and the beginning of the 20th century. The archaeological part is presented in *lapidarium* and on the ground floor. The architectural and sacral sculptures are exhibited there, as well as the most valuable archaeological artefacts from the Paleolithic until the Late Medieval period. On the first floor, there is an exhibition with the objects from the Ethnological, Historical and Art collection, which reflects the life between the end of the 19th and the begin-



Uroš Predić, Portrait of Stevan Mokranjac, 1913, oil on canvas

ning of the 20th century. The ethnological part of the exhibition shows the topics related to the traditional culture of Negotin Krajina: art and crafts, different professions, weaving, carpets (*ćilim*), home decoration, customs and folk costumes.

Historical periods are presented chronologically through the historical objects and different museological tools. Thus, in the first part, one can see the exhibits related to the economic development of Krajina, the 13th infantry regiment and the socialist period. The second part of the Historical exhibition presents the period of the Balkan wars and the First World War, while the upper part of the exhibition is enriched with the artistic paintings. There are also portraits of prominent figures of the 19th century.

The Birth House of Stevan Mokranjac

The museum exhibition in the house of Stevan Mokranjac is situated on the first floor in four rooms. From a large porch, one can enter the largest rooms of the house. There are billboards on the walls, which show the biography of the famous composer. Through different documents, correspondence and personal belongings, the life and work of Stevan Mokranjac can be followed, from his first days until the end of his life. In the same room, the composer's studio is shown, with the original furniture and personal



Birth house of Stevan Mokranjac

objects. Another part of the house shows a masonry fireplace with chimney (the so-called *odžaklija*). The dining room is placed in the eastern part and the living room with a piano – in the western. A bronze sculpture of Stevan Mokranjac, a work of Nebojša Mitrić from 1980, stands in front of the house.

Hajduk Veljko Museum

Hajduk Veljko Museum is situated in the Konak of Todorče, a house of a duke (the so-called *obor-knez*), who ruled over a few villages in the 19th century. On the ground floor, there is a part of the ethnological and historical setting. The ethnological part is presented with exhibits of traditional viticulture and winemaking from the late 19th and early 20th centuries. Historical exhibits consist of iron Polish, three-pound cannon and billboards with copies of documents related to the First Serbian Uprising. The museum exhibition on the upper part of the Konak is placed in three rooms. The first contains portraits of Hajduk Veljko Petrović made by various authors, as well as the literary and musical works inspired by his character and deeds. In the second room, there is a masonry fireplace with a chimney (*odžaklija*), and the objects from an ethnological collection, together with pieces of furniture from an old 19th-century town house. In the third room, there are weapons from the First Serbian Uprising. A small summer stage for various cultural events is placed in the courtyard area of the Konak of Todorče.



Birth House of Momčilo Ranković in Rajac

Ilija and Kata Ranković have opened a small museum of the National liberation struggle in their house in the village of Rajac. This museum refers to the liberation struggle of the people in the valley of the Timok River and all over the Negotin Krajina. The owner's idea to establish the muse-

um was due to a lasting memory of their son Momčilo, who died in 1943. According to the Donation Agreement from 1977, the House of Momčilo Ranković became the responsibility of the Museum of Krajina.

Archaeological Site Vrelo-Šarkamen

The Roman site of Vrelo is situated on the left bank of the small river, in the vicinity of the village of Šarkamen, near Negotin. A Late Roman residence and the memorial complex have a square shape (90 x 90 m), with walls made of stone and decorative brick elements in the technique of *opus mixtum*. The complex consists of nine towers, with the inner diameter of 9 and the outer of 15 meters. The same bricks have been used for the building, with a stamp of the Fifth Macedonian Legion (*Legio V Macedonica*), which was stationed in the Roman town of Oescus (present-day Gigen in north-west Bulgaria), which was, together with Gamzigrad and Šarkamen a part of the Province of Dacia (*Dacia Ripensis*). A thesis about the birth of the Roman emperor Maximinus Daia (305–313) near Šarkamen has been confirmed by the excavations of the residence and the memorial complex.

Particularly interesting is the exclusive find of a golden imperial jewellery set, found in the mausoleum of the mother empress, as well as a large number of fragments of a seated imperial sculpture.

The most significant thematic exhibitions, organized by the Museum of Krajina are: *Miscellaneous weapons and ammunition from the Krajina National Liberation War* (the first exhibition of the Museum of Krajina in 1945), *Mihailo S. Petrov, Paintings and Prints 1950–1970* (Mokranjac Days, 1972), *Đerdap Gifts* (new archaeological discoveries, 1982), *Embroidery on the Traditional Clothing of a Woman from Negotin Krajina* by Emila Petrović (2001) and Vesna Stamen-

Bronze statuette of naked Neptune in standing posture, Karataš, 1st–2nd centuries



ković's exhibitions – *I'll give my head, but not Krajina* and *Hidden Treasure* (the 50th Mokranjac Days, 2015).

There is a considerable number of publications by the Museum of Krajina or as a co-publisher, related to the cultural history of the Timok Krajina and museology as well. Some of the publications are: Staniša Vojinović, *Sima Milutinović Sarajlija in Krajina and Ključ*, Kladovo – Negotin 1987; Miodrag Tomović, Čedomir Vasić, *Vrelo-Šarkamen. Imperial Palace – Golden Jewellery from the Šarkamen Mausoleum*, Belgrade 1997; Nikola Plavšić, *Printing and Press in the Negotin Krajina (1889–1999)*, Negotin 1999; Gordan Janjić et al., *Hajduk Veljko Museum*, Negotin 2013; Aleksandar Bulatović et al., *Negotin: Cultural Stratigraphy of Prehistoric Sites of Negotin Krajina*, Belgrade 2013; Gordan Janjić et al., *Museum of Krajina 1934–2014*, Negotin 2014; Nenad Makuljević (ed.), *Mokranjac House in Negotin*, Negotin 2015.

Amongst the most significant sculptures are: the marble sculptural group *Dolichenus and Juno* (Brza Palanka, the 3rd century AD), a wooden salt container from the end of the 19th century from Štubik, the 18th-century pistol *Pećanac* from Hajduk Veljko's blood brother Nikola Abraš from the town of Peć, the Uroš Predić's *Portrait of Stevan Mokranjac* (oil on canvas) from 1913, and the oldest printed monograph, which is kept in the Museum – *Flower of Innocence or Dobrivoje and Aleksandra* (Budim 1927).



Museum of Language and Writing in Tršić



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The founder of The Museum of Language and Writing is the City of Loznica. The museum operates at the Culture Center “Vuk Karadžić” in Loznica, which is a complex type institution. Museum of Language and Writing was opened in 2011 within the organizational unit Famous place Tršić, in one of the existing buildings of folk architecture, the Jadar type of house from 1910. The memorial complex began to develop in 1933, when the Vuk Memorial House was rebuilt and the first Vuk assembly was held. Everything was established in honour of the most significant reformer of the Serbian language. All exhibitions and programmes concerned national life and the Serbian language.



Vuk's Memorial House

Fireplace from the ethnographic exhibition in Vuk's Memorial House



Today Famous place Tršić includes the Vuk Stefanović Karadžić's Memorial House with a courtyard, two watermills from the late 19th and early 20th century, more than one old wooden wyatt (*vajat*) at the Tršić Assembly Place (Saborišće). Since 2007 there is the old crafts workshop, art gallery, exhibition on the wax and other crafts, the Museum of the Vuk's Councils and the Log Cabin dedicated to Archangel Michael, which is modelled according to wooden churches from the 18th and 19th century and opened in 2004. From 2011 the House of Writers and the Museum of Languages and Writing has been operating in Tršić. The permanent exhibitions at the Museum of Language and Writing are *The Serbian Writing* and *Language through History and Impacts – Vuk and his Contemporaries* by Miroslav Terzić. Within Tršić, there are 34 objects of folk architecture, the Ethnographic Collection, the Collection of Photographs from the Vuk's Councils, and the Audio Archive of the Museum of Language and Writing.

Exhibition Vuk's Travelling



Exhibition Prizren – Life in Words



Photo of the first Vuk's Council, held in 1933

Among the most prominent temporary exhibitions were *Examples of Serbian Writings from the 11th and 19th century* by Miroslav Terzić, *Our Vuk's Council* by Diana Dedović and Ana Čugurović, *Tongue-Twisters* by Marija Rnjak, *Vuk's Conundrums and Answers* by Elda Stanković, *The Illumination of the Invisible – Candles in the Customs and Beliefs in Jadar* by Ana Čugurović.

Among the issues stand out the guide *Tršić* by Dajana Đedović, Ana Čugurović and Miroslav Terzić, *Serbian Writing and Language throughout the History* by Dajana Đedović, *Influences – Vuk and his Contemporaries* by Miroslav Terzić, *The Illumination of the Invisible – Candles in the Customs and Beliefs in Jadar* and *The Language in Intangible Cultural Heritage* by Ana Čugurović.

Educational activity is manifested through summer schools and workshops in cooperation with numerous institutions – a workshop titled *Vuk and Sound* has been held since 2011 and the School of Creative Writing since 2012. Both are designed both for elementary and secondary school students. There is also a Summer School of the Serbian Language, Translation and Cultural History and a Multimedial International Art Colony for Students. There are also workshops of weaving, calligraphy, making pottery and Licitar cakes, making national instrument *gusle* and bagpipe and playing on them.

The most important items in *Tršić* are *gusle*, chains and a fireplace in the Vuk's Memorial House.

Museum of Matches



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Jasna Novak (Zagreb, 1925 – Belgrade, 2002) was a daughter of the academician Viktor Novak and his wife Pava Novak. She graduated from the Academy of Performing Arts in Prague (Department of Dramatic Theatre). As an actress in Prague and Olomouc (Czechoslovakia), she played roles from the classical and contemporary repertoire. She also worked as a translator from Czech, Slovak and English into Serbian and translated a few significant works from Serbian into Czech, such as the works from Branislav Nušić, Miroslav Krleža, Marin Držić, etc.



Panel with match stikers, Japan, circa 1920, Kitagawa Utamaro (pictures)



Part of permanent exhibition

While travelling through the world, Jasna Novak collected and exchanged rarities with passionate match collectors. Different in shape, size, design and materials, match packs filled her boxes, suitcases, entire shelves. Jasna used to receive letters full of stickers for new series of matches from France, Belgium, Sweden, Spain as soon as they left the factory.

There is a collection, which consists of boxes of different design in the Museum: from cylindrical, golden packs adorned with famous painting re-

Jasna Novak



Sreten Stojanović, *Jasna Novak*, around 1950

Large souvenir packaging used to be produced also for fireplaces, candles, lamps because there was no electricity at the time when the production of matches began. Russia, circa 1955



productions, to the masterpieces of the Japanese silk painting and French matches with specific motifs, etc. Jasna Novak's Collection of matches is one of the richest collection of this type in Serbia, and maybe even in the world.

The environment in which she grew was artistic. She was surrounded with the paintings of Sava Šumanović, Racki, Job and her friends were Živojin Zdravković and Danilo Kiš. Her godfather Josip Slavenski taught her music, while Dr. Ivica Stanković brought her the most versatile matches from his travels. In ten years, her collection numbered 20,000 and today over 35,000 specimens.

The collection is now owned by Jasna Novak's stepdaughter, Jovana Popović-Benišek, a painter, who continues to enrich Jasna's collection. Within her family house in Sremski Karlovci, she opened a private museum in November, 2012, where she works as a curator.

Besides the collection of matches, the Museum owns documents, letters, catalogues, photographs, as well as the bust of Jasna Novak, a work of Sreten Jovanović.

Museum of Mining and Metallurgy Bor



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The first written initiative to establish a museum in Bor was created in 1950 by the City Council of the Alliance of National Liberation War Veterans, when the basic concept of the museum was laid. Soon the sub-committees were formed and began to procure museum material, which resulted in exhibitions in 1951 and 1955. By hiring the first experts in 1961 the Museum began operating as the National Museum, and in early 1974 its specificity was expressed by changing its name into The Museum of Mining and Metallurgy. Unlike other specialized museums, the Museum



Candlestick, Rujšite, 18th century



Figurine of Venus, 2nd century

in Bor defined its relation to history, placing the centre of interest of man as a driver of development of mining and metallurgy, while exploring the return impact of this industry on society and nature as a wholeness. Such an interdisciplinary approach involved experts of various specializations as well as cooperation with many institutions and organizations in the field of science and culture.

The Museum of Mining and Metallurgy has developed into a modern institution with organized supporting services and professional departments. In addition to departments with collections in archaeology, history, ethnology, art history and technical heritage, the Museum also has a documentation department, a pedagogical department, a conservation and restoration department, as well as a museum library.

Years of intense development of the city of Bor led to the opening of new museum exhibitions: *Brestovačka Banja During the Time of Prince Miloš* in the residence of Prince Miloš in Brestovačka Banja (1970), *Partisan Bevovac on Open Space* in Prevodski Potok (1981), the exhibition at the Museum Department in Majdanpek (1985–1998), exhibition of mining, met-



Vinča culture ritual vessel, 6-5 millenium BC

allurgical and mechanical equipment in outdoor Museum (1997). Some have evolved into the permanent museum exhibitions – the *Historical Development of Mining and Metallurgy from Prehistory to the Present* (1974, 1984) and an exhibition of contemporary bronze sculpture at the Copper Art Colony Gallery (1996). Of particular importance in the history of the Bor Museum is the launching of the periodical newsletter *Proceedings of the Museum of Mining and Metallurgy* (1980).

Among the most important museum editions are *Bor and its Surroundings in Prehistory, Classical Antiquity and the Middle Ages* (2004), *Bor and Majdanpek Cultural Stratigraphy of Prehistoric Sites in the Area Between Đerdap and Crni Timok* (2014), *Dictionary of Ancient Mining in the Central Balkan Countries from the XII to the XVIII Century* by Tatomir Vukanović (1998), *Fine Arts in Bor 1900–2000* by Dušan Kabić (2008), and *Notes in Time, Exhibition and Publishing Activity of the “Bor” Museum of Mining and Metallurgy in Bor 1961–2009* by Dragana Ignjatović (2009).

Among the more outstanding thematic exhibitions are: *The Mining Head – the Oldest Copper Mining in the Central Balkans* by Borislav Jovanović (1985), *Bread and Rituals* by Suzana Mijić (2006), *The Magic of Extraordinary Reality* by Suzana Mijić et al. (2009), *Bratislav Petrović Memorial* (2012) and *Đorđe Andrejević Kun in Bor* by Slađana Đurdekanović Mirić (2014).

Among the most important items are: map of the graphic art *Bloody Gold* by Đorđe Andrejević Kun, the Vinča culture ritual vessel, ceramics, 6-5 millennium BC, the mining truck, the figurine of Venus from the 2nd century and candlestick from the 18th century.

The Museum's annexes are the Copper Art Colony Gallery in Bor, Prince Miloš's Residence, and the Turkish Bath, both in Brestovačka Banja.

Copper Art Colony Gallery – Guided by the idea that the distinctive copper material, or its bronze alloy, has to be converted into a lasting and noble form, the employees of the Museum established the Copper Art Colony in 1985. The spatial-production unit of the industrial complex of the Bor Mining and Smelter Basin has become a meeting point for sculptors and a place for sculpture production. The Copper Colony propositions, requests the realization of three sculptures, of which two belong to the collection and one to the author. The collection includes over 400 sculptures of various formats, numerous domestic and foreign authors such as Nikola Koka Janković, Kosta Bogdanović, Olga Jevrić, Ana Bešlić, Aneta Svetieva, Tomislav Todorović, Mrđan Bajić, Zdravko Joksimović, Alen Ravijo et al. The permanent exhibition in the Gallery consists of a selection of works created between 1985 and 2013. The gallery is located at 4 Milana Vasića Perice Street.

Prince Miloš's Residence in Brestovačka Banja – The exhibition under the title *Brestovačka Banja During the Time of Prince Miloš*, is housed in the representative 19th-century building, built by the order of Prince Miloš Obrenović in 1837 and protected by law in 1949. The Residence is of simple construction and quiet facade without decoration, with profiled beams at the corners of oak, which have a decorative and constructive function and with small and narrow windows. On the diagonal of the building, on the north side, to the right of the entrance door is a bay window, and to





the left of the exit door, on the south side, there is a small gest room with a hearth.

A massive front door leads to a large rectangular room. Portraits of prominent figures of political, cultural and social life of Serbia, who were staying in Brestovačka Banja as guests of Prince Miloš, are exposed in this space. On both sides, two rooms housed the exhibitions: reconstruction of the civic room from the first half of the 19th century, Prince Miloš in Brestovačka Banja, elements of a civil costume in the first half of the 19th century and elements of oriental culture (furniture, clothing).

Turkish Bath (Hamam) in Brestovačka Banja – Hamam is the oldest facility in Brestovačka Banja from the 18th century. The construction of the Hamam is linked to the history of the pashadom of Vidin. After the liberation of these regions from the Turks, Hamam does not change its function, and its historical significance is gained by the arrival of Prince Miloš in Brestovačka Banja, as well as a new name – Prince's Bath. In architectural terms, it belongs to the Oriental type of construction, which emphasizes the semi-circular vault – the cupola, that was covered with tiles in the past, perforated with nine openings shaped as a star, and encrusted with multicoloured glass. Hamam is basically a square building, measuring 5 x 6 m. The central area is dominated by a stone basin, 2,6 m in diameter, 1,1 m deep, into which warm and medicinal water was poured. Prince Miloš used his stay in Brestovačka Banja for public affairs, as well as for vacation.

Museum of Naïve and Marginal Art



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Museum of Naïve and Marginal Art in Jagodina is a specialized institution, unique in the territory of Serbia, with a special programme for the protection of the naïve and marginal art. It was established in 1960 in Jagodina, first as a Gallery of Self-Taught Artists. In 1985 it received the name Museum of Naïve Art to be renamed into Museum of Naïve and Marginal Art in 2007. Today, the fund of the Museum, international in its character, has more than 3,500 art works.



The building of the Museum



Museum interior

The building of the Museum dates from 1929 and it is under the protection of the Republic Institute for the Protection of Cultural Monuments of Serbia. It was restored and adapted to the conditions required for the operation of the Museum established in 1960.

The Museum has been systematically working on the protection of the works of naïve art, primarily Serbian and Yugoslav, to which international works were added in 1994. Following modern tendencies in this field, from 2000 the Museum activities were expanded to the protection of marginal art. The Museum has a delicate job – to give naïve and marginal art complete and adequate protection, thus disseminating the true idea of its essence and real artistic value, separating it from the other forms of non-academic work, the field of amateurism and dilettantism. The most important result of the long lasting efforts and activities of the Museum is the fact that many deep-rooted dilemmas and illusions about the specific field of naïve and marginal art have been explained. Nowadays, the wider artistic audience is obviously more aware of the extraordinary artistic potentials, high artistic achievements and truly creative energy of its most valuable works, while naïve and marginal art is properly viewed among the professional circles, and evaluated as a constituent of contemporary, equal to academic art.

The collection of the Museum has an international character and numbers about 3,500 works (paintings, sculptures, drawings and graphics), made by more than 400 artists from the 1930's until today. There are works from artists of Serbia, Croatia, Slovenia, Bosnia and Herzegovina, North Macedonia, Republic of Srpska, Belarus, Brasil, Bulgaria, Hungary, Ger-

Vojislav Fejes, *Old Belgrade*, around 1960



Milosav Jovanović, *Stork*, 1969

many, Italy, Japan, Ciprus, Russia, Slovakia, Sweden, Denmark, Turkey, France, among which are the most representative works of our and world classics of naïve and marginal art, such as Sava Sekulić, Vojislav Jakić, Ilija Bašičević Bosilj, Emerik Feješ, Barbarian, Bogoslav Živković, etc.

In addition to the representative permanent exhibition, which covers 500 m², the exhibition activity is oriented towards the organization of many independent, retrospective, group, study, multimedia and educative exhibitions in the Museum, but also in other institutions in Serbia and abroad. Since its foundation, the Museum has organized more than 650 exhibitions, as well as guest appearances throughout the Europe (Martigny, Paris, Sofia, Budapest, Prague, Valletta, Bratislava, etc.). There are also import-

Sava Sekulić, *Nature Walks over the Sky*, unknown year



Milan Rašić, *Manasija*, 1970

ant international events, such as *Triennial of Self-Taught Visionary Art and Colony of Naïve and Marginal Art*.

Through 35 years of existence, the Museum have realized more than 600 exhibitions in the country and abroad, and published as many cata-

logues, monographs and electronic editions. Among the most notable exhibitions in the last decade stand out: *Naïve and Marginal Art of Serbia*, *Art of the Outsiders*, *Art in Spiritual Exile* by Nina Krstić, which have attracted the attention of the largest number of visitors in the country and abroad, as well as the *Exhibition and Publishing Activity of the Museum 1960–2015*, exhibition of the documentation, paintings and sculptures from the collec-

tion of the Museum realized on the occasion of 55 years of the Museum by Ivana Jovanović.

In addition to accompanying elements of exhibiting activities such as bilingual catalogues and other advertising materials (posters, invitation cards, picture postcards, etc.), the publishing activity of the Museum includes other publications: monographs, miscellaneous collections, graphic maps, calendars, etc. Since 2000, the publishing activity has included electronic editions. The monographs *The Museum of Naïve and Marginal Art 1960–2015*, *Exhibition and Publishing Activity of the MNMA 1960–2015* stand out, as well as the magazine *MNMArt*, which has been printed in two editions (Serbian and English) since 2015.

This museum is a specific documentation centre, unique to this area of artistic work. A rich documentation fund is well systematized and consists of: inventory books, photo, CD, DVD and newspaper library, as well as the exhibition files or files with authors' data and digitalised documentation.

Ilija Bosilj Bašičević, *Iliad Miss*, 1969

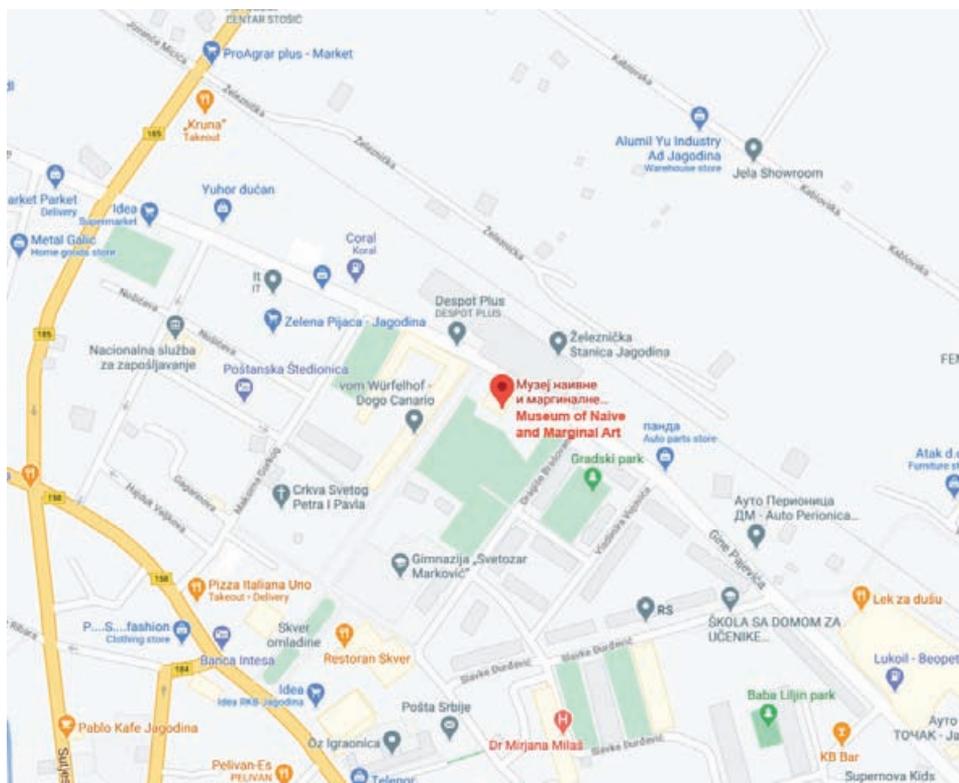


Vojislav Jakčić, *Painting with many Names*, 1975

The Museum is divided in four units – departments for art collections and exhibitions, art documentation, marketing, finance and law.

The Museum salon was founded in 2006 and located in Belgrade, in the so-called *Beton Hala* in Karađorđeva 2–4 Street.

The Salon Oto Bihalji-Merin was founded in Belgrade in 2013 as a specialized institute for studying the self-taught visionary art, in which the artist, various experts and colleagues from other similar institutions in the country and abroad meet. They cooperate on different projects, similar to the time of Oto Bihalji Merin, a famous writer and publicist. In order to continue a mission to which, among other progressive ideas, he was devoted, Oto Bihalji's daughter, Marijana Bihalji and her husband Gerhard Shoenberner, donated to the Museum the apartment where Oto Bihalji spent his last years.



Museum of Naïve Art “Ilijanum”



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The Museum of Naïve Art “Ilijanum” was created by signing a gift contract between the painter Ilija Bašičević – Bosilj and the president of the community of Šid, on the 14th January, 1971, but all formalities regarding the registration of this public institution were completed in 1992.

The Museum holds 338 works of art (336 paintings and two sculptures made in wood). The most numerous are the paintings given by the donor himself – 287 of them, while 51 works from the museum’s fund consist of works of other naïve artists from the country and abroad, which were re-



The building of the Museum

Moses on the Red Sea, oil on plywood, 1967



Winged Queen, oil on wood, 1965

ceived through the exchange and purchase of the painter, or were donated by the artists directly to the Museum.

During a year, as part of the programme, the content of the permanent exhibition is changed twice, so that visitors can see as many paintings of Ilija Bašičević as possible.

Since the museum moved to its new address in 2009, thematic exhibitions have been organized, such as *Our Foreigners*, 2010 (works by other artists kept in the museum's holdings); *Ilija's Iliad*, 2011 (works from Ilija's cycle Iliad); *Ilija and the Bible*, 2012 (works on Bible topics); *Ilija Bosilj's Fantasy*, 2013 (works with themes of the Serbian Medieval history and

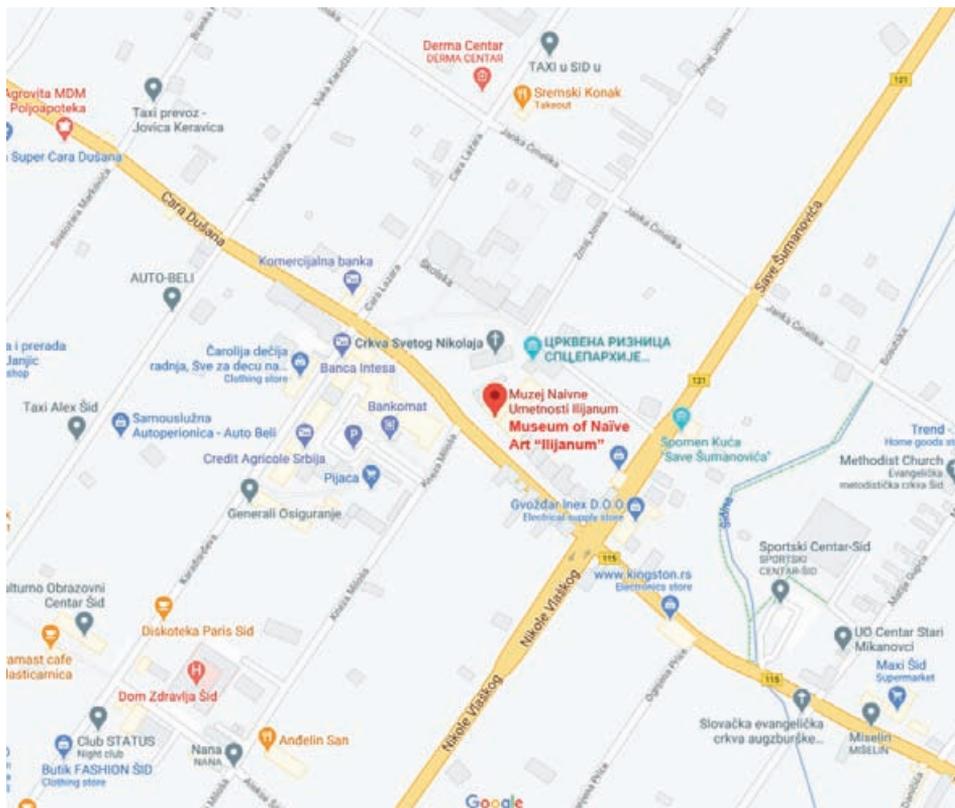
The Elm of Bačinci, oil on plywood, 1967



Ilija Bašičević – Bosilj (1895–1972)

the myths and legends of Serbian people); *Ilija's Birds*, 2014 (works with a bird as a motif). The catalogues of museum items and thematic exhibitions form the Museum publishing repertoire.

Among the more significant works is the painting of the *Winged Queen*, painted by Ilija in 1965 in Zagreb in front of the commission to prove his authorship.



Museum of Pedagogy

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The Museum of Pedagogy is one of the oldest museums in Serbia and it is a unique museum of its kind in the Balkans. It was founded by the Teachers' Association of Serbia under the name School Museum, in 1896. Despite the fact that the Museum's collections suffered a lot during the First and Second World Wars, with their richness and diversity they represent an inexhaustible treasure of the data on the development of schools and education, of the Serbian people and the history of Serbia over the past centuries. Today it is supported by the Belgrade City Secretary for Culture.



The building of the Museum of Pedagogy



Being related to education and pedagogy on the territory of Serbia, the Pedagogical Museum has a Collection of Textbooks and Pedagogical Publications, with school textbooks, reports, memorials, books in the field of pedagogy, pedagogical journals, etc., then the Collection of Photographs and Documentation of Educational Institutions which contain photographs and postcards that capture important moments from school life, instructional films and audiotapes used in teaching. Here is also the Archive Collection and Documentation with certificates, diplomas, pupils little books, school registries, and documents and the Collection of School Equipment, Pupil's Accessories and Teaching Tools in all Teaching Areas – containing school furniture, writing supplies and materials, student papers, school uniforms, and teaching tools and instruments in various subjects.





The permanent exhibition shows the development of literacy, pedagogy and education in Serbia, from the time of the first literacy through the development of the school system during the 19th century until 1991, that is, until the disintegration of the former Yugoslavia.

Among the most important thematic exhibitions are *Physics in the Classroom*, *Primers and Teaching According to Primers at Serbs* and *Student Clothing*.

The publishing activity consists of the catalogues of thematic exhibitions and *The Permanent Exhibition Guide*.

The most important museum items are the written assignments from Sremski Karlovci from 1755; *The Slovenian Grammar* by Melentije Smotricki, 1755; *The Italian Grammar* by Vikentije Ljuština, Vienna 1794, and Falk's Planetarium, mid-19th century.

Museum of Petroleum Industry of Serbia



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The museum exhibition, made up of high value objects, informs visitors about the first wells, the beginnings of oil and gas exploration and production, oil refining and gas stations, and tells the story of post-war Yugoslavia and one of the most important industries in our country – energy.

For the workers of the Petroleum Industry of Serbia, the Museum has a special sentimental value: it preserves the memories of difficult beginnings, the first business successes, the oilmen who built and developed the Company, the history in which all the employees incorporated a part of themselves. The museum allows them to relive this precious part of the past.

A visit to the permanent exhibition of the museum, which is located in the NIS Business Center, can be made by prior telephone reservation.



Museum of Ponišavlje Pirot



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The Museum of Ponišavlje is a regional museum of a complex kind. It was founded in 1947 by the City of Pirot. Until 1966 it was called the National Museum. Due to its mostly ethnological material changed its name to the Ethnographic Museum, and in January 1973 the Museum got its present name. The beginning of the work of the Museum is marked by problems related to the housing, which are solved by the purchase and renovation of the Hristić Family House in 1953, known as the Little Rista's Konak. The House enjoys the status of a cultural monument of exception-



The House of Little Rista or the Museum of Ponišavlje



al importance. The first permanent exhibition of historic character was opened to the visitors in 1956.

The museum gets a new space in 1991 when it settled the first permanent archaeological exhibition and opened the Gallery of frescoes, made of copies from the monastery of St. Jovan (John) Bogoslov. The “Čedomir Krstić” Gallery was separated from the Museum in 1993, as well as the Pirot Historical Archive in 1996. The Museum Gallery was opened in the late 1990s, along with the souvenir shop.

The museum fund makes about 10,000 items classified into collections in archaeology, ethnology, history, art history and applied art. The Archaeological collection includes the material of the Eneolithic culture of Bubanj-Hum, and there is also an Antique collection that has a variety of archaeological material made of ceramics, glass, metal and bone. The Medieval Collection consists of items from local workshop production, while the Turkish Period Collection contains items made of metal, ceramics, bone and glass of local craftsmanship. The Numismatic Collection contains over 4,000 coins from different periods.

There are over 5,000 ethnological objects from the Pirot region, consisting of pottery, carpets, costumes and footwear, textile, wooden and metal furniture, jewellery, musical instruments, objects of religious character, and economic and agricultural implements and tools. The Weapons Collection

has about 150 items, originating from the end of the 18th century until the end of WWII – flint rifles, holsters, decorations from the Serbian-Turkish wars, Serbian-Bulgarian, Balkan Wars, WWI and WWII. There is also a collection of maps, posters, manuscripts, archives and monuments. Art collections include paintings, prints, sculptures, drawings, ceramics, photographs, tapestries, icons and copies of murals, as well as the objects of applied arts. The fund also includes the legacies of Dušan Ćirić, Ćira Rančić, Dr. Ljubiša Popović, Nikola Antić, Uroš Kostić, Milorad Antić and Velja Đorđević.

The central museum complex located in the Street of Nikola Pašić consists of the Hristić Family House (or Little Rista's Konak), photo labs, depots, conservation workshops, souvenir shop and the Museum Gallery. In addition to this space, the Museum also has a space at the foot of the Pirot town, which houses archaeological material and permanent archaeological exhibition, as the initial step toward the future Archaeological Park.

A current permanent exhibition called *Old Town Pirot House of the 19th Century*, is located in the Little Rista's Konak. It shows the urban architecture of the wealthy houses in Pirot. In a kind of ambient time machine, a visitor experiences the atmosphere of the houses which belonged to merchants of Pirot, and the development of this small place into a Serbian pro-European town. Thousands of people are visiting the exhibition during the year. A frequent motive of visiting is a tour of the house where films *Zona Zamfirova* and *Ivkova Slava* were made, based on the novels by Serbian writer Stevan Sremac. In July 2015, a new permanent archaeological exhibition was opened, covering the period from the Neolithic to the period under the Turks.

In the ambience of old Pirot, within the Museum there is the Gallery, which presents the wealth of the museum fund and the creativity of the

Tatin, sergeant Aleksa Zdravković's soldier's bread, flour and water, 1912



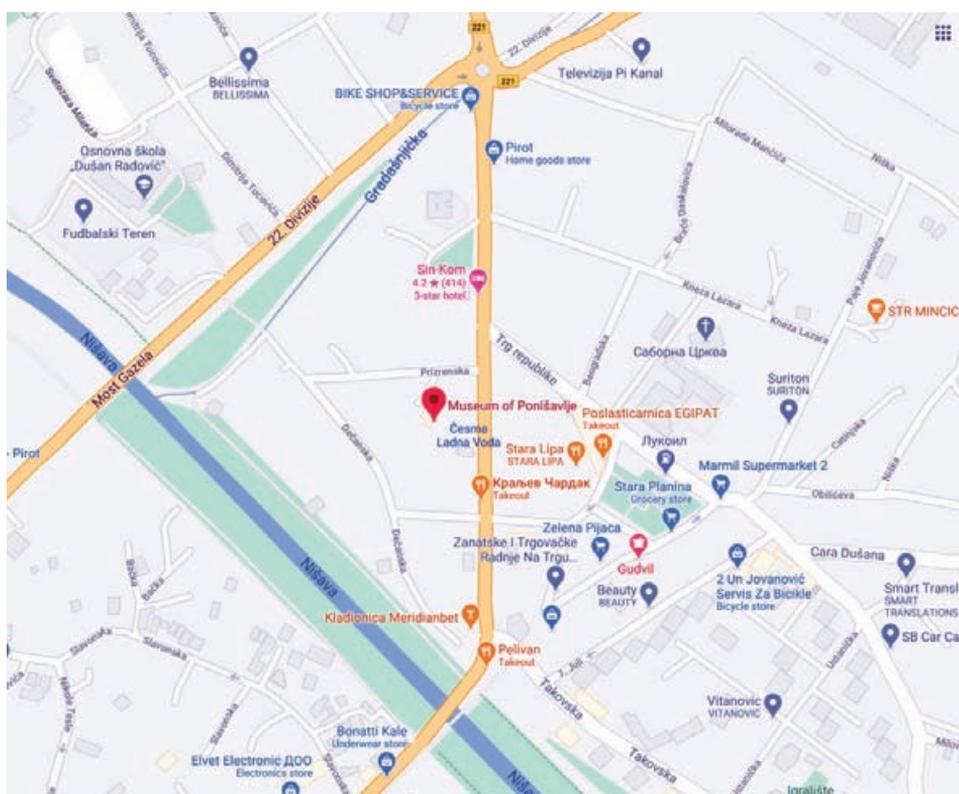
Votive icon of a Thracian horseman, during Severus reign, marble



Pirot art creators during the year. Highlights are exhibitions under the common name *Civic Spirit of Pirot* (exhibitions *From the Coffin of the Hristić Family*, *Stojan Beli Božilović*), exhibitions that show the wealth of a museum fund such as: *Pirot Glass and Porcelain from the End of the 19th and early 20th Century*, *Upper Dresses – from the Collection of the Town Costume of the Museum of Ponišavlje*, *Coffins from Pirot and its Surroundings*, as well as the exhibitions such as *Pirot Rug* in the Gallery of the Serbian Academy of Sciences and Arts (1996) and *Goldsmiths and Jewellery of the Upper Ponišavlje through the Centuries*, in cooperation with the National Museum of Niš (2002). The Museum of Ponišavlje began with publishing activity when issued the book of stories *From my Home Town* by Čira Rančić in 1969. More than 150 titles have been published so far. Special editions have a special significance: *Famous People and Works*, *Village Chronicles*, *Our Roots and Cultural Heritage*. We would single out the titles: *Pirot's People* by Tomislav G. Panajotović, *The Keeper of the Home and the Flames – Home Iconostases of Pirot* by Saška Velkova, *The Carpet, Picturesque Letter* by Radmila Vlatković and *Pirot Through the Ages – Book Two* by Tomislav G. Panajotović.

The pedagogical activity has been enriched by constant cooperation with the media and schools, next to the regular conduct of visitors. Signif-

icant museum items include sergeant Aleksa Zdravković's soldier's bread, home iconostasis from the second half of the 19th century, *anterija* – a women's long dress from the legacy of the Hristić family, a votive icon of a Thracian horseman made of marble and a rug with a Dagestan design, brought by Rašić, a colonel accompanied by King Milan Obrenović.



Museum of Ras in Novi Pazar



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At the beginning of 1953, the City Museum was founded and worked under that name in a rented space until the end of 1957, when changed its name to the Museum of Raška. After more than a decade of existence, it was housed in a school building, erected in the mid 19th century, when there was *ruždija* (Turkish gymnasium). It was adapted for the needs of the Museum in 1972 and proclaimed a cultural property by the Institute for the Protection of Cultural Monuments in Kraljevo. In 1971 the Museum changed its name to the Homeland Museum, and on the 28th November, 1973 the Museum was officially opened to the public. Present name was



The Museum of Ras building



Permanent exhibition, archaeological section

given in January 1987. During 2003–2004, an extensive reconstruction of the Museum building was completed as well as a new permanent exhibition, which was followed by the museum monograph.

During the time, from the humble collection the Museum has grown into the institution of complex type which covers archaeology, history, numismatics, ethnology, applied art and contemporary fine art production. In spite of the insufficient number of employed professionals and small working place, the Museum of Ras in Novi Pazar became a distinguished museum with a broad range of activities and accomplished cooperation with numerous institutions from the former Yugoslavian republics, especially from Serbia. The Museum has organized many different scientific and professional gatherings.

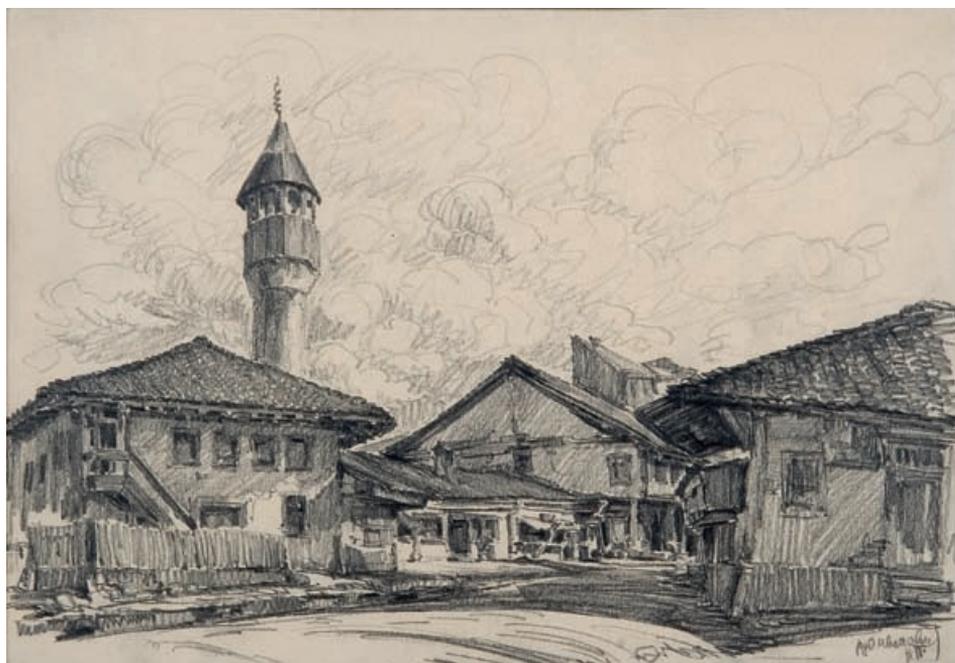
Museum editions include the *Novi Pazar Proceedings* (published since 1977), *Ethnic Processes and Ethnic Structure of the Population* by Ejup

Goldsmith's products, 19th–20th century



Turkish seals – muhuri, 1992–1912

Ljubomir Ivanović, *The Motif from Novi Pazar*, pencil drawing, 1935



Mušović (1979), *Museum of Ras* (2008), *Islamic Monuments of Novi Pazar* by Dragica Premović Aleksić (2013), *The Quartet of Pazar and Sjenica* by Ljiljana Gavrilović (2013) and *The Museum Primer* by Semina Đerlek (2015).

Among many items there are Medieval earrings, yataghans, *Miltan-salta* – national folk costumes (short jacket), a hoard of jewellery from Trnava dated in the 16th–17th century, and drawings by Ljuba Ivanović from the beginning of the 20th century.

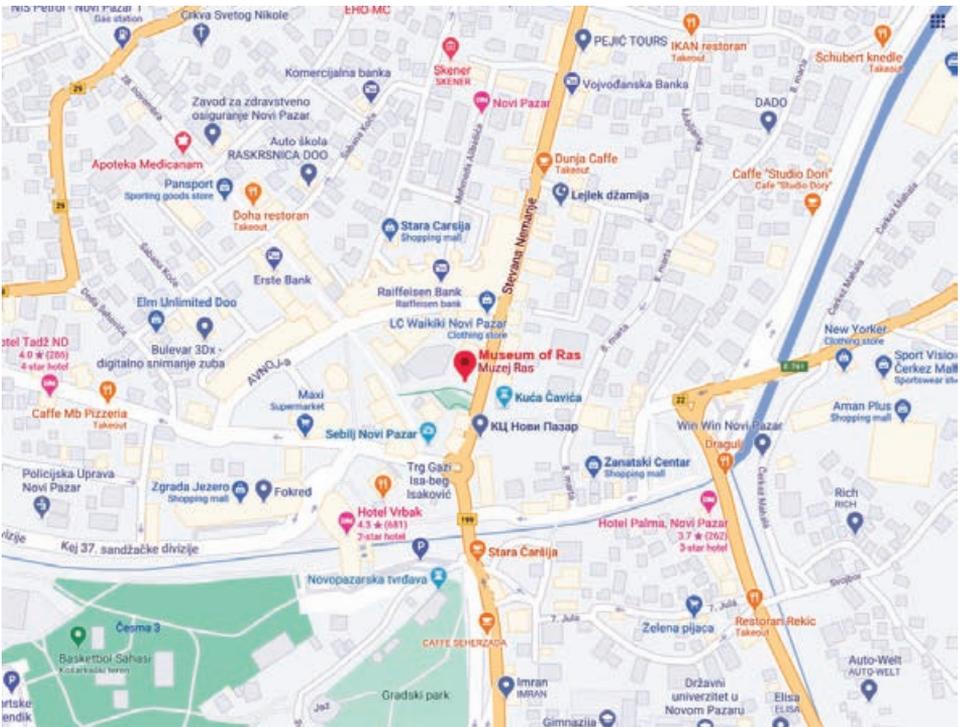
Miltan-salta – national folk costumes from the beginning of the 20th century



Three yataghans, 18th–19th century



Permanent exhibition – Serbian room



Museum of Rudnik and Takovo Region



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The Museum of Rudnik and Takovo Region is a museum of complex type. The Homeland Museum in Gornji Milanovac was opened in 1987, and by the decision made on 15th April, 1994, by the Community Assembly of Gornji Milanovac, it grew into the Museum of Gornji Milanovac. After that, it changed its name into the Museum of Rudnik and Takovo Region on 24th February, 1995. The backbone of the Museum's activity is the Brković House in Gornji Milanovac (7 Sindelićeva Street), which holds the Legacy of the Nastasijević



Brković House – the main building of the Museum of Rudnik and Takovo Region



brothers, the permanent exhibition *Gifts and Purchases of the Obrenović Dynasty*, while the rest of the space is used for exhibitions.

The Museum under its jurisdiction also has the Museum in Takovo with a representative exhibition *The Second Serbian Uprising and the Serbian Revolution of 1804–1839*, and the memorial site *The Famous Place – Takovo's Bush*, as well as the house of Prince Miloš in Gornja Crnuća with the exhibition *The Serbian House in the First Half of the 19th Century* and the ethnological exhibition in Prodanović's Storage in Kostunići. The Museum holds three legacies: the Nastasijević brothers, painter Božidar Prodanović and the Lazić family. The various objects of the museum fund are divided into the archaeological, artistic, ethnographic, historical, numismatic and photographic collections.

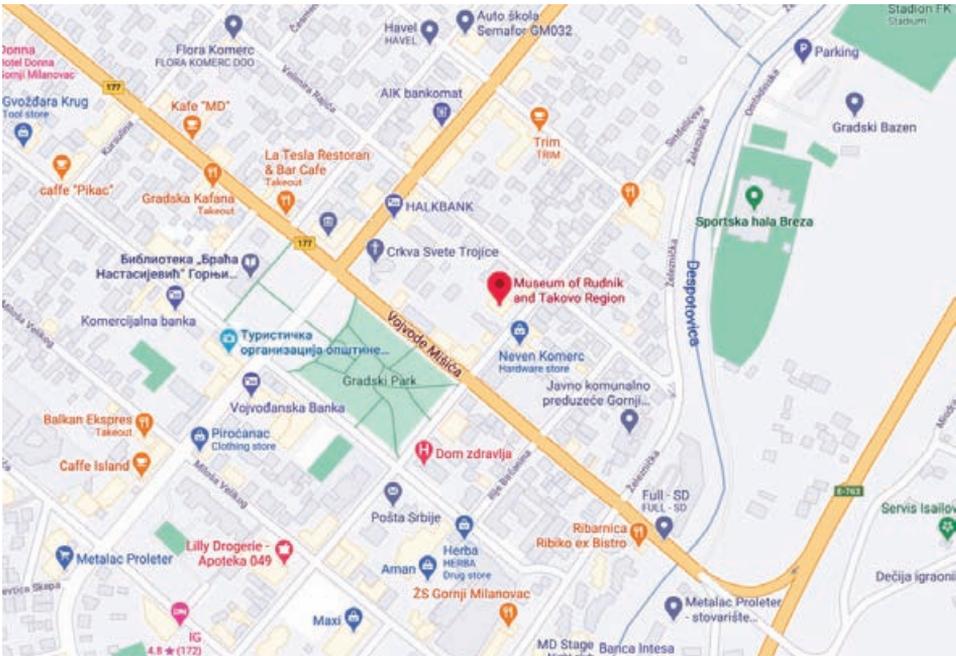
Notable thematic exhibitions include *Božidar Terzić*, *Kosta Dinić*, *Živorad Nastasijević*, *The Time of Obrenović and Their Law* and *The Medieval Mine-shaft*. The publishing industry is characterized by *The Proceedings of the Museum of Rudnik and Takovo Region*, *A Guide to the Brković House*, *Obrenović in Museum and Other Collections of Serbia I, II, III*, *Momčilo Nastasijević: Man and Artist*, *Nicknames in Donja Vrbava*.



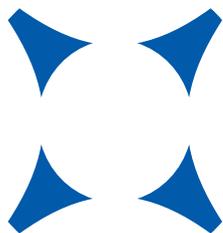


The main activity of the museum's pedagogical work is workshops for children with certain themes.

The most important museum items are the Prince Lazar's seal, the King Dušan's coinage, items from the Takovo Castle of Obrenović, curtains and carpet from the Old Palace of Obrenović and painting *A Table With a Several Bottles* by Ljubica Cuca Sokić.



Museum of Science and Technology



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The Museum of Science and Technology is dedicated to the protection, preservation, presenting and populating of the science and technology heritage within the territory of Serbia. The Museum was founded in October, the 6th, 1989 at the initiative of the academician Aleksander Despić, from the Serbian Academy of Sciences and Arts, and with the support of twelve business organizations.

As one of the necessary steps in the protection of the science and technology heritage, the Union of Scientific and Technical Museums of Serbia was



Building of the Museum of Science and Technology



established in 1991 being the result of the Museum of Science and Technology initiative.

Since 1995, the Museum has become the *main institution* that takes care of the technical cultural heritage on the territory of the Republic of Serbia. In July 2003, the Museum was classified as an institution of general interest in the Republic of Serbia. By the decision of the Government of the Republic of Serbia, at the end of 2005, the Museum of Science and Technology was granted the building of the first public thermo-electric power plant on Dorćol, which was reconstructed in order to create opportunities for a full and contemporary functioning of the Museum.

From the fund of the Museum, there are 400 objects exhibited within the permanent exhibition. This exhibition, named *The Second Circle*, depicts technological development and its impact on people's lives. It is organized into four sections: wheel-machine-engine, communication, man and technique, measure and number. Old technologies and the development of electrification in Serbia are presented there, as well as the ways of sailing by steam ships,



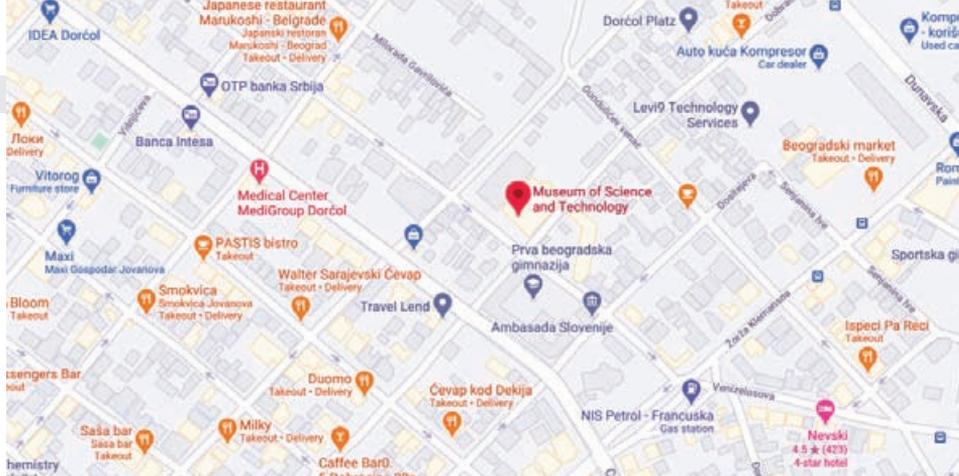


printing without a printer, the appearance of the first home computers or why Tesla's induction motor (asynchronous) is considered to be a revolutionary invention.

A part of the museum, oriented towards children, comprises two units based on two different concepts – the children's museum and the toy museum. It is placed on the ground floor and consists of around 150 exhibits, which come from the Toy collection and originate from the period between 1920 and 1970: dolls, cars, teddy bears, metal mechanical winding toys, wooden toys, music boxes, steam engine model, train station model, etc. There is also the interactive part with augmented reality, where the information from the real world are combined with generated images and content, and can be shown on the display or the mobile phone.

The science centre is placed on the ground level of the building. The exhibition is designed to promote learning through discovery, participation, experimenting and direct contact with scientific challenges. Some interactive exhibits present phenomena from astronomy, mathematics, physics, biology, psychology and logics in a fun way and encourage contemplation and imagination. Visitors are able to experience the power of the centrifugal force, the sense of balance and to experience optical illusions, which provides insight into scientific principles.

The permanent exhibition *Medicine in Serbia for Centuries* is located in the building of a Belgrade hospital built in the 19th century, today in the building of the Serbian Medical Society, at number 19 Džordža Vašingtona Street. Numerous old surgical instruments can be seen there, together with the stories concerning the development of medicine – from *magic formulae*, blood transfusion in the past, tuberculosis treatment before the discovery of medicines for the Koch's bacillus, the first heart surgery in Serbia, to the first test tube baby in England, etc. The 19th century is considered to be the golden age



of medicine and the introduction of penicillin in Serbian medical practice, which is also illustrated within the exhibition. There is a story about the first Serbian medical doctors, which cured patients in this very building, treating them with new medicines and operations. The oldest exhibit is considered to be an elbow bone of the Cro-Magnon man, with a healed fracture.

The permanent *Museum of Spa Treatment* is located in Vrnjačka Banja and is dedicated to the largest spa resort in Serbia with a 150 year long tradition. With over 180 exhibits, photographs, documents, postcards from the fund, within the permanent exhibition of the *Museum of Spa Treatment*, the principles of spa treatment, therapeutic treatments with mineral waters, hygienic-dietary regime and food choice, rest and relaxation, spending time in nature and social life are presented.

The most important thematic exhibitions are *The Man and the Stone*, *Roads of Serbian Engineering*, *Nikola Tesla – Life and Work*, *World of Chemistry*, *Branislav Kojić – the Memory of the Architect*, *Engineer Miloš Savčić – Architect, Businessman, Mayor*, *Geodesy – Why, How, What, and From Dusk till Dawn – 120 Years of Electrification in Serbia*.

The main Museum's publication is *Phlogiston*, a journal for the history of science, which has been published since 1995, as the first journal of this kind in the Balkans. Many articles of significant researchers in the fields of philosophy and history of science, technology, technology and industry are published here.

The most important objects kept in this Museum are: Mundi medical wagon carriage from the end of the 19th century, remote control of Mika Alas from 1910, printing press (Nebiol, Soca Augusta, 1918–1920), Central computer unit CER 10 (Mihailo Pupin Institute, 1956–1960), shotguns extracted from the bodies of Queen Draga and King Alesandar (1903), Drawings of the interior of the National Assembly of Nikola Krasnov from 1930, etc.

Museum of Sport

Faculty of Sport and Physical Education



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The forerunner of The Museum of Sport was the Collection of History of Physical Culture, which was founded in 1946 by Borivoje Jovanović, professor of the State Institute of Physical Education in Belgrade. Professor Jovanović taught the History of Physical Culture and the collection is created as a teaching tool for the needs of students. This initiated the Faculty of Physical Education to establish the Museum of Physical Culture of Serbia in 1979, which continues with the original purpose of serving students and Faculty, but at the same time, has been working on the exhibition activities of the Museum for the needs of wider audience.

The structure of the Museum is in general divided into two parts. The first is made up of textbooks and subjects that testify to the development of the sciences and teaching in sports and physical education. A special place is occupied by the library fund, which contains didactic materials, teaching materials and materials in the field of sports-medical disciplines used for research. The second unit comprises diverse material that reflects the material culture of sport; it highlights luxury items from top sporting competitions such as the Olympics and world medals, and a rich photo fund. The bridge between these two units are the objects belonging to the Sokol movement and testify to its role in the education of personnel in sports and physical education.

The flood that hit the premises of the Museum at the beginning of the millennium has left permanent consequences, and today the Sports Museum, which has only a depot, organizes occasional exhibitions in the Faculty Hall, visiting exhibitions throughout Serbia as part of sporting events, and other activities, primarily workshops for children.

The most important thematic exhibitions are: *Worker* – on the organization of workers' sports clubs in Serbia; *Institute* – on the history of sports medicine through the history of the Institute for Sport and Sports Medicine; *Lyceum Barricade* – in the beginnings of university sports in Serbia.

Highlighted items: the bobsleigh from the early 20th century, the uniform of Sokol movement, the torch holder from the 1936 Berlin Olympic Games.

Museum of Srem



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Although the idea of establishing a museum in Sremska Mitrovica appeared in the second half of the 19th century, the City Museum was finally established on 23rd November, 1946, under the patronage of Sremska Mitrovica. It was constituted as a museum of a complex type with an Archaeological, Ethnographic, Historical, Artistic and Natural History collection, and since its founding, it has been connected to The Museum of Church Art. At the head of this institution was the architect Branko Vasilčić as a volunteer associate. Stone monuments from the City Park were moved to the museum yard, by which the museum got its lapidarium in 1951.



The building of the Museum at Vuk Karadžić St.

Head of Apollo of Belvedere



Marble head of goddess Venus

During the seventy years of its existence, many well known professionals contributed to the Museum of Srem. The field of archaeology was marked by the influence of Miodrag Grbić, Vladislav Popović, Petar Milošević, Zorka Pejović and Paja Popović. The great historians were Ivan Sloboda, Radomir Prica, Bora Čekerinac, among art historians were Mirjana Lesek and Emica Milošević, and famous ethnologists were Ljiljana Radulovačka, Jovanka Dražić and others.

As a complex museum today, The Museum of Srem realizes its museological activity in the Srem area, tracing its development from the earliest times to the end of the 20th century. The complexity of this institution is expressed through four departments: the Archaeological Department with the numismatic and palaeozoological collection, the History Department, the Art History Department and the Ethnological Department.

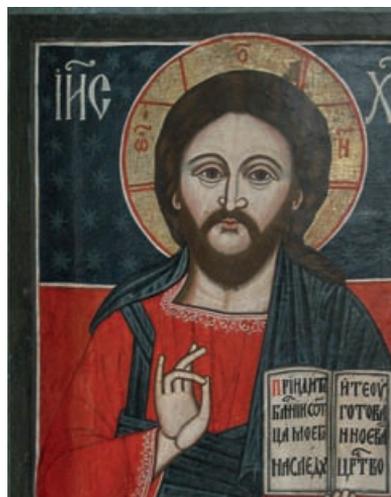
The Archaeological Department researches, processes and deposits movable archaeological material from the prehistoric, ancient and medieval epoch of the territory of Srem. The finds from archaeological excavations which have started in 1957 keep holdings of five archaeological collections as well as the accidental finds and gifts. Within this department is also the numismatic collection, which contains ancient, Byzantine and medieval coins from the area of Srem. The most numerous specimens in the collection date from the Roman Empire, from the area of ancient Sirmium and other Roman sites. The Department of History collects weapons and military equipment, uniforms, flags and insignia, realities and memorials, archival material, coins, banknotes, medals, old press, photographs, and postcards.

The work is organized through the collections of three-dimensional objects, archival documents, coins, banknotes, medals, photographs and a print collection. In its collections, the Art History Department preserve church art, items which are related to urban culture of the 19th and the beginning of the 20th century, as well as objects of modern and contemporary art. The ethnological department has collections of textiles, wood, metals, ceramics and within them, there are smaller collections organized and classified according to the purpose of the items.

The permanent archaeological exhibition of the Museum of Srem in the building at 15 Trg Svetog Stefana is aimed at presenting the remains from the time of Sirmium's existence. The hall of the museum enters us into the world of stone monuments, with altars, tombstones, ornamental sarcophagi, milestones and a unique copy of the sundial. A unique find in the yard of the Museum of Srem is a *villa urbana* with beautiful mosaic floors and restored fresco paintings. In the building are displayed fossil remains of the animals, the objects from the Neolithic period, as well as bronze-age ceramic vessels, hoards from the Hallstatt, as well as the material related to the culture of the Celts. The centre of this setting represents the Roman period with military equipment, agricultural tools and measuring instruments. The daily life of the citizens of Sirmium is represented by ceramics,



Giant deer's skull with horns



bronze vessels, jewellery, money, stone plastics, terracotta and bone items. The setting ends with a hologram representation of the Avar belt, marking in that way the fall of Sirmium in the 6th century.

The permanent historical exhibition *Srem Throughout the Centuries* is housed in the building at 3 Vuk Karadžić Street and presents an extremely rich past from the end of the 12th to mid-20th century. The original museum material presents the socio-political and spiritual life of the people of Srem. Both buildings of the Museum of Srem have the status of cultural monuments.

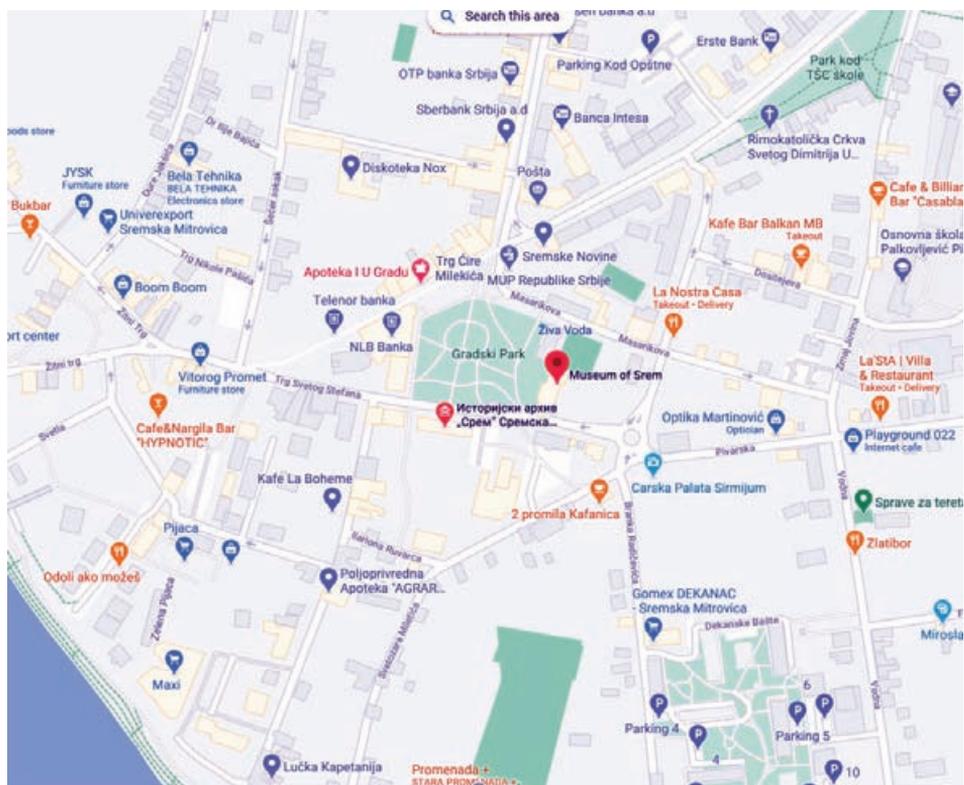
The Museum of Srem publishes *The Proceedings of the Museum of Srem*, and a number of monographs such as *The Famous Persons of Srem* in co-operation with the Faculty of Philosophy in Novi Sad and the Museum of Vojvodina (2003), *Sirmium – Sremska Mitrovica (Illustrated Chronology from Prehistory to 21st Century)* by Bora Čekerinac (2011), *60 Years of the Museum of Srem* by Bora Čekerinac and Jovanka Dražić (2006), *Martinci – Ethnological Monograph* by Jovanka Dražić (2012), *Battle of Leget – 100 Years Since the Beginning of the Great War*, the catalogue of the exhibition by Olivera Delić (2014), and many others.

In order to establish an interactive relationship between the museum content and the experts, on the one hand, and the audience on the other,

the Museum of Srem has been organizing various creative workshops for young people since 2002. Creative fine arts and drama workshops aim to promote cultural values and art, with themes which follow museum exhibitions or artwork at thematic exhibitions.

Among the most important thematic exhibitions are *Photos in Sremska Mitrovica 1860–1919*, *How It Really Happened (Actions by Viktor Tomić 1942)*, *The Battle of Leget – 100 Years Since the Beginning of the Great War*.

The most important museum items are the skull with the horns of the extinct species of giant deer, the sundial, the Constantine's gold coins, the Avar belt, the icon *Incredulity of Saint Thomas* by Teodor Kračun.



Museum of the History of Pharmacy of the Faculty of Pharmacy in Belgrade



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The Faculty of Pharmacy, University of Belgrade, is the only one in this region that has a collection of subjects and books of great importance for the history of pharmacy. With this fund it is easy to take an insight into the development of the pharmaceutical profession, and partly in the pharmaceutical sciences in these areas. The collection is only for professional visitors, i.e. students and researchers.

The Museum of the History of Pharmacy was founded with greater engagement of many pharmacists and pharmacy historians, and above all of



University of Belgrade – Faculty of Pharmacy



them was a senior scientific adviser, Andrija Mirković, MPharm, who donated his private collection of antiques as the basis for the foundation of the Museum. The historical value of the collection is evidenced by the fact that in 1948 it was put under the protection of the state as a cultural treasure because it included vessels, apparatuses, manuscripts, and books from the 16th, 17th, 18th and 19th century. It is the only collection of its kind in Serbia, which can be useful for studying the development of pharmacy. A significant contribution to the enlargement of the initial collection, as well as its preservation, categorization, and fund treasuring, were made by his followers, lecturers of the Faculty of Pharmacy: Prof. Dr. Vojislav Marjanović, Professor Dragan Stupar, and Asst. Prof. Dušanka Krajnović.

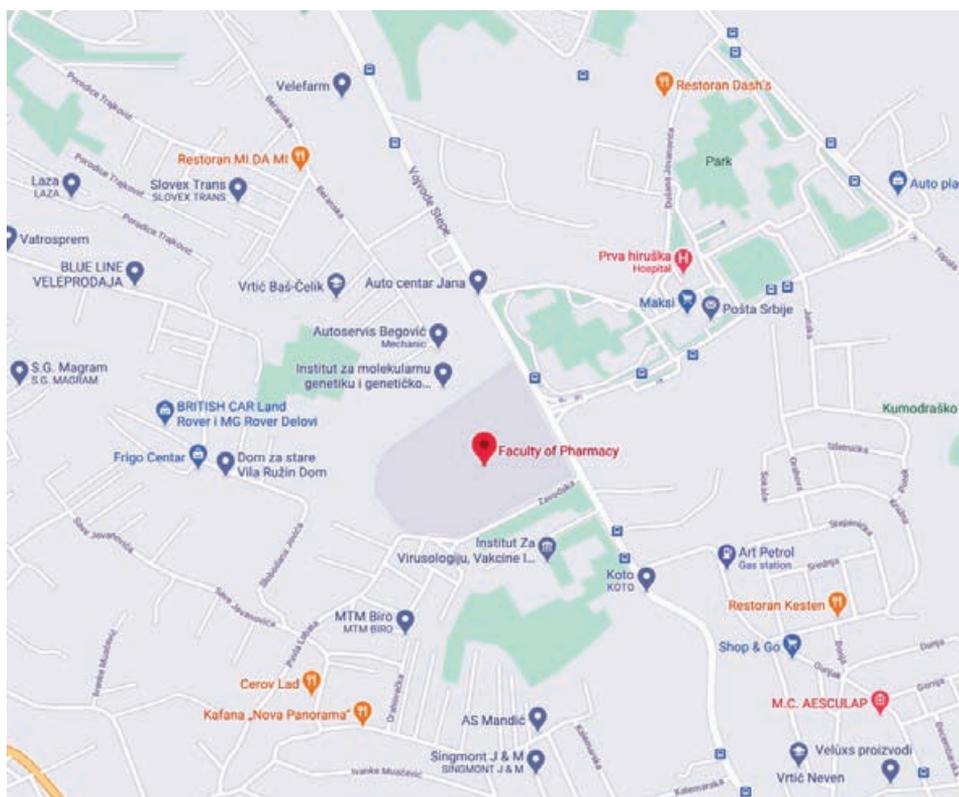
In terms of volume and value, the museum collection is one of the most significant collections of pharmacy history in the territory of Serbia and the former Yugoslavia. It encompasses a variety of drug store supplies and drug manufacturing equipment, once used in laboratories, mainly for medicine production and simpler toxicological and chemical analysis. The



Albarelo wooden jars for the storage of solid medicinal preparations, handmade beginning of the 19th century, Central Europe

museum has part of the inventory of the first state-owned pharmacy in Serbia – of the *Pravitelstvena Apoteka*, which operated in the period from 1836 to 1859. Of particular importance is the collection of porcelain jars for the storage of solid and liquid medicinal preparations. The museum has particularly rich archival material as well as a library of books from the 16th to 20th century.

The photo shows part of the museum collection: furniture from a pharmacy in Vojvodina and part of a collection of jars from the first state-owned pharmacy in Kragujevac.



Museum of the Serbian Orthodox Church



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The Museum of the Serbian Orthodox Church was founded in 1927 at the Parliament of the Serbian Orthodox Church in Sremski Karlovci. It is located in the Patriarchate building in Belgrade. The founders are the priests Radoslav Grujić, PhD, Lazar Mirković, PhD, and the Patriarch of Serbia Varnava.

The two collections of the Museum contain about 20,000 items. The age of the museum objects date from the 3rd to 21st century. The oldest group of items includes early Christian crosses and Byzantine seals and weights. This is complemented by the collection of metal liturgical vessels and other



The Patriarchate building in Belgrade

Birth of the Blessed Virgin, 16th century



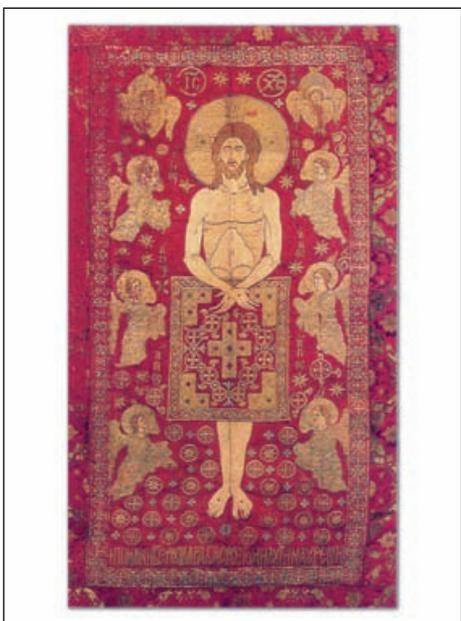
Blessed Virgin with Jesus Christ and the Old Testament Prophets, 16th century

sacred metal objects. There is a very significant collection of the church textiles. The museum's collection of manuscript books, organized in two sections, has hundreds of copies. Along with them is a collection of old printed books. A significant part of the museum fund is occupied by the icons of local as well as Greek and Russian masters. In addition to the rich collection of engravings, the Museum also has 11 wood-clichés and 28 copper-engraved plates. The collection of carved crosses and works in intarsia and marquetry is also very rich. In the Patriarch's salons and partly in the depot, a whole gallery of portraits of church notable persons, members of the Serbian dynasties and historical figures is kept. The Museum's holdings also include original archival material, a photo library, a collection of drawings and monastery plans.

The permanent exhibition consists of five rooms. The museum has participated in significant thematic exhibitions such as *Byzantine Hours* in Athens 2001, and *Byzantium: Faith and Power (1261–1557)* in New York 2004. The huge wealth of the fund was displayed at the thematic exhibition *Eight Centuries of Art under the Auspices of the Serbian Orthodox Church* (2019) at the Museum of the Serbian Orthodox Church.

The Museum has published *The Catalogue of the Museum of the Serbian Orthodox Church* by Svetozar Dušanić and *The Monograph of the Museum*

King Milutin's shroud, embroidery,
end of the 13th cent. / beginning of the 14th cent.



The robe of Prince Lazar, before 1389

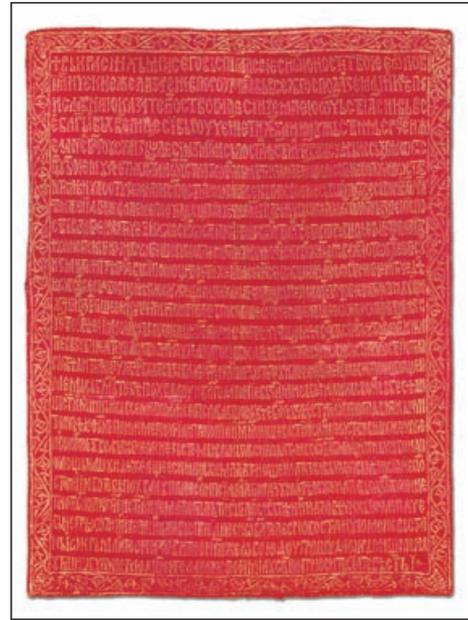
of the Serbian Orthodox Church by Slobodan Mileusnić. The museum exhibition is an illustrative part of school subjects such as the Serbian language

Paja Jovanović, *Migration of the Serbs*, oil on canvas, 1896

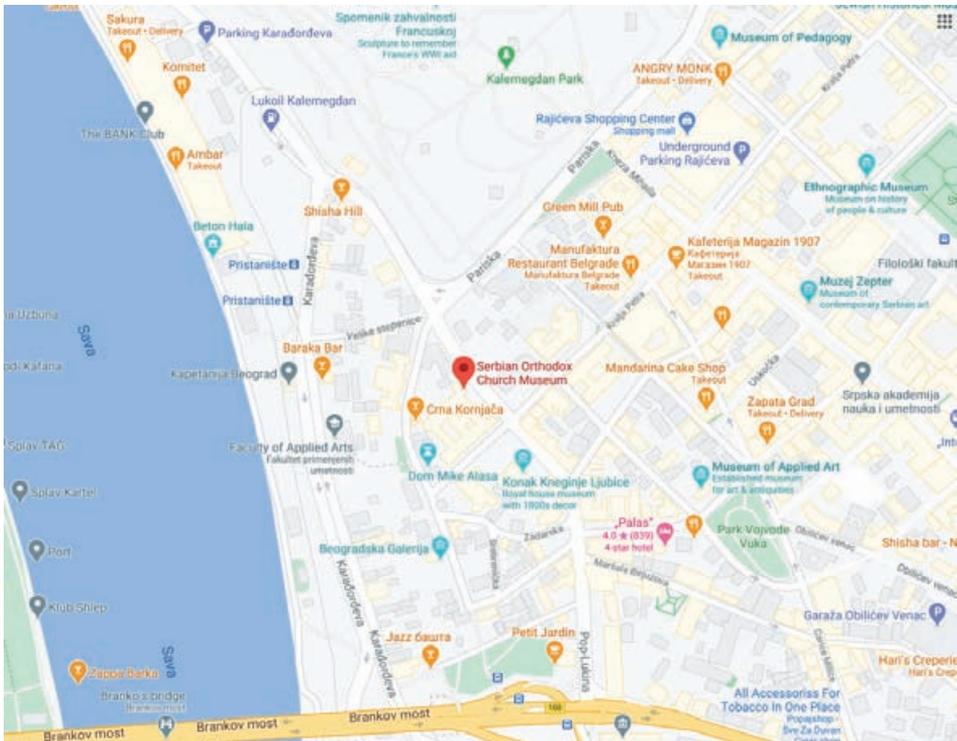


and literature, history and religious studies.

Among the most important museum items are King Milutin's shroud, end of the 13th century / beginning of the 14th century, *Charter of Emperor Dušan*, mid of the 14th century, the uniform of Prince Lazar, end of the 15th century, *Jefimija's Praise of Prince Lazar* (1402) and many others.



Jefimija's Praise of Prince Lazar, embroidery, 1402



Museum of the Victims of the Raid in Čurug



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The building where The Museum of the Victims of the Raid is situated was built by Branko Novakov Topalov in 1925 as a business-residential building. The business part of the building had the function of a grain warehouse until January 1942, when several hundred women, men, old men and children were killed in it. After World War II, due to nationalization the warehouse belonged to the Agricultural Cooperative Čurug, which used it as a storage and selling area for its purposes.



Entrance to the Museum



Branko Novakov's family was called Topalovi, and this is why that part of the building people used to call “Topalov's Warehouse”. After the founding of the Memorial Society “The Raid in 1942”, the facility was opened to the public in 2010. By the gift contract from the 10th February, 2011 the Čurug Agricultural Cooperative transferred the ownership of the ideal half of the warehouse to the Serbian Orthodox Church Community of Čurug, and the Memorial Society was granted the right of permanent use (fruition) throughout the whole property.

The reconstruction of the building was financed by the Hungarian Ministry of Foreign Affairs, and supervision of the conservation works was carried out by the experts from the Provincial Institute for the Protection of Cultural Monuments of Vojvodina. The Museum of the Victims of the Raid in Čurug was officially opened on 26th June, 2013.

The permanent exhibition is made up from the photographs of victims of the 1942 Raid, then of the books, TV and radio shows and movies on the

Parts of the permanent exhibition with photographs of the victims



Memory-plate

same subject. The video clips consist of witnesses' speeches as well as the electronic database of the victims of the 1942 Raid (a project supported by the Ministry of Culture and Information of the Republic of Serbia).

Visits of elementary and secondary school students are organized in the form of homeland history classes. The most valuable museum object is the Museum building itself.

Parts of the permanent exhibition with photographs of the victims



Museum of the Yugoslav Air Force



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The idea on establishing the Museum, which would record the historical events related to the air force, was born at the same time as the first airplanes flew over Belgrade, at the beginning of the second decade of the 20th century. One of the pioneers of our aviation, Bane Nušić, a son of the famous Serbian writer Branislav Nušić, preserved and entrusted to the future air force museum pieces of the Edvard Rusijan's plane, which crashed over the Belgrade Fortress in the beginning of January 1911. After few failed attempts the Museum of the Yugoslav Air Force was founded in 1957 within the Air Force Command, as a Department of History and a Museum. From



Photo © Igorad D. Ristić

Hawk 522



Eagle J-22X

the beginning, the Museum was part of the Air Force Command, until 2006, when the Command ceased to exist and the Air Force went through some organizational changes. Since 2006, the Museum has been under the Ministry of Defence, i.e. the Human Resource Sector. It belongs to the technical-historical museums, and is thematically aimed towards the study of national air force and aviation in general, following the development of the aviation technique, transportation and science.

The Museum is governed by a commander, while the protection and presentation of the aviation cultural heritage are done through the activities of the Departments for general affairs, for museology and specialized library and archive.

The Museum preserves a very important aviation collection, particularly significant for the models from the Second World War, which include the most famous aircrafts used both by the Axis powers and the Allies, except for the Japanese hunters. By its quality and quantity, the collections of the Museum, place it to the very top of the specialized museums in the world. The Aircraft Engine Collection covers the entire period of development of the aviation, from 1910 to 1990, each of which represents a milestone in further development.

With its richness of the exhibits, literature, photography, film and videotapes, technical documentation and historical materials, related to the units and institutions of the air force, The Museum of the Yugoslav Air Force over 50 years represents a particular temple of this specific kind of cultural heritage.

The Aircraft Engine Collection numbers more than a hundred piston and jet aircraft engines – from the 1916 rotary Clerget, through various types of Mercedes, Hispano, Rolls Royce, Pratt & Whitney to Jumo 004, Tumanski and many others. Almost all domestic production engines, from



Jupiter, Gnom Ron K-7, 9 and 14, to the post-war Walter, the Palace and the Viper have been preserved. Unfortunately, not many of them are actually exhibited within the exhibition, but some can be seen within the thematic exhibition, which is placed in the particular Museum depot.

The Air Force Weapon Collection consists of: aircraft machine guns, cannons, grenades, ammunition for rifles and rockets, guided and non-guided missiles and bombs. Most of these objects are placed in a special depot with the purpose of the so-called civilian exhibition, which assumes exhibiting aircrafts without its organic substance. There are the first aircraft bombs and arrows, which are exhibited all the way towards the specific thematic exhibition in the central part of the permanent exhibition, where the visitors can learn about the missiles and bombs of the NATO Pact, which remained after the aggression on our country, with over thirty original exhibits, testifying to the devastating effects on our aviation infrastructure in the late 1990's.

There are 32 aircrafts exhibited within the permanent exhibition, of which only two are considered to be replicas. Original aircraft parts, three helicopters, seven gliders, a prototype of the rocket V-Z, four unmanned aerial vehicles, four turbojet aircrafts, five piston plane engines, the first modern radar in our aviation and a flying simulator represent different periods of the Serbian national aviation history. Within the permanent exhibition, one can see exhibits, which illustrate diverse topics, such as the *Serbian Aviation 1912–1918* or the *Aviation in the April War 1941*.

Many original objects in the Upper Gallery (aircraft parts, documents, drawings, models and dioramas) are shown within two temporary exhibitions. Evolution of the Yugoslav aviation and the continuity of the development of aviation industry, from its beginnings in 1923 until 1993 is presented, as well





as many documents about the first air routes in this part of Europe and the expansion of domestic air transport to this day.

Within the complex, around the Museum building, one can see more than ten types of the original aircrafts, hydroplanes, helicopters and gliders: Junkers Ju-52, Ilyushin Il-14, Douglas C-47, Short Silend Mk. 1, DHC-2 Biver, Mi-4, Mi-8, Ka-25 and Ka-28 from the JAT fleet Caravelle SE-210.

A collection for research (i.e. study collection), due to its number, diversity and other qualities, deserves a particular attention. The first models, which are included in the Collection were made in the Centre for Aviation Modelling in Belgrade from 1955 to 1957. The associates of the Centre made more than 80 models of the aircrafts, which were used in our aviation from the First World War until the 1950's, in 1:20 ratio, in laminated wood technique. In the late 1950's and early 1960's, the Museum of the Yugoslav Air Force commissioned the production of a series of model aircraft from the pioneering years of aviation and the Balkan Wars, which were made in common modelling technique and coated with paper or thin cloth. During the 1970's, a particular plan for modelling of the aircrafts, which aren't represented in the collection, was made, using plexiglass as a basic material. Of particular value are the models such as the 1:5 IK-3 fighter model and the brilliant "Orao" ("Eagle") fighter-bomber model, which were exhibited within the booth of Yugoslavia at the Vancouver World Exhibition.

One of the specifics of The Museum of the Yugoslav Air Force is the technical documentation archive, in which there are drawings of different



types of the aircrafts, gliders, engines and other equipment, as well as the numerous technical and flying manuals and handbooks, reports on the aircraft examination and other technical documentation and hemeroteque. The photo library has over 80,000 photographs, negatives and the special library of about 5,000 volumes contains the most complete selection of domestic and foreign aviation literature, books and publications.

The historical component of The Museum of the Yugoslav Air Force represents the collections of objects, which are made of memorial collections of significant figures of our Air Force, uniforms, plaques, decorations, trophies and other interesting exhibits.

Museum of Theatrical Arts of Serbia



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-  https://www.instagram.com/mpus_beograd/
-  <https://twitter.com/Jevremova19>

The Museum of Theatrical Arts of Serbia is a specialized museum for the field of theatrical art, located in the Božić Family House, one of the oldest preserved Belgrade buildings intended for family residents, erected in 1836. Since 1951 the Museum keeps the theatrical material which testifies to the development of the theatre in Serbia from the 13th century to the present days. The Fund consists of subjects important for the study of classical drama, opera and ballet, as well as new multimedia stage forms.

The collections are formed by the type of material: archival material and documentation, letters, manuscripts, posters and programmes, photo-



Entrance to the building of the Museum



graphs, audio and video, art and memorial objects, stage sets and costume sketches, legacies, library and collection of newspapers (hemerotheque).

The museum has a rich publishing activity and has been publishing *Teatron* magazine for over three decades. There is the data base *Teatroslov* which is available from the website. It is a teatrographic database of the Serbian theatres, which covers over 14,000 performances and 17,000 personalities, equipped with accompanying digital collections formed from museum collections and web exhibitions. Digital collections currently count over 65,000 objects as an electronic version of traditional items, that can be classified as books or non-books within Cobiss.



Museum of Vojvodina



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-  <https://www.youtube.com/user/MuzejVojvodine/>

The Museum of Vojvodina originated from the Serbian National Collection or the Museum, which was initiated on the Matica Srpska assembly in 1847 in Budapest. The first museum collection was based on the rich legacy of Sava Tekelija, and it was presented after the opening of the Museum of Matica Srpska in 1933. From that museum, one part of the fund was extracted and on May 30th, 1947, Vojvodinian Museum was open as a general type museum of complex structure. The fund consisted of numerous collections in archaeology, ethnology, history, art history, zoology, botany, geology, palaeontology, mineralogy, and petrography. Its final place, Vojvodinian Museum obtained in 1974, when it was situated in the building of



Building of the Museum of Vojvodina at 35 Dunavska Street



Metropolitan carriage, Sremski Karlovci, 18th century

the former court, built in 1896 according to the design of architect Gyula Wagner from Budapest.

Various institutions for the preservation of culture and nature derived from this museum: The Museum of the Workers' Movement and People's Revolution of Vojvodina, Novi Sad City Museum, The Theatre Museum of Vojvodina, The Institute for the Conservation of Cultural Monuments and The Institute for Nature Conservation. The Museum of the Workers' Movement and People's Revolution, which was founded in 1956, was transformed into the Museum of Socialist Revolution, and finally, into the Historical Museum of Vojvodina. This museum was given a building located at 37 Dunavska Street, which was purpose-built in 1970 according to the design of architect Ivan Vitić. In 1992 the Vojvodinian Museum merged with the Historical Museum of Vojvodina into an institution named the Museum of Vojvodina.

Today it is an organizational, professional and conceptually modern institution with rich museum holdings of around 200,000 items and a specialized library with 71,000 publications. The Museum of Vojvodina is in charge of supervising main professional activities for 18 museums, galleries and museum collections in another organization and in private property in Vojvodina.

The permanent exhibition is a testimony of life on the soil of the Vojvodina region from prehistory to the 19th century and the civilizational achievements of the people who lived here for the past eight thousand years. The exhibition covers 2,000 m² and it comprises 4,000 objects, which chronologically compose three thematic units: archaeology, history, and ethnology. Different exhibits speak of the time from the Palaeolithic and Mesolithic to the Middle Ages in the archaeological section. The period from the 15th century until the second half of the 19th century is dealing



with history and history of art. The part which represents ethnology deals with rural life from the late 18th to the middle of the 20th century. Exhibited items are traces of human communities and cultures of prehistory until imperial Rome; they depict the movements of nations from the Middle Age to the 19th century, including those of the Slavs, Serbs, Hungarians, etc. The Permanent Exhibition was followed by the sizeable publication *The Museum of Vojvodina*.

The Museum of Unification 1918 is a special permanent exhibition, which depicts the events related to the unification of Vojvodina's territories to Serbia in 1918 at 250 m² and is physically separated from the central permanent exhibition. The entrance to the Museum of Unification 1918 is located on the lateral side of the building, from the Unity Park, created due to the opening of the Museum on November 25th, 2018.

The permanent exhibition on the history of Vojvodina from the mid-19th to the 20th century is situated at 37 Dunavska Street. Since 2009, only a part about the Second World War remained from the original display, to which the new exhibition on the First World War was added in 2014. Today it covers about 435 m².

At the present moment the Museum of Vojvodina consists of the following departments: Department of Archaeology (with sections for Pre-





history, Antique and Medieval period, Numismatic and Archaeobiology), Department of Early and Cultural History (with collections of numismatic, history of sport and education, photos, cartography, history of art, etc.), Department of Modern History (with collections of photos, archives documents, posters, arms, medals, etc.), Department of Ethnology (with collections of folk dress, interior household, textiles, audiovisual records, agriculture, social and spiritual life, etc.), Department for Conservation and Restoration (with laboratories for metal, ceramics, paper, textile, wood and painting, photo and carpentry workshop), Department of the Museum of Unification 1918 (with collections of uniforms, documents and art pieces), Department of the Museum Complex in Kulpin (with agricultural collection and collections of fine arts and furniture) and Department for education and public relationship.

The Museum of Vojvodina has established many permanent exhibitions, but some of them don't exist anymore, like the one in the Dunderski Castle in Čelarevo or in the Monastery of Kovilj. Some exhibitions survived like the one in Gymnasium Jovan Jovanović Zmaj in Novi Sad, the one dedicated to Mihajlo Pupin (1858–1935) in Idvor and the one in Sava Tekelija's birth house in Arad (Romania). Dependencies of the Museum of Vojvodina are the Museum Complex in Kulpin (from 2004), Ethno-park "Brvnara" in Bački Jarak, and from 2018 the Medical Museum collection – Pasteur Institute in the House of Dr. Hempt.

Ethno-park "Brvnara" in Bački Jarak, a heritage collection featuring ethnology and history, was set up by the initiative of the colonist population from Bosanska (Bosnian) Krajina, who live in Bački Jarak. The idea to establish such a collection was motivated by the wish to preserve the memory of the old homeland.



“Brvnara” (Log Cabin) was built in 1978, with the material support of community centre of Bački Jarak and Temerin, Drvar, Banja Luka and Bosanski Petrovac and under the professional competence of the Museum of Vojvodina, The Novi Sad City Museum, The Museum of Bosanska Krajina in Banja Luka and The Provincial Institute for the Protection of Cultural Monuments (Novi Sad). The new permanent exhibition was created by the Museum of Vojvodina in 2012. The exhibition depicts an ethnological side of the everyday life of the Bosnian colonists as well as historical circumstances of their survival from the middle of the 19th century until the 1990s.

The Museum Complex in Kulpin embraces the core of the settlement from the second half of the 18th century, i.e. the first half of the 19th century. It consists of two castles with auxiliary buildings built by the noble Stratimirović family, as well as the park, the old school building, the temple of the Serbian Orthodox Church, and the parish home. The Complex includes the temple of the Slovak Evangelical Church built in 1875–1879 and the birthplace of the Serbian Patriarch Georgije Branković which was adjusted for the Serbian seminary in 1899.

In the second half of the 19th century, the Great Castle and the bigger part of the property were sold to the Matej Semzo, and subsequently, in 1889 it was sold to Lazar Dunderski. Dunderski family maintained the estate until 1945. Lazar Dunderski and his son Đorđe gave a significant contribution to the development of agriculture in that area. The Great Castle was reconstructed in 1912 according to the design of architect Momčilo Tapavica from Novi Sad. After the Second World War the estate and the Castle were nationalized. Agricultural community, which was established on the property, used the Castle and auxiliary buildings until 1991. The

Complex with two castles, park and decorative fence was protected as a cultural good in 1970. In 1991, by the decision of Provincial Assembly of Vojvodina, the Complex is pronounced a cultural monument of the great importance. The Agricultural Museum was established in the same year and the permanent exhibition was situated in the auxiliary buildings. After the restoration work on the Great Castle in 2009, an exhibition of stylish furniture, enriched with fine art pieces, was set up in this building. The exhibition was previously held at the Dunderski Castle in Čelarevo, which was also dependency of the Museum of Vojvodina.

Three gilt Roman helmets from Berkasovo near Šid and Jarak near Ruma are the most important exhibits from this period (4th century AD) and at the same time, the most valuable objects, which are kept in the Museum of Vojvodina. They are prominent samples of its kind in Europe and for the decades ago, they are informal representative of the Museum of Vojvodina.

In the last few decades, there were a lot of eminent temporary exhibition like *White Russia – the Russian Emigration in Vojvodina* by Suzana Milovanović and Aleksandar Petijević (2014), *The World of Marina Popović's Ceramics* by Darinka Rackov (2010), *Late Roman Helmet from Jarak* by Tijana Stanković Pešterac (2009), *When the Kitchen is in Order...* by Ljiljana Trifunović (2009), *Home Country on the Danube – Joint Life of Serbs and Germans in Vojvodina* by a group of authors (2009), and many others.

Since 1952, the Museum regularly publishes its annual edition *The Work of the Museum of Vojvodina*, which was entitled *The Work of Vojvodinian Museums* until 1994. There have been 61 volumes of this publication so far. Publishing activity is divided on the current issues like the exhibition



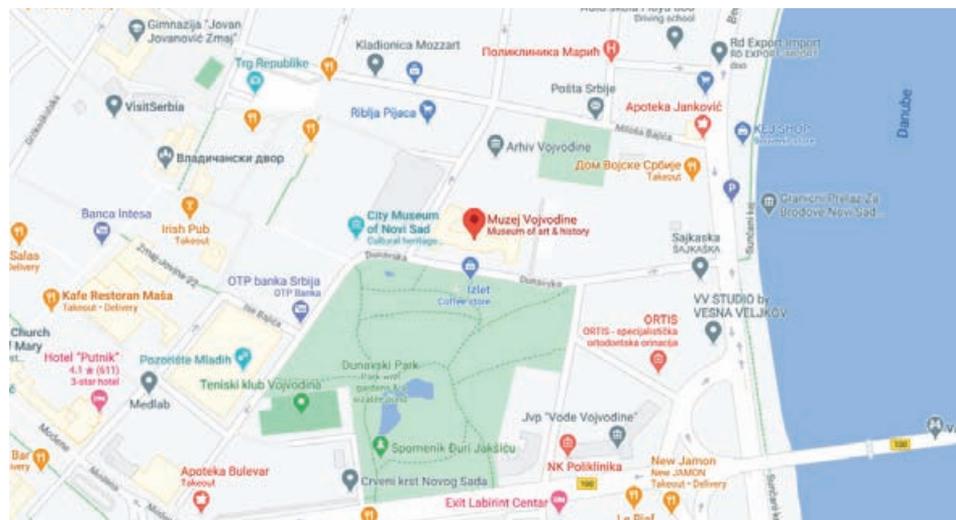
The Second World War on the permanent exhibition at
37 Dunavska Street

catalogues and edition Special publications as well as other kind of publications. Here are *From the Serbian National Collection to the Museum of Vojvodina (1847–1997)*, a collection of works from the International science gathering dedicated to the 150-years Anniversary of the Museum of Vojvodina (1998); *The Museums in Vojvodina (1847–1997)* by Mladenko Kumović (2001); *Unification of Vojvodina to Serbia – Contribution to the Political History in Vojvodina until 1921* by Drago Njegovan (2004); *Stubarlija* by Predrag Medović (2007); *Woven Structure – Interweaving* by Bratislava Idvorean-Stefanović (2013), etc.

Educational work represents numerous workshops for younger and older children, for adults and disabled persons. There is also a rich educational publishing activity for the young, such as *Museum According to the Measure of the Child – Archaeology* by Slađana Velendečić and Tijana Stanković Pešterac, and many others, especially connected with digital technologies and AR standards.

The Museum of Vojvodina received the prominent prize of the Serbian Museum Association *Mihajlo Valtrović* for the Best museum in Serbia in 2009 and the Sreten Order of second degree from the President of Republic of Serbia in 2018 for achieved acknowledgments during 70 years of its cultural activities.

Digitalization of cultural heritage started in 2010 in the Museum of Vojvodina. Today Museum is one of the leaders in this field together with the Historical Museum of Serbia in efforts to provide the *Integrated Information System for Museums* to every museum in Serbia and the Republic of Srpska.



Museum of Vojvodinian Slovaks



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The Museum of Vojvodinian Slovaks is a public institution of a complex type. It was the Slovak Museum in Petrovac which was first open to the public at Slovak national festivities in Petrovac on 7th August, 1949. There were installed the “Slovak Room” and the objects from the field of hemp and hop processing, and domestic economy. The Slovak National Museum in Petrovac was founded at the very beginning with the aim of studying the past of the Slovaks in Yugoslavia and preserving their culture.

The Slovak National Museum changed its name in 1966 into the National Museum in Petrovac. Since 1970, the museum has been a part of the Cultural



Homeland House



Centre in Bački Petrovac, and the integral part of the Museum collection also became the “Homeland House”. In that way, the museum was enriched with cultural and architectural monuments in situ. During the 1970s and 1980s, scientific, documentary and exhibition activities were under the supervision of the Museum of Vojvodina in Novi Sad.

When the Fine Arts Collection became part of the Zuzka Medveđova Gallery in 1989, only two collections remained in the National Museum – ethnographic and cultural-historical. The Museum of Vojvodinian Slovaks, which was established in 2012, is the legal successor of the National Museum in Bački Petrovac. Within its organizational structure, the Museum includes the Zuzka Medveđova Gallery and the “Homeland House” in Petrovac. Its founders are the Municipal Assembly of Bački Petrovac and the National Council of the Slovak National Minority in Serbia.



Zuzka Medveđova, *Harvest*, oil on canvas, 1922

Zuzka Medvedova, *Lilacs II*, oil on canvas, 1979



Zuzka Medvedova, *Slovak Wedding in Petrovac*, oil on canvas, 1923



The exhibition space of the Museum of Vojvodinian Slovaks is located in the building of Matica Slovačka (Slovak) in Serbia, on the first floor, where the two rooms are intended for display, and also the depot with the Museum objects. The Slovak Room is located within the Museum of Vojvodinian Slovaks. The exhibition was restored in 2015. The original exposition was set in 1949.

Homeland House

Village house from the second half of the 18th century is at 7 Branislava Mokić Street, and it is a cultural monument of exceptional importance,

Zuzka Medvedova, *Self-portrait with the Pallet*, oil on canvas, 1929



which is under the protection of the Provincial Institute for the Protection of Cultural Monuments. The “Homeland House” is a cultural monument of the so called Pannonian type building, which was being accustomed since the 18th by the end of the first half of the 20th century. The House was built with earth rammed techniques, and as part of the permanent exhibition there are objects that represent the traditional residence of the Vojvodinian Slovaks.

Zuzka Medveđova Gallery

Zuzka Medveđova was the first female Slovak academic painter. The Gallery with the permanent exhibition where her works can be seen was open on 1st July, 1989. One of the most significant artistic manifestations of Slovaks from this area is organizing within the Gallery – the Biennial of Slovak Academic Artists, starting in 1991. There is also a biennial of amateur visual artists which has also been organized since 2010.

Among temporary exhibitions there are the *Exhibition of the Slovak Folk Costume from Bačka and the Paintings of the First Female Slovak Academic Painter Zuzka Medveđova* (Ethnographic Museum, Belgrade 2015); *XIV Vojvodina Slovak Brigade – on the Occasion of Celebrating the 70th Anniversary since its Setting up* (2014); *150 Years of the Slovak Press in Vojvodina* (2014); *Jan Čajak (1863–1944)*, documentary exhibition on the occasion of 150 years from his birth and 70 years of his death (2013).

The significant editions of the Museum are *Slovak Art, or Art of Slovaks – Fiction or Reality – Proceedings 8* (2013) and *60 Years of the National Museum in Bački Petrovac – Continuity and Discontinuity* (2009).

The most important items are the national costumes of the Slovaks from Vojvodina: the older cap type *čepjec* or *čepec* (Slov. *чепену/ченеу*) worn by married women under a kerchief until the end of the 19th century from Petrovac and Gložani, and oil on canvas by Zuzka Medveđova *Slovak Wedding in Petrovac* from 1923.



Zuzka Medveđova, *Sundays*,
oil on canvas, 1929

Museum of Yugoslavia



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-  <https://twitter.com/muzejyu?lang=en>
-  https://www.instagram.com/muzej_jugoslavije/

The Museum of Yugoslavia was founded in 1996. The Museum complex consists of three buildings that were an integral part of the “Josip Broz Tito” Memorial Center – Museum of 25th May, House of Flowers and the Old Museum. The buildings are located in the part of the residential area of the lifelong president of Yugoslavia – Josip Broz Tito. The major part of the Museum fund is made up of the gifts received by Josip Broz from other statesmen, distinguished citizens and the people of the state headed by him.



Museum of 25th May



The organizational units of the Museum are the Museum Fund Research and Protection Department, the Programme Communication and Development Department and the Common Affairs Division. The Museum developed an activity to inform the public about its holdings and contents, as well as various aspects of researching the Yugoslav history.

On the way to the permanent exhibition which has been restored, there were many significant displays such as *Po(ne)stajanje: Exhibition With and Without Fine Art Works from the Museum's Collection* (on the devastation of the museums during the 1990s, in 2001), *Imperial Gifts* (2013), *The Great Illusion* (2014), *Tito in Person* (2014), *They Never Had it Better* (2014), *To Be a Falcon Is to Be a Yugoslav* (2016), *Yuga, my Yuga – Gastarbeiter Stories* (2016), and others. Exhibition activities are accompanied by the activities such as lectures, film screenings, seminars, guest appearances from home and abroad, children's and family workshops and work with disabled people.

During 2015, a new methodology in the work on the permanent exhibition was developed within the project *100 Years since the Creation of Yugoslavia*, which turn researchers and interpretators towards the museum fund. The first phase of that project, called *The Storeroom Opens*, enabled a completely new insight into the Yugoslav heritage, viewed through the dialogue or pronounced contradictions of objects from funds of the Museum of the Revolution of Yugoslav Peoples and Ethnic Minorities and of the Memorial Centre “Josip Broz Tito”. Work on the permanent exhibition has continued during 2017, when the museum fund, which was collected after 1996, was presented and supplemented with curatorial statements and artworks on the *Laboratory of the Museum of Yugoslavia*. At the same time

the concept of the future permanent exhibition appeared in the form that will offer *10 phenomena* as a framework for understanding all phases of the existence of Yugoslav heritage. Within each of the phenomena, a relatively small number of objects and an accentuated polyphony were combined with the aim to draw attention to the complexity of the Yugoslav heritage, to the potential for its current affirmation, but also to the dangers of possible reduction of meaning and abuse of that heritage. As a result of the long-standing work of the museum team, the new permanent exhibition will be opened in 2020.

The Museum of Yugoslavia has so far published catalogues for exhibitions such as *Yugoslavia from Start to Finish*, *Imperial Gifts* and the *Great Illusion*, as well as an information guide and a monograph *Tito – A Short Biography*, or an autobiography of Milomir Pavlović *Story of Tito's Gardener*.

Among the most important museum items are the Order of the Yugoslav Great Star – the highest Yugoslavian decoration, established on 1st February, 1954, when Josip Broz Tito was honoured; a monumental composition, made especially for the office of Josip Broz *The Battle of Stubi-ca*, oil on canvas by Krsto Hegedušić; the Corinthian helmet is the oldest object according to the time of origin; fragments of the lunar soil (old 3,8 trillion years) and the SFRY flag that the Apollo 1 crew carried to the moon and brought back to the Earth, gifts from US President Richard Nixon in 1970; the first Relay of Youth since 1957, by Vladeta Petrić (the first direc-



Exhibition *The Great Illusion*, 2014

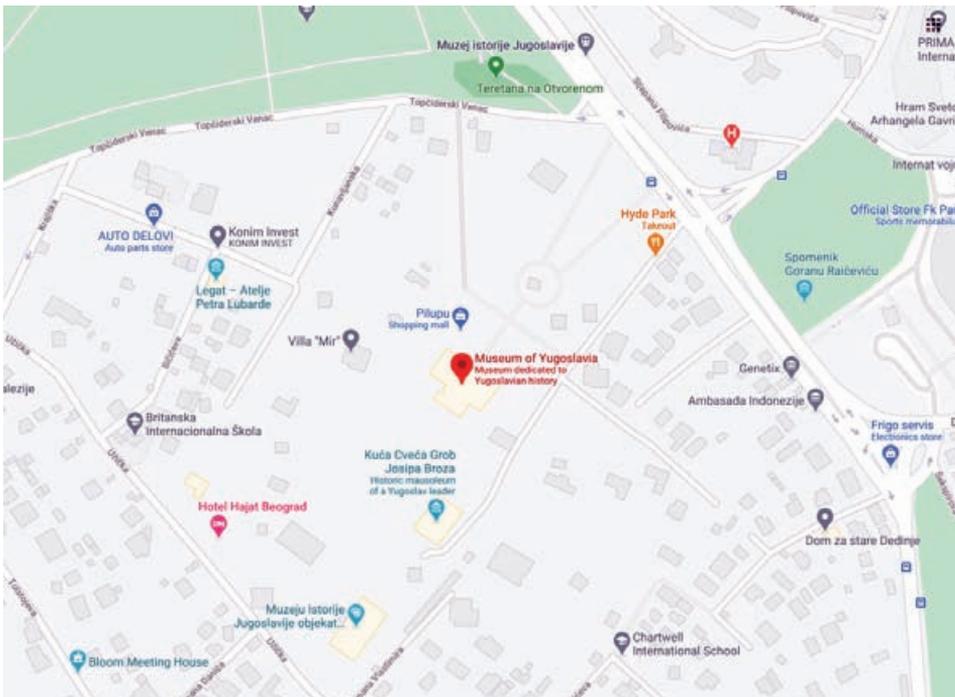
Corinthian helmet



Fragments of the lunar soil

tor of the Museum of 25th May) and Boško Karanović (a mosaic artist who worked at the Museum of 25th May).

Developed programmes of free professional guides through the complex every weekend in Serbian and English is one of the characteristic activities of working with the public and the audience.



Museum Unit at the National Library “Branko Radičević”, Odžaci



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The Museum Unit at the National Library “Branko Radičević” in Odžaci was created from the fund of the school archaeological section and started to work in 1981. Its founder was the Municipal Administration in Odžaci. The collection was in the possession of the National University “Odžaci” until 1990 when it became part of the Library. The Museum Unit is divided into two collections, historical and archaeological, and there is a number of small collections within them. The fund is presented on a permanent display, and also on thematic exhibitions such as *The Past of Odžaci through Old Photographs*, *Photos from the Famous Photo Studios* and *Ironed Stone Tools from Donja Branjevina*.



Sculpture of the Red Haired Goddess in the centre of Odžaci



Part of the permanent exhibition

The most important museum items are the bayonet from 1854, hemp processing tool, porcelain pipe as a memory of war service, a Neolithic collection from Donja Branjevina site and the famous statue of the “Red Haired Goddess”, which combines the symbols of male and female fertility and is one of the most inventive features of the Neolithic man. The statue was kept in the bank vault in Odžaci until 2020 when it was taken over by The National Museum in Belgrade.

Ritual pot in the form of ibex



Red Haired Goddess

Museum Unit within the Cultural Centre Bačka Palanka



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The Municipality of Bačka Palanka made a decision on the establishment of the Museum unit in Bačka Palanka 1982. The Museum Documentation Department of the Museum of Vojvodina gave a positive opinion about this unit and authorized it to perform a museum activity within the Working Community for Culture of Bačka Palanka. Since 1992, the Museum has been operating within the Cultural Institution *Hazar*. In 1997, by a decision of the Municipal Assembly, it received its present name, the Statute and other normative acts. The Bačka Palanka Town Museum has been part of the Cultural Center since 2006 and represents a museum institution of general character.



Museum Building

Neolithic altar, Nikolaševa njiva



Bowl, Eneolithic, Neštín

Since the foundation, until 2002, the Museum unit was placed in the former building of the Reseli family, later to be transferred on the first floor of the former Gymnasium, Civic and Economic school.

The Museum fund numbers approximately 8,000 objects, which are separated in diverse collections: palaeontological, archaeological, numismatical, historical and art collection. The permanent exhibition presents palaeontological and archaeological objects.

In the ceremonial hall of the Museum, besides many thematic and guest exhibitions, are organized many other events and cultural activities, which take place in the Museum, such as the book promotions, poet meetings, performances and concerts.

Permanent exhibition

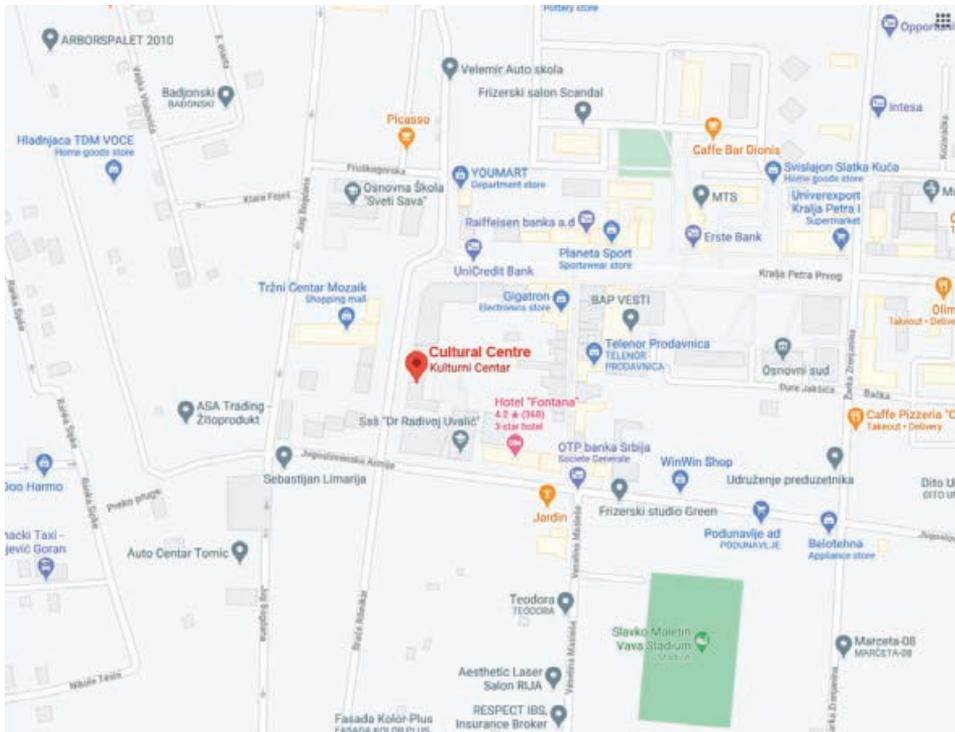


The most important thematic exhibitions include the *People from Palanka in the Great War of 1914–1918*, the *Colonization of Bačka Palanka* by Nikola Milivojević, and the *Two Centuries of the Orthodox Temple in Bačka Palanka* by Predrag Vajagić, Vladimir Balj and Nikola Milivojević.

The publishing activity of the Museum includes monographic publications and catalogues such as: *Bačka Palanka – Materials for the Study of the History of the Town* (1988), then *1593–1993. Bačka Palanka* (1993), *Archaeological Finds in the Vicinity of Bačka Palanka* and the *Belt Application from Mol* (1997) by Livia Pap.



Roman crossbow fibula, Neštín



“Nadežda Petrović” Art Gallery Čačak

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The “Nadežda Petrović” Art Gallery was founded in 1961 by the National Committee of the Municipality of Čačak (nowadays the City of Čačak). It bears the name of the great Serbian painter Nadežda Petrović, born in Čačak in 1873. The main activity of the Gallery is to follow contemporary fine and visual art through the exhibition activity, protection of movable cultural goods (collections) and publishing activity.

Since its foundation, *The Memorial of Nadežda Petrović* has been continuously organized, as one of the most significant artistic events in Serbia and the former Yugoslavia, featuring the current art scene of the former Yugoslav and nowadays Serbian and European art space. Regular exhibitions are also organized: *Graphics, Youth, Recognition, Awarded at the Memorials*, as well as other types of exhibitions – solo, group, thematic, historical and educational. In addition to the exhibitions the other programs are also organized, in cooperation with the museums, galleries and cultural institutions from all over Serbia and from other countries as well. During over 50 years



The “Nadežda Petrović” Art Gallery



Serbian Painting of Nadežda's Time, 2011

of existence and work, the Gallery has organized 400 exhibitions, of which 27 are on *The Memorial of Nadežda Petrović* and over 80 guest exhibitions in other cities and countries.

The contemporary profile of the Gallery is also marked by the permanent exhibition of the works from the collections, the permanent legacy exhibition, expert research works by the curators and the associates, the theory and practice of the contemporary visual scene, artistic production, etc.

The Gallery has received several awards, among many were significant ones like The Čačak Municipality Award (1999), the Vuk's Award (Belgrade 2001), the Best Gallery Award in Serbia in 2010 (Novi Sad 2011) for achieving high gallery qualities and maintaining world gallery standards.

The Gallery has three exhibition spaces – the central building in 6 Emperor Dušan Street, with an exhibition space of 400 m², a depot and a workspace of 200 m²; Gallery "Risim" in 11 Gospodar Jovanova Street, which houses the legacy exhibition of the collection of Bogić Risimović Risim and the house in 7-9 Gospodar Jovanova Street, which is in preparation for the Legacy of Božo Prodanović's family.

Dragana Žarevac, Faith in Progress, 2008



Ivan Tabaković, Shadows with a Ball, 1956

Katarina Alempjević, *Linea Alba*, 2013



Peđa Milosavljević, *Perpetuum Immobile*, 1967

In the future, the Gallery is positioning itself as a leading institution of its kind in central Serbia and among several leading ones in our country. Beside its core activities of preserving, protecting and presenting cultural heritage, further profiling of the institutions is going to become a regional centre in the field of fine arts with emphasizes on visual art and multimedia projects.

The Gallery fund contains about 1,700 exhibits, which have been purchased or donated over the years by artists and other donors and categorized into six collections – Nadežda and the Contemporaries, Yugoslavian

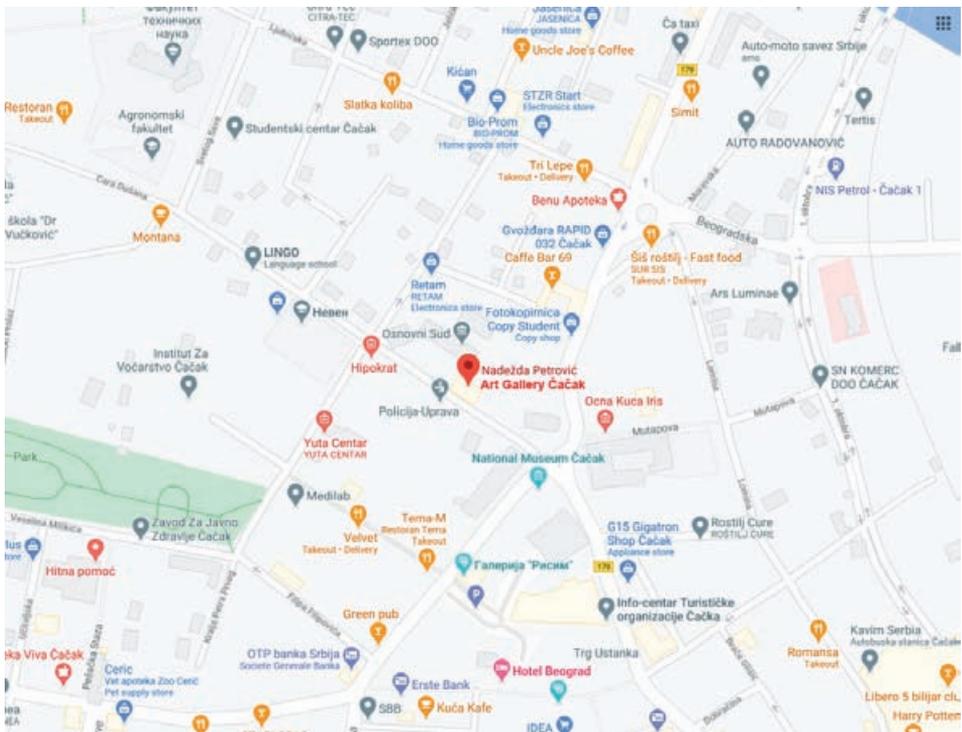


From the permanent exhibition

Art of the Second Half of the 20th Century, Contemporary Art, Bogić Risimović Risim Memorial Collection, Pjer Križanić Collection of Drawings and Caricatures, Boža Prodanović's family Legacy and Sonja Savić Memorial Collection.

The museum items that could be distinguished originate from the collective exhibition, organized as the part of the *Nadežda Petrović Memorial – A Deep Dream* by author Jelena Stojanović; *Awarded at the Memorials* (periodically, since 1963) – *Red Book–Open Book of the Past* by prof. Čedomir Vasić; Youth (triennial, regular since 1971) – *Urban Vision* and others.

Within the publishing field, the Gallery publishes catalogues of exhibitions, and professional publications in the Heritage, Children, Pictures, Balance, and Special editions (various publications, CDs, DVDs, etc.). In addition to basic pedagogical work with the audience, there is ongoing work to educate the student population and popularize all gallery programs through a long-term, multidisciplinary project *Gallery in Schools, Schools in the Gallery*.



National Museum in Belgrade



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-  <https://www.youtube.com/user/narodnimuzejbg>

The National Museum in Belgrade is the central, national, the oldest and the largest museum institution in Serbia. It was founded as a museum of general type, and from 1844 until these days, after years of growing, developing and allocating of natural and ethnographic collections to the separate institutions, continues to preserve rich collections of archaeological artefacts of medieval and applied art, numismatic collections, as well as the representative collections of the national modern and fine art of the



Building of the National Museum in Belgrade



20th century. The collections of the National Museum are enriched by the collection of the works of art by foreign artists.

The National Museum in Belgrade preserves more than 400,000 items today, which make up the unique cultural heritage of Serbia, the Central Balkans and Europe. Its main building is located in the centre of Belgrade.

The National Museum preserves representative cultural assets, testimonies of the development and civilization changes on the territory of the present-day Serbia and the surroundings, from Prehistory to the Late Middle Ages, as well as the representative works of key artistic styles and movements, top artistic ranges in the national and European art from the medieval period to the contemporary art. Among them are the archaeological finds from Lepenski Vir (the 7th millennium BC), Vinča statues (the 6-5 millennium BC), Dupljaja Chariot (the 16-13th cent. BC), the gold masks from Trebenište (the 6th cent. BC), the pantry from Jabučje (the 1st cent.), Belgrade Cameo (the 4th cent.), *The Gospel of Miroslav* (the 12th cent.), the coins of King Radoslav (the 13th cent.), the medieval icons and murals, the bowl from Vračevšnica (the 17th cent.), the paintings by Paja Jovanović, Nadežda Petrović and Sava Šumanović, works by old Italian masters (Di Credi, Canaletto, Guardi), the Dutch art (works from the ateliers of Bosch, Bruegel, Van Goyen and Rubens, as well as some works by Toorop, Van Gogh and Mondrian).

The National Museum also preserves the works of the French painters of the late 19th and the early 20th century (Corot, Daumier, Pissarro, Degas, Renoir, Sisley, Gauguin), and the story about modern art is completed by the works of Picasso, Kandinsky, Archipenko and Chagall. These exquisite





museum objects became available to the National Museum mainly through research, purchase or donations from benefactors, of which, in the long and rich history of this museum house, many were among rulers and even more among ordinary citizens. All of them contributed to making the National Museum a true symbol of Serbia's culture.

The National Museum was also growing thanks to the included museums – the Gallery of Frescoes (a specific museum of the copies of wall painting and decorative plastics of the Serbian Medieval monasteries) which was joined in 1973; the Museum of Vuk and Dositej (the museum of great Serbian educators and great language reformers) and the Memorial Museum of Nadežda and Rastko Petrović (a museum dedicated to the life and work of two outstanding artists) were joined in 1975; the Lepenski Vir Museum in Donji Milanovac (the most important Mesolithic site in Europe) was joined in 1978; and the Đerdap Archaeological Museum in Kladovo, which represents the archaeological treasures of the Danube region, was joined in 1996.

The permanent exhibition, which was closed for 15 years, was opened in 2018, in its new look and design. The great museum's presentation covers the widest range ever in Serbia – from the Paleolithic to the art of the 20th century. It is organized in three levels and spreads over 5,000 m². The exhibition as a whole testifies to the exceptional archaeological research, Serbian rulers, donors and collectors, given in an exclusively picturesque and chronological way. Throughout the permanent exhibition, the results of all museum activities, from research and conservation to interpretation and education, are intertwined.

In the atrium on the ground floor there are items from the archaeological collection of the National Museum which reveal the facts of everyday life in the Paleolithic, Mesolithic, Neolithic, Bronze, Iron Age, Roman and



Late Antique periods. The phenomena such as the culture of Lepenski Vir, the Neolithisation, the appearance of the oldest copper metallurgy, the importance and functions of the Roman provinces in the structure of the Roman Empire with reference to the origin of a number of Roman emperors are emphasized.

In the halls on the first floor different medieval objects are displayed through ten thematic units, which illustrate the period from the middle of the Early Middle Ages to the First Serbian Uprising. This is a very diverse material, including jewellery, ceramics, icons, murals and fresco copies, massive stone decorations, religious objects and the objects of the applied art, which dynamically testify and acquaint visitors with the exciting Middle Ages on the territory of today's Serbia. In the second part of the first floor there are works from the collection of Serbian painting of the 18th and 19th century. In the last segment of this level, visitors can see a selection of drawings and graphics by foreign and domestic authors, and this section of the setting will be changing.

The exhibition space on the second floor consists of three sections. Of these, two form an integral part of the permanent exhibition, which will feature works by foreign artists and works from the Collection of Yugoslav Painting of the 20th century. The third unit is the Great Hall, a space

used for the thematic exhibitions by both the National Museum and other museum institutions. The Yugoslav Painting Collection of the 20th century is represented by nearly 200 works of various styles. Next to the Great Hall, one can see the famous Belgrade Mummy, placed in the coffin from the necropolis of Ahmim, near Luxor. There, in 1885, the stele was found with the hieroglyphic inscription, which related the mummy to the priest named Nesmin.

The Museum of Vuk and Dositej

The Museum of Vuk and Dositej was founded on 28th February, 1979 by the decision of the Government of the People's Republic of Serbia, and since that year it has been part of the National Museum in Belgrade. It is located at 21 Gospodar Jevremova Street in Belgrade.

The basis for the constitution of the Museum was the Vuk Stefanović Karadžić legacy, which his daughter Mina Karadžić bequeathed to the Kingdom of Serbia in 1894. The archival material from this fund was put on disposal to the Serbian Academy of Sciences and Arts, books to the National Library, while paintings and personal items of Vuk Karadžić belonged to the National Museum, which served for the foundation of the Memorial Room of Vuk. When the special museum was established in 1949, the exhibition about Vuk Karadžić was expanded with a part dedicated to the great Serbian educator and writer, Vuk's predecessor in the struggle for the introduction of the vernacular into Serbian literature – Dositej Obradović.



Museum of Vuk and Dositej



Immediately after its founding, the Museum was settled in the oldest preserved residential building in Belgrade, which was used for the first Serbian Grand School (1809–1883), founded by Dositej Obradović. Vuk Karadžić was one of its first students. As a typical example of Turkish urban residential architecture with baroque elements, this building has been proclaimed as a cultural and historical monument of exceptional importance due to its architectural and historical significance.

Conceptually conceived as a museum institution of memorial-historical type, the Museum of Vuk and Dositej deals with the museological processing, protection and presentation of the relevant historical material that testifies to the life and work of Dositej Obradović and Vuk Stefanović Karadžić, as well as the time in which they lived and created.

The Museum fund counts nearly 8,000 items. The collections dedicated to Vuk are formed from personal items as well as from the belongings of his family, and contain paintings, sculptures, the first editions of his books and some archival material. Nothing is preserved of Dositej's personal items, so the fund which is dedicated to him consists of portraits and sculptures, archival material, the first editions of his works, as well as the books of his predecessors and contemporaries. The Museum also houses a rich closed-type library of 5,000 titles, which contains the first and almost all subsequent editions of the two educators, including the professional literature.

The first museum display dates back to 1950 when the Museum was opened to the public. This setting was first restored in 1992 during the re-

construction of the museum building, and the exhibition took space of 180 m². The last reconstruction and adaptation of buildings in 2011–12 caused the new permanent exhibition which is realised according to the contemporary and modern museological principles.

In the Museum during the summer and winter school holidays there is an event called *The Museum in the Heart of the City*. The various programmes which are intended to all interested citizens and visitors of Belgrade and consist of a series of activities for children and adults that are not always characteristic for museum spaces such as nights at the museum, movie screenings, music concerts in the courtyard of the museum, pet friendly days, tea parties for the neighbours, days for grandparents and grandchildren, talks of the past of Belgrade, outdoor painting, a workshop on painting techniques, and yoga and Aikido classes outdoors.

The Gallery of Frescoes

The Gallery of Frescoes was founded on the 12th January, 1952 by the decision of the Council for Science and Culture of the Government of the Federal People's Republic of Yugoslavia. The Gallery was transferred to the jurisdiction of the Secretariat for Education and Culture of the Assembly of Belgrade City in 1953. It became an organizational unit of the National Museum in 1973. It is located in Belgrade on the address 20 Cara Uroša Street.

The activity of the Gallery of Frescoes, which is conceptually designed as a specialized museum of history and art, includes the activities of collecting and presenting works of Serbian Medieval heritage. The Museum fund counts 1,357 objects, it is classified into two basic collections – one is a collection of copies of the medieval wall paintings and a collection of copies of Medieval stone decorations. The Gallery also houses one of the few ateliers in Serbia for making copies of wall painting.

In a purpose-built building, on the exhibition space of 500 m², a part of a rich fund was set up in a special setting. The first one is open to the public on the 1st February, 1953 and the last change was made in 1990.

The Museum of Lepenski Vir

The Museum of Lepenski Vir was established as a special museum institution of the archaeological type with the purpose of processing, protection, and presentation of one of the most important Prehistoric sites in Europe. Lepenski Vir was researched in the frame of the Đerdap I project, in the period 1965–67, and with the beginning of 1970's proclaimed as a



monument of culture of extraordinary importance. The Visitors' Centre – Museum of Lepenski Vir lies on the Danube River, in a village called Boljetin, situated near Donji Milanovac.

The site and the modern exhibition were opened to visitors in 1975. The rights and duties of the founder were within the competence of the Republican Institute for the Protection of Cultural Monuments until 1982 when, by the contract with the Republican Culture Association, the National Museum in Belgrade took over the care of the site and the building of the Museum.

The first permanent exhibition was opened in 1982. Today, the current setting dates from 1989. The Museum's exhibition space is divided into the archaeological site of 2,100 m² and Gallery of 75 m², which contains documentation material from the research of this site and the copies of the most representative findings such as the famous monumental stone sculptures in the shape of fish.

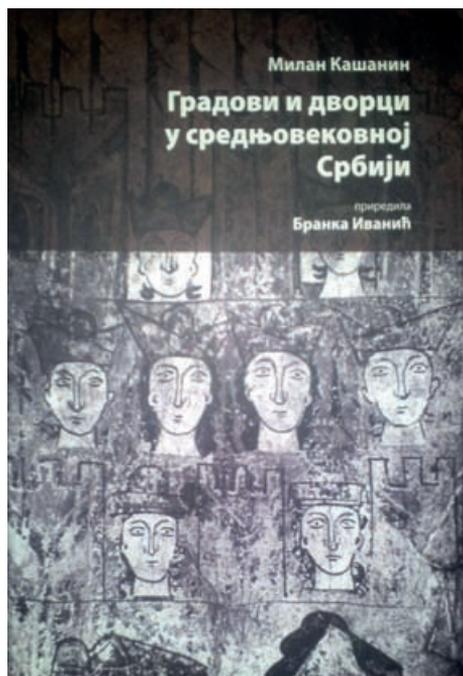
The Museum is located in the area that represents a complete natural and cultural monument. The complex also houses an ethno-park with residential properties characteristic for the area in the 19th century.

The Archaeological Museum of Đerdap

The Archaeological Museum of Đerdap is located in Eastern Serbia, in the town of Kladovo, on the address 2a Kralja Aleksandra Street. Kladovo lies on the Danube River, and it is placed 10 km east of the hydroelectric power plant Đerdap I.

The idea of establishing a specialized museum whose activities would be directed towards the rich archaeological heritage of the wider areas of Đerdap and Ključ i.e. the Danubian part of the Eastern Serbia, came to light during the salvage archaeological excavations within the scientific projects of Đerdap I and Đerdap II. The excavations started in 1965 and were guided in two major campaigns. The first one lasted until 1971 and the second campaign, which started in 1978, was even more intense, directed towards a systematic exploration of the coastal area from Golubac to Kusjak, threatened by the sinking, in order to create reservoirs of the Đerdap I and Đerdap II hydroelectric power plants. To a greater or lesser extent, a total of 80 sites have been explored. Their timeline reached from the early Prehistory, and the Ancient to the Middle Ages. By the establishment of the Museum and with the realization of the first exhibition in 1996, one of the great tasks of the museum and scientific institutions, which were involved in this project, was accomplished in order to present and preserve the extraordinary archaeological treasure of over 100,000 items.

Since its establishment, the Museum has been part of the National Museum in Belgrade as its organizational unit. The extensive richness of the sites is represented within the exceptional archaeological exhibition. There are items from the famous prehistoric Mesolithic and Neolithic sites (Lepenski Vir, Zbradila) or specific Bronze and Iron Age necropolises (Korbovo, Mala Vrbica, Ajman), the Roman sites that were part of the established Danube border (Boljetin, Ravna, Dijana, Pontes) and the Medieval treasures from the necropolis (Veliki Gradac, Vajuga-Pesak, Grabovica). Near the Museum there are rare preserved forts of the Roman period – Diana and Pontes, with the remains of the famous Trajan's Bridge.



Milan Kašanin, *The Towns and Castles in Medieval Serbia*, 2014

The rich exhibition and publishing activities, as well as the various programmes for the audience, confirmed the National Museum as an important centre of communication and a source of knowledge, open, dynamic and accessible.

One of the exhibition spaces of the National Museum, the Museum of Vuk and Dositej, is an example of a modern museum offering and adequately meeting the needs of diverse audiences by providing a rich content, primarily to the school age population, with guided and interactive workshops, theatrical performances, and, for the adults, various contents and the creative free time spent in the Museum.

The thematic exhibitions of the National Museum, which draw public attention were: *Pit Mondrian. The Case of Composition 2* by Jelena Dergenc and Simona Ognjanović (2014) named as the best exhibition project in Serbia in 2014 by the Society of Art Historians of Serbia; *Nadežda Petrović. On the Occasion of the 100th Anniversary of the Right to Eternal Mention. Selection of Paintings from the National Museum in Belgrade* by Ljubica Miljković (2015); *Journey of the Roman Two-Wheeled Chariot* (2015) in the Gallery of Frescoes of the National Museum in Belgrade, realized with the cooperation of the National Museum and the Archaeological Institute of Belgrade; *When Women Became Citizens* by Gordana Stanišić (2016), realized in collaboration with the National Museum and the Media Center “Defence”; *Sculpture in the Service of History. Works from the National Museum in Belgrade* by Vera Grujić (2017), in cooperation with the Media Center “Defence”; *Petar Ubavkić – Works from the National Museum in Belgrade* by Vera Grujić (2019), and many others.

The publishing activities of the National Museum are recognized by magazines, in the first place. *The Proceedings of the National Museum*, launched in 1956, appears in the following three issues under the name *The Proceedings of the Works of the National Museum* (1957–1961), and only in 1964 as *The Proceedings of the National Museum*. Special volumes for archaeology and art history were established in 1982, so that *The Proceedings of the National Museum* are published once a year, every first year in archaeology, and every second in art history. Since 2013 both volumes of *The Proceedings* have been on the List of Domestic Scientific Journals in the Social and Human Sciences, where they were promoted to the category M51. The magazine *Numismatist*, which has been published by the



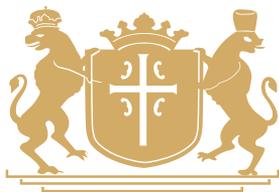
National Museum since 1978, presents individual hoards and collections of the museums in Serbia. The magazine was produced by joint efforts of the National Museum and the Serbian Numismatic Society until 2008, when the National Museum became the only publisher of the journal, which was also categorized as M51 within the List of Domestic Science Journals for the Social Sciences and Humanities in 2013.

In the period between 1945 and 2002, the National Museum published 433 publications, catalogues of the exhibitions, catalogues of collections, monographs, journals, guides and more. A few significant issues stand out from the intensive publishing activity of the National Museum in the last decade – *The Towns and Castles in Medieval Serbia* by Milan Kašanin (2014), *Živojin Lukić 1889–1934: From the Treasury of the National Museum in Belgrade* by Vera Grujić (2015), *Dimitrije Avramović – Works from the Collections of the National Museum in Belgrade* by Petar Petrović and Evgenija Blanuša (2015), *When Women Became Citizens – Selection of Drawings and Graphics from the National Museum in Belgrade* by Gordana Stanišić (2016).

The National Museum in Belgrade was honoured with many awards such as the reward of the Museum Association of Serbia *Mihajlo Valtrović* as the museum of the year in 2015, the reward of the National Committee of ICOM Serbia for the participation in the European project *Ceramics and its Dimensions* in 2017 and with the Order of Sretenje in 2019 for the jubilee of 175 years of existence and work.



National Museum in Čačak



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The National Museum in Čačak was founded by the Decision of the Town's Board on the 30th of August, 1952 with the assignment to preserve movable cultural heritage and study past of the Trnava, Ljubićevo, Takovo, Dragačevo and Moravica regions. The first exhibition was open in 1953, and through the following years, it has been enriched, which maintained the dynamics of the object collection. After a few unsuccessful initiatives, a general type museum with 1,100 objects started to work on the 1st of February, 1953.

A fruitful work on the object collection enabled the opening of the second exhibition in 1974. Since 1980, temporary exhibitions have been orga-



The National Museum Čačak is housed in the Master's Jovan House from 1835. The coat of arms of General Jovan Obrenović, the work of Janko Mihailović Moler which is painted on the main facade above the entrance

nized in the Gallery of the National Museum in Čačak, which is placed in the building of the Old Principality, where there are also offices and depots. The permanent exhibition in the House of Jovan Obrenović (Konak Jovana Obrenovića) with its new concept was open in 2006, after the last renewal of the House. The most representative are the objects, which come from the tombs of Atenica, then the objects, which originate from the time of the Roman province of Dalmatia. Then follows a story about the Early Byzantine settlement Gradina on Jelica. A special appearance of the House enabled the display on three different subjects: the *Territory of Čačak from the Prehistory to the Middle Ages*, the *Monasteries of the Ovčar-Kablar Gorge and the Churches of the Čačak District*, as well as the *Čačak Region during Uprisings and Wars 1804–1941*.

Five departments of the National Museum in Čačak (palaeontological, archaeological, historical, ethnological, art, conservation) are responsible for nearly 20,000 objects.

Since 1969, the Museum has been publishing a magazine named the *Collection of the Works of the National Museum*, but there are also numerous catalogues and special editions – monographs, annuals and guides.

More than 500 thematic exhibitions were organized by this Museum and among them, the most significant are: *Čačak, Now and Then*, *Old Crafts in Čačak*, *Burial under Mounds in the Bronze Age in the Area of Čačak*, *Icons of the Čačak District (16–18th Centuries)* and *Duke Stepa Stepanović 1856–1929*.



Portrait of the Prince Miloš Obrenović by Pavel Đuković, 1833–1835



3 The Gilded earring, Koštunići, 14th century

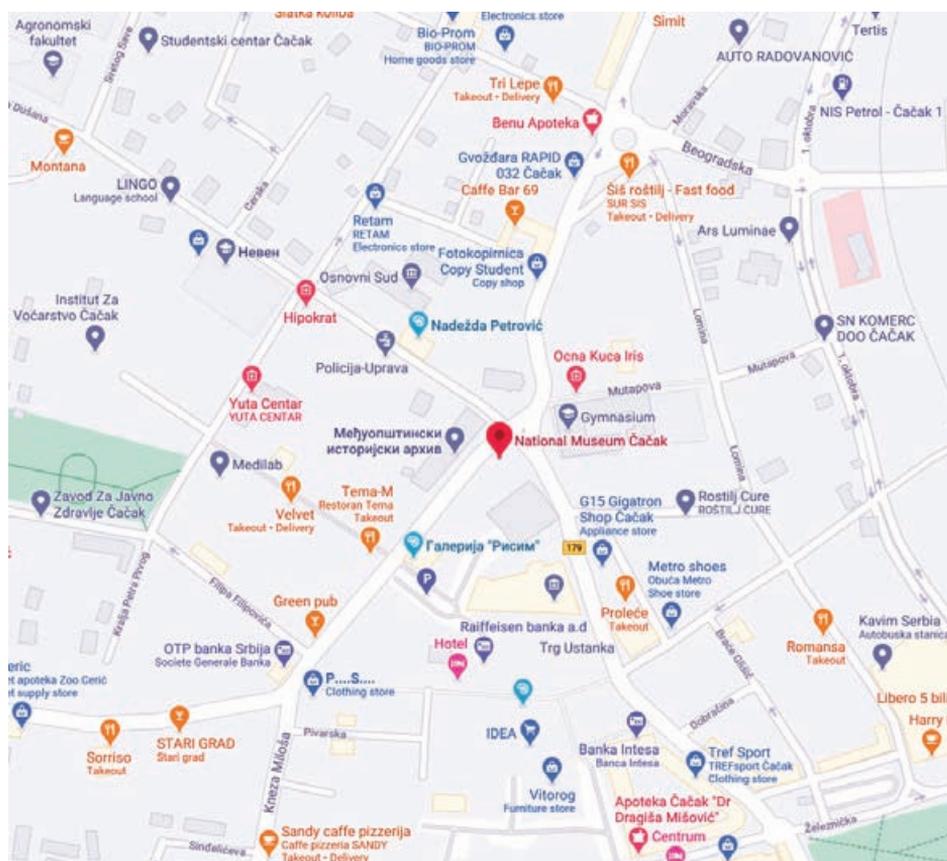
The most important musealia are: the jewellery from the 6th century BC from Atenica, the medieval gilded earring from the 16th century, the fourteenth-century Ježevica

four-gospel, the sabre of General Kosta Protić and the ceremonial coat of the Duke Peter Bojović.

The museum has been awarded several times, and among the awards it has received are the Order of the Republic with a bronze wreath (1978), the Vuk's Award (1982) and the October Award of the Municipality of Čačak (1997).



The Grand Duke's coat of Peter Bojović, after 1912



National Museum in Leskovac



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The National Museum in Leskovac was founded on the 2nd May, 1948 with the aim of collecting and expertly dealing with the museum objects related to the Leskovac area. The Museum was situated in the renovated house of Bora Dimitrijević Piksla until 1974, when a new building was opened, whose commissioning provided the conditions for further development of the museum's activity. The selfless contribution to the creation of the Museum was made by Sergije Dimitrijević, PhD, a long-time researcher of the Leskovac history, who donated to the institution an archaeological collection, i.e. its largest and most significant part. As a complex type museum, it has several Departments: Archaeology, History, Art His-



National Museum in Leskovac



tory, Ethnology and Conservation. Within the museum building there is a permanent exhibition, two galleries, a conference room and a professional library with over 14,000 titles.

Under the jurisdiction of the National Museum in Leskovac are the Town Hall, the Textile Museum in Strojkovac, archeological site Caričin Grad and the Memorial House of Kosta Stamenković.

The Town House – It is a striking example of the Balkan style of construction and is one of the most beautiful old houses in Leskovac, over 150 years old. Today it has been restored and houses a permanent ethnological setting.



Archaeological Site Caričin Grad

Anthropomorphic figurine, early Neolithic, 5,500–4,700 years BC, site Progon Čuka



Statue of Junona, beginning of the 3rd century, Zlokućane, site Gradac

Textile Museum in the village of Strojkovac – It is situated in a water mill building from the 19th century, which has been restored and fulfilled with original objects that represent the process of producing cords.

Archaeological Site Caričin Grad (Empress's Town) – Located behind the ruins of the city of Justiniana Prima. This town was built by Justinian I (527–565), a Byzantine emperor, reformer and builder, near his place of birth. It was the seat of the archdiocese. The Caričin Grad is an urban planned city.

After 41 years, a new permanent exhibition was opened in 2015 at the Museum, under the name *Time Machine of the Leskovac Area*. It depicts



Textile Museum in Strojkovac



life in Leskovac, from the Neolithic to the end of the late Middle Ages. The exhibition is divided into four parts – from 8,000 years of life on Hisar hill, through the ancient site near Mala Kopašnica, to the Empress's Town and Skobanjić Grad. The way of life of the population of the Leskovac area is presented, from the first traces of material culture to the development of Leskovac as a commercial, craft and industrial center. Part of the permanent installation upstairs is under reconstruction.

The most important thematic exhibitions are *The Empress's Town – Justiniana Prima* (2010), *Cold Arms* by Mira Ninošević, Julijana Pešić and Smilja Jović (2011), *Golden Age of Leskovac (1918–1941)* by Zvonimir Šimunec, Mira Ninošević and Veroljub Trajković (2014–2015).

Among many publications, the highlighted one is *The Empress's Town – Justiniana Prima* by Đorđe Mano-Zisi (1979). The Museum has started a rich and diverse publishing activity since the 1950s, and the first issue of *The Leskovac Proceedings* came out in 1961.

Among the most significant museum items were mostly archaeological ones such as anthropomorphic figurines, needle, chalice, statue of Junona, earrings, medallion with the head of Medusa, etc.



National Museum in Pančevo



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The National Museum in Pančevo is a regional museum of complex type. It was created in 1923, from archaeological collections of private character, and at the initiative of Borislav Jankulov, PhD. In the beginning, it functioned under the name City Museum, and the present name acquired in 1945, after the end of the Second World War. The Museum is founded by the City of Pančevo and covers the territory of the city of Pančevo and the communities of Kovačica, Kovin and Opovo. The Museum has Depart-



The building of the National Museum Pančevo



ments of Ethnology, History, Art History, Archaeology and Documentation, as well as a professional library, photo and conservation workshop.

The Museum has been housed in the building of the former Magistrate, built in the period 1833–1838, in the style of classicism, since 1965. In addition to the permanent exhibition, where items are displayed from the archaeology, ethnology, history and art history departments that reflect the

“Shackled tree”



The executioner's sword



Migration of the Serbs by Paja Jovanović

history and culture of the area, the National Museum Pančevo organizes frequent authors and guest exhibitions in several spaces for this purpose. The National Museum in Pančevo also takes care of the items of the ethnological collection that were exhibited within the birthplace of Mihajlo Pupin in Idvor. The museum also houses the legacies of Stojan Trumić, Zoran Petrović, Slavko Pavlov and the Smederevac family.

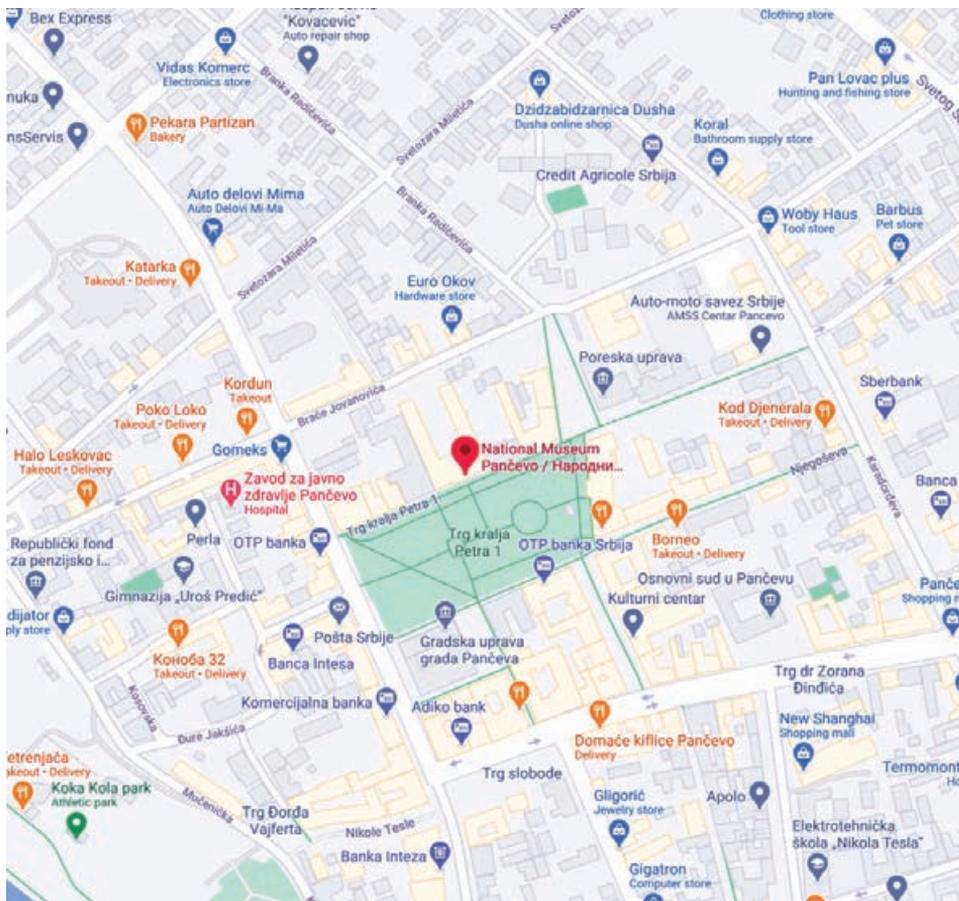
Highlighted thematic exhibitions were *Pančevo in the Banat Military Border (1764–1872)* and *Pančevo in the Serbian Movement 1848/49* by Srđan Božović, *Olga Smederevac and Feodora Imrei Riči: Unforgettable Personalities* by Dimitri Jovanov, *And Woman Created Rug – from the Ethnological Collection of the National Museum Pančevo* by Svetlana Mesicki; *Omoljica – the Medieval Church and the Cemetery* by Jelena and Vojislav Đorđević, *In front of Uroš Predić's Easel* by Svetlana Mihajlović Radivojević and *Weddings in Banat – a Guide through the Banat Wedding* by the author Aleksandra Jakovljević.

The Museum publishes the professional magazine *Herald* since 1989, which has been growing into the publication *The Herald of the Banat Museum* since 1995, where the Museum is one of the co-publishers. The National Museum in Pančevo also publishes monographs and catalogues of

current exhibitions. The book *SS Division "Prince Eugen"* (2011) by the historian Srđan Božović received a lot of attention.

The National Museum in Pančevo has been engaged in teaching for many years. In recent years, through the realization of creative workshops, the Museum has attracted a large number of participants. The workshops had an educational and creative character aimed primarily at children and young people. In the last year, the inclusion of persons with special needs has been introduced.

One of the most important items of the National Museum in Pančevo is the painting *Migration of the Serbs* by Paja Jovanović, archaeological objects of the Starčevo culture, the flag of the Serbian Voivodship from 1848, a collection of paintings by Uroš Predić and a "shackled tree" (a symbol of Pančevo handicraft).



National Museum in Smederevska Palanka



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-  <https://www.youtube.com/channel/UCp7j8al6G7Ip5FqOl6q9XVw>

The National Museum in Smederevska Palanka was founded in March the 31st, 1966 according to the Decision of the Town's Assembly. The first working day at the Museum was the 1st of April, which has since been marked as the Day of the Museum. This is a regional museum of a general type, which covers the territories of two municipalities: Smederevska Palanka and Velika Plana. According to the basic classification, it consists of departments formed towards collections: Archaeological (with Prehistoric, Antique, Medieval and Numismatic Collections), Ethnological (with



The Building of the National Museum in Smederevska Palanka

Woman in Labour, Anthropomorphic Figurine, Vinča Culture, Medvednik 1968



Three tripod altars from the Ritual Group, Late Neolithic, trench XII, Medvednik 1968

pottery, textile, wood, metal collections), Historical and Art Department (with collections of the Serbian painting from the 19th and the first half of the 20th century, the collection of the homeland painting and a few legacies). Besides them, the organizational structure includes the Department for Museum Documentation and Library, as well as PR and Pedagogical department.

The Modern Art Gallery became part of the Museum in 2002, which promotes exhibiting the contemporary art, with a rich repertoire of older artist, which developed the Serbian art scene and the art scene of the former Yugoslavia, such as: Kemal Ramujić, Mića Popović, Milić of Mačve, Aleksandar Luković Lukijan, Zdravko Mandić, Radoslav Trkulja, Branko Miljuš, Vasa Dolovački, Moma Antonović and others.

The pedagogical work is characterized by different programmes, such as the project *Uncovering the Museum*, *Photographs of the Museum Reality*, *Heritage through my Lenses*, *War Newspapers*, *Palanka and its Surroundings in the Eyes of the Young*, *Having Coffee at the Museum*, etc.

Zora Petrović, Portrait of a Woman, oil on canvas, undated



Sava Šumanović, Flowers, oil on canvas, 1941

Among thematic exhibitions, one can mention the following: *Representations of the Man in the Serbian Painting of the First Half of the 20th Century* – paintings of the most prominent Serbian and Yugoslav artists, such as Uroš Predić, Paja Jovanović, Leon Koen, Marko Murat, Vlaho Bukovac, Sava Šumanović, Moše Pijade, Milivoj Uzelac, Milo Milunović, Petar Dobrović, Milan Konjović, Petar Lubarda, Zora Petrović and others; *Between Costumes and Ornaments* – an archaeological exhibition about the figurines of the Vinča culture from the fund of the Museum; *War Painters in the Liberation Wars 1912–1918* – the exhibition was realized in cooperation with the Military Museum of Belgrade and the Ministry of Labour, Employment, Veteran and Social Policy; *Walking through Palanka* – a multimedia exhibition, which represents town surroundings through the photographs of Smederevska Palanka, created in the first seventy years of the 20th century.

The publishing activities mostly follow the museum actions with many catalogues, such as *Between Costumes and Ornaments – Anthropomorphic Figurines of the Vinča culture* by Nenad Šošić and Dragana Đurđević (2015), *War, Earth, Man – War Painting from 1914 to 1918* by Olivera Marković



Milica Jakšić Exhibition, *Above the Water – Under the Water* – *Human Figure on the Move*, Gallery of Modern Art, 2015

National Museum Kragujevac



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-  www.muzej.org.rs
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The beginnings of the Museum in Kragujevac are related to Prince Miloš and his collections of paintings, minerals and numismatics. In spring 1942, the Museum of Šumadija was established in Kragujevac, to be closed just after a year of work. The National Museum in Kragujevac was founded on June the 1st, 1949 as a regional museum with six collections – natural, historical, archaeological, ethnological, art and numismatics. The House of Amidža (Amidžin konak), built in 1818 and the Residence of Prince



Residence of Prince Mihailo – Knez Mihailov konak, 1860



Permanent exhibition *City Life in Kragujevac in the Second Half of the 19th Century*

Mihailo (Knez Mihailov konak) from 1868 were used for the purposes of the museum. Opened in 1951, the Museum changed its name in 1953, when it became the National Museum Kragujevac. Its jurisdiction covers 11 municipalities on the territory of Šumadija, Pomoravlje and Raška. With the formation of other museums in the vicinity, the activity of the National Museum Kragujevac narrowed towards the centre of Šumadija region. In March, 1961, the National Board of the Kragujevac Municipality established a new cultural institution – Museum of the Labor's Movement and National Liberation Struggle. Both museums worked separately until March 1963, when they became one museum. A certain number of the museum objects was given to the Memorial park *21st of October*.

The National Museum Kragujevac belongs to the category of the general museums, with a homeland character, which preserves and protects the movable cultural heritage within the territories of the municipalities of Kragujevac, Batočina, Lapovo, Rača and Knić. The Museum consists of the following departments: Archaeological, Ethnological, Historical, Art-historical, Documentation, but there are also library, preparation workshop and photo-laboratory.

The Art History Collection (painting, sculpture, graphics, drawing, applied art) includes the works of some of the most famous artists from Serbia and the former Yugoslavia: Jovan Bjelić, Petar Dobrović, Milan Konjović, Petar Lubarda, Milo Milunović, Mihajlo Petrov, Mica Popović, Ljubica Sokić, Marko Čelebonović, Sava Šumanović, Nikola Koka Janković, Olga Jevrić, Olga Jančić, Đorđe Jovanović, Toma Rosandić, Franc Rotar, Branko Ružić, Kosta Anđeli Radovani, Sreten Stojanović, Risto Stijović, etc.



The old buildings in which the Museum is situated originate from the 19th century, most of them being protected by the law as the cultural monuments. These are the House of Amidža – Amidžin konak, the Residence of Prince Mihailo – Knez Mihailov konak, the Old Assembly of 1859, with the permanent exhibition of the *National Assembly in Kragujevac in the 19th century*, the House of the priest Miloje Barjaktarović, or the House of Svetozar Marković, with the permanent exhibition *City Life in Kragujevac in the Second Half of the 19th Century*, the Ljubica Filipović's House, the Peter's Watermill in Grošnica, the Memorial House in Duleni and the Permanent ethnological exhibition at the Voljavča Monastery. The Gallery of the National Museum houses the permanent exhibition *The Serbian Painting and Sculpture of the 20th Century*.



The thematic exhibitions that stand out are: *Daily Life of Monks in the 19th Century* by Nataša Nikolić and Svetlana Radojković (2005), *Between Earth and Sky – Life in the Neolithic Settlements of Central Šumadija* (2015), *Flax and Hemp in Traditional Culture of Šumadija* (2014), *Cold and Firearms with the Equipment in the 19th century* (2009), *Portraits and Heads from the NMKG Sculpture Collection* (2010), *Drawings from the Collection of the National Museum of Kragujevac* (2014).

The National Museum of Kragujevac does not have its own journal since 1991, but it has live publishing activity, from which the following publications are the most sig-



nificant: *The 20th century, Painting and Sculpture from the Collection of the National Museum Kragujevac* (2008), *National Assemblies in Kragujevac in the 19th Century* (2014), *City Life in Kragujevac in the Second Half of the 19th Century* (2007) and *Medieval Jewellery from the Collections of the Kragujevac National Museum* (2012).

The most significant exhibits are considered to be: the Ornithomorphic vase from the Middle Neolithic, a woman's cap with the pearls (*tepeluk*) from the second half of the 19th century, a particular woman's dress (*anterija*), which belonged to the princess Ljubica Obrenović, the painting *Sremski Karlovci* by Ljubica Sokić and the sculpture *Pietà* by Toma Rosandić.



Ljubica Sokić, *Sremski Karlovci*, oil on canvas, 1952

National Museum Kraljevo



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The National Museum Kraljevo was established on the 1st of May, 1950 by Town People's Board Rankovićevo as a City Museum Rankovićevo. In 1953 the title was changed to the National Museum Rankovićevo (the founder was the town of Kraljevo). This is a regional museum of a general type, in charge for the municipalities of Raška and Vrnjačka Banja.

The first manager of the Museum was Professor Milorad S. Jović, whose work was based on the formation of the collections. From the 1960s, dif-



The building of the National Museum Kraljevo



Permanent Exhibition – Ethnology Hall

ferent departments have been established: Historical (1962), Ethnological (1963), Conservation (1966), Art (1973) and Archaeological (1974). The Gallery of frescoes was opened in 1965 (the Collection of the 13th century frescoes was made by the most famous Serbian copyists), and the Children's Art May Salon was launched in 1974. In the development of the Museum, the period of Milorad Mihailović's management (1979–1995), who was an art historian, is considered to be particularly fruitful. At that time, some new departments have been established: Propaganda-Pedagogical Department (1983), Documentation Department (1991) and the renovation of the old school building from 1873 into a unique museum building has also begun. One of the new units is the Numismatic Department, which was established in 2001. A new building was completely finished in the period 2002–2005, which gave the Museum a large space of 1,270 m². The permanent exhibition was opened in 2008.

The legacy of Olivera Radojković Čolović, PhD consists of the family house in Kraljevo, which became the Museum's property in 2012 and it was renovated for its new purpose. The legacy numbers twelve icons and 120 contemporary art pieces, of which the most numerous are the works of Mirjana Mihać, Mladen Srbinović, Ksenija Divjak, but also Petar Dobrović, Dado Đurić, Mića Popović, Mila Milunović, Ljubica Cuca Cokić, Danica Antić, Mario Maskareli and Momo Kapor. There is also a household and furniture collection of 157 different objects made of glass, pottery, porcelain and wood.

There are some notable interdisciplinary exhibitions, which can be mentioned: *The Age of Light, Serbian Art of the 13th Century* (2007/2008);

Necklace, gold, gilded silver, silver, 5th century BC, princely tomb from Kruševica (Raška)



Growing up in Kraljevo of the 19th and 20th Centuries (2013/2014); *Jelena, a Great Queen – Seven Centuries from the Death of the Queen* (2014/2016) and *Šumadija Division 1914–1918* (2014/2015).

The museum publishes the professional magazine *Our Past*, and its monograph was published on

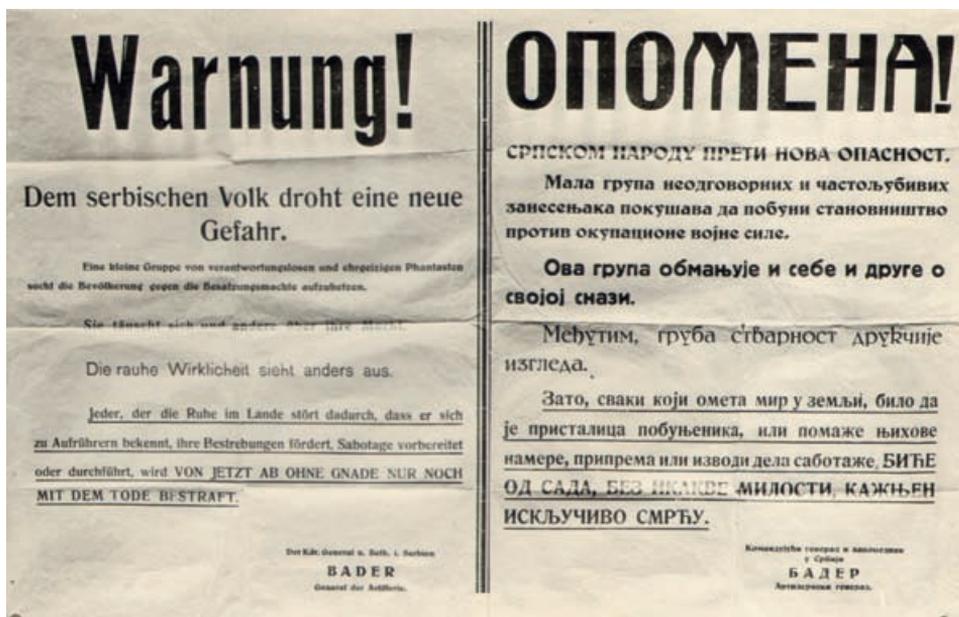
the occasion of the celebration of six decades of the existence of the Museum (in 2014). There are editions of *Saint Sava in Serbian History and Tradition* (Belgrade, Kraljevo, 1995), *Žiča Monastery, History, art* (1995), *Rudo Polje – Karanovac – Kraljevo* (1997), *Kraljevo in October 1941* (2003), as well as the monograph by Vladan Virijević *Kraljevo, a City in Serbia 1918–1941* (2006).

There is also a well-developed pedagogical activity, organized through the diverse workshops on different occasions (Museum School Workshops, Easter Workshops). Since 2015 the workshops about nature have been introduced very successfully as well.

The acknowledgments for the results achieved by the Museum are: The Diploma of Meritorious Organization of the Town of Kraljevo in 2010; High decoration of the Serbian Orthodox Church – the Order of Saint Emperor Constantine, given by the Holy Council of Archbishops (Synod) in 2013, the “Mihailo Valtrović” Award for the new permanent exhibition in 2008 and the ICOM Award for the project of the year 2014.

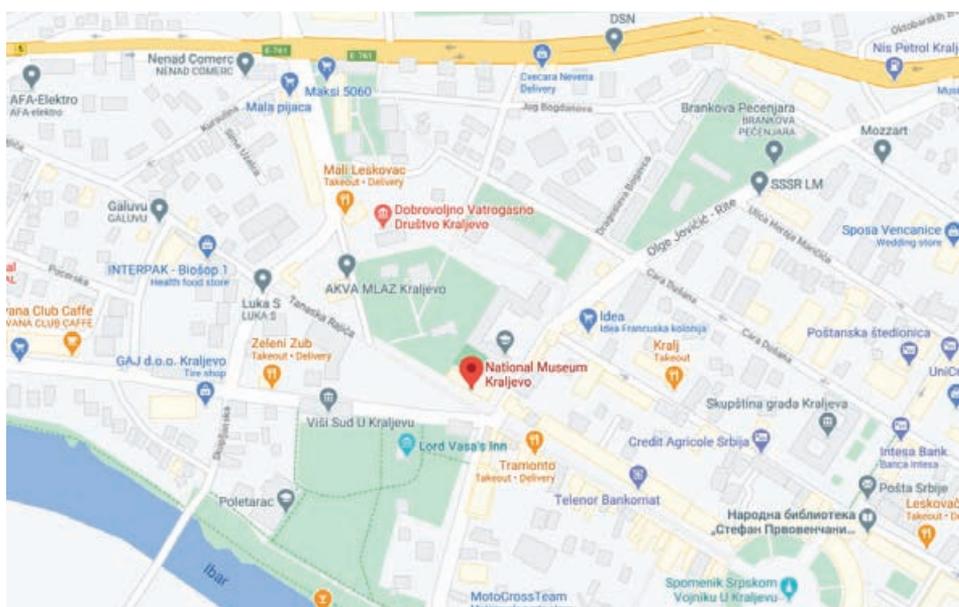


Solidus, Au, Justinian I (527–565)



Leaflet on the introduction of a state of emergency with a direct court in Kraljevo, October 15, 1941

Some of the most important objects are considered to be the treasury from Kruševica (Raška), finds from a princely tomb of the Late Iron Age, pieces of silver, gold and amber jewellery, a bronze oinochoe, a skyphos, and diverse musealia from the Collection of the folk costumes of Kosovo and Metohija, etc.



National Museum Kruševac



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The National Museum Kruševac is a regional institution of general type. It was founded on the 19th of December, 1951 at the meeting of the Executive Committee of the People's Committee of Kruševac at the proposal of the Council for Education and Culture. The founder is the town of Kruševac. Today, the Museum consists of four units located in the town: central object with the basic departments in the Kruševac Fortress, the Art Gallery, the House of Simić, the Memorial Complex *Slobodište*. The buildings of the so



The central museum building



called Menzulana, the Art Atelier and the Old school in the village of Komorane belong to the Museum as well.

In the central museum building (built for the Gymnasium in 1863, and rebuilt in 1908), next to the basic permanent exhibition, which follows the historical development from the Prehistoric times to the Second World War within two floors, there is a large hall on the first floor for the thematic exhibitions, as well as the official premises. The Museum souvenir shop is located on the ground floor.

The Art Gallery, which focusses on current art streams, has an exhibition space organized in five rooms. The rooms are connected in an authentic manner, preserving the layout of the building from the beginning of the 20th century.

The House of Simić, a building dating from the late 18th and early 19th centuries, which after 1833 passed from the hands of the bey Vrenčević's family into the possession of Stojan Simić, today houses a permanent exhibition





evoking the interior of a civilian home in the town of Kruševac (upstairs), as well as a showroom and gift shop (on the ground floor).

According to the idea of Bogdan Bogdanović, on the execution site of the Second World War, the Memorial Complex *Slobodište* is created in the 60's of the 20th century.

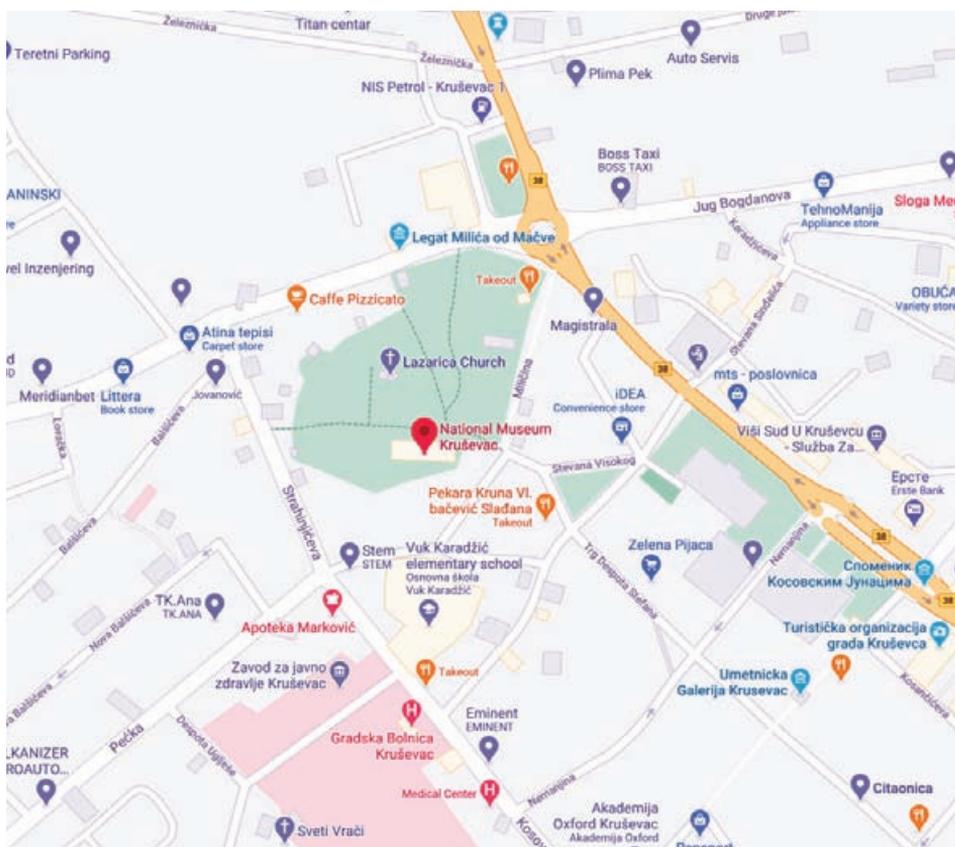
Among recently realized exhibitions in the National Museum Kruševac are the following: *For King and Fatherhood, the 12th Infantry Regiment of the First Call in the Great War* by Sanja Rutić, Goran Vasić and Aleksandar Miletić (2014) and the *Legacy of Stevan and Stanislav Binički* by Goran Vasić, Kosta Radić and Zvezdana Lazarević (2014). The annual *October Exhibition* in the Art Gallery, which has been realized for 55 years, is one of the significant activities in the House of Simić. This exhibition is realized through direct cooperation with citizens (*Those were the Weddings – Weddings, Customs, Memories* by Zorica Simić, Zorana Drašković Kovačević and Aleksandar Miletić, 2015).

Except from thematic exhibitions catalogues and monographs, professional and scientific articles are published in the annual magazine of the National Museum Kruševac, which has been published since 1984. Within the museum edition *Studies and Monographs*, there are some significant publications, such as the collection of articles named *The third Yugoslav Conference of the Byzantologists* (2002), or the study of Andrija Jakovljević's *Anthology of Neumas from the Time of the Prince and Despot Stefan Lazarević 1389–1427* (2004). The National Museum Kruševac co-published a museological study *Towards a Total Museum* by Tomislav Šola in 2011.

Activities of the Audience and Museum Marketing Department significantly increased the number of visits to permanent exhibitions and the number of visitors who follow current museum programs. In addition to numerous commemorative programs and museum workshops, there is an activity

of this service, which is reflected in exhibitions realized in direct cooperation with citizens.

The most important exhibits which can be seen within the permanent exhibition are: different jewellery and pottery from the Prehistoric and Antique period, the Medieval collections of weapons, tools, coins, jewellery, pottery, a copy of Prince Lazar's dress, a rich ethnological collection, a composer Binički's legacy with a music manuscript of the famous composition *March on the Drina*, as well as the model of Meštrović's *Vidovdan Temple*.



National Museum Niš



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-  www.youtube.com/channel/UCRS-Bk7QZI3ZXCMw65H2aoA

The National Museum Niš was founded on 1st May, 1933 under the name of the Historical-Ethnographic Museum of the town of Niš, by the members of the Museum Society. The founder itself was the town of Niš. Among the personalities who have distinguished themselves in the founding of the museum were Dragiša Cvetković, Mihajlo Čavdarević, Aleksandar Nenadović, Adam Oršić Slavetić, Borivoje Gojković and Borivoje Popović. Shortly after the Second World War, in 1947 the Mu-



Administrative building of the National Museum



seum changes its name into the National Museum, later also the Museum of the National Liberation Movement, and since 2002, it has been named the National Museum Niš.

As a general type museum, it consists of different departments, such as: Archaeology (for Prehistoric, Antique and the Medieval periods), Epigraphy and Numismatics, Art History, History, Ethnology, Literal Heritage, Education, Presentation and Communication, Textile Preparation Laboratory, Conservation, Documentation and Library.

The National Museum Niš consists of six units: the administrative building, Archaeological hall, the Mediana archaeological site, the so called Čele-Kula, Digital Museum and the Memorial Museum the 12th February. The Archaeological hall displays the permanent exhibition named *Archaeological Treasures of Niš from the Neolithic until the Middle Ages*. The most representative archaeological finds, originating from the sites of Niš and its vicinity are exhibited there. The Memorial Museum the 12th February consists of the permanent exhibition, which represents the



Čele-Kula skulls



Memorial Museum the 12th February – detail of the exhibition

everyday life of the prisoners in concentration camps, their sufferings, their internment to other camps, etc. The permanent exhibition of the Mediana archaeological site is placed in a small building from 1936. Today, it is under the reconstruction.

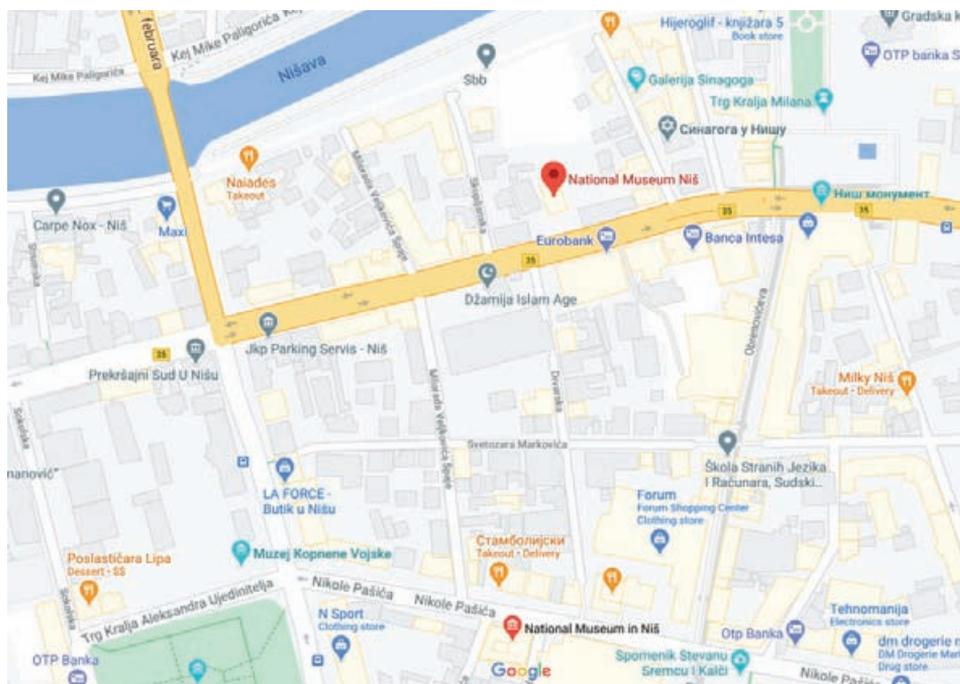
From many thematic exhibitions, which were organised by the Museum in the last few years, stand out: *Branko Miljković – Poetry as a Destiny* by Jovan Mladenović (2011), *Jagodin Mala – Late Roman Necropolis* by Gordana Jeremić, Slobodan Drča, Toni Čerškov and Vesna Crnoglavac (2014), *Niš – the War Capital of Serbia 1914–1915* by Bojana Nešić, Marina Vlaisavljević, Nebojša Ozimić and Ivana Gruden-Milentijević (2014), *Paintings of the Past of Petar M. Arandelović, Niš Court Photographer* by Ljiljana Tojaga-Vasić and Ljiljana Gavrilović (2010), as well as the *Portrait – Permanent Inspiration of the Artist* by Mara Makarić (2009).

The National Museum Niš published few dozen professional and scientific works, separated in different editions, such as: guides or popular editions for different exhibitions such as the *Red Cross Concentration Camp* by Nebojša Ozimić (2012) in Serbian, English and French, then catalogues of the permanent and thematic exhibitions, monographs such as the *Jews in the Red Cross Camp* by Nebojša Ozimić and the *Unfinished Story about Moša Šoamović* by Mara Makarić (2014) and *Dobrivoje Marinković – a Man from Ravna Gora in the Camp Wires* by Nebojša Prokić and Aleksandar Dinčić (2012). The Museum also publishes the *Annals of the National Museum Niš*.

Due to a dedicated work with the museum visitors in the last few years, the Red Cross camp, the Ćele-Kula, the Archaeological hall, the Synagogue and the Mediana archaeological site (until the moment when it was closed for the restoration) were visited by many people. Besides the work with the visitors of the permanent exhibitions, on a regular basis the Museum organizes various programmes, from thematic exhibitions and museum workshops, through lectures, promotions, seminars to drama and music nights.

The Museum was the winner of the prize named the *11th of January* in 2013, while two exhibitions the *Archaeological Treasures of Niš from the Neolithic until the Middle Ages* and *Branko Miljković – Poetry as a Destiny* have been declared a cultural event of the year. The curator Marina Vlaisavljević won the "Mihailo Valtrović" Award for the exhibition *Battle of Čegar*.

At present, the greatest attention of the visitors was attracted by the objects from the collection of the Literal heritage – personal objects of Stevan Sremac and Branko Miljković, then the objects, which belonged to the prisoners of the Red Cross Camp, as well as the painting *Bjasma* by Boža Ilić from 1948, the Antique fence from Mediana and the Collection of decorations.



National Museum Požarevac

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The National Museum Požarevac was founded in 1895 at the Gymnasium in Požarevac. The wealth of this region and the archaeological research of Viminacium in 1882 influenced the founding of that museum.

The first thematic exhibition was settled in 1954 as well as the lapidarium in the yard. The same year it became a professional institution under the name the National Museum. The Museum explores and covers the territories of the municipalities of Požarevac, Veliko Gradište, Kučevo, Petrovac, Žagubica, Žabari, Golubac and Malo Crniće. Today it has about 50,000 exhibits.

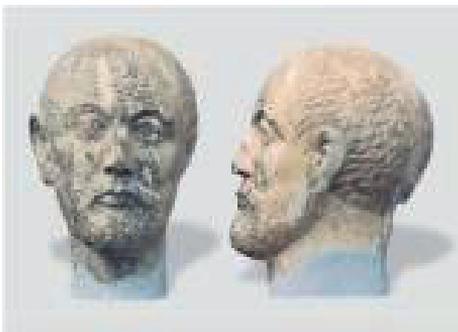


Main building of the Museum – House of Krsta



The National Museum Požarevac, which is a complex type of museum, houses the Archaeological, Ethnographic, History and Art History Department. In the main building of the National Museum, built in 1868 and known as “the House of Krsta”, is an archaeological collection with lapidarium. Special buildings include: the historical collection in the Dobrnjac House; the memorial place of the Treaty of Požarevac (Passarowitz, 1718) in the Tent of the Treaty of Požarevac and on the standing stone *Megalith* in Tulba Ethno Park; renovated depot premises in the Museum of Cultural History with the exhibition *Požarevac in History of the 20th century*, collection of applied art in the Museum of Cultural History, ethnographic collection in the Tulba Ethno Park, contemporary art collection at the Miodrag Marković Legacy; and Gallery of Contemporary Art in which current exhibitions are held.

The most important thematic exhibitions in the last ten years have been: *The Roman Portrait*, *Phallic Motifs from Viminacium*, *Drawings and Graph-*



ic Prints from the National Museum's Artistic Collection, Women's Head Decorations.

The Museum launched its own journal in 1986, a yearbook called *Viminacium*. Among other publications are: *Požarevac District Building* by group of authors (1989), *Milena Pavlović Barilli* by Miodrag B. Protić (1990), *Crafts in Požarevac at the End of the 19th and Beginning of the 20th Century* by Danica Đokić (1996), *The Serbian Orthodox Monastery Rukumi* by Mladen Cunjak (1996), *National Museum Požarevac 1896–1996* by a group of authors (1996), *Viminacium – Capital of the Moesia Superior Province* by Dragana Spasić Đurić (2002) and *Požarevac from the Turkish “Kasaba” to the Serbian Town 1804–1858* by Mirosljub Manojlović (2005).

The most important museum items include murals from painted graves of Viminacium, a marble sarcophagus with garlands, the Viminacium coat of arms and a silver jewellery hoard from the village Bare.



Cultural History Museum



Treaty of Passarowitz (Požarevac) 1718, reconstruction

National Museum Šabac



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The National Museum Šabac is a complex type museum. It is located in the building of the former Seminary High School, which was built in 1857 in the classical style. As a special example of urban architecture and due to its cultural and educational mission, which School once had, its building was proclaimed as a cultural monument of great importance and put under the state protection in 1955.

The collection and preservation of antiquities in that part of Serbia began in the late 19th and the early 20th century under the auspices of the Seminary High School. At the second meeting of the Board of the Šabac



Building of the Museum



National Library and the Reading Room, on 20th June, 1934 was made the decision to establish the Museum. In the building of the former “Mira-Mare” Tavern on Masarikova Street, the Museum got its own space. The City Museum was established by the decision of the National Committee of the Municipality of Šabac on 11th January, 1955 and situated in the former Seminary High School building in 1960.

Professional work at the Museum is organized through the Archaeological, Historical, Ethnological and Art History Departments. The Museum contains archaeological, numismatic, historical, ethnological and art history collections. The permanent exhibition *Time Machine of Šabac – A Heritage for the Future* is opened in 2015.

In 1981 the permanent memorial museum exhibition *The Battle of Mišar*, was organized in three sections of the Mišar Cultural Centre. The exhibition is about the most famous battle in the First Serbian Uprising, which took place in 1806.



Dress of Tomanija Obrenović, Šabac, mid-19th century



Publishing activity consists of the occasional editions, which follow the exhibitions. The museum publishes its yearbook *Museum*, and one of the most important monographs is a guide through the permanent exhibition *Time Machine of Šabac – A Heritage for the Future*.

Exhibitions that have been distinguished in recent years are *Stevan Čalić* (2003), *Old Town Šabac* (2004), *Fiftieth October Salon* (2006), *I'm Not a Fairy to Condense Clouds...* (2009), *Big Little Paris* (2012), *Hat Fashion* (2013) and *Šabac and the Serbian Victory on Mountain Cer* (2014).

Among prominent exhibits are the statue of the god Mercury from the 3rd century, the hat of Stojan Čupić, the dress of Tomanija Obrenović, a towel from the First World War and the typewriter of the playwright Dušan Kovačević.



National Museum Toplice



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The National Museum Toplice has a regional status and it is a general type museum, which covers territories of the municipalities of Prokuplje, Kuršumljija, Blace and Žitorađe.

The Museum was founded by a decision of the Town's National Liberation Council on the 11th of October, 1946. Its work began in an adapted building in Hisar (foundation of the former minister of health, Dr. Aleksa Savić). The first exhibition was historical and consisted of weaponry, photographs and documents from the National Liberation Struggle. The



National Museum Toplice



Boža Ilić, *Stream in Grains, landscape*

Museum was transferred to the building of the former Post Office in the Ratko Pavlović Street, which was designed in 1912 by an architect Branko Tanazević. Since 1977, this building has had a status of a cultural monument. In 1979, the building was extended – a new part for curator offices and galleries was built. The souvenirs, mainly replicas of museum objects, are made in the Museum, which are considered to be a good income to the Museum. Specific programmes are made for pupils of elementary and high schools, according to the school programmes, which greatly increased visits to the Museum. The Museum Friends' Club was formed in 2015.

There is a historical department with collections and exhibitions, such as the *Toplica Uprising 1917* and *World War II in Toplice*, the archaeological department with a collection and an exhibition, the ethnological department with a collection and a town street exhibition, an art history department with the collections of paintings and sculptures. There are also two galleries within the Museum. The first gallery within the Museum building was made during the renovation of the building in 1978, in which the exhibitions, lectures, concerts, manifestations and other events are organized. Different exhibitions of the academic painters are organized in the second, the so-called *Boža Ilić Gallery*, which was opened in 1996. The collection of numismatics is still being developed.

Apron from the area of Prokuplje



Head of the goddess from Pločnik, Neolithic

The most important projects of the Museum are the research of the Neolithic site in Pločnik, in cooperation with the National Museum Belgrade and the UCL University from the Great Britain, as well as the art colony established in 1998 as the *Memorial Boža Ilić* (1919–1993) in the honour of the painter. Every Year, the Assembly of Prokuplje awards painters with the prestigious prize named “Boža Ilić”.

The most significant exhibitions are considered to be: *The Second Infantry Regiment Prince Mihailo – Iron Regiment*, *History of Local Government*

The prison blouse from the Mauthausen camp, belonging to Božidar Pantić Pecurčet

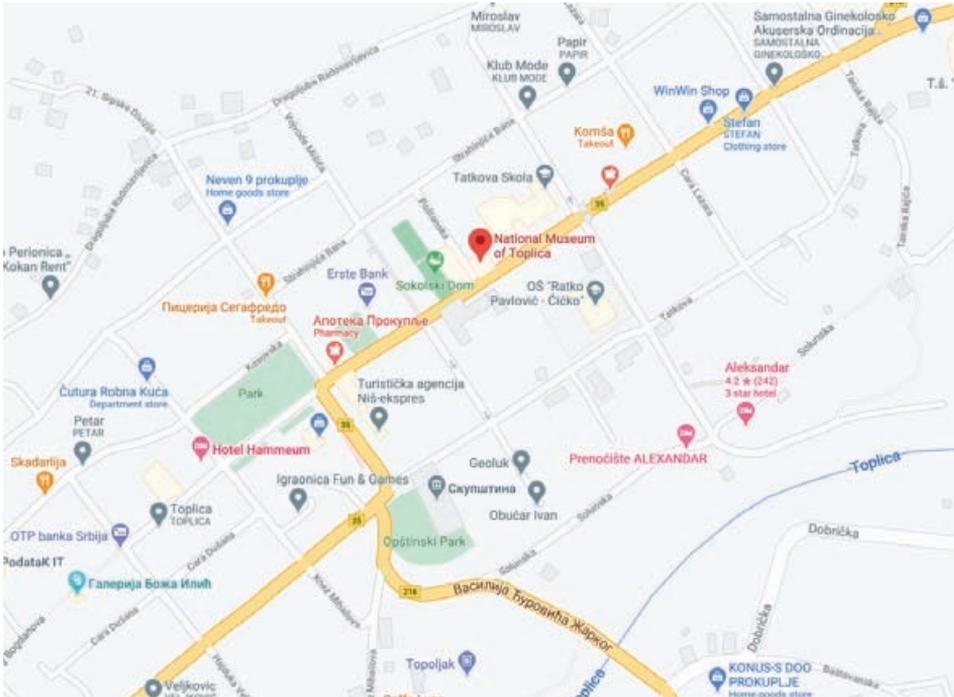


Četnik's bag from Toplica Uprising 1917



in Prokuplje, *People from Toplice in Concentration Camps in Norway and Austria in World War II*, etc.

From 1996 to 2015 within the edition *Heritage*, twelve books and several dozen of catalogues were published.



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The National Museum Užice is a regional museum of general type, which covers the territories of eight municipalities of the Zlatibor region – Užice, Bajina Bašta, Kosjerić, Požega, Arilje, Čajetina, Nova Varoš and Sjenica.

The idea of the foundation of the museum arose just after the Second World War. On the 12th of July, 1946 the Initiative Board for the collection of the antiquities in the region of Užice, was established, which started with the activities of collecting, preserving and protection of the objects important for the cultural-historical past of this region. In the same year, the first exhibition named the *National Liberation Struggle, Renovation and*



National Museum Užice



History of the production in Užice since 1928, permanent exhibition

Construction in the Užice District took place. In February, 1947, the Society for collection and protection of the antiquities of the Užice district was founded, which had its own board of directors and supervisors, as well as the established rules. Within this Society, different sections operated, such as: the section for the National Liberation Struggle, the archaeological and historical section, the ethnographic section, the natural history section and the section of renovation. As a result of the activities of the Society and its trustees, in 1948, the Museum of the Uprising 1941 was founded and situated in the building of the former National bank, in which the main headquarters of the National Liberation Movement of Yugoslavia operated (it is the building where the Museum is today). A small exhibition remained there until 1956.

The new exhibition was set in 1961 on the occasion of the celebration of the 20th anniversary of the Yugoslav people's uprising, which lasted until 2005/6. The Society for collection and protection of the antiquities ceased to exist in 1954, but its activities were the foundation of the professional work of the Museum when it comes to the research, collection, processing and protection of the museum material, which refers to the cultural-historical past of the Užice region from the earliest period to the modern era. By the Decision of the National Board of the municipality Titovo Užice from the 29th of April, 1963, the National Museum, which consisted of the Museum of the Uprising 1941 and the Homeland Museum, was founded. Such institution remained until 1979, when the Kadinjača Memorial Complex, which was an independent institution from 1991 to 2002, became part of the National Museum Užice.

Fibula, Užice, 2nd–3rd centuries



Helmet, Ražana, 6th century BC



Today, the founder's rights of the Museum belong to the town of Užice. It consists of professional departments of archaeology, ethnology, history and art history, department for documentation, the pedagogical department, the library, different laboratories for conservation, the photo-laboratory, the general affairs and financial departments, as well as the technical department.

The Museum consists of two buildings, the House of Jokanović, the Kadinjača Memorial Complex, the Homeland Museum in Nova Varoš and the Hydroelectric power plant with the right to be used exclusively for tourist purposes. The building of the Museum and the Kadinjača Memorial Complex are declared as the immovable cultural heritage of exceptional importance, while the Hydroelectric power plant "Under the town" and its surroundings are considered to be the immovable cultural heritage of great importance.

There are four different permanent exhibitions within the complex of the Museum: *Užice, Origins and Development*, *Legacy of the painter Mihailo Milovanović*, *History of the Production in Užice from 1928 until Today* and



Jovan Bijelić, *Landscape*, around 1950

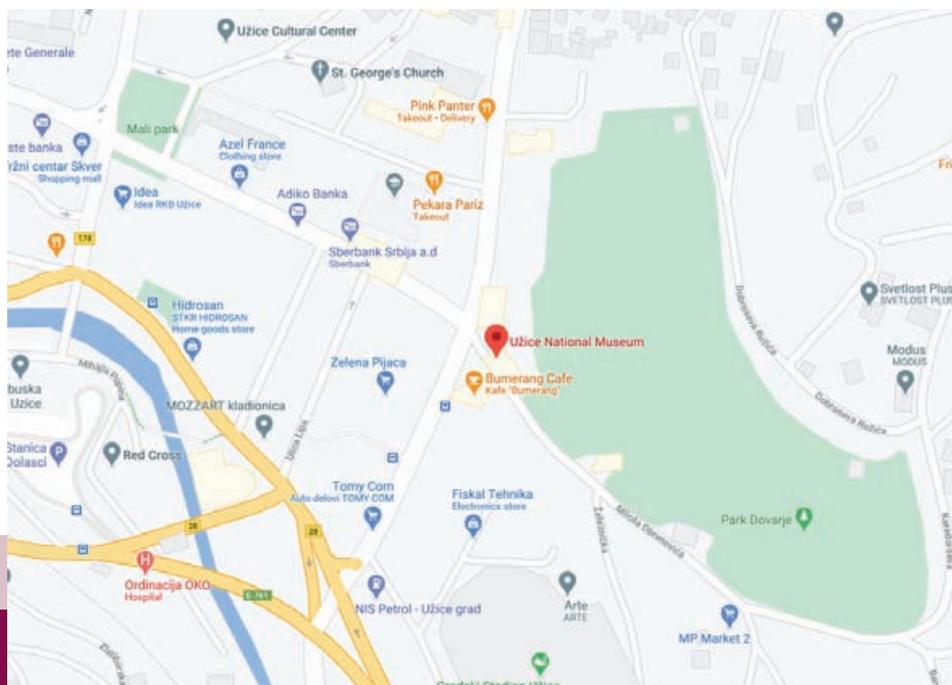
the *Lapidarium of the Antique Monuments*. The exhibition named the *Republic of Užice 1941* shows the rooms of the Supreme Headquarters of NOPOJ (National Liberation Movement of Yugoslavia) and Josip Broz Tito from the time of the *Užice Republic in 1941*. Within the House

of Jokanović there is a permanent exhibition named the *Town House in Užice from the End of the 19th and the Beginning of the 20th Centuries*. In the Kadinjača Memorial Complex, within the memorial home there is an exhibition – *Workers' Battalion in the fight for Kadinjača and the District of Užice during the NATO Aggression*. In the Hydroelectric power plant, there is an exhibition – *Power Plant under the Town*. There is a display *Nova Varoš through History* in the Homeland Museum in Nova Varoš.

The Museum is the winner of significant prizes for its work, one of them is the Vuk's Award of the Cultural-educational community of Serbia, as well as the “Mihailo Valtrović” Award, which is presented by the Museum Society of Serbia.

Through the decades of work, the Museum organized many thematic exhibitions, from which there are a few significant, such as: *Užice through History* (1951), the *National Art of the Užice District* (1965), the *Metal Ages on the Territory of the South-west Serbia* (1976), the *Icons of the Užice District* (1984), *From the Collections of the National Museum Titovo Užice – 40 Years of the Museums' Work* (1986).

The Museum publishes the *Annual of Užice* and among its other titles are: the *Traditional Oral Folk Creation of the Užice Region* by Radoslav Poznanović (1988), the *National Liberation Movement in the Užice District 1942–1944* and the *Struggles for the Liberation* by Života Marković (2010), the *Light over Užice – Hydroelectric Power Plants on the River of Đetinja* by Radivoje Papić (2010) and *Užice and its Surroundings – from 1842 to 1914* by Stevan Ignjić (2011).



National Museum Valjevo



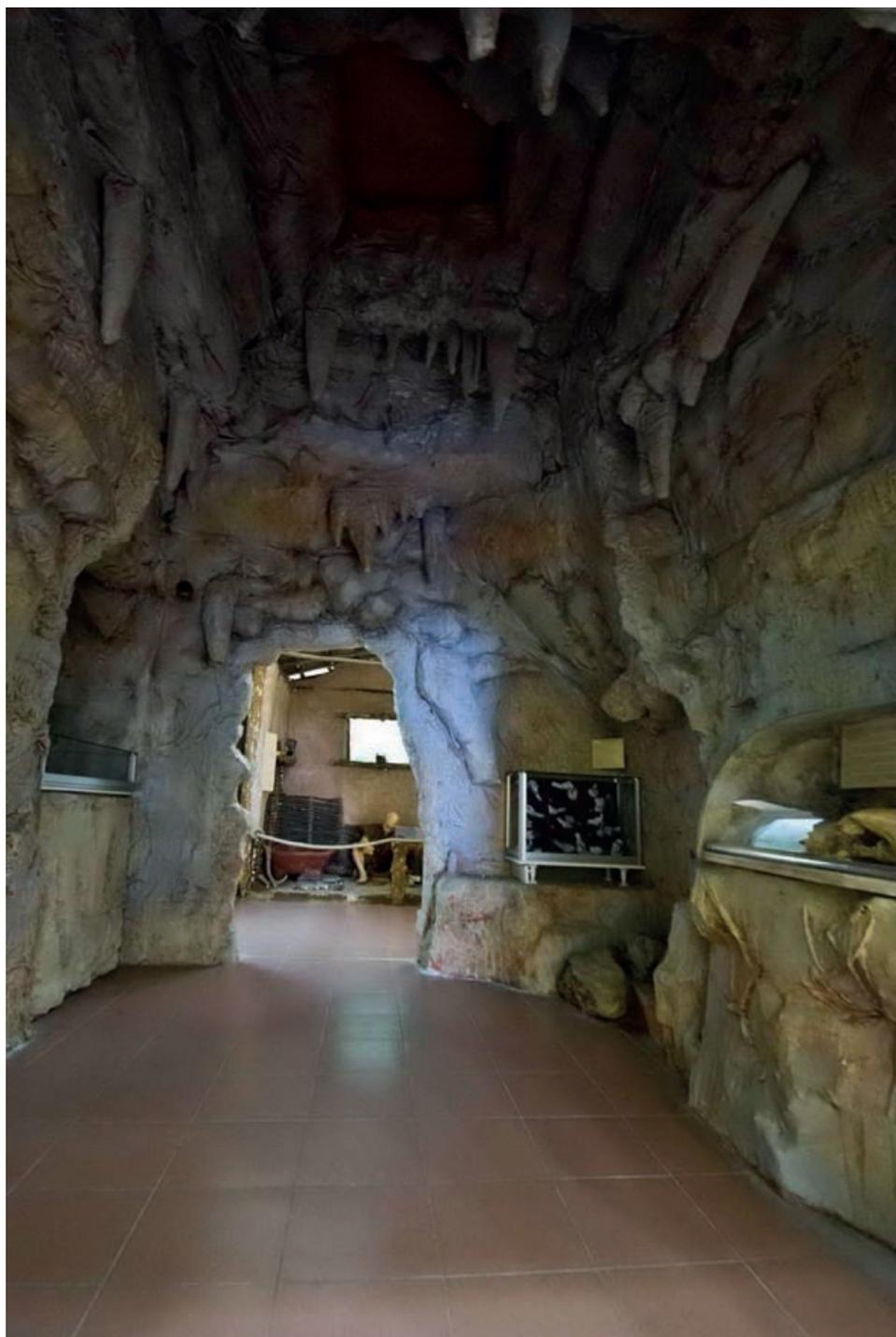
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-  <https://www.youtube.com/channel/UCg9NWWrE2ggOxQrSM0gvBiQ>

The National Museum Valjevo is a regional and a homeland cultural institution of a general type. It was established in 1951 by the National Board of Valjevo, whose legal successor is the Town of Valjevo. The Museum consists of five units: the main museum object in the centre of Valjevo, the museum unit in the Municipality of Osečina, and the dependencies Muselim's House and the Nenadovića Tower in Valjevo, as well as the Historical Memorial Complex Brankovina.

Besides the basic general permanent exhibition named *Valjevo – the Third Dimension of the Past, View from the Future*, the main object of the museum (the old school building from 1870) consists of the galleries for the temporary exhibitions, museum club, souvenir shop and official premises.



Main building of the National Museum of Valjevo



Part of the permanent exhibition – archaeology



Part of the permanent exhibition –
Vojvoda (field marshal) Živojin Mišić

In the Muslim's House, a building from the end of the 18th century, in which were imprisoned princes of Valjevo Aleksa Nenadović and Ilija Birčanin in 1804, there are permanent exhibitions *Slaughter of the Princes* (in the basement) and *Valjevo Nahija in the First and Second Serbian Uprising* (on the ground floor).

In the Nenadovića Tower, a fortification built in 1813, at the end of the First Serbian Uprising, there is a permanent exhibition about its history.

Within the Historical Memorial Complex in Brankovina, next to the church, the wooden house – sobrašice, the porch, the tombstones of the family Nenadović and Desanka Maksimović, there are two old school buildings with the permanent exhibitions dedicated to the development of the schools and education in Serbia of the 19th century and to the Serbian poetess Desanka Maksimović.

The Museum Department in Osečina consists of the homeland collection and a dependency dedicated to the pilot Milenko Pavlović. This is also the core from which starts and develops the Plum Museum (exhibition on plums and plum farming).

From diverse thematic exhibitions, which were organized by the Museum, the following can be distinguished: *Valjevo 1914–15, Town-Hospital* by Dragana Lazarević Ilić and Vladimir Krivošejev, *Photos from the Salonika front* by Dragoljub Pavlović, *A War Painter and a Photographer* by Dragana Lazarević Ilić and Marina Marković, *Valjevo – in the Pen of Cartographers and Travel Writers* by Vladimir Krivošejev, *An Album of Beautiful Memories* by Jelena Ivić and the *Wedding and Wedding Customs in the Valjevo Region*, by Gordana Pajić.

Slaughter of the Princes, part of the exhibition, the ground floor of Muselim's House



Formation and Development of the City – Contributions to the Urban History from the First Mention to the Beginning of the 20th Century by Vladimir Krivošejev (2012), *About Desanka with a Pen and a Picture* by Dragana Lazarević Ilić (2013), etc. and museological studies *In the World of Art, in the World of Museums* and *Views on Museology* by Branko Lazić (2004), *Museums, Audiences, Marketing – Permanent Museum Exhibitions and His Highness – Visitor* (2009) and *Museums, Management, Tourism – towards Modern Museums, from Theory to Practices* (2012) by Vladimir Krivošejev. The Museum is one of the co-publishers of the national journal *Inscriptions and Records*.



Brankovina Historical Memorial Complex

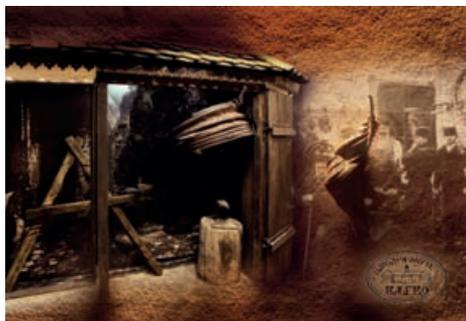


In addition to working with visitors within the permanent exhibitions, the Museum regularly organizes a variety of programmes, from numerous thematic exhibitions and various museum workshops, through lectures, promotions, forums and seminars, to drama and music evenings.

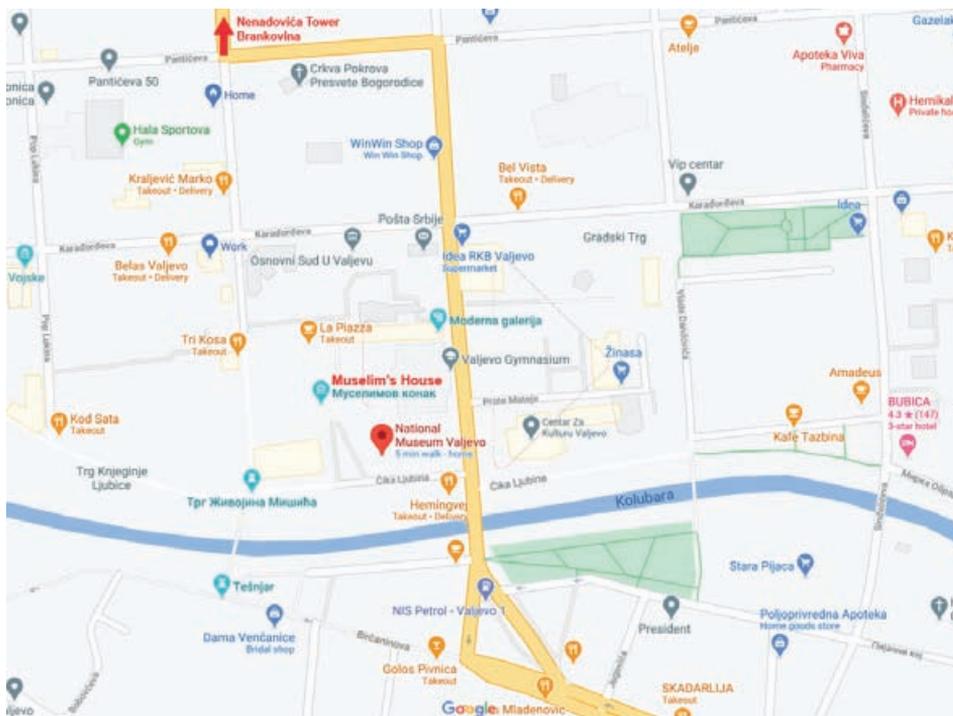
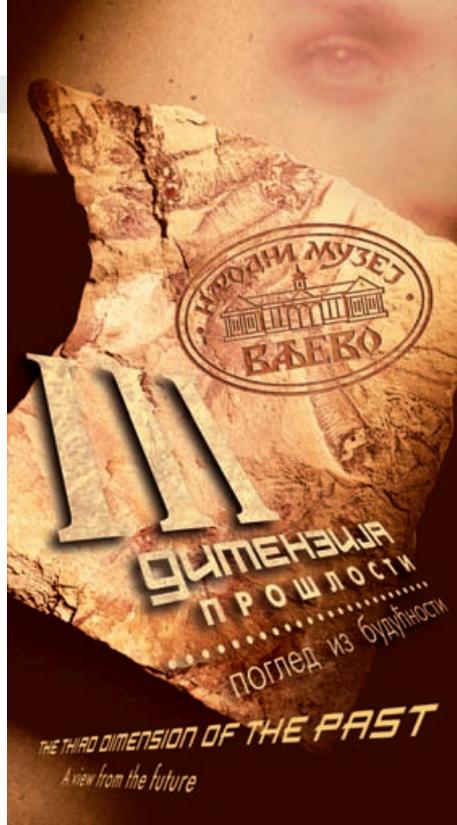
The museum is a double winner of the Museum Society's of Serbia "Mi-hailo Valtrović" Award for the best museum in Serbia (2004 and 2007). The annual ICOM award – for the publishing venture in 2004 was given to Branko Lazić. In 2012 Vladimir Krivošejev became the curator of the year, and in 2012 the *Tourist Flower Awards* was given to the Museum by the Serbian Tourism Organization.

Museum objects are divided into five groups: archaeological, ethnographic, historical, artistic and numismatic. At this moment, the most attractive for visitors are the objects found at the Roman site of Anine, in the villa rustica from the 3rd and 4th century AD, armament of the family Nenadović from the First Serbian Uprising, the war cabinet of vojvoda (field marshal) Živojin Mišić and legacy of Desanka Maksimović.

Blacksmith workshop



Neolithic pottery workshop



National Museum Veliko Gradište



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The National Museum Veliko Gradište is a complex type museum, founded in June 2012 and officially opened on 28th January, 2013, thanks to the legacy of brothers Đorđević. They left all their movable and immovable property in a will, under condition that the museum has to be established in Veliko Gradište. The idea was materialized with the help of local government, which made it possible to renovate the space, arrange and set up furniture and lighting.

The National Museum in Veliko Gradište brought together in one place the legacy of the brothers Đorđević, numbering over 1,500 items in archae-



The building of the Museum



ology, painting, and objects of practical use. The legacy of sculptor Milan Besarabić, who left over forty sculptures, paintings and drawings to Veliko Gradište is a part of a fund with a great value. There is also a homeland collection of painters, sculptors, graphic artists and visual creators from the Community of Veliko Gradište.

The most important thematic exhibitions at the National Museum of Veliko Gradiste are the *Serbian Medieval Coins*, *The Legacy of Broth-*

МУЗИЧКА КУТИЈА
крај XIX века

висина 12,5 cm
дужина 37 cm
ширина 19 cm

ФОНОГРАФ - претеча грамофона
У кутији се налази механизам фонографа, метали валјак са иглицама, металном четком и зупчанником. Постоји опруга која се навија и покреће механизам фонографа. Кутија се закључава.

ЛИТОГРАФСКИ ПАПИР -
Јовановић, Београд "код роде", са 8 мелодија, исписаних на српском и немачком језику.

Списак мелодија са литографског папира:

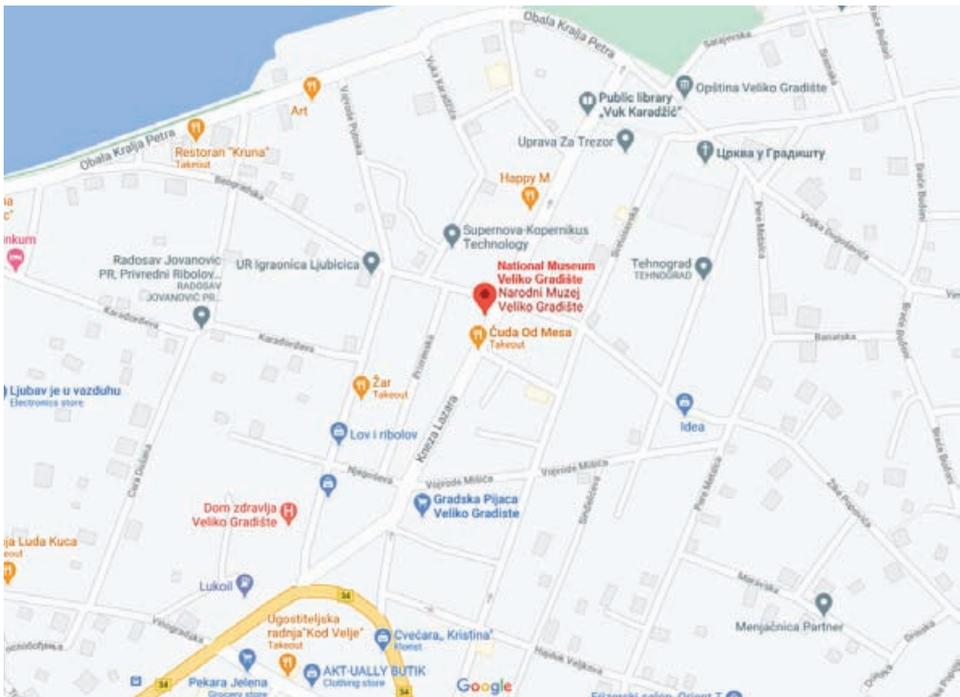
1. Serbische himna	Српска химна
2. Sribianka	Србијанка
3. Onamo namo	Опато намo
4. Vlajna	Влајна
5. Zajetscharka	Зајечарска
6. ...	Ншцалјка
7. ...	Поака
8. ...	Поака

-Композитор српске химне
Дворин Јенко
-Текстописац
Јован Борђевић
-Текст датира из 1872. године

Music box – phonograph with lithographic paper and list of tunes, end of the 19th century Iding of the Museum

ers Dorđević and the exhibitions of the comic book albums *Stories from Gradište I* and *Stories from Gradište II*.

The most significant items are the three Roman Pincum coins and two Roman bricks with the same inscription (there's no other similar item in the world), thirteen coins from Serbia, the Roman bronze eagle from the 3rd–4th centuries, music box from the late 19th century and the beginning of the 20th century (the only known specimen which contains the Serbian anthem) and part of the construction of the famous Hildenbrand Zeppelin.



National Museum Vranje



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The National Museum Vranje is a regional institution of complex type. It was founded in 1960 as the Museum of the National Liberation War, and later was named after local folk hero Sima Pogačarević. The founder is the Municipality i.e. the City of Vranje. The Museum is a proud successor of the legacy of Zoran Stošić Vranjski. It has four departments – Archaeology, History, Contemporary Art and Ethnology.

The National Museum Vranje is settled in the building Selamluk from its beginning, i.e. in the Pašini konaci (Pasha's residencies, built around 1765). These buildings are under the state protection as the monument of culture.



Museum "Bora Stanković"



The Museum consists of three parts: the main museum is in the building Selamluk, the Gallery of the National Museum Vranje is situated in the Cultural Centre, and the Museum “Bora Stanković” is in the birth house of the famous Serbian writer from Vranje.

The museum also takes care of the treasury located at Prohor Pčinjski Monastery, as well as Hammam (Turkish Bath). In the central building, in addition to the permanent exhibition, there are official premises. The permanent exhibition consists of an archaeological setting (Neolithic to Middle Ages) arranged along the corridors and an ethnological setting (clothing, jewellery, shoes, bedroom, living room, girl's room).

In the house of Bora Stanković, which was erected at the end of the 19th century, there is a permanent exhibition on the writer's life, a living room and a bedroom, as well as a presentation of his works. The house has been restored and the permanent exhibition updated and opened to the public in the early 2020.

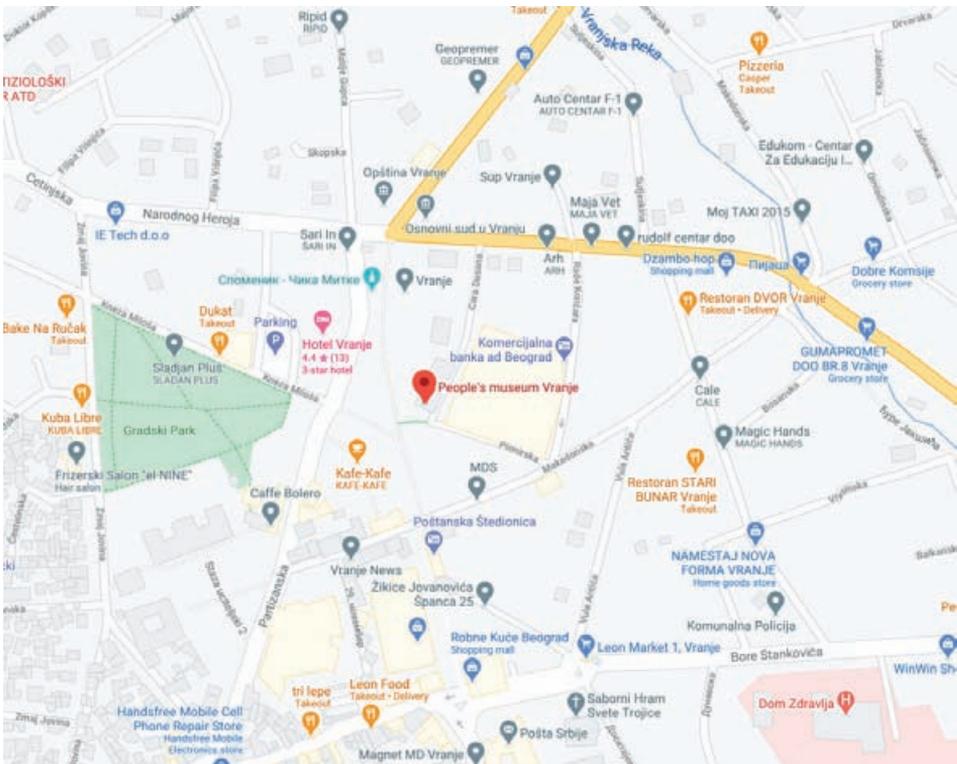
The Gallery of the National Museum of Vranje was founded in 1995. It organizes thematic exhibitions, book presentations, classical music concerts and more.

Thematic exhibitions include the *Retrospective Exhibition Miloš Bajić* (2010), *The Central Balkans between the Greek and Celtic Worlds – Kale Krševica* (2013), *The Eternal Circle, Belts of the Ethnographic Collection of the*



National Museum Zaječar (2013) and Vranjska Banja to their Children for Remembrance and Long Memory by Zorica Tasić (2015). Publishing activity is represented by catalogues of exhibitions and annual *Vranje Herald*.

Among the most important museum items are the Deron hoard, the Priboj hoard, the Golden Charter to General Belimarković, Borisav Stanković's personal belongings, the guest room from the beginning of the 20th century and a fragment of the original Gospel from the 14th century.



National Museum Zrenjanin



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The National Museum Zrenjanin is a regional museum of complex type, homeland character and it covers the area of central Banat. It was founded in 1906 as the Museum of Torontál County, by the decision of the Provincial Committee, and at the initiative of the Cultural Association of Torontál County. Due to the lack of premises and finances, it started operating in 1911. It got its first premises in the County Building, where existed under the name of the Museum of Torontál County until 1918. After World War I, it was moved first to the Piarist monastery complex, then upstairs to the “Kasina”, but in these conditions, it was closed to the public. On the eve of



The building of the National Museum Zrenjanin



Stevan Aleksić, Merry Banat People, oil on canvas, 1911

World War II, the museum bears the name the Danube Banovina Museum, and an attempt by the Historical Society of Novi Sad to arrange and open it for visitors was stopped by the war. During the German occupation in the period 1941–1944 the Museum was open for a short time as the Banat Region Museum. Further relocations followed after the liberation and yet the third site was accepted as a permanent solution – the former Financial Palace building, which was built in 1893 according to the project of the architect István Kiss. The Museum moved there in 1966, under the auspices of the City of Zrenjanin.

The structure of the Museum consists of five Departments – of Natural History, Archaeological, Ethnological, Historical and Artistic. The Museum fund has over 33,000 museum items, among them a collection of cold and firearms, a collection of women's hats, an art collection, especially with the paintings from the 18th and the 19th century, a collection of prehistoric and medieval jewellery and a collection of birds. The Museum also has a Pedagogical and Information Service, a Documentation Center, a restoration and conservation workshop, a photography department, as well as carpentry workshop. There is also a professional library in the Museum with over 5,000 titles.

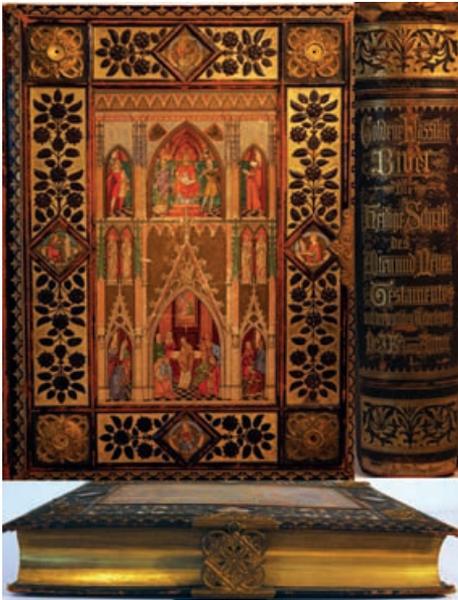


The permanent exhibition space of the Museum covers an area of 1,200 m². The first floor houses Applied and Fine Arts, as well as the Sports Room, while on the second floor items of Archaeological, Historical and Ethnological departments as well as from the Department of Natural History are exhibited. The presentation of the collections takes place within a permanent exhibition and thematic exhibitions. Currently, the Museum also has three exhibition spaces – the Salon, the Small Salon and the Hall of the Museum which has been converted into an exhibition space. The salon, which can be entered from the town square, is the most elegant exhibition space in the city.

The National Museum Zrenjanin was pronounced the best museum in Serbia in 2006 regarding of the large number of visitors – over 85,000, 34 organized thematic exhibitions and renovated permanent exhibitions. The Museum is nominated along 42 other museums from 21 different countries for the “European Museum of the Year” Award in 2015, given by the European Museum Forum.

Exhibitions that stand out are the exhibition of paintings by Uroš Predić (2005), *One Hundred Faces of Chairs* from the Collection of Applied Arts (2005), an exhibition about archaeological site *Matejski Brod* (2006), *Birds of Prey* (2010), *National Embroidery – Tradition as Inspiration* (2013) and *Middle Banat in the First World War* (2014).





catalogues, such as *The Circle of Serbian Sisters – Gift Collection* by Rajka Grubić (2015), *Am I Everywhere Where My Traces Are – The Works of Miroslav Antić* by Ivana Arađan and Bojana Vidović (2015), *Remember This World, Remember it, Though – the Works of Rajna Krulj* by Olivera Skoko (2015) and *The Middle Banat in the Great War – One Hundred Years Since the Outbreak of World War I* by Vladislava Ignatov (2014). There are guides in Serbian, English, Slovak, Hungarian and Romanian, as well as the publication *Catalogue of the Permanent Exhibition – Collection of Applied Art* by Mileva Šijaković (2011). The Museum also publishes Special Editions.

The most important items are: the collection of weapons of baron Nikolić, grandson of the prince Miloš Obrenović (the best dynastic

Work with children and young people is carried out through museum classrooms and workshops. Pedagogical programmes are designed for preschool kids, primary and secondary school pupils and for family participation. Through various activities and projects, the Museum cooperates with wider community. Famous workshops are *One Day in Prehistory*, *Museum Entertainer*, and *Do-It-Yourself Guide through the Permanent Exhibition and Museum in a Suitcase*.

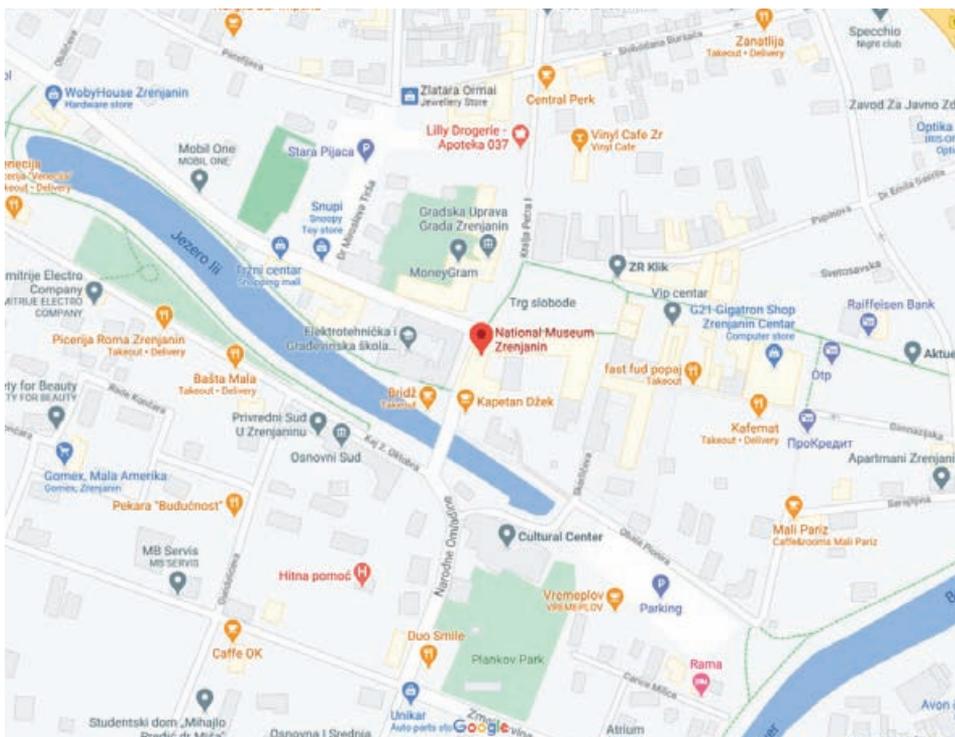
The publishing activity of the National Museum Zrenjanin is oriented towards the publishing of the



Women's hat with gold embroidery, end of the 19th century



weapons collection in Serbia); Serbian women's hat with gold embroidery from the end of the 19th century; skeletal remains of a mammoth (*Mammuthus primigenius*), over 20,000 years old, found in the territory of Central Banat (Tisza coast near Bečej); female statuette, from the site of Bordoš near Novi Bečej, discovered in 1946; *Merry Banat People* by Stevan Aleksić from 1911.



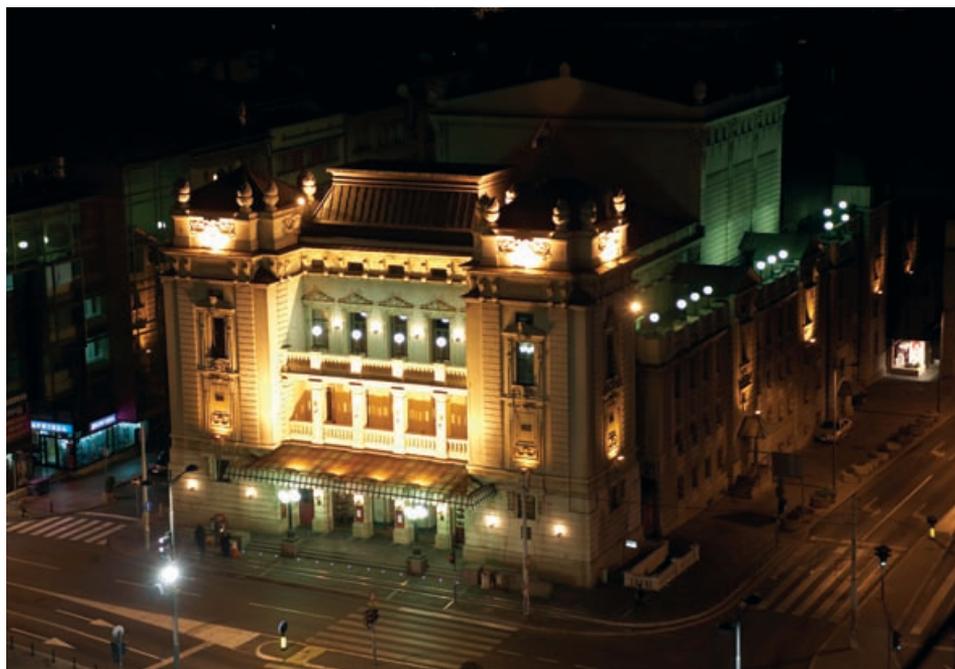
National Theatre Museum



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The National Theatre Museum is a part of the National Theatre in Belgrade. In order to present all significant artists, plays and other events in the history of the National Theatre in collective memory and to provide a solid basis for further development of performing art (theatre), on the 22nd of November, 2010, the National Theater established the National Theater Museum in Belgrade.

In accordance with the museological principles and the particularity of the subject, as well as limited space and the number of exhibits, the *First Exhibition* was created.



The building of the National Theater



Among the thematic exhibitions organized by the Museum in recent years are the following: *PlakArt* – the exhibition of the theatre posters, by Jovan Tarbuk; *Biserka Cvejić – Verdi's Heroine*, by Dragan Stevović; *Gifts and Donors*, by Vesna Bižić Omčikus, Ana Tomić and Aleksandar Kelić; *Branislav Nušić – Manager of the National Theatre in Belgrade 1900–1902*, authors Jelica Stevanović and Mirjana Odavić; *Davorin Jenko (1835–1914)* – an international exhibition realized in cooperation with the Archives of the Republic of Slovenia and the Archives of Serbia, by Gregor Jenuš, Jelica Reljić, Franc Križnar and Jelica Stevanović.

Due to the fact that the Museum operates within the National Theater, publishing is reduced to the regular publication of catalogues, such as the catalogue of the *First Exhibition* and all thematic exhibitions.

Within the *Open Doors* programme, there are tours in the Museum and the entire building of the Theater, with expert guidance for interested and announced groups of children of different ages, as well as for the people with special needs. Meetings of school-age children with the artists, entitled *School Hour*, are occasionally organized.

In recent years, 25,000 visitors pay visit to the *First Exhibition* and thematic exhibitions annually.

Among the most interesting exhibits are the costumes from the plays of the National Theatre – *Nastasya Filipovna*, *Prince Igor*, *Boris Godunov*, *Vožd*



Parts of the First Exhibition

Karađorđe and Prince Miloš and Koštana; Jovan Bijelić, *Portrait of Nevenka Urbanova*, oil on canvas, 1936 (gift of Dimitrij Marić); original Egyptian jewellery for the role of Amneris in the opera *Aida* (gift from Biserka Cvejić); the original kimono from the play *Madame Butterfly*, a gift from the sister of the Japanese emperor to Radmila Bakočević after her performance in Japan (a gift by R. Bakočević); costume and mantle for the role of Carmen used in the play of the National Theatre (gift by Breda Kalef).



Parts of the First Exhibition

Natural History Museum in Belgrade



Природњачки музеј
Београд

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The Natural History Museum in Belgrade is a cultural institution of national importance. It was founded in 1895 and it is one of the oldest heritage institutions in Serbia, with 120 collections and over 1,700,000 natural specimens: rocks, minerals, fossils, plants, animals, and fungi, hunting trophies and hunting weapons. The Museum fund documents the nature of Serbia, Balkan Peninsula and the world. The museum's collections con-



The Natural History Museum building



Exhibition Dinosaurs of Argentina, Giants of Patagonia

tain several hundred holotypes (a single type specimen upon which the description and name of a new species is based) and unique specimens of minerals, rocks, botanical and zoological objects.

The museum changed its name over time – the Natural History Museum of Serbian Land in 1895, the Museum of the Serbian Land in 1903, the Natural History Museum of the Serbian Land in 1945, and since 1958 it's been called the Natural History Museum in Belgrade. The Museum of Forestry and Hunting was annexed with its collections of hunting trophies and weapons in 1972.

Over the past 12 decades, the Museum of Natural History has made an extremely significant impact on cultural, scientific and educational development in Serbia. Several members of the Serbian Academy of Sciences and Arts began there, as well as a number of distinguished cultural and public figures, university professors, great scientists and world-renowned experts. All the great naturalists, eminent scientists and professors, academics, founders of all scientific schools and disciplines, are immortalized in the Museum of Natural History. Many of them were curators of the Museum, and some even began as taxidermists.

Josif Pančić (1814–1888), the first president of the Serbian Royal Academy (today's Serbian Academy of Sciences and Arts), the first warden of the Botanical Garden, six time rector of the Great School (precursor of the University of Belgrade), state advisor, member of Parliament, vice president of the National Assembly, is the spiritual founder of the Museum. Although he did not see the foundation of the Natural History Museum, Pančić conceived it, and his students realized his concepts. By founding the

Exhibition Live Skeletons



Paleontological collection

Natural History Office of Lyceum, later the Great School, Pančić actually created the initial holdings of the Natural History Museum. Petar Pavlović, an academician, a palaeontologist and malacologist, a professor, was one of the founders and the first director of the Museum.

Within the museum there is a specialized scientific library, founded in 1903, which contains over 22,000 titles of books, manuscripts, and scientific journals, geographical and geological maps. The Museum has four departments: the Geological Department, the Biology Department, the Education, Communication and Marketing Department, the Kalemegdan Gallery, and the Common Services Division.

The museum received the prestigious “Mihailo Valtrović” Award of the Museum Society of Serbia as a Museum of the Year in 2012. The Natural History Museum marked its 120th anniversary in 2015, and was awarded the Order of Sretenje in the field of culture and science in Serbia in 2016.

The Museum does not have a permanent exhibition, and thematic exhibitions, lectures, presentations, and promotions are organized at the Kalemegdan Gallery (at address 5 Mali Kalemegdan). The Gallery also has a Nature Bazaar that offers souvenirs and jewellery made from natural materials. The museum organized in 2009 a major international exhibition:

White tiger from the mammal collection





Dinosaurs of Argentina, Giants of Patagonia, seen by about 150,000 visitors. Numerous museum exhibitions were attractive and visited: *Throughout the World of Insects of Serbia, Fish of the Adriatic Sea, Sky Hunters, Live Skeletons, Minerals of Trepča* and many others.

The Museum has an intensive publishing activity: *Bulletin of the Natural History Museum in Belgrade* for the geological and biological sciences, *Yearbook of the Natural History Museum*, as well as numerous catalogues of accompanying exhibitions: *Three Colours of Wine, Throughout the World of Insects of Serbia, Dinosaurs Once and Now – Disappeared World of Sea Deep, Black and White – The Story of Chocolate, The Old and Missing Fruit of Serbia, The Forgotten Radovanović Brothers*, etc.

The museum also publishes numerous professional publications: *Heteroptera, Butterflies, Museums in Public, Public in Museums, Museum PR – Contemporary Approaches, Photography as a Museum Subject, Handbook on Allergenic Plants*, etc.

The Natural History Museum in Belgrade is the only natural history museum in Serbia, so it cooperates with all scientific, professional and cultural institutions in the country, and at the same time represents the Serbian natural thought with the international public.

Nikola Tesla Museum



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The Nikola Tesla Museum is a unique scientific and cultural institution in the world. It is completely dedicated to the genius inventor, scientist and engineer Nikola Tesla (1856–1943), who gave many significant inventions and discoveries to the humanity. The Museum was established by the Decision of the Government of the Federal People's Republic of Yugoslavia on the 5th of December, 1952, but the opening for the public occurred on the 20th of October, 1955. The building in which the Museum is housed is former family villa, which belonged to Đorđe Genčić, politician and industrialist, situated in Krunska Street, in the very centre of Belgrade. This representative edifice was



Nikola Tesla Museum building



Model of Tesla's induction motor with egg-shaped rotor, the so-called *Columbus egg*

built in 1929 according to the project of Dragiša Brašovan and it was proclaimed a cultural monument in 1987.

The belongings of Nikola Tesla were transferred from New York to Belgrade in 1951 and represent a unique combination of archive documents, museum items (such as personal and technical objects) and library (monographs and serial publications, as well as newspaper clippings).



Permanent exhibition, detail

Nevertheless, the most important part represents the scientists' archive – over 156,000 documents – which is a historical testimony about his life and work, but also a first-class historical source, not only for the study of the technical and technological history from the end of the 19th and the beginning of the 20th century, but also for the research on the lifestyle of the people at that time in Europe and America.

Within the permanent exhibition a part of Tesla's belongings is displayed, together with interactive models, which show the most important details of his life and work.

During the last six decades, the Museum realized many different

programmes aimed not only towards the scientific circles, but also towards diverse audience categories. From thematic exhibitions realized in the last decade, stand out: *Tesla's Wonderful World of Electricity* by Zorica Civrić and Bratislav Stojiljković, *Diplomas of Nikola Tesla* by Milica Kesler, *Books from Tesla's Private Library* by Vesna Radojev, *Photos from Tesla's Album* by Ivana Zorić and *Blue Portrait of Nikola Tesla* by Draginja Maskareli.

The Museum has published many publications within its diverse editions. Among monographs, there are: *Nikola Tesla Museum 1952–2003* (edited by Zorica Civrić, 2004), *Nikola Tesla's Patents – Towards the Final List* by Snežana Šarboh (2006), *From Colorado Springs to Long Island* by Nikola Tesla (2008), *Unrealized Patents of Nikola Tesla* by Snežana Šarboh (2010), then books from the edition Popular library of the Nikola Tesla Museum – *The Problem of Increasing Human Energy with Special References to the Harnessing of the Sun's Energy* by Nikola Tesla (2006), Books of the archival documents of the Nikola Tesla Museum, Special editions of the Nikola Tesla Museum, as well as different exhibition catalogues and collections of the Museum.

Professional guidance through the exhibition, together with the presentation of the functioning of the museum exhibits is organized both in Serbian and English. Visitors have an opportunity to watch a short documentary film about Nikola Tesla.

Acknowledging the universal importance of Tesla's creativity, in 2003, UNESCO included the Nikola Tesla Archive in the *Memory of the World Register* as part of the documentary heritage, which consists of a unique collection of manuscripts, photographs, scientific and patent documentation, indispensable in studying the history of electrification of the whole Globe. It has the highest form of protection of the cultural property in Serbia too. In 2005, the National Assembly of the Republic of Serbia declared Tesla's archive as a cultural good of the utmost importance.

The collections of the Museum consist of personal, technical, artistic



Urn with Tesla's ashes



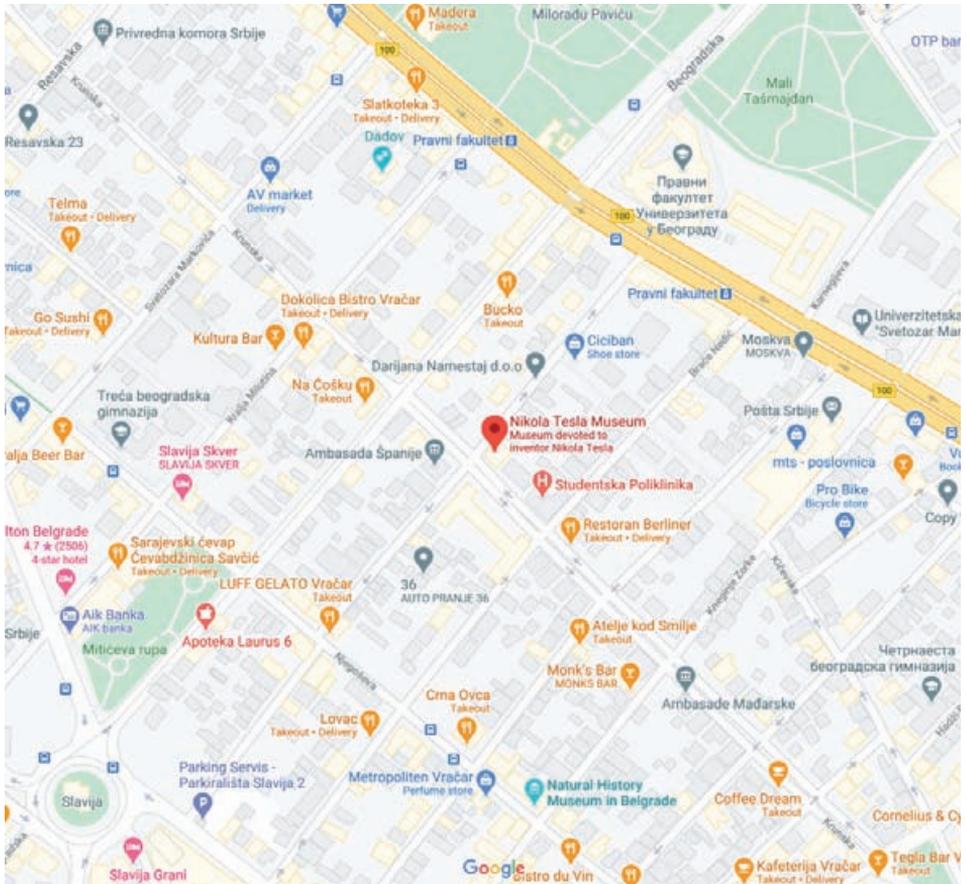
and memorial objects, which were Tesla's belongings, musealia collected through 60 years of the Museum's existence, as well as models and working models, realized in that period. A great attention of the visitors is drawn by personal objects, which were used by Tesla on daily basis, then the instruments from his laboratories, as well as the urn with his ashes, which has been kept in the Museum with a particular piety since 1957. The attractiveness of the visit to this Museum is also enhanced by the demonstration of Tesla's high-voltage transformer, which also includes visitors.

A digitalisation project of the whole archive from the Tesla's legacy has started in 2006. Together with the standard software packages, used for database management, the Museum has developed its own user applications,



Demonstration of Tesla's high voltage transformer model

which enable updates and data search within the documents from the personal fund of Nikola Tesla. A 3D scanning pilot-project of a few significant objects has also been realized.



Nisville Jazz Museum

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The Nisville Jazz Museum is the first non-governmental cultural institution, and it was opened at Niš Fortress in the Hammam (Old Turkish Bath) on 3rd August, 2018, at the time of the traditional 24th Nisville Jazz Festival. The museum is located in the southwestern part of the Niš Fortress along the main footpath, to the left of the Stambol Gate, the main entrance to this ancient fort, and the Belgrade Gate, within the area of the once Turkish Hammam. It is surrounded by numerous archaeological sites which speak of the existence of an ancient fortress in this area, as well as the tourist attractions of modern times, in the area of ancient thermae, on the right side





of the Museum. Fifty yards northeast of the Museum are two art galleries and a summer stage for cultural events as well as the Nisville Jazz Festival.

The exhibits at the museum display are artefacts of the most significant participants of previous editions of the Nisville Jazz Festival. Two independent thematic units are dedicated to American jazz king Solomon Burke and Balkan and Niš music king and one of the ten greatest blues singers in the world (according to the *Time* magazine) – Šaban Bajramović. Also worthy artifacts are the musical instruments and personal impacts of festival participants or jazz legends (who did not experience performing at



the festival): the uniform in which Duško Gojković received an honorary doctorate from the University of Skopje, a collection of the old Serbian jazz posters collected by famous double bass player and jazz promoter Miša Blam, an ashtray (in the shape of a swan) of Erroll Garner, Lionel Hampton's vibraphone sticks, etc. The Museum also houses an archive collection of Nisville TV, featuring videos of all issues of the Festival, audio recordings (visitors can choose a show and listen to it on the CD jukebox), interviews, press conferences and many exclusive unreleased recordings of the world's most important jazz musicians.

Nisville is looking for a way to acquire one of the trumpets played by Luis Armstrong. The director of New Orleans Jazz Museum Greg Lambousy has promised assistance in this endeavor. Also, Mr. Lambousy will personally design the new Nishville Jazz Museum exhibition during 2020 and help to procure the new exhibits.



October in Kragujevac Memorial Park, Kragujevac

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As a part of the Memorial Park *October in Kragujevac* the Museum the 21st October is a public memorial museum. With the Memorial Park, it represents the cultural heritage of great importance. The institution was established in 1953, and the founder was the town of Kragujevac. It consists of three different units: the Memorial Park, the Museum *the 21st October* and a dependency – *Bridges of the Balkans*.

The basics for the organization of the Memorial Park were given by a professional team, governed by a landscape architect, Aleksandar Krstić in 1952. His recommendation was not to start from the conception of a



The building of the Museum the 21st October, authors: Ivan Antić and Ivanka Raspopović, 1975/76



Monument to the executed school children and their teachers

common tomb, but to arrange the whole space as a memorial park with 30 tombs as the main elements. In the competition which took place in 1954, the project of the architects Mihajlo Mitrović, Radivoj Tomić and the landscape architect Smiljan Klajić won. Nikola Dobrović, another architect, was the main consultant on the project and its realisation. The project also anticipated the Memorial Museum, which was built later, in 1976, by the architects Ivan Antić and Ivanka Raspopović, and opened on the 15th of February. The authors of the first exhibition were Dušan Plenča, a historian and Branko Hajdin, an architect.

Until the opening of the Museum, original documents of the victims were kept in the National Museum in Kragujevac. Over the decades, the Museum fund has grown, mostly with donations from the families of those who were killed.

The work of the institution was organized through three services. The Museum service is occupied with the research, collection, processing, protection and presentation of the history and art objects and material related to the shooting in Kragujevac and surrounding villages. It is also engaged with pedagogical activities, visitors, projections of documentary and other films on the subject of October in Kragujevac, library activities, archive, press-clipping and other events.

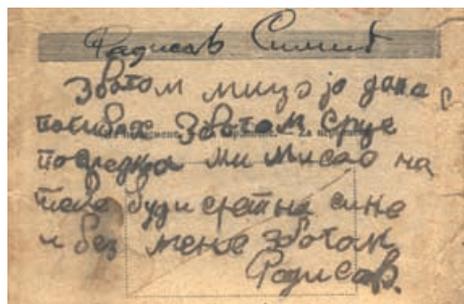
The Museum fund is divided into eight collections: the Collection of photographs, the Collection of personal identity cards, the Collection of military booklets, the Collection of testimonies, decrees and more, the Collection of three-dimensional objects (personal objects of the people killed in the shootings), the Collection of the final messages of the people before the shooting,

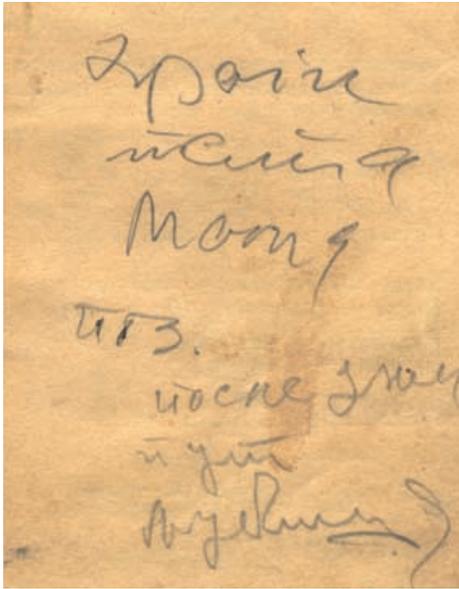


as well as the Collection of art works (Petar Lubarda legacy, art works of Miodrag Živković, Ante Gržetić, Vojin Bakić, Nandor Glid, Nikola – Koka Janković, Oto Log, Edo Murtić, Lazar Vujaklija and others).

The permanent setting, named *Tragedy of Kragujevac 1941* (2003) designed by Staniša Brkić, Milan Koganin and Nenad Đorđević is a multimedia exhibition. Besides original documentary objects related to the tragedy, it includes digital technologies (computers, video projections with holo-screen and touch screen). Thematic legends are written both in Serbian and English language.

The Gallery *Bridges of the Balkans* is placed within the Memorial Park too. The Gallery includes the collection of artworks, created in the international art colony, which is also known after the name *Bridges of the Balkans*. The Gallery's collection consists of diverse art works: paintings, sculptures, graphics, installations, photographs and digital prints. Their authors are artists from all of the Balkan countries, as well as the artists from the USA and Germany.





Out of the many diverse thematic exhibitions the following are outstanding: moving exhibition *October in Kragujevac* by Staniša Brkić and Jelena Davidović; a retrospective exhibition of Miodrag Živković's sculptures (author of the monument dedicated to the executed school children and their teachers the *Interrupted Flight* monument) by Jelena Davidović; *60 Years of the October in Kragujevac Memorial Park* by Ljubomir Kamber, Jelena Davidović and Zoran Petrović.

The publishing activity of the Institution began in 1964 with the

magazine *Great School Hour* (27 issues until 2000), 30 literary works performed at the manifestation *Great School Hour* (1971–2014), the monograph *October in Kragujevac* (1964), followed by the Edition of 10 books by October in Kragujevac (1966), Dragoljub Petrović's *Slovak Rebellion* (1968), *To the Living – the Messages of the Executed* (1969), *Memorial Museum the 21st October* (1983), *The Name and the Number* by Staniša Brkić (2007) and *Guide to the October in Kragujevac Memorial Park* (2012). Numerous exhibitions are accompanied by the catalogues.

The museum pays attention to active work with the audience, which is why it is highly visited. Five art events are held each year: *Great School Hour* – central event every October 21st in front of the Monument to the executed school children, *October Walkers* – OKTOH – six concerts, *Just one Šumarice is Enough for the World* – a

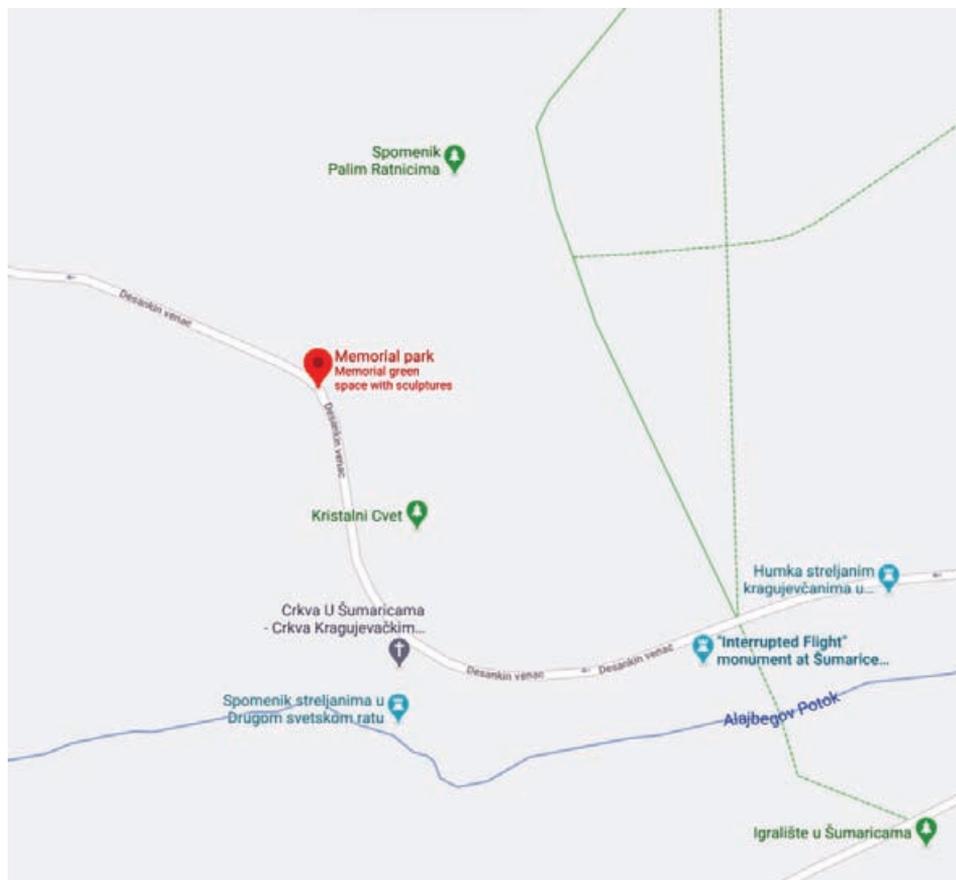


Part of the moving exhibition

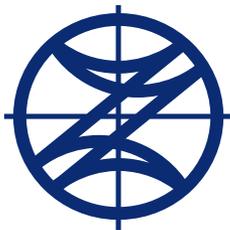
literary and art competition for the pupils of elementary and secondary schools, the *Vigil* – collage program (exhibition, presentation of literary work before the *Great School Hour* and concert), and every October 20th an International Anti-War Cartoon Show is held with over 300 participants from around the world.

The Memorial Park is the winner of the Vuk's Award (1974) and received *Captain Miša Anastasijević's* recognition in the category *For Nurturing Libertarian Traditions and Preserving the Historical Heritage* (2015).

The messages of the executed people draw attention of the most of visitors, together with the books and notebooks of the executed children, the installation *October in Kragujevac* by Nandor Glida, the cycle *Kragujevac 1941* by Petar Lubarda, as well as the monuments in the Memorial Park, and especially the Monument to the executed school children and their teachers – the so-called *Interrupted Flight* monument.



Old Foundry Museum



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The Old Foundry Museum belongs to the Zastava Arms factory. It is a public type of the museum, which belongs to the group of historical and technical museums. It was founded and opened in October 1953 as the Museum of the Institute of Crvena zastava, by the decision of the committee for the celebration of the centenary of the factory. It changed its name to the Old Foundry Museum in 1994.

A permanent display was erected in the building of today's cartridge case magazine, and has been complemented by the new products from the auto industry in 1960. Present exhibition dates back to 1973, and is situat-



Museum building



ed in the building of the old Cannon Foundry. The exhibition covers 163 years of factory development through production programmes, machines and tools, original documents and copies, archival material, texts, photographs, drawings and models, and shows the technical and technological development of the factory, as well as its role in arming the Serbian army. Here, a visitor can be informed about the significance of the military factory for the economic, socio-political and cultural development of the town of Kragujevac and the country. It is housed in a hall of approximately 800 m² and contains many items from the Military Museum in Belgrade.

The museum fund consists of about 5,500 items arranged in seven museum collections: Weapons and Equipment, Machines and Tools, Archives, Photographs, Works of Fine Art, Stamps and Orders. In addition to the exhibition hall, the museum also has seven depots and a museum library.

The most significant thematic exhibitions are *The Development of the Military Crafts School in Kragujevac*, *The Most Bright Periods in the Development of the Military Factory* and *The Workers of the Military Factory through the 20th-Century Photographs*.

Publishing activities include monographs such as *The Cradle of the Serbian Industry – 160 Years of the Branko Bogdanović Arms Factory in Kragujevac* (2013), Marija Milošević's *Guide through the Old Foundry Museum* (2013). The museum does not have its own magazine but has a participa-

Mount cannon B1 M1948, 76 mm, prototype made before the World War II and manufactured after the war



tion in the factory magazine *Zastava Arms*, as well as in the trade union magazine *Armourers*.

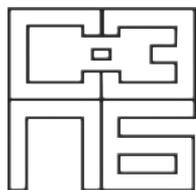
Unique items are: the Serbian single-shot rifle, the Mauzer-Milovanović system, M1880, cal. 10, 15 mm (the famous “Kokinka” was one of the best rifles in the world until the end of the 19th century), then the Serbian high-speed rifle, the Mauzer-Milovanović-Đurić system, M1880/1907, cal. 7 mm (one of the best rifles during the early 20th century, also used in World War I), hand grenade, the Vasić system M1898, constructed at the Military Technical Institute in Kragujevac (used in the Balkan Wars and World War I), Yugoslavian equestrian high-speed carbine system Mauser M24, cal. 7,9 mm (the M24 rifle license was purchased from Mauzer in 1924 and this is the first rifle to be completely made in this factory), and a turret.



The first Serbian hand grenade, manufactured in Kragujevac, late 19th century



Pavle Beljanski Memorial Collection



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The Pavle Beljanski Memorial Collection, a public cultural institution, is named after its donor and founder Pavle Beljanski (1892–1965), a diplomat and a collector. By the Gift Agreement with the Executive Council of the Autonomous Province of Vojvodina in 1957, Beljanski bequeathed to the Serbian people a collection of paintings, sculptures, drawings and tapestries, consisting of 185 works by 37 artists (Nadežda Petrović, Sava Šumanović, Milan Konjović, Jovan Bijelić, Sreten Stojanović, Risto Stijović et al). The Memorial Collection was open on the 22nd of November, 1961,



Pavle Beljanski Memorial

Vlaho Bukovac, *Great Isa*, 1882



in the first purpose-built museum building according to the project of architect Ivo Kurtović. The building was proclaimed a cultural monument in 1992. Being aware of the collection's potential for the scientific research, in 1965, after he donated the painting *Great Isa*, by Vlaho Bukovac, Beljanski established the award of the Pavle Beljanski Memorial Collection, for the best graduate thesis from the national art history earned at the Department

Permanent Exhibition of the Memorial Collection





of Art History at the Faculty of Philosophy in Belgrade. Within the Museum there is also a specialized library and a Documentary collection with 4,100 objects (mainly art works, documents, personal items of the donor and artists as well).

Respecting the vision of the founder, the Museum is dedicated to the preservation, research, popularization and promotion of the art works from the Collection. An active attitude towards the audience is reflected through the permanent and thematic exhibitions about artists, donors, or different art phenomena of the epoch, which are always accompanied with diverse education programmes: professional guiding, presentation of the artistic literature, lectures, film projections, concerts, manifestations, conferences, as well as the workshops for children or people with special needs.

The permanent exhibition consists of the anthological works of Yugoslav modern art from the beginning of the 1970's. The Pavle Beljanski Memorial, opened in 1966 as a donation of the heir, represents a reconstruction of Pavle Beljanski's life ambience. It is created according to Beljanski's idea to complete the Collection with portraits, self-portraits and documentary material about the artists. Since 1999, this space has also been used for thematic exhibitions.

The most important exhibitions with the accompanying publications are considered to be: the *Pavle Beljanski Collection: in Belgrade again* (Bel-



grade, 2011), *Nadežda Petrović: on Both Sides of the Lens* (2013), the *Great Isa* by Vlaho Bukovac (Belgrade, 2013), *Danica Jovanović* (1886–1914) (Belgrade, 2014) as well as *Mr Pavle Beljanski* (1892–1965) (2015).

Capital editions are: the *Monograph of the Pavle Beljanski Memorial Collection* (2009), the *Art Collection of the Pavle Beljanski Memorial* (2013), the *Pavle Beljanski Memorial* (2013), *Nadežda Petrović: on Both Sides of the Lens* (2013), *From Stockholm to Belgrade through the Insignia Collection of the Pavle Beljanski Memorial Collection* (2014).

Among the most important art works are: the *Great Isa* by Vlaho Bukovac (1882), *Resnik* by Nadežda Petrović (1905), *Breakfast on the Grass* by Sava Šumanović (1927), *Atelier II* by Milan Konjović (1930) and *Church of St. Vlaho* by Petar Lubarda (1937).



Scientific conference dedicated to P. Beljanski

Permanent Ethnographic Collection at the Cultural Artistic Society “Petefi Šandor” Kupusina

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The Permanent Ethnographic Collection was created in 1990. It was preceded by the activity of the Ethnographic Section of the Cultural Artistic Society “Petefi Šandor” from Kupusina (Petőfi Sándor Művelődési Egyesület Kupuszina), which began its work in 1978 under the guidance of Professor Istvan Silling. The Section organized 13 thematic exhibitions with the aim of getting the villagers to know the values of memorabilia in their homes, to preserve them or to donate to the Section. The Collection is housed in three rooms of an old school building (kitchen, living room and clean room).



The Permanent Ethnographic Collection



Outstanding exhibitions were *Painted Furniture and Household Items in Kupusina from the Late 19th Century* and *Hungarian Folk Costume in Kupusina from the Beginning of the 20th Century*.

The most interesting items are the painted chest from 1817, the painted girl's chest from 1881, and the kitchen pottery.



Permanent Exhibition of Paintings by Mića Popović and Vera Božičković Popović

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The Legacy came as the gift of the Popović couple. The founder of the Gallery, which is part of the Cultural Centre *Vuk Karadžić*, is the Assembly of the Municipality of Loznica. The legacy was opened in one of the most beautiful buildings in Loznica, the former home of the merchant Marjan Katić (the building was declared a cultural monument), on 28th October, 1989. The First part of the Legacy which was available to the public was the oeuvre of Mića Popović (1923–1996), and since 1992, the second part consisting of Vera Božičković Popović's (1920–2002) paintings. An academician Mića Popović was named the first honorary citizen of Loznica on the day of the opening. He



The building of the permanent exhibition, Loznica



was aware of the space of the Gallery and selected exhibited pictures. The timeline of the chosen paintings is from 1936 until 1989. A total of 19 paintings, 18 graphic art prints and two drawings are presented as the author's most valuable works excerpted from his rich painting opus. Vera Božičković Popović donated six paintings to Loznica from the period between 1960s and 1970s. With this representative works in the exhibition, the public can gain the insight into the creativity of the well-known painting couple, as well as in the development of the Serbian painting in the second half of the 20th century.

After their deaths the Gallery space became richer for their personal belongings, and the family library which contains books on the theory of art, as well as numerous monographs of famous artists. There are also Popović's documents, letters and photographs.

Since 2001, the *Days of Mića and Vera* are being held in Loznica as an annual event, which takes place on Mića Popović's birthday (12th of June). On that occasion many cultural programmes are being presented. Publishing activity followed the work of the Gallery through catalogues of exhibitions, monographs and other material for annual events. The magazine for the cultural history of Jadar *Prizor*



Mića Popović, *Picture*, 1963

Mića Popović, *Suzana and the Old Man, II*, serigraphy, 1982



(*Scene*) is dedicated to the art of Mića Popović and his contemporaries and there have been more than 15 issues since 2002 until today.

The work and the content of the Gallery were presented in many museums all over Serbia – in Prijepolje, Šabac, Novi Sad, Zrenjanin, Kikinda, Pančevo etc. The exhibition *Scene and Portraits* from 2007 was hosted in Serbian Cultural Centre in Paris.

Vera Božičković, *The Portrait of Mića Popović*, 1974.



Mića Popović, *Little Gasterbajter*, 1979

Postal Museum

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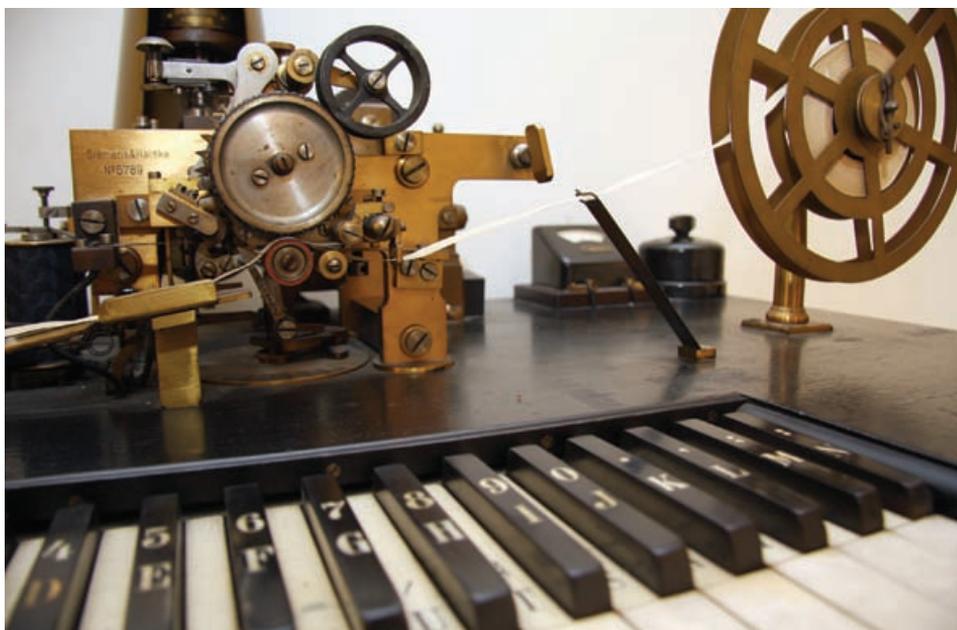


Postal-Telegraphic-Telephonic Museum functions as a museum within the Public Enterprise of PTT Communications Srbija. Museum deals with the collecting, studying, protection and presentation of the objects and the documents related to the operation and development of PTT communications.

The Museum fund is separated in several collections: Postal, Technical, General Collection, Collection of Postal Seals, Collection of Postal Stamps, Collection of Domestic Postal Stamps, Archive, Picture Library, and the Library.



The Building at the corner of Palmotićeveva Street and Majke Jevrosime Street



Hughes apparatus telegraph with keys with which letters were directly printed on paper; known in Serbia in 1891

It was founded by the Ministry of Post and Telegraph in 1923 under the name The PTT Museum of the Kingdom of Serbs, Croats and Slovenes. Within it there are two services – one for the collections, conservation, documentation and scientific work and the other for exhibition activities and technical support. The new permanent setting *Point of Attachment* (2013) shows the chronological development of post and telecommunications in Serbia.

The most important thematic exhibitions include *130 Years of Telephony in Serbia* (2013), *The Beginnings of Radiophony in Serbia* (2014), *Serbian Army Liaison Units in the First World War* (2014) and *160 Years Since the Introduction of Telegraph Traffic to Serbia* (2015).

The publishing activity is marked by the monograph *Point of Attachment* (2013), as well as the monograph *175 Years of the Post of Serbia* (2015).

Pedagogical work consists of children's workshops *Write and Send a Letter to the Loved Ones* and *How the Postage Stamp is Created*, and professional guidance through the permanent exhibition and thematic exhibitions.

The most important museum items are the telephone of King Peter I, the inductor switchboard from Konak on Bistrik (Sarajevo), the Morse telegraph which dates at the end of the 19th century, Simens' induction telephone from 1878 and Belinograph.

Railway Museum



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The Railway Museum in Belgrade was founded on the 1st of February, 1950 by the People's Republic of Yugoslavia and the Ministry of Transport. The first permanent exhibition *Through the History of the Railway* opened on the 30th of April, 1953. Today, it is part of JSC Serbian Railways.

The Museum consists of four collections: Technical, Historical, Artistic and the Collection of Applied Arts. The Museum also includes the section for narrow-gauge railways in Požega, which was founded on the 12th of April 1990, the stoking stationary and sawmill in Belgrade, next to the depot of the Blue Train in Topčider (Belgrade), as well as at the railway stations in Belgrade, Niš, Lapovo, Prokuplje, Pančevo, Vršac, Kikinda, Sombor and Subotica.



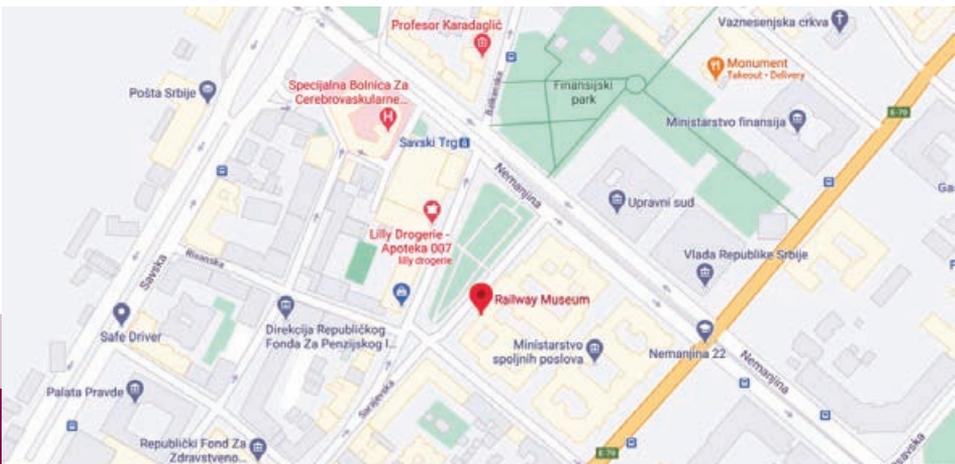
Entrance to The Railway Museum



The permanent exhibition evokes through photographs and facsimiles the appearance of the railway in the world, and in our country, like construction and commissioning of the Belgrade-Niš railway line in 1884, which was the first railway in the region. The original railway lanterns, old telephones, clocks, brakes, uniforms, caps, plates and other items from the Technical and Historical Collection are exhibited there.

The Museum has a library, an archive, a photo library and an exhibition-gallery space that hosts thematic exhibitions regarding the history of the railways, as well as the original art exhibitions, various multimedia presentations, conferences, seminars, promotions, etc. The professional library has close to 10,000 titles, and the archive is 450 meters long.

The most important objects are: the oldest photograph from 1873, followed by the Collection of Normal Track Locomotives, which has 52 copies. The Museum of Narrow Gauge Railways in Požega houses the most significant and oldest locomotives: Rama (1873), Kostolac (1916), Milan (1882), Franz Josef's Wagon Salon (1897), 4th class passenger car (1885), two-axle tanker, etc. Of the normal track locomotives, the oldest are *Pula* JŽ 44-004, manufactured in Belgium in 1864 and the locomotive of the series JŽ 151-012 from 1884.



Serbian Museum of Bread

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The Serbian Museum of Bread is a private museum – a museum as an artwork. It was founded in 1995, and opened for the visitors in 1998. It was founded by the painter Jeremija, who has been travelling, painting, researching, collecting objects, tools and machines throughout Serbia for more than 40 years. At the beginning of the 1990's, Jeremija decided to exhibit his collection and started to build objects, which would house those collections.



The Serbian Museum of Bread – main entrance



Detail from the exhibition – threshing machine

Within the space of approximately 1,200 square meters, in a series of successively erected buildings, there is a permanent exhibition named symbolically *From the Earth over Bread to Sky*. The exhibited objects are classified into three thematic groups of collections: Ethnographic, Archaeological and Fine Arts. Within the museum complex are also found: an oven, a hearth, a church, a dining room, a library, a souvenir shop and office premises. The Museum publishing activity is present in the form of guides, catalogues and special editions.

From the time of its founding, the Museum has been organizing different programmes aimed for the children or the adults. The programmes are realised with the children of different age (from preschool to school children). Certain activities are created in accordance with the school programme, which makes the collections available to schools as well.

Children workshop – demonstration



Detail from the exhibition – furuna



Detail from the exhibition

The attention of the visitors is drawn to the agricultural and other machines used in demonstrations, such as threshing machines, crowns and reapers, collection of ceremonial breads, as well as Jeremija's paintings and drawings.



Children workshop creations

Sirogojno the Open Air Museum, Old Village



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Being the only open air museum in Serbia, *Old Village* is a specific cultural institution. The complex named the Museum of Folk Architecture was founded in 1980, and since 1983 it has the status of a cultural monument of exceptional importance. The original founders were DP Sirogojno and the municipalities of Čajetina and Titovo Užice, but since 1992 the Republic of Serbia has taken over the founding rights.

The initiative for the creation of the Museum came from a prominent designer Dobrila Smiljanić and Ranko Findrik, an architect and a researcher of



Household exhibited as the permanent exhibition during the *Four Seasons project: Droning the Old Village*



Dobriča Smiljanić and knitters of Zlatibor

the folk architecture, who was a representative of the Republic Institute for Protection of Cultural Heritage. The first director of the Museum was Zorica Zlatić Ivković, an art historian and the winner of the “Mihailo Valtrović” Award for Lifetime Achievement..

The museum consists of 55 authentic buildings of the folk architecture with different household items, distributed in such a manner to form a typical Zlatibor village of the Dinaric region. The complex actually comprises two households. There is also a church of the Holy Apostles Peter and Paul from the 18th century. Today, the Museum is working in accordance with the principles of modern museology and eco-museums, which implies involvement of local community.

Within the permanent exhibition, one can see different workshops (potter's, blacksmith's, barrel maker's), which include not only the proper spaces and tools, but also engage the principles of the intangible cultural heritage preservation through the activities of the craftsmen, their knowledge and skills through various forms of interpretation. In addition to brief bilingual explanations for the visitors, the stories within permanent exhibition are also visible through QR codes. The visitor can use free guides in 11 languages or videos on the Izi Travel app. too.

The museum is the organizer of numerous educational programs, workshops and gatherings. The most important are the *Fair of Old Crafts and Professions* and the festival *World of Music*, through which intangible folk art is preserved.

There are also many exhibitions in the open air, in *The Hall*, or in *The Educational Workshop*, such as: *With Music through Life; Just: You: on the Shelf* – permanent exhibition; *Tactile Heritage* (workshops and exhibition of the blind and visually impaired); *Čauš – Here's a Tea, Here is a Custom; A Zlatibor Man for a Limited Time; Houses of Zlatibor* (this project got a special recognition of the EU Heritage Awards 2012 for raising awareness of cultural heritage), etc.

The Old Village Museum is the publisher of many bilingual editions that accompany the exhibitions, programmes or activities, but also the Ranko Fin-drick's trilogy *People's Architecture, Vajat – A Sign of Youth and the Dinara Log Cabin* (1998), and the *International Magazine of the Open Air Museums*, which can be downloaded in PDF format from the Museum's website, and from the official website of the European Association of Open Air Museums. The Museum's website also contains some monographs: Svetlana Čaldović's – *Sirogoj-no and People* (2015), Snežana Tomić's *Zlatibor's National Costume* (2014) and Nikola Krstović's *Outdoor Museums: Living or Reviving Everyday Life* (2014).

The work is organized through three departments: Department for Inte-grative Protection of Cultural Heritage, Department for Tourism and the De-partment for General and Legal Affairs. The Department of Integrative Care is



Cooperation with the local community – preservation and interpretation of old crafts and professions



divided into units for the research and for the collections, as well as the conservation and communication services. The volunteers and associates are most welcome, particularly the ones which come from the local population.



Room interior, permanent exhibition

Sports Museum of the Sports Association of Apatin Municipality



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The Sports Museum of the Sports Association of Apatin Municipality was opened on 4th July, 2009. The original idea was to bring the results of all sports organizations of the Apatin Municipality into one place, as well as all the evidence of all their successes such as medals, diplomas, cups, etc. When the process of collecting future exhibits at the Museum was initiated, a large amount of sports equipment was collected, and many of them testify to the development of the sport, the sports industry, as well as the conditions of competition through the rules of the given sports branches. The Sports Museum is a



Three Olympians from Apatin (left to right): Josip Lipokatić (kayak), Željko Rebrača (basketball), Igor Kovachić (kayak)

Željko Rebrača's jersey

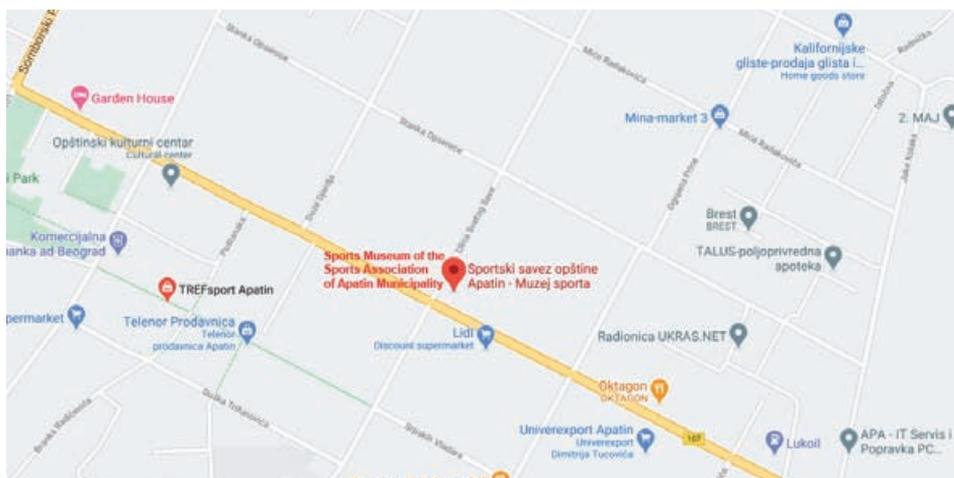


Early diving equipment for (used at) depths greater than 15 meters

public place where the citizens of Apatin are happy to come, to remember the past days and to learn something about the history of their town. The permanent exhibition testifies to the numerous successes of Apatin's sport. Among the most important exhibits are Željko Rebrača's jersey, in which he played basketball for the Yugoslav national team, the oldest wooden kayak structure made in Eastern Europe and one of the early diving equipment used at depths beyond 15 meters.



The oldest wooden kayak structure made in Eastern Europe



Terra Museum

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The ceremonial opening of a unique permanent exhibition of the Terra Museum was held on 5th December, 2017, in the former building of the military barracks in Kikinda. This building can be found in the plans of Kikinda from 1871. According to its measures (area of 1,800 m², 30 m wide, without any verticals) it is the second largest in Europe, after the one in Vienna from Austrian Monarchy period. The military barrack in Kikinda is under protection as a cultural monument. The permanent exhibition is a chronologically organized with sculptures from every Terra International Sculpture Symposiums.



Museum TERRA, permanent exhibition



The Terra International Sculpture Symposium began its work in 1982 on the premises of the old Toza Marković building material factory, where the artists used characteristic domestic clay as art material. The museum collection today counts around 1,000 sculptures, which is the result of works from all the Symposiums. It contains representative works of the

artists from former Yugoslavia, from Europe and the world, performed with the technique of baked baked clay – terracotta.

So far, 373 sculptors have participated, including Olga Jevrić, Kosta Bogdanović, Srđan Apostolović, Kosta Angeli Radovani, Mrđan Bajić, Mladen Marinkov, Borislav Šuput and others. The artists from Serbia, Montenegro, Croatia, Bosnia and Herzegovina, Macedonia, Slovenia, Hungary, the Netherlands, Italy, France, Norway, the United Kingdom, Austria, Turkey, Germany, Greece, Romania, Czech Republic, Bulgaria, Denmark, Spain, Israel, Egypt, USA, Mexico, Peru, Argentina, India, Bangladesh, South Korea, Taiwan and Japan participated in the work of Terra Symposium. Each participant was obliged to leave one large and two sculptures of gallery format to the Terra Centre, while the rest of the sculptures produced during the Symposium could have remained with the author.

The Centre for Fine and Applied Arts Terra was established in 2015 and it originated from the International Sculpture Simposium, which started in 1982. The Center consists of Terra Museum, Gallery, Studio, Academy and Student camp.

Publishing activity is connected to the annual exhibition of the International Sculpture Simposium which is followed by the catalogues. Among other theoretician of art Sava Stepanov prepared a book of the Symposiums entitled Terra Museum in 2020.



Borislav Šuput, 1998

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The Theatre Museum is a public, specialized institution of regional importance, which deals with the study of theatre history, as well as a contemporary theatre presence in all areas of the theatrical creativity, on the territory of Vojvodina in the first place, and then in Serbia and Europe, in cooperation with the related institutions.

The Theatre Museum of Vojvodina was founded on 6th May, 1982 by the Assembly of the Autonomous Province of Vojvodina with the task of



The building where the Theatre Museum of Vojvodina is situated

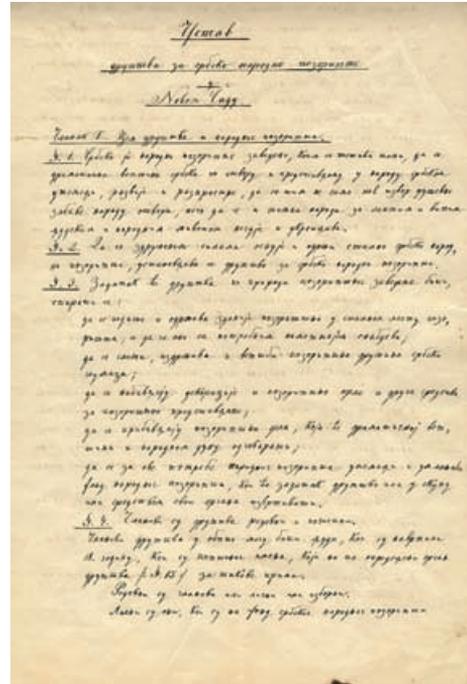


Exhibition Laza Kostić's Theatre at the National Theatre Museum in Belgrade

recording the cultural heritage, collecting, protecting, preserving, processing, studying and presenting museum material and publishing data on the theatrical art and culture of Vojvodina. The specificity of the Museum is also reflected in its twofold task: the study of theatre history and contemporary theatre achievements. Important segments of the work of the Museum are the affirmation of the theatrical activity of the national communities of Vojvodina and theatrical creativity for children, as well as the project *Ifigenija*.

The museum originated from the Theatre Section of the Museum of Vojvodina, which was established as an independent unit in 1951. The idea of the need for the founding of a specialized Theatre Museum of Vojvodina was formulated in 1981, and with the existing network of theatres and the Academy of Arts in Novi Sad, rounded up the theatre-display and scientific-educational whole, in the domain of theatre arts and culture in Vojvodina. More than 80,000 objects are stored in the Museum's fund (manuscripts of dramatic works, acts and other documents, memoirs, correspondence, photographs, posters, programmes, works of art and scenic design, scenic models, costume sketches and costumes, puppets, personal objects of eminent theatre makers, audio and video recordings, etc.). The museum also has a library with over 10,000 books, as well as a large media library.

Since its founding, the museum has been housed in a 136 m² space in a building erected in 1907. It also leases about 52 m² of office space and about 220 m² of depot and warehouse space and still doesn't have its own exhibition space. The Museum fund is sorted into several collections: Manu-



scripts of Dramatic Works, Documents and Correspondence, Posters, Programme Booklets, Photographs, Scenic Designs and Costumes, Costumes and Costume Designs, Puppets, Theatre Awards and Recognitions, Personal Items of Artists, Legacies and Gifts, Museum Art Collection (paintings and sculptures, busts), as well as the Awards for the Museum.

The Museum does not have its own exhibition space, while within the permanent exhibition of the Museum of Vojvodina, it has a smaller number of exhibited objects. The museum organizes its exhibitions all over Vojvodina, in the theatre foyers, museum and gallery spaces, outdoors within other appropriate places.

Since its founding, the Museum has organized more than 80 exhibitions, in own production and in collaboration with other institutions. Some of the exhibitions in the last decade are: *Theatres of Vojvodina* (2006) and *Mira Banjac's Faces* (2011) by Zoran Maksimović, *Worlds and Heroes* (2013) by Ljiljana Dinić, *Đorđe Lebović – a Witness Against his Own Epoch* (2014) by Ivana Koči, *70 Years of Professional Hungarian Theatre from Subotica* (2015) by Ildiko Banči, *Acting Family Dušanović* (2015) by Biljana Niškanović.

The Theatre Museum is a respectable publisher of separate or joint editions of great importance to our theatrical heritage. Dozens of books were

published within museum editions Treasury, Theory of Dramatic Arts, Theatre Culture on Vojvodina, Theatre Portraits, Laurel Wreath and Special Editions. Some of the highlights are: *A Little History of the Serbian Theatre* by Petar Marjanović, 2005; *Thalia and Clio* by Božidar Kovaček, 2006; *Mira Banjac* by Zoran Maksimović (editor), 2011; *Jozef Nagy Movement Theatre* by Milan Mađarev, 2011; *Olive Circle* by Bora Drašković, 2011; *Puppet in the Culture* by Henry Jurkovski, 2015; *Theory of Drama Genres* by Svetislav Jovanov, 2015. Since 1966 the Museum has been publishing *The Almanac of the Theatres of Vojvodina*, which brings together all the theatre work of Vojvodina, professional and amateur, in five languages. The Museum used to publish the *Vojvodina Scene* magazine, and the *Thread* magazine, dedicated to puppetry for children and adults, since 2014.

The Vojvodina Theatre Museum, the second revised edition, was published in 2012. The most important exhibits are the letter from the poet Laza Kostić to a friend (Sombor, 1908); a photograph with the part of the ensemble of the Serbian National Theatre (Novi Sad, 1880); the request of the Serbian National Theatre to the Ministry in Budapest for theatre performances in two counties (Novi Sad, 1900); the actor Dimitrije Ružić's makeup box; *Ivica and Marica*, the work of puppeteer Šandor Hartig; *Portrait of the Actor Pero Dobrinović* by Uroš Predić (oil on canvas, 1921).



Silver laurel wreath given to D. Vasiljevicki, 1922

Vespa Museum Serbia



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Inspired by the *Museo Piaggio* from Pontedera, the *Vespa Club Serbia* established the Vespa Museum Serbia in Belgrade, on the occasion of the 71st birthday of Mr Zoran Luburić, its most prominent member.

A unique museum of Vespa motorcycles in Belgrade was born from the idea to present an unusual collection of Piaggio Vespa models in one place, so the visitors have the opportunity to see different models, which have been preserved through the merits of the users and the admirers.

As an everlasting and urban means of transport, the Vespa has marked everyday life through many generations. This museum exhibition is placed within 120 m² and provides a chronological insight from the earliest





models of the 1940s, until the end of the last millennium, finalized by the last model with the manual transmission – the Vespa PX.

Recognizable worldwide, it has been accepted as the popular vehicle for the city ambience, and perceived as the most beloved means of transport. Characteristic by its appearance and sound, and its unchanged original shape, its undeniable aesthetic appeal can be appreciated in one place, at the Vespa Museum Serbia.

The *Vespa Club Serbia* owns the largest and the most valuable collection on the territory of former Yugoslavia. The aim is to enable the visibility of the entire collection to a broader public, in a particularly designed space, and present a myth that continues to this day in its modern form.

The idea about establishing Vespa Museum in Belgrade has existed for the last decade, but a large interest for the exhibition *Vespa – 55 years in Serbia*, which was realized in October 2012 in the Gallery Progress in Belgrade, gave the strength and will to make the collection accessible to the broader circle of Vespa enthusiast through the internet and the museum exhibition. Due to the lack of space, the Museum is situated in a private underground garage.

Yugoslav Cinematheque



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The Yugoslav Cinematheque was founded in 1949. As the only one specialized in the archive cinema in our country, the Yugoslav Cinematheque Museum started to work on the 2nd March, 1952, and in the past has gained a tremendous reputation in Serbia and in the world. It shows production in all film and digital formats, in two halls, located at 11 Kosovska St. and 1 Uzun Mirkova St. The repertoire is based on the classics of the seventh art, as well as the achievements of the contemporary production. Approximately 1,000 titles are displayed annually, and so far,



Imperial Panorama



more than 50,000 screenings had been shown on the cinema screen of the Cinematheque Museum, whose hall regularly hosts exhibitions of movie posters, photographs and other works in correlation with the events, festivals, cycles or films displayed in the auditorium.

The Archive of the Yugoslav Cinematheque, located in Košutnjak within the “Film City”, stores (and digitizes) primarily film material, and then other objects and documents related to the film and film industry. It holds over 85,000 film copies, in various formats, on flammable and non-flammable medium, as well as silent, sound, black-and-white and colour films. The Foreign Film Collection, which accounts of 80% of the Yugoslav Cinematheque fund, contains the most valuable works from the history of world cinema, while the Yugoslav fund holds the most important archival materials and documentaries related to the territory of the former Yugoslavia, beginning with the oldest preserved film *The Coronation of King Peter I* from 1904. The construction of the Archive began in 1959, when the bunkers for the flammable tapes were built. After some years, the air-conditioned part was upgraded and such condition remained until 2007 when a new depot was opened. The Archive Collection of the photo library is divided into the following funds: photographs, slides, negatives, posters, negatives of posters, affiches, documents, stage sketches, vinyls and audio recordings of film music, etc.

The Collection of Technical Items includes objects that precede the creation of the film, recording and projection devices from the history of film, as well as various objects and devices which are still in use in the film industry today.

Among the most important museum items are: The Imperial Panorama, a device for stereoscopic viewing of three-dimensional images which can be used by several people at once, (end of the 19th – beginning of the 20th century); Cinematograph no. 335 by Lumiere brothers, 1896; Pathé



Frères camera from the beginning of the 20th century, owned by Serbian film pioneer Alexander Lifka; camera Ernemann, owned by Mihailo Mihailović – Mika Africa, one of the pioneers of the Serbian film and the Serbian Army officer in World War I; Edison's Kinetoscope – William Dixon and Thomas Edison designed a film camera "Kinetograph" in 1894 and made a device for projecting a movies called "Kinetoscope".

The latest permanent exhibition *Our Film Museum* was opened on 23rd January, 2020. Displayed items such as the Limiere brothers' camera, Imperial panorama, Char-

lie Chaplin's stick, reconstruction of the first cinema theatre from 1880, items from the legacies of the actors Ljubiša Samardžić and Pavle Vujisić, and many other attractive objects can be seen here.

Among the thematic exhibitions in recent years the following can be distinguished: *For the Serbian Army – One Forgotten Story* and *Serbs and Serbia on Film in World War I* (2014), *Blue Angels of Film Screen* and *Belgrade to Bowie* – photos by Brian Rašić (2016).

In addition to monographs and DVDs, the publishing activity is based on the monthly magazine *Programme of the Museum of Yugoslav Cinematography*, which brings over 90 pages of texts from the history of film and cinema in Serbia and abroad, as well as the repertoire of old and new cinemas.

The most modern centre for the digitization of film material in the within wider region was established in 2009. The first film to be digitally restored and made available to the public was *Innocence Without the Protection* by Dragoljub Aleksić, from 1942. The centre for digitization of Yugoslav Cinematheque participates in the project of digitization of film and non-film material on the First World War.

Zepter Museum



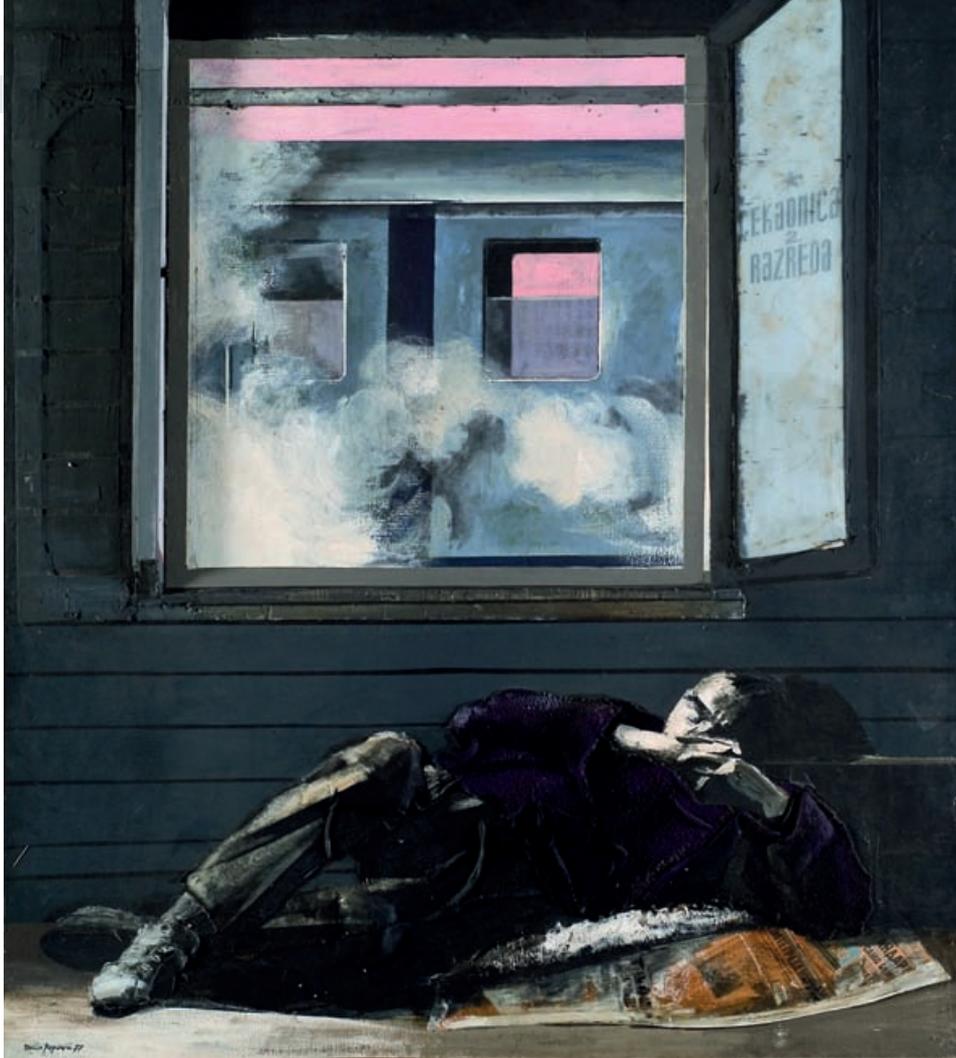
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The Zepter Museum is the first officially registered private museum in Belgrade and Serbia. Due to the highest technical and aesthetic qualities of the institution in the foundation, the Ministry of Culture and Information of the Republic of Serbia, made a decision on the establishment of the Museum, which will have the role of preserving the cultural and artistic heritage of the second half of the 20th century and the following millennium, while having an educational mission at the same time. The founder and owner is Mrs. Madlena Zepter.

It was opened on the 1st of July, 2010, in the magnificent building (designed by a famous architect Dionis Sunk) located in the historic centre of



The Zepter Museum Building



Belgrade and in the vicinity of the most important cultural and educational institutions (the Serbian Academy of Sciences and Arts, the Faculties of Philosophy, Philology, Fine Arts) at 42 Kneza Mihaila Street.

Except from the permanent exhibition, which changes from time to time due to the new acquisitions, numerous activities take place during the year at the Zepter Museum. The building also has a special exhibiting space where both individual and collective exhibitions are organized.

Within three levels (ground floor, first and upper floors), a visitor can follow diverse artistic personalities and phenomena (paintings, sculptures, drawings, pastels, installations) in the continuity from the interwar painting of the 20th century until the present day.

The Museum owns a Library (books, catalogues, video library) for public use, Art shop and Art café.



Nandor Glid, *Spain*, wax, 1992

Of thematic exhibitions stand out the following ones: *20 Years without Stojan Ćelić* (2012), *Let me Stumble a Bit* (2013), *Vladimir Veličković's Drawings/Collages* (2013), *Signs Without a Microphone* (2014) and *Sketch Block on the White Walls* (2014–2015).



Miodrag Đurić, *L'École de Dessin*, oil on canvas, 1972



Notable publications include *Zepter Museum Collection* by Ivana Simonović Čelić (2010), *Zepter Museum – Collection 1994–2013* (multimedia CD, 2014), *2010–2013 Zepter Museum Acquisitions*, (2014), *Skizzenblock from Croquis to Portraits* (2014), as well as monographic publications in the Library *Criticism* by Gordana Stanišić (Ed.), *From another Angle* by Stojan Čelić (2012, 2013), *Signs On Air* by Sava Ristović (2014); *Star Art Classes* by Bratislav Ljubišić (2015), as well as the catalogues of the thematic exhibitions.

Among the most attractive musealia are the paintings *L'École de Dessin* by Miodrag Dado Đurić, *The Last Day* by Stojan Čelić, *La grande Bouffe ou le Festin des dieux* by Petar Omčikus, *Waiting Room of the 2nd Grade* by Miodrag Mića Popović and the sculpture *Spain* made by Nandor Glid.

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