

NATIONAL MUSEUM OF ZRENJANIN AND ITS CULTURAL TIES TO ROMANIA

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(Abstract)

Based on the available archival sources and newspaper writings, this paper provides the reader with a chronological overview of the efforts made by the National museum of Zrenjanin ever since 1960's to establish, nurture and further broaden connections with museums and other cultural institutions in Romania. Even though these efforts were rather modest in their beginnings – being dependent on constant lack of funds and often resulting in nothing more than a simple exchange of letters about good intentions – they slowly but steadily came to life. Favourable factor in this process was the use of common geographical background of Banat as a starting point in cooperation for both National museum of Zrenjanin and its Romanian counterparts. In course of the last three decades, starting from mid-1990's, National museum of Zrenjanin hosted about a dozen of cultural events such as exhibitions and conferences, dealing with Romanian themes or including Romanian participants.

Founded under the name of *Torontál county museum* in a decade preceding the First World War¹, present-day National museum of Zrenjanin only began to operate steadily and continuously in spring 1945, being the first museum in present-day Serbian province of Vojvodina that opened its door to public in the immediate aftermath of the World War II². In subsequent years of

hardship, deprived of funding, proper facilities and specialized staff, it gradually managed to struggle its way out of crisis. Following the promulgation of the Law of Museums (serb. *Zakon o muzejima*) in 1951, it began to gradually build up its personnel consisting of experts specialized in ethnology, archaeology, art history and history. This process was brought to an end in late 1950's and early 1960's and it provided solid basis for the future activities, including those that were based on cultural exchange with museums in the neighbouring countries – mostly Hungary and Romania.

It was new, young, charismatic and meticulous art history curator Vukica Popović (1919–1998), fresh out of Belgrade university, who established the very first ties to Romania³. In October 1963, she applied for and was granted a one-year research stipend from Romanian government, vouched for by cultural convention signed between Romania and Yugoslavia. She was admitted to „Babeș-Bolyai” University in Cluj and mentored by prof. dr Virgil Vătășianu (1902–1993) of the Historical Institute of Academy of Sciences. Second part of her sojourn

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¹ Up to this day there are no certainties about the exact year in which the present-day National museum of Zrenjanin was founded, 1906 and 1911 being two most commonly cited years. Until 1960's it was common belief and widely accepted fact that the Museum began its work in 1911, under the name „Museum of Torontál county”, whereas ever since mid-1960's year 1906 became officially accepted (For more information, see: Borovszky 1912: 513–517; Milleker 1933: 73, 91; Stanojlović 1938: 174; Malbaški 1966: 408; Petrov 1968: 201–202). Without a proper founding act, this dilemma remained present in 2021, when the effort was undertaken to write – for the first time – a comprehensive history of this institution, from which this paper has been derived. Still, year 1911 seems to be more accurate (F. K.).

² During the interwar period, museum collection was often relocated from one place to another, with only occasional care and provision by several enthusiasts who conveniently enough also held important offices in public administration. In late 1930's, The Historical Society from Novi Sad in cooperation with the local authorities made efforts to make the Museum functional, and it was officially founded under the

new name: „Banat museum of the Danube Banovina”. It continued its work during the German occupation of Banat, but was closed for public and was active only in terms of archaeological excavations and collection of artifacts (F. K.).

³ For more details on Popović see: Vorgić – Krčmar 2019.

she spent on the field, studying Serbian cultural monuments and heritage in Romanian Banat. She visited a total of 52 towns and municipalities inhabited by Serbian minority before returning to Yugoslavia. In June 1964, she aided Serbian orthodox priest from Timișoara, Milivoj Kačik, in recovering icons and other precious church relics from the ruined Serbian Orthodox Church in Ofsenița; only three days after this „rescuing mission”, the church was finally leveled to the ground by a bulldozer. Part of the valuables salvaged was later transferred to the Serbian Orthodox church in Timișoara⁴.

Upon her return to Yugoslavia, Popović was awarded Liberation award of Zrenjanin for year 1965, as a recognition of the *results achieved by the Museum's department of art history, in particular in collecting precious data that enrich our* (Serbian – F. K.) *cultural history*⁵. Serbian cultural heritage in Romania from there on became her life long passion and lasting project she dedicated most of her career to. She visited Romania as a stipend-holder on two more occasions (both while working in the Museum): in 1970 she travelled to Bucharest and Timișoara, once again mapping Serbian monuments in Romanian Banat and studying relevant literature; and in 1974 she had her third, six-month long sojourn, financed by Provincial Secretariat for culture of the Autonomous Province of Vojvodina in Novi Sad. In course of it, she was studying Serbian monuments of Moldavia and Wallachia associated with Serbian dynasty Obrenović⁶. Reminder of her museum career she spent working on a capital work on *Serbian monuments in Romania*, that was published in 1996 – well after she retired and two years prior to her death in 1998⁷.

However, this museum contact to Romania was rather individual than institutional and official. It was the *Cooperation agreement between City of Zrenjanin in Socialist Federal Republic of Yugoslavia and City of Arad in Socialist Republic of Romania* (serb. *Sporazum o saradnji između Grada Zrenjanina u Socijalističkoj federativnoj republici Jugoslaviji i Grada Arada u Socijalističkoj republici Rumuniji*), signed in Zrenjanin on June 2nd 1967 that came to be the very starting point of the Museum's cultural ties with Romania⁸. It was the third of similar cooperation agreements signed in the mid-1960's between Zrenjanin city authorities

(first two being those with cities of Teplice in Czechoslovakia⁹ and Békéscsaba in Hungary¹⁰), through which the international collaboration in field of economy and culture was sought with the countries of the eastern block. Second article of the Agreement stipulated that *the representative bodies of both cities will support cooperation between the economic, cultural, educational, sport and other institutions and corporations, in accordance with their mutual interests*¹¹.

Asked for suggestion on how to establish a tangible connection and cultural exchange with Arad, initial response from National museum of Zrenjanin was focused on the exchange of archaeologists of the two museums. In August of 1967, then active curator of the Department of Archaeology, Radovan Radišić, wrote in his memo: *In terms of our institution's collaboration with the city of Arad in Romania, Department of archaeology suggests the exchange of museum curators in materialization of certain actions that could prove themselves mutually useful. These contacts would mean joint studying of material cultures and their mutual influence in Neolithic time periods. Favourable geo-morphological image of our area has enabled penetration of these influences in both directions along the valleys of Begej and Tamiš. In terms of tangible initial cooperation, the Department of archaeology proposes that the archaeologist from the Arad Museum should take part in excavations on the Matejski Brod archaeological site near Novi Bečej for a few days during 1968. In return, our archaeologist would spend some time in Romanian museums in order to study archaeological material referent to the aforementioned periods*¹².

Couple of months later, this idea was repeated in a memo written and signed by then managing director of the Museum Jelena Janjić. In a proposal directed to the municipal board in charge of financing of culture, she declared that, in terms of collaboration with Arad, the Museum is able to offer two types of exchange: first one would be the exhibition titled *Art studios in Nagybecskerek* (serb. *Velikobečkerečki slikarski ateljei*), aimed at presenting Zrenjanin as a major artistic centre of Banat from 18th to mid-20th century; the second one would be exchange of archaeologists for couple of

⁹ Zrenjanin 713/1966, 1.

¹⁰ Zrenjanin 731/1966, 3.

¹¹ Also agreed were mutual visitations of city delegations on odd and even years, as well as the naming of the streets after a twin-city, as a sign of long-lasting friendship and cooperation. This latter, however, never came to life (Zrenjanin 765/1967 b).

¹² ANMZ 1941–, Nr. 01–222/1967.

⁴ Vorgić – Krčmar 2019, 8.

⁵ Zrenjanin 678/1965; Krčmar 2021, 28.

⁶ Vorgić – Krčmar 2019, 8.

⁷ Popović 1996.

⁸ Zrenjanin 765/1967 a.

days, just like Radišić wrote in his memo¹³. In the end, Janjić came out with the precise amount of money required for this venture (350.000 old dinars) – prediction which might had something to do with the fact that these ideas never came to materialization. Nevertheless, they did remain present in the Museum's plans in the following couple of years¹⁴. Their coming to life was additionally burdened by the fact that from 1968 until 1972, the Museum had had a rough patch and was going through rocky times, during which it was mainly focused on the much firmer and stronger partnership with Békéscsaba (this partnership had resulted in several guest exhibitions on both sides of the Yugoslav-Hungarian border). In 1972, just at a time when it had reached its apex, Museum's new managing director Tihomir Savić wrote in a report regarding Museum's international relations. In it, he stated:

*... With Arad in SR Romania we intend to establish more direct relations. Our side has interest in Starčevo culture (the oldest Neolithic culture), because the material found on Krstičeva humka site (in our possession) is only possible to compare to it in order to come up with appropriate conclusions. We would like to send our curator to Arad or to establish contact in terms of visit and see whether Romanian side is willing to cooperate...*¹⁵

However, the intended cooperation never came to be, and the lack of funds was the most probable cause for that. Namely, just in time when this cooperation was planned, it was revealed that there was no money available for financing the international visiting/itinerary exhibitions and related travel expenses of the museum staff; local authorities had announced that only those actions would be taken to consideration that require no money and/or are financed from the Romanian side¹⁶. In years that followed, cultural connections between Zrenjanin and Arad did continue, but the Museum was not taking any part in them; instead, other local institutions of culture became more involved (such as theater, library and the archives).

(Interestingly enough, during that time Zrenjanin became part of an international incident in August 1975, when a Yugoslav dissident Vlado Dapčević was kidnapped in Bucharest and smuggled across the border to Yugoslavia. His

kidnapping was a result of a covert operation orchestrated by both Yugoslav and Romanian secret services. During his kidnapping, two of his associates – Aleksandar Opojević and Đorđe Stojanović were killed; their bodies were transferred over the border, dumped near village of Begejci in Zrenjanin municipality and then later, upon discovery, buried in unmarked graves on „Tomaševačko” cemetery in Zrenjanin. While the capture of Dapčević was made public at that time, deaths of his close associates remained unknown until early 1990's, when their families managed to gain insight into confidential court files, from which they learned about the faith of their loved ones. Based on that, they filed for exhumation of the bodily remains from the unmarked graves, which has proven without any doubt that they were indeed Opojević and Stojanović¹⁷. They were later buried in their hometowns of Adaševci and Leskovac¹⁸).

Completely unaware of this involvement (but familiar with the capture of Dapčević nevertheless), the Museum had planned for 1976 a two-day trip to Arad in course of which the curators would get themselves acquainted with the museum's collections and explore potential fields of future cooperation¹⁹.

It is unclear whether this visit had taken place, but several contacts with Romania were indeed documented in 1976. A letter has been saved, dated on June 15th and addressed to the director of the Muzeul Banatului in Timișoara. In it, the managing director of the National museum of Zrenjanin sought help in completion of the new permanent exhibition. In that sense, he asked for information on the museum and the archival data referring to Bečskerek (former name of Zrenjanin – F. K.), specifying 14th and 15th century *documents and maps in which it was noted for the first time; numismatic material (so called „Treasure of Bečskerek”, discovered and dug out in 1905,*

¹³ Zrenjanin 2028/1991, 3; Zrenjanin 2040/1991, 8.

¹⁴ „Konačno su sahranjeni”, arhiva.glas-javnosti.rs, 08/10/2002. Retrieved: August 1st 2022.

¹⁵ While presenting the Museum's planned activities in 1976, the managing director Tihomir Savić wrote to local authorities: *In 1976, our Museum begins to work on a new permanent exhibition, as well as on organizing large-scale exhibition and writing a book about the Museum on the occasion of its 70th anniversary. Therefore, we cannot undertake any broader actions in terms of international cooperation. Thus in 1976, Museum's Council of experts shall visit the Museum in Arad on a two-day fieldtrip (for the first time) and make itself acquainted with its collections and activities that would be able to work with in the years to come...* (ANMZ 1941–, Nr. 01–198/1975)

¹³ ANMZ 1941–, Nr. 01–228/1967;

¹⁴ ANMZ 1941–, Nr. 01–263/1970.

¹⁵ Idem.

¹⁶ Zrenjanin 1035/1972, 4.

consisting mostly of silver Roman coins and jewelry, any document regarding the construction of the Beckserek fortress (built in 1528), Ottoman conquest in 1551, or Beckserek and its ties to the short-lived Banat Republic of 1918²⁰. Savić asked for copies of these documents (if possible), but no reply has been preserved among the records in the Museum's archive whatsoever.

Soon afterwards, somewhat of an incident occurred when couple of weeks later Curator of the Muzeul Banatului Viorel Cigu came to the Museum, apparently in order to take a closer look at the 17th and 18th century icons displayed in the permanent exhibition. He was accompanied by a priest from Deliblato, Bujorel Lupšić and went to see Museum's art history curator Vukica Popović. Following the short conversation, he was then sent to the director's office. When asked about research permit, he produced an invalid document issued three years earlier in 1973 by Provincial Institute for the preservation of Cultural monuments in Novi Sad. After that, he was denied further presence in the Museum²¹.

Lastly, in mid-December 1976, Tihomir Savić submitted written proposal regarding the Museum's international cooperation for the upcoming year. In it, he emphasized the present need of the Museum to finish the concept of its permanent exhibition and therefore, to visit similar museums of Banat so they could use their experiences („know how”) and apply it on their permanent exhibition. In that sense and considering the work planned for 1977, he noted that *it would be good if we didn't have foreign guests, so that we could have more time to concentrate on finishing our permanent exhibition. Instead, he suggested that curators of the Museum visit Arad Museum, talk to their curators and learn about their collections*²², in order to implement their colleagues' experience into their own ongoing work.

After this, in January 1978 the Museum hosted an exhibition dedicated to centennial anniversary of Romania's independence (1878–1978). It was solemnly opened by the Vice-President of Zrenjanin's City Council Dezső Kelemen, with the representatives of Romanian Embassy in Belgrade Ion Avram (counselor) and Michail Dinuku (atachee for culture), respectively, as the attendants²³. In his opening speech, Zrenjanin City representative said that this exhibition stands for *yet another expression of*

friendship and bridge of good cooperation between the two socialist and friendly countries, permanently marked by mutual meetings and talks of comrades Tito and Ceaușescu. He also added that the city of Zrenjanin *develops long cultural partnership with the friendly city of Arad in neighbouring Romania, that goes on in rather satisfying manner and that there are mutual interests for cooperation in economy and other areas.* On the other hand, the Counsellor of Romanian Embassy Ion Avram emphasized in his address that this exhibition about centennial anniversary of Romanian Independence coincides with the celebration of 60th birthday and 40th anniversary of revolutionary work of Nicolae Ceaușescu – both jubilees that were being commemorated in that same year²⁴. In his speech, Avram also shared some data in order to illustrate the rapid development of the Romanian economy, predicting its BDP will reach 2500 USD per capita until 1980²⁵.

In the following year (1979), an exhibition devoted solely to Romanian rug-making in Central Banat region opened in September. It was authored by the ethnologist-curator Vladimir Mitrović and Elena Petrov, the Museum's pedagogue. Beside Romanian rugs from Museums collections, on display were rugs also from Museum of Vojvodina in Novi Sad, as well as rugs from Romanian villages of Ečka, Veliki and Mali Torak, Begejci, Jankov Most and Sutjeska. Romanian national costume was also exhibited, along with bags, tapestries and looms. The exhibition itself was a part of the manifestation *Days of culture of SR Romania*²⁶, sponsored by presidents Tito and Ceaușescu. It lasted from 11th to 20th September and featured various programs of Romanian culture in major Yugoslav cities: Belgrade, Novi Sad, Ljubljana, Skoplje, Zagreb, Kragujevac, Zrenjanin, Kranj, Priština etc. In Zrenjanin, beside the exhibition about Romanian rug-making, the movie *Special issue* (rom. *Ediție specială*) by Mircea Daneliuc premiered in local theater on September 17th, in the presence of delegation of SR Romania and Zrenjanin city officials²⁷.

At the very beginning of the 1980's, collaboration between Zrenjanin and Arad resulted in joined exhibition of post stamps in late June 1981²⁸, but other cultural connections have ceased and no cultural exchange has been made during that time. It is easy to comprehend, as the Museum was

²⁰ ANMZ 1941–, Nr. 01–126/1976.

²¹ ANMZ 1941–, Nr. 01–149/1976.

²² ANMZ 1941–, Nr. 01–277/1976.

²³ *Zrenjanin* 1313/1978, 6.

²⁴ Idem.

²⁵ Idem.

²⁶ *Zrenjanin* 1396/1979, 8.

²⁷ *Zrenjanin* 1396/1979 b, 8.

²⁸ ANMZ 1941–, Nr. 01–257/1981, 8.

experiencing severe financial difficulties and was not able to finance travels. Nevertheless, one of the most important features of the Museum hails from this time period: Romanian ethno-room, set up in the mid-1980's by Museum's new curator and ethnologist Rajka Grubić. Arranged simultaneously with the Serbian and Slovakian ethno-room²⁹, it provided a valuable and indispensable supplement to permanent exhibition, to which a bit later Hungarian ethno-room was added in 1986³⁰.

New Romanian contacts were established in 1990 and this time they came from Romanian side. In June 1990, the Museum received a letter from Muzeul Banatului in Timișoara offering cooperation. Interestingly enough, it was written in Serbian, stamped with the official stamp of the Muzeul Banatului and provided with signature of then-managing director Tatiana Bădescu. Its content was as follows:

Muzeul Banatului in Timișoara is one of the first museums established in Banat already at the beginning of the last century. Today it consists of several departments, namely: archaeology, history, natural sciences, ethnography and art. Thanks to the joint effort of many generations, Muzeul Banatului has become one of the great museums of Romania. In last decades its scientific-research activity has been under heavy influence of chauvinistic and national tendencies of mystification and covering up objective truth, as it was clearly deformed by Ceaușescu family and its supporters. Similar has happened in terms of registering national treasure and conserving it. And in terms of basic activities, i. e. exhibitions, in many fields we have failed to realistically and objectively comprehend Banat and shed more light on specific elements of the intellectual development of this multinational region.

Simultaneously with the Romanian revolution that was ignited in Timișoara on December 16th 1989, our working abilities have changed. We intend to place the activities of Muzeul Banatului on broader foundations, while reorganizing scientific research, registration, conservation and restoration of cultural goods, as well as museum exhibitions.

At the same time, we wish to establish new, permanent relations between our institutions, with mutual appreciation of work, help and collaboration in all fields, beginning with the exchange of

experts, exhibitions and publications all the way to synchronization of joint efforts in development and carrying out of research projects. Please be so kind to inform us of your current ongoing projects for this year, as well as for the upcoming period 1991–1995, so that we could take them into account within our future plans. Simultaneously, we would also be very happy if you could contribute to specialized literature fund of our library. Working community of the Museum of Banat in Timișoara, Principal Tatiana Bădescu³¹.

As there is no copy of response preserved in the Archives of the National Museum in Zrenjanin, it remains unknown whether there was any at all. Soon afterwards, in July 1990, similar approach was made, this time by the museum in Arad³². Its managing director, dr Pascu Hurezan, while reminding his Serbian colleague Vidak Vuković of traditional cultural connections between Arad and Zrenjanin, suggested the exchange of *experience, artistic and ethnographic exhibitions and cooperation between the experts of two museums in terms of studying and research in fields of archaeology, art history, ethnology, natural sciences and history*³³. In order to finalize future collaboration and work out its details, he kindly invited 3 or 4 members delegation from Zrenjanin to a one-day visit to Arad during the first half of July³⁴.

In his response to this letter, Vuković stated that the initiative coming from Arad for mutual collaboration after so many years has been accepted with great pleasure and in return, he invited his Arad colleagues to come to visit Zrenjanin (also in July)³⁵.

None of these visits actually took place, as in late August Hurezan repeated his invitation, this time urging the guests from Zrenjanin to come to Arad in first half of September³⁶. However, as there

³¹ ANMZ 1941–, Nr. 01–140/1990.

³² ANMZ 1941–, Nr. 01–229/1990.

³³ În cadrul relațiilor culturale tradiționale dintre orașul Arad și orașul Dumnevoastră, dorim să fie cuprinse și acțiuni muzeale. În acest sens noi vă propunem să organizăm schimburi de experiență, expoziții de artă, de etnografie, colaborări între specialiști pentru studiu, cercetare și documentare în domeniile de arheologie, artă, etnografie, științele naturale și istorie (ANMZ 1941–, Nr. 01–229/1990).

³⁴ Pentru definitivarea detaliilor colaborării noastre pentru viitor, invităm la Muzeul din Arad, în prima jumătate a lunii iulie 1990, o delegație formată din 3–4 persoane pe perioada de o zi (ANMZ 1941–, Nr. 01–229/1990).

³⁵ ANMZ 1941–, Nr. 01–229/1990.

³⁶ Va așteptam, cu solitudine și bucurie, în perioada primei jumătăți a lunii septembrie, data urmind a fi stabilita de catre DVS., în functie de programul pe care il aveti. In speranta ca

²⁹ Zrenjanin 1701/1985, 4.

³⁰ Zrenjanin 1764/1986, 4.

was no reply preserved in the Museum's archives, it is unclear whether this visit had occurred.

In 1991, one last outreach coming from Arad was documented, also made by prof. Hurezan. Interestingly enough, it was a conference-call written in German, inviting the recipients to take part in a symposium dedicated to baroque that was about to take place in June 1991. Presenters were supposed to confer about the baroque architecture and artistic artefacts in Romanian museums, as well as the potential restoration of cultural monuments. Vidak Vuković thanked for the invitation once again, but had to decline with apologies³⁷, since the Museum was at that time fully occupied by severe problems caused earlier that year³⁸.

However, none of these ideas or collaborations came to life. By that time, just as when Romanian museums (and Romanian society as a whole) were coming out the harsh times of Ceaușescu regime, dissolution of Yugoslavia was at its very beginning and the country found itself at the very threshold of the civil war that will render any international contact and/or cooperation more difficult, if not impossible to pursue in the long run. Next year, following the independence of Slovenia and Croatia, as well as the outbreak of war in Bosnia and Herzegovina, international sanctions were imposed and rump-Yugoslavia (consisting only of Serbia and Montenegro) became fully isolated from its surroundings. In such circumstances

veti onora aceasta invitatie, cu alese sentimente de stima. Arad, la 20 august, 1990. Director, prof. Pascu Hurezan (ANMZ, Nr. 01-264/1990).

³⁷ (...) *Cu ocazia vizitei noastre la Arad, eu vam amintit ca in anul acesta avem destule probleme legate de adaptarea cladirii noastre si inlaturarea pagubei aparute. Cu aceasta problema sunt ocupati si expertii nostri asa caci de data aceasta nu putem lua parte la aceasta comunicare stiintifica. Va rugam deci sa primiti scuzele noastre raminand cu dorinta sa ajungem la o colaborare reciproca si satisfacatoare. Cu respect directorul muzeului popular din Zrenjanin, Vidak Vuković. ANMZ 1941–, no accession number (the letter was dated on May 27th 1991).*

³⁸ In early 1991, the water pipe broke on the Museum's premises and the water was left running for three days (during the weekend), in course of which permanent exhibition sustained substantial damage. Due to the fact that the Museum had not had security office at that time, the flood was practically unattended and was noticed only at the very beginning of the following working week. Beside walls, floor and electric installations, the artwork of homegrown artist Tivadar Wanyek suffered massive damage (with total of 61 painting being ruined), along with several pieces of old furniture and lesser part of the Museum's archives. While remaining one the greatest mishaps in the Museum's history, this accident urged once again for the establishment of its security office (*Zrenjanin* 2023/1991; *Zrenjanin* 2024/1991).

it was rather difficult to establish and maintain steady international cooperation.

And still, this blockade was breached briefly by ardent and still active museum counsellor Vukica Popović who, despite being retired, somehow managed to take part in an international conference held in Timișoara in fall 1992, that was also dedicated to baroque. It gathered a total of 46 participants from Romania, Hungary, Austria and Germany and was accompanied by an exhibition entitled *Baroque in Banat*³⁹. Popović presented her research about the Serbian orthodox church in Csanád/Cenad – an endowment of the Nákó noble family. In a brief newspaper report about this event, her participation was praised as an example that *the international blockade imposed on Yugoslavia is difficult to uphold, at least when it gets to science*⁴⁰.

Beside this, there was a little timeframe in mid-1990's, between the end of the civil war in Yugoslavia (1995) and NATO-bombing in 1999, when the Museum did manage to establish yet another contact with Romania. It did so in October 1996, by hosting the large-scale international conference of archaeologists, with 45 participants from various countries. It was organized by the Novi Sad branch of the Serbian Academy of Arts and Sciences in partnership *with the leading Romanian archaeologists*⁴¹ from the Historical Museum of Transylvania⁴². Titled *Current problems of the transition period from the Starčevo to the Vinča culture*, it took place in Zrenjanin from October 21st to 23rd 1996⁴³. Even though successful, it did not go without any subsequent problems, as the conference proceedings took practically ten years before they were finally published in 2006⁴⁴.

The conference held in 1996 turned out to be the Museum's last international cooperation with Romania in the 20th century, as the subsequent years were again critical in terms of constant political turmoil and insufficient funding. Frequent changes of the managing directors, NATO bombing of Yugoslavia, everlasting and slow deterioration of the Museum's edifice as well as other problems in the late 1990's rendered any kind of collaboration difficult, if not impossible.

³⁹ *Zrenjanin* 2108/1992.

⁴⁰ Idem.

⁴¹ *Zrenjanin* 2319/1996, 13.

⁴² ANMZ 1941–, Nr. 01–136/1996.

⁴³ *Zrenjanin* 2319/1996, 13.. For the preparations see: ANMZ 1941–, Nr. 01–136/1996; ANMZ 1941–, Nr. 01–138/1996.

⁴⁴ Vorgić–Brukner, 2006.

Such situation improved radically in the immediate aftermath of the political changes and fall of Slobodan Milošević's regime in late 2000. Soon enough, the Museum had entered its golden era and sought the opportunities for broader outreach. Yet again, the archaeology served as a linking point: in 2002, by joining forces with the Museum of Vojvodina in Novi Sad, Muzeul Banatului in Timișoara and Muzeul Banatului montan in Reșița, the Museum hosted an archaeological exhibition authored by Florin Drașovean from Timișoara entitled *Neolithic art of Banat* (serb. *Neolitska umetnost Banata*)⁴⁵. Opened on the 24th of January, it was presented by prominent Serbian archaeologist and academician prof. dr Bogdan Brukner, museum representatives from both Timișoara and Zrenjanin, head of Archaeological Department Valentin Cediță and director Srdjan Priljeva, as well as by senior curator Snežana Marinković, all of who praised its significance.

However, it was given a negative review by the local press, as the *Zrenjanin* weekly journalist in charge of cultural affairs, Ljiljana Bailović criticized its lack of transparency and clarity to an average visitor: *Exhibition itself, the way it has been set up in the Museum's salon, does not leave the impression of the significance attributed to it, mostly because it includes small pieces, distributed all over the show cases without any instruction whatsoever where and what to look. There is not a single explanation with classifying data about where was the artefact found, how old is it, to which culture does it belong and possibly, what was it used for. For example, the artefact from Parta (in Romanian Danubian basin) have been utterly left unnoticed, even though they represent extraordinary valuable findings. It is assumed that they are the remains of a Neolithic temple, found nowhere else in Banat during that period. A drawing of a reconstructed temple has been indeed put on display; however, it is not enough as there was no one who would explain to visitors the importance of these holdings. And just like any single artefact has not been accompanied by any story behind it, not even a single map of excavation sites has been provided*⁴⁶. In addition to that, Bailović also wrote: *I have accidentally learned that the exhibition is accompanied by a lavishly equipped catalogue (in both English and Serbian), but just so it happens – it remained unavailable for the visitors, presumably due to its price (10 DM). If that was too expensive and it was impossible for the organizers to offer it with the*

*exhibition, they should have come up with a way to provide much needed explanations for the objects on display*⁴⁷. She concluded her review by saying: *The archaeologists have certainly lost a good opportunity to raise public awareness to significance and results of their discipline. Pity, as the themes that are covered by printed and electronic media garner funding through their public outreach. And despite all the prestigious archaeological experts gathered at the Museum that night, no press-conference was held (...) Still, the exhibition „Neolithic art in Banat” is on display until March, and the Museum's managing director Srdan Priljeva made a promise to reporters that there will be plenty of chances to talk about it until then...*⁴⁸.

This negative review triggered off a swift and dismissive response in the following issue of the *Zrenjanin* weekly newspaper, written by senior curator and archaeologist Snežana Marinković. In it, she denied the claims made by Bailović and defended the exhibition, explaining that the accompanying data have been knowingly omitted from display as the author wanted for the artefacts to speak for themselves⁴⁹. By explaining that the wishes of the author had to be respected in that sense, she accused Bailović for malicious knit-picking and lack of any good intention, while reminding her of the Museum's archaeological exhibitions where she had had a chance before to have everything explained to the smallest detail. She denied that the catalogue was unavailable to the audience, saying explicitly that she herself was the one who informed Bailović of it. And lastly, she corrected her by saying that the exhibition was open until mid-February, rather than until March⁵⁰.

In 2006, representatives of museums in Timișoara and Reșița came to visit Zrenjanin in order to explore prospects for future cooperation⁵¹. Managing director of the Museum, Božidar Vorgić, thus hosted his colleagues Florin Drașovean from Timișoara (Head of the Muzeul Banatului) and Dr. Dumitru Țeicu from Reșița (Head of the Muzeul Banatului Montan). During talks they agreed that they should organize an exhibition that would illustrate multicultural life of Romanians and the Serbs in Banat. Talks were monitored by Jovan Paunović, deputy head of the Museum of Vojvodina in Novi Sad and Ileana Ursu of the Provincial Secretariat for governance, rules and national minorities. Subject of the talk was

⁴⁵ *Zrenjanin* 2589 a/2002, 12.

⁴⁶ *Zrenjanin* 2589/2002 b, 12.

⁴⁷ Idem.

⁴⁸ Idem.

⁴⁹ *Zrenjanin* 2590/2002, 12.

⁵⁰ Idem.

⁵¹ *Zrenjanin* 2836/2006, 21.

the expansion of collaboration within the project *Affirmation of tolerance and multiculturalism* (serb. *Afirmacija tolerancije i multikulturalnosti*).

Mid-November 2006 saw the opening of the partially renovated permanent exhibition on the second floor of the Museum's building. In practice, this meant that two of Museum's departments (History and Ethnology) presented their artefacts in rearranged and reconstructed museum surroundings⁵². Ethnographic artefacts were placed on display in 8 spacious rooms, one of which was the Romanian ethno-room presenting the typical Romanian country housing of the late 19th and early 20th century. *Camera Românească* thus offered to its visitors the appearance of the traditional living room of a Romanian country household, including pieces of furniture (dining table, chairs, bed, chest, cradle), textile (rugs, bedding, table cloths, wool-bags), dishes (plates, cups, pitchers) and various decorative objects such as the icon, holding the very central place within the room on display. Romanian character of the milieu was further enhanced by photos of the typical Romanian national costume, worn in Banat at the beginning of the 20th century. Apart from that, another room with traditional folk costumes of various ethnic groups living in Banat featured the tulbent – a Romanian festive hat usually worn by women during the initial years of their marriage⁵³.

From the period to come, there are no news about any Romania-related events taking place at the Museum for several years, until 2009 when the Museum in Zrenjanin hosted several cultural events coming from Romania.

First one was the concert entitled *Taboo*, held in early May and inspired by the silent movie of the same name made by German film director, producer and screenwriter Friedrich Wilhelm Murnau (1888–1931). It combined Murnau's work with the music score written by Violeta Dinescu (Bucharest, 1953) and performed by Timișoara-based trio *Contraste*, consisting of Ion Bogdan Ștefănescu (flute), Doru Roman (percussion) and Sorin Petrescu (piano), backed by Dorin Cuibaru (clarinet, saxophone)⁵⁴. The concert was brought to

Zrenjanin audience within the EU-funded project of inter-border cooperation between Romania and Serbia, spearheaded by Philharmonic Orchestra of Timișoara and in partnership with „Toša Jovanović” theater in Zrenjanin⁵⁵.

Also funded by EU was the project of Muzeul Banatului Montan from Reșița, entitled *Medieval fortresses in Banat*. Being a junior partner in this venture, National museum of Zrenjanin hosted the exhibition authored by Adriana Radu and Adrian Magina and solemnly opened by the two managing directors Božidar Vorgić and Dumitru Țicu. The latter stated that *Museum in Reșița collaborates successfully with museums in Zrenjanin, Vrsac and Novi Sad. We collaborate in field of archaeology and scientific research; we exchange exhibitions and the experience of professional work*. He also pleaded for restoration of the medieval fortresses in Banat, implicating their potential attraction for tourists.

Lastly, late November 2009 saw the opening of the exhibition entitled *Visual notes from Jimbolia*. It included works of 16 young authors (painters, graphic artists and sculptors) hailing from seven Romanian cities, who were brought together in Jimbolia for a summer artistic camp in August that year. Present guests were addressed by mayor of Jimbolia, Gábor Kaba, Head of the Institute for Culture of Romanians in Vojvodina, Costa Roșu, director of House of culture in Jimbolia, Nicoleta Suci, director of Sever Bocu Museum in Jimbolia and Alina Ondina Slimovska. The exhibition was perceived as the first step in future collaboration between the Institute for Culture of Romanians in Vojvodina and the city of Jimbolia⁵⁶.

Beginning of the second decade of 21st century the foundations for the broader future Serbian-Romanian cooperation were laid, not only in terms of culture, but also in terms of business and economy, tourism, education and other areas. This strengthening was made official through the *Agreement of cooperation* between administrative regions and counties in both Serbian and Romanian Banat, signed in Regional Centre for Business Cooperation in Timișoara, by representatives of North-, Central- and South Banat region (from Serbia), as well as the prefects of Timiș and Caraș-Severin County (from Romania). In the presence of Serbian general consul in Timișoara and Romanian state secretary from the Ministry of

⁵² *Zrenjanin* 2835/2006, 19.

⁵³ This type of head covering had rectangular basis and silk ribbons attached to its bottom edge. National museum of Zrenjanin holds in its possession total of 5 tulbents, mostly made in Ciacova and Oravița in Romanian Banat. They used to belong to Wilhelm (Vilmos) Grünbaum, wealthy merchant and textile manufacturer from Nagybecskerek, who donated his collection to the Museum (Grubić 2009).

⁵⁴ *Zrenjanin* 2962/2009, 19.

⁵⁵ *Idem*.

⁵⁶ Already at the opening, a new exhibition was announced, scheduled to take place in Jimbolia next year, that was supposed to commemorate 120th anniversary of Romanian journalism in Serbian part of Banat. *Zrenjanin* 2991/2009, 18.

Internal Affairs, the signatories have also adopted the *Strategy of economic development of Banat region 2010–2015*⁵⁷.

Practically at the same time (March 2010), the exhibition *Romanian printing in Banat from the late 19th and first half of the 20th century* was opened at the National Museum of Zrenjanin (March 11th–26th)⁵⁸. By the end of the following year, joint exhibition of Romanian and Serbian artists, *Voće sa stabla života* (engl. *Fruit from the Tree of Life*) was set up in December 2011⁵⁹. Beside National museum of Zrenjanin, its organizers included Institute for the Culture of Romanians in Vojvodina, Artistic Association of Zrenjanin and Timișoara subsidiary of the Romanian Association of Artists⁶⁰.

Couple of months later, the Museum hosted an exhibition authored by Branislav Milić, senior associate of the Institute for Preservation of cultural monuments in Zrenjanin, called *Romanian people's architecture in the villages of Central Banat* (serb. *Narodno graditeljstvo Rumuna u selima Srednjeg Banata*)⁶¹. Beside representative photos of typical Romanian housing in Central Banat villages of Ečka (rom. Ecica), Sutjeska (rom. Sârcia), Jankov Most (rom. Iancâid) and Torak (rom. Torac), the exhibition also featured substantial historical data about the origins of the Romanian people, foundation of the modern Romania, migrations, as well as the development of the housing culture of Romanian population in Banat⁶².

An important part of Romanian culture came to prominence within the Museum's ethnographic exhibition that took place in March 2011. Titled simply *Rugs from the collections of the National museum Zrenjanin*, it featured Serbian, as well as Romanian rug making, typical for Central Banat region⁶³. Romanian rugs presented were manufactured in the villages with large Romanian minority in Serbian part of Banat – Ečka, Uzdin, Sutjeska and Begejci⁶⁴.

Soon afterwards, from May 6th to May 7th

2011, the Institute for Culture of Romanians in Vojvodina co-organized an international conference with the Romanian academy (branch in Timișoara, „Titu Maiorescu” Institute for studies of Banat) entitled *Literature in Banat – Banat in literature* (serb. *Književnost u Banatu – Banat u književnosti*)⁶⁵.

March 2012 saw the Museum as a host of yet another Romanian event, in course of which the audience had a chance to learn more about the publishing activity of the Institute for the Culture of Romanians in Vojvodina in year 2011. Books presented on this occasion included: *Lexicon of the famous Romanians from Vojvodina 1730–2010*⁶⁶ and *Dictionary of Romanian priests from Vojvodina 1761–2011*⁶⁷ by Costa Roșu, *Romanian education in Vojvodina (Rumunsko obrazovanje u Vojvodini)* by Rodica Almăjan⁶⁸ and *Anthology of Romanian Prose in Vojvodina 1920–2010* by Ionela Mengher⁶⁹.

Soon afterwards, an exhibition authored by journalist Milorad Savić (Zrenjanin) and photographer Darko Dozet (Novi Sad) opened at the Museum. Entitled *The Witnesses of Perseveration*, accompanied by CD and trilingual catalogue (in Serbian, Romanian and English), it featured a total of 43 panels with photos of 5 monasteries and numerous Serbian Orthodox Churches in Romanian Banat⁷⁰. Endorsed by the Serbian Ministry of Religion and Diaspora, Provincial Secretariat for Culture and City of Zrenjanin, the exhibition was opened by dr Slavomir Gvozdenović, presiding chairman of the Assembly of Serbs in region. In his opening speech he said: *Serbian monasteries and churches in Romanian Banat stand for confirmation of our spiritual duration. Once there were four bishoprics, and today we have around 60 churches and 5 monasteries that are presented on these beautiful artistic photos. They bare witness to our spiritual existence in Romanian Banat ever since the time of Saint Sabbas's endowment – Basiaș monastery built in 1225, that*

⁵⁷ Zrenjanin 3066/2011, 18.

⁵⁸ Kosta Roșu, *Leksikon znamenitih Rumuna iz Vojvodine (1730–2010)*, Zrenjanin: Zavod za kulturu vojvođanskih Rumuna, 2011.

⁵⁹ ANMZ 1941–, Nr. 01–160/2011, 2.
⁶⁰ ANMZ 1941–, Nr. 01–96/2012, 3.
⁶¹ Zrenjanin 3097/2011, 18.
⁶² Zrenjanin 3109/2012, 18.
⁶³ Idem.

⁶⁴ Zrenjanin 3057/2011, 18.
⁶⁵ See: Grubić 2011. This exhibition catalogue is also available online at: <https://muzejzrenjanin.org.rs/wp-content/uploads/2020/06/Cilimi-iz-zbirke-Narodnog-muzeja-Zrenjanin.pdf>. Ethnographic collection of the National museum in Zrenjanin holds a total of 99 rugs, 30 of which are Romanian-made. See also: <https://ilovezrenjanin.com/vesti-zrenjanin/cilimi-narodni-muzej-zrenjanin/>.

⁶⁶ Zrenjanin 3066/2011, 18.
⁶⁷ Kosta Roșu, *Leksikon znamenitih Rumuna iz Vojvodine (1730–2010)*, Zrenjanin: Zavod za kulturu vojvođanskih Rumuna, 2011.

⁶⁸ Costa Roșu, *Dicționarul preoților români din Banatul sârbesc: 1761–2011*, Zrenjanin: Institutul de Cultură al Românilor din Voivodina / Zrenjanin: Gradska narodna biblioteka Žarko Zrenjanin, 2011.
⁶⁹ Rodica Almăjan, *Învățămintul românesc din Voivodina*, Zrenjanin 2010.
⁷⁰ Ionela Mengher, *Mireasma iluziilor: antologia prozei românești din Voivodina: 1920–2010*, Zrenjanin 2011.
⁷¹ Census held in 2011 showed Serbian population of 18,500 domicile in around 50 urban and rural areas („Svedoci trajanja – srpski manastiri i crkve u rumunskom Banatu“, zrenjanin.rs, 06.06.2012. Retrieved: 28.07.2022).

*paid tribute to Patriarchate of Peć, up to luxurious cathedral in Timișoara, churches in Arad, Cenei, Beckerekul Mic, Ciakova...*⁷¹. Historian and assistant of the provincial secretary for culture Milan Micić stated that *this exhibition confirms that Serbs have managed to preserve their national identity in Romania after 1918, when new borders were made*⁷². Managing director Božidar Vorgić praised the effort of Milorad Savić, who was the first journalist to author the exhibition in the Museum and reminded of Vukica Popović, who left behind valuable research in this field. *With this exhibition, we have tried to soften the border that was drawn in 1918*, said Milorad Savić, the author. *Since the dawn of time, Banat has been a unified historical and geographical region, that was divided in the aftermath of the First World War between Romania and Serbia, to lesser extent Hungary. Since then there is a border, sometimes hard, sometimes softer, but cultural workers, journalists make that border softer, especially with exhibitions like this and other cultural content*⁷³.

Then-mayor of Zrenjanin, dr Mileta Mihajlov, organized a reception at the City Hall for guests coming from Romania to attend the opening of the exhibition. Their delegation included prof. dr Dušan Popov (MP in the Romanian Parliament), dr Steva Perinac (principal of the Serbian Grammar School „Dositej Obradović” in Timișoara), engineer Ognjan Krstić (newly elected president of the Serbian Association in Romania), as well as dr Slavomir Gvozdenović, presiding chairman of the Assembly of the Serbs in Diaspora and region. Later on, this exhibition left Zrenjanin and was also hosted in Matica srpska in Novi Sad⁷⁴, City museum in Vršac⁷⁵ and Glavaševa kuća museum in Novi Bečej⁷⁶.

After a year of break, the Museum hosted yet another annual symposium of the Institute for Culture of Romanians in Vojvodina in July 2014⁷⁷.

By that time already, the exchange between Serbian and Romanian Banat was further

intensified, thanks to the various inter-border projects (such as IPA), substantially funded by European Union. However, they were not exclusively reserved for cultural activities (although the cultural pretext was often emphasized in them), but were aimed at tourism, recreation, economy and other areas instead. Being practical in their nature and tending to create favourable surrounding for the efficient flow of people, goods and capital, most noteworthy among them included the opening of three smaller border passes (Vrbica–Valkanj, Nakovo–Lunga and Jaša Tomić–Foeni) along Serbian-Romanian border⁷⁸, as well as the construction of the bicycle path from Zrenjanin to Timișoara⁷⁹. Cooperation with Romania became even more attractive soon after City of Timișoara announced its nomination for the title of European capital of culture and began with preparations to achieve that goal. Its proximity and common historical, geographical and cultural background of Banat were all perceived on the Serbian side of the border as a chance for one's own promotion and benefit.

The Museum however did not see a lot of profit coming from it. In late July 2015 it hosted His Excellence Daniel Banu, the Ambassador of Romania in Belgrade, who visited Zrenjanin. During his visit, following the reception at the City Hall and the official meeting he had with mayor Čedomir Janjić, he was greeted in the National museum of Zrenjanin by the managing director Vidak Vuković and given a tour through the permanent exhibition and the Romanian ethno room within it. At the very end of his stay, he praised his hosts by saying in Serbian: *There's some good spirit in this Museum* (serb. *U zrenjaninском музеју vlada neki dobar duh*, rom. *In Muzeul din Zrenjanin exista un spirit bun*)⁸⁰. But other than that, Romania-related events have been left out from the Museum's activities in subsequent years.

The latest Serbian-Romanian cooperation coming from the National Museum of Zrenjanin was noted in autumn 2021, when the exhibition entitled *NeoNlitic 3.0* was opened on October 12th. Coming as a result of a *complex international initiative*, it was the third edition of the project

⁷¹ *Zrenjanin* 3123/2012, 17.

⁷² *Idem*.

⁷³ *Idem*.

⁷⁴ „Najava izložbe *Svedoci trajanja*”, fotosocijacija.org, 04/22/04.2015. Retrieved: 07/28/2022; Đ. V., „Duhovno blago Srba u Rumuniji”, www.novosti.rs, 04/24/2015. Retrieved:07/28/2022.

⁷⁵ „Izložba fotografija *Svedoci trajanja*. Srpski manastiri i crkve u rumunskom Banatu”, muzejvrsac.org.rs, 11/16/2015. Retrieved: 07/28/2015.

⁷⁶ „Izložba fotografija srpskih manastira u Rumuniji”, www.zrenjaninski.com, 04/14/2016. Retrieved: 07/29/2022.

⁷⁷ ANMZ, Nr. 01–254/2015, 3–4. See also: *Zrenjanin* 3233/2014, 19.

⁷⁸ *Zrenjanin* 3228/2014, 7; *Zrenjanin* 3233/2014, 7.

⁷⁹ *Zrenjanin* 3236/2014, 21. Relating to cycle-tourism, this project was initiated in 2014, whereas the construction of the bicycle-path was done gradually, until it was completed in early 2021.

⁸⁰ *Zrenjanin* 3286/2015, 17; „Ambasador Rumunije Daniel Banu posetio Zrenjanin”, ilovezrenjanin.com, 07/24/2015. Retrieved: 2/1/2022.

NeoNlitic, endorsed by the city of Timișoara. Encompassing documentation from the field research of Neolithic civilizations carried out in three countries – Romania, Serbia and Greece, it was organized by National Museum of Zrenjanin and Studio for design, collage and wood photography *Wood Be Nice* from Bucharest. This project brought together a total of 24 artists from 3 countries, who, inspired by motives of prehistoric cultures such as Sesklo, Vinča and Starčevo-Körös, expressed themselves through various installations, sculptures, paintings, ceramic and textile objects, animations and videos⁸¹.

Conclusion

From early 1960's up to this day, National museum of Zrenjanin tended to establish and strengthen its ties to various museums in Romania, mostly those in Arad (twin city of Zrenjanin since 1967), Timișoara (Muzeul Banatului) and Reșița (Muzeul Banatului montan). The attempts made in an effort to achieve cultural exchange were sometimes more and sometimes less successful, depending mostly on financial and political circumstances in both countries. Collaboration has been on constant rise ever since late 1990's and early 2000's, through visiting exhibitions, concerts, conferences and other activities. It especially gained a momentum in early and mid-2010's, simultaneously with the announcement of Timișoara's nomination for the title of the *European capital of culture* for the year 2021 and subsequent preparations made to that end. Historical and cultural region of Banat (shared by both countries since the end of the First World War), as well as significant Serbian minority in Romania and Romanian minority in Yugoslavia / Serbia have been most often exploited as a link between the cultural institutions in both countries. Cultural exchange made between Serbia and Romania under that pretext has been consequently encouraged and often financially backed

⁸¹ The artists exhibiting included: Daniel Loagar (RO), Andrei Cornea (RO), Alek Manea (RO), Jelena Petrović (SRB), Ion Alexandru (RO), Niko (GR), Dana Catona (RO) Ana-Maria Panaitescu (RO), Dana Simion (RO), Cezar Lăzărescu (RO), Semantik (RO), Darko Trajanović (SRB), Milorad Stajčić (SRB), Alexandru Daniel Florea (RO), Vlad Basarab (RO), Iannis Didaskalou (GR), Alma Giovai (RO), Gabriela Monica Tirziu (RO), Dejan Mrđa (SRB), Georgia Orfanidou (GR), Jelena Popović (SRB), Alekandru Raduta (RO), Valentina Savić (SRB), Valentin Soare (RO) and Radomirka Siljanoski (SRB). „Izložba *NeoNlitic 3.0* u Malom salonu Narodnog muzeja Zrenjanin” [„*NeoNlitic 3.0* exhibition in the Little Salon of the National museum of Zrenjanin”], rtv.rs, 10/10/2021. Retrieved: 2/1/2022.

by European Union, in accordance to its policy of multiculturalism and tolerance. Most common basis for the cooperation has been found in fields of archaeology and ethnology, to some lesser extent in art and art history.

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НАРОДНИ МУЗЕЈ

Бр. 01-140
16. 4 1990 год
ЗРЕЊАНИН

Поштоване колеге,

Банатски музеј у Темишвару је први међу музејима који су основани у Банату још почетком прошлог века. Данас он располаже одељењима археологије, историје, природних наука, етнографије и уметности. Залагањем више генерација стручњака он је прерастао у један од великих музеја Румуније. Последњих деценија његова научно-истраживачка делатност била је ~~на~~ ^{пог ушцајем} ~~на~~ ^{шовинистичких и националистичких} тенденција мистификације и скривања објективних истина, будући видно деформисана од стране породице Чаушеску и њених следбеника. Слично се догодило и са евидентирањем и конзервирањем националног блага. Што се пак основне изложбене активности тиче, у многим секторима нисмо реално и објективно огледали цивилизацију која се развијала у Банату као што то и доликује, нисмо у довољној мери расветлили специфичне елементе развоја духовности овог многонационалног краја.

Уједно са румунском револуцијом која је отпочела у Темишвару 16. децембра 1989. наше радне могућности су измењене. Намеравамо да поставимо активност Банатског музеја на новим основама, уз реорганизацију научно-истраживачког рада, евидентирања, конзервирања реставрирања као и самог организовања музејских експозиција.

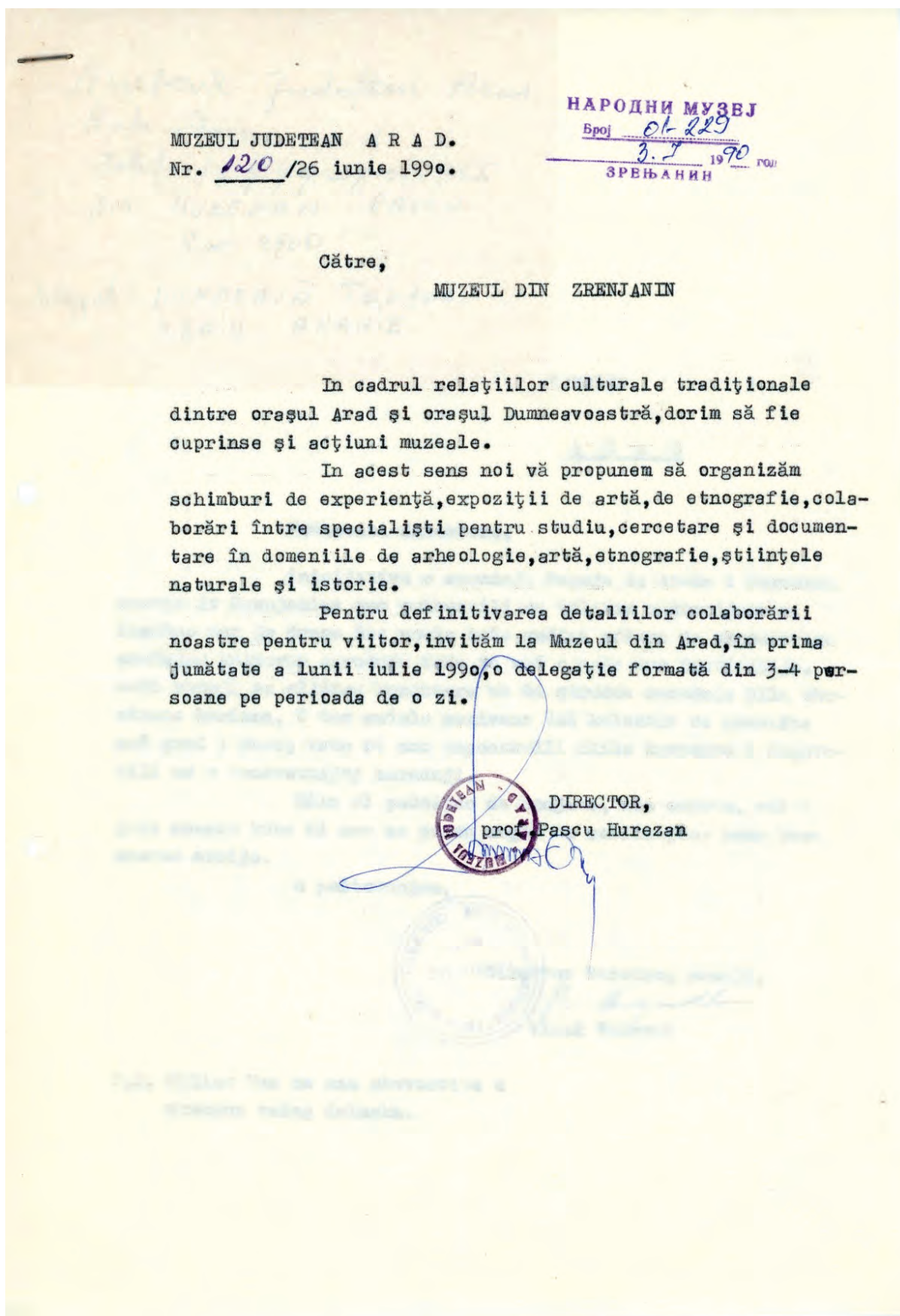
У исто време желимо успоставити нове, трајне односе између наших установа уз међусобно уважавање рада, помагање и сарадњу у свим доменима, почев од размене стручњака, изложби и публикација па све до усклађивања заједничких напора на изради и конкретизацији истраживачких пројеката. Да бисмо нашим будућим плановима могли да обухватимо ове и друге сличне акције, молимо вас да нас обавестите о вашим пројектима на том пољу за текућу годину и за период 1991-1995. Истовремено били бисмо срећни ако бисте могли да потпомогнете акцију допуњавања фонде стручних књига у нашој библиотеци.

DIRECTOR
Tatiana Bădescu



Колектив Банатског музеја - Темишвар

Letter of Tatiana Bădescu of Muzeul Banatului, offering cooperation (in Serbian). Museum's official stamp visible at the bottom (ANMZ 1941-, Nr. 01-140/1990)



Letter of invitation and call for cooperation by prof. Pascu Hurezan of the Museum of Arad (ANMZ 1941-, Nr. 01-229/1990)

NARODNI MUZEJ ZRENJANIN

BROJ: 01-229

DATUM: 3.07.1990. god.

Z r e n j a n i n

OKRUŽNI MUZEJ

A R A D

Poštovani direktore,

inicijativu o saradnji Muzeja iz Arada i Narodnog muzeja iz Zrenjanina smo prihvatili sa velikim zadovoljstvom. Posebno nam je drago što posle duže godina možemo da uspostavimo značajnu kulturnu saradnju kada je reč o naše dve institucije. Naši muzeji su sličnog karaktera te bi stručna saradnja bila obostrano korisna. U tom smislu pozivamo Vaš kolektiv da posetite naš grad i Muzej kako bi smo uspostavili bliže kontakte i dogovorili se o konkretnijoj saradnji.

Bilo bi poželjno da dodjete, ako možete, već u julu mesecu kako bi smo na jesen mogli da realizujemo neke konkretne akcije.

S poštovanjem,



sa POŠTOM Direktor Narodnog muzeja,

B. Vuković
Widak Vuković

P.S. Molimo Vas da nas obavestite o vremenu vašeg dolaska.

MUZEUL JUDETEAN A R A D

НАРОДНИ МУЗЕЈ

Број

01-264

28.08 1990

ЗРЕНЈАНИН

CATRE,

MUZEUL POPULAR ZRENJANIN

Stimate domnule director,

Odata cu instituirea climatului benefic pentru cunoasterea si functionarea circuitului valorilor culturale, Muzeul judetean Arad sustine cu consecventa intarirea legaturilor cu institutiile similare din tarile vecine.

Traditia relatiilor noastre- Zrenjaninul fiind infratit cu Aradul-pe care le dorim consolidate, ne indeamna sa va adresam invitatia de a ne vizita, in cadrul oficial, de catre o delegatie de 4-5 persoane, pentru a stabili conditiile, termenele si formele in care putem sa desfasuram actiunile noastre comune si reciproce.

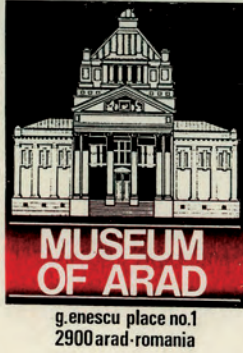
Va asteptam, cu sollicitudine si bucurie, in perioada primei jumatati a lunii septembrie, data urmind a fi stabilita de catre DVS., in functie de programul pe care il aveti.

In speranta ca veti onora aceasta invitatie,
cu alese sentimente de stima

ARAD, la 20 august, 1990

MUZEUL JUDETEAN DIRECTOR,
prof. PASCU HUREZAN

Second invitation letter from Arad (ANMZ 1941-, Nr. 01-264/1990)



Arad, am 28. März 1991.

Geehrte Kollegen,

in der Reihe der wissenschaftlichen Tagungen des Jahres 1991 organisiert das Kunstmuseum aus Arad eine Kunst- und Architektursession unter dem Titel " DER BAROCK ", in der Zeitspanne 5 - 6 Juni 1991.

Innerhalb der Arbeiten werden Architekturensembles und Kunstgegenstände des Barock aus rumänischen Museen vorgestellt. Gleichzeitig werden neue Möglichkeiten zur Restaurierung einiger Denkmäler diskutiert.

Nach den Mitteilungen sollen einige barocke Kirchen und Kloster, aus dem Kreise Arad, besucht werden.

Falls die zu besprechende Thematik in Ihren Interessebereich fällt, laden wir Sie herzlich ein an der Session Teilnehmer zu sein.

Wir erwarten Ihr Antwortschreiben bis zum 15. April 1991 auf die folgende Adresse: COMPLEXUL MUZEAL ARAD, Piata G. Enescu, nr.1, 2900 Arad, Romania (Telefon 966/16499). Nennen Sie dabei bitte die Namen der Teilnehmer, die Titel der Arbeiten und die Sprache in welcher sie vorgetragen werden.

Unterkunft und Verpflegung werden auf Kosten der Organisatoren gesichert.

Hochachtungsvoll,

Prof. Pascu G. Hurezan,

Direktor des Museums aus Arad.



[Handwritten signature]

Conference call (in German) for participation in the symposium about baroque art and architecture in Arad in June 1991 (no accession number, March 28th 1991)

XXXXX 61-841

Zrenianin, 27.05.1991.

Stimate domnule Pascu,

Am primit invitatia D-voastra referitor la pariciparea expertilor nostri la adunarea stiintifica dedicata temei "Baroc" care va avea loc la inceputul lunii iunie. Suntem interesati de o colaborare de felul acesta si Va multumim pentru invitatia D - voastra.

Cu ocazia vizitei noastre la Arad, eu vam amintit ca in anul acesta avem destule probleme legate de adaptarea cladirii noastre si inlaturarea pagubei aparute. Cu aceasta problema sunt ocupati si expertii nostri asa caci de data aceasta nu putem lua parte la aceasta comunicare stiintifica. Va rugam deci sa primiti scuzele noastre raminand cu dorinta sa ajungem la o colaborare reciproca si satisfacatoare.

Cu respect

directorul muzeului popular

din Zrenjanin

Vidak Vuković



*Negative response of the Museum in Zrenjanin to a conference call made by Museum in Arad
(no accession number, May 27th 1991)*

Stimate domnule Pasca,

Am primit invitatia D-voastra referitor la participarea expertilor nostri la adunarea stiintifica dedicata' temei "Baroc" care va avea' loc la inceputul lunii iunie. Suntem interesati de o colaborare de felul acesta si va multumim pentru invitatia D-voastra.

Cu ocazia vizitei noastre la Brad, eu v-am aratat ca in anul acesta avem destule probleme legate de adoptarea cladirii noastre si inlaturarea pagubei aporute.

Cu aceasta problema sunt ocupati si expertii nostri asa ca de data aceasta nu putem lua parte la aceasta comunicare stiintifica. Va rugam deci sa primiti scuzele noastre raminand cu dorinta sa ajungem la o colaborare reciproca si satisfacatoare.

Cu respect
directorul muzeului popular
din Zrenjanin
Bidan Huvric

МЕЂУНАРОДНА ИЗЛОЖБА У НАРОДНОМ МУЗЕЈУ

НЕОЛИТСКА УМЕТНОСТ БАНАТА

О значају изложбе на отварању говорили академик Богдан Брукнер, Валентин Тедика, Срђан Приљева и Снежана Маринковић; неолитске фигуре највећим делом моделисане од глине и алабастра, а најбројније су антропоморфне статуе

У Салопу Народног музеја у Зрењанину отворена је прошлог четвртка, 24. јануара, изложба "Неолитска уметност Баната". Постава је остварена сарадњом археолога и културних посленика Румуније и Југославије из Баната, музеја Војводине - Вршца, Новог Сада и Зрењанина и музеја Баната - Темишвар и Горског Баната.

О значају овог заједничког пројекта и изложених предмета из доба неолита, откритијих на локалитетима Румуније и Југославије - Вршца и Зрењанина, говорили су академик професор Богдан Брукнер, Валентин Тедика, управник Историјског музеја у Темишвару, Срђан Приљева, директор Народног музеја у Зрењанину и Снежана Маринковић, виши кустос, аутор презентације у зрењанинском Музеју.

Ова изложба још једном потврђује да је југословенско и румунско подручје Баната веома богато археолошко налазиште, посебно из доба неолита. Овде су изложени предмети

стари више од шест хиљада година који откривају однос неолитског човека према природи и окружењу. Осмамо вербалног, нити звучног записа из тог периода, само уметничке предмете од којих је већина нађена у фрагментима, који више од ичега сведоче да смо и ми део европске културе. Овде нема сребра ни злата, ту су предмети које је у свакодневном животу употребљавао неолитски човек на просторима Баната. Наша археолошка прошлост је део нашег наслеђа на који можемо да будемо поносни и чиме можемо да се представимо свету - рекао је овом приликом академик Брукнер.

Захваљујући свима онима који су допринели да се ова изложба оствари, колегама, музејима, министарствима културе Румуније и Југославије, као и онима који су дали финансијску подршку, Срђан Приљева је рекао да ће сарадња бити настављена.

Подсећајући да је овај амбициозан пројекат почео још пре четири-пет година,

Валентин Тедика је нагласио да је идеја потекла од темишварског Музеја, а прихваћена и

Аутор изложбе је др Флорин Дрепсовца, директор Музеја Баната у Темишвару, а



Фото: Ј. Пестовић

Детаљ са изложбе неолитске уметности у Народном музеју

подржана у музејима Баната. "Овде у Банату, у Зрењанину, и ми се осећамо као код куће, у свом Банату".

Снежана Маринковић је изразила жаљу да ће и убудуће сарадња у овој области бити успешна и још боља, у циљу неговања истинских културних вредности и археолошког блага.

археолог је Дан Ђобатару. У тиму који је сарађивао у представљању неолитску уметност Баната су и Мирча Марс - Музеј Баната из Темишвара и Адријана Опринеску - Горски банатски музеј из Решица.

Већина неолитских фигура из Баната је моделисана од глине, али и од алабастра.

Бранка Јајић

„International exhibition in the National museum of Zrenjanin. Neolithic art in Banat”, Zrenjanin Nr. 2589, February 1st 2002, p. 12

У ЗРЕЊАНИНСКОМ НАРОДНОМ МУЗЕЈУ

ПОСЕТА ИЗ ТЕМИШВАРА И РЕШИЦА

- Досадашњи рад на пројекту "Живети заједно" показао је да су нам војвођански оквири "тесни", и да сарадња треба да укључи и институције у мађарском и румунском суседству - каже Илеана Урсу Ненадић из покрајинског Секретаријата за управу, прописе и националне мањине

ГОСТИ из Румуније - директор Музеја Баната у Темишвару Андреи Драшованеу и директор Музеја планинског Баната из Решица др Думитру Цејку разговарали су ове среде са замеником директора Музеја Војводине из Новог Сада Јованом Пауновићем, са сарадником покрајинског Секретаријата за управу, прописе и националне мањине Илеаном Урсу Ненадић, као и са директором зрењанинског Народног музеја Божидаром Воргихем, који је био и домаћин овог сусрета, а тема је била проширење сарадње у пројекту "Афирмација толеранције и мултикултуралности".



Гости из Румуније са домаћинима у Музеју

Пројекат се спроводи већ две године, највише у активностима са омладином, а резултирао је и великом изложбом "Живети заједно" (заједнички живот Срба и Мађара), коју су имали прилике да у

Народном музеју виде и Зрењанинци.

Досадашњи рад на пројекту показао је да су нам војвођански оквири "тесни", и да сарадња треба да укључи и музеје и друге институције у мађарском и румунском суседству, где народи такође живе заједно, измешани, у мултикултуралности - рекла је за лист "Зрењанин" Илеана Урсу Ненадић, додајући да је циљ такође да се конкурише ка европским фондovima за прекограничне сарадње. Резултат разговора у зрењанинском Народног музеју требало би да буде и организовање изложбе која крајем ове недеље из Зрењанина сели у Панчево, обухватити заједнички живот Срба и Румуна.

Љ. Б.

КОНЦЕРТ ДУВАЧА

СВЕЧАНИ концерт Градског дувачког оркестра са гостима - Дувачким оркестром Морохалома - Мађарска и Плесним клубом Уна - Зрењанин, биће одржан следеће недеље, 17. децембра у великој сали зрењанинског Културног центра. Концерт почиње у 19 часова. (Б. Ј.)

„In the National museum of Zrenjanin. Visit from Timișoara and Reșița”, Zrenjanin Nr. 2836, December 8th 2006, p. 21

ИЗЛОЖБА „СРЕДЊОВЕКОВНЕ ТВРЂАВЕ У БАНАТУ“ ОТВОРЕНА У НАРОДНОМ МУЗЕЈУ

ДРЕВНИ БЕДЕМИ ПАНОНИЈЕ

Поставка је део заједничког пројекта Музеја из Решица у Румунији и зрењанинског Музеја

У холу Народног музеја отворена је у уторак, 8. септембра, изложба под називом „Средњовековне тврђаве у Банату“. Реч је о истоименом пројекту који се финансира средствима Европске уније, чији је носилац Народни музеј из Решица у Румунији, а сарадник зрењанински Народни музеј.

Изложене су фотографије средњовековних тврђава румунског и српског Баната, а саставни део пројекта јесте и публикација са исцрпним информацијама о овим банатским средњовековним грађевинама. Изложбу су отворили директор Народног музеја из Решица Думитру Цеику и директор зрењанинског Музеја Божидар Воргић, а присуствовали су и археолог Адријана Руду и Адријан Мађина, историчар из Музеја у Решицама, који су радили на овом пројекту.



Божидар Воргић и Думитру Цеику на отварању изложбе

Народни музеј Решице успешно сарађује са музејима у Зрењанину, Вршцу и Новом Саду. Сарађујемо на подручју археологије и у области научно-истраживачког рада, размењујемо изложбе и професионално искуство - рекао је овом приликом Цеику.

Четрдесет панова, са којих средњовековне тврђаве средњег Баната сведоче о једном давно прохујалом времену, изложено је у холу Музеја.

Како каже Думитру Цеику, банатске средњовековне тврђаве нису ревитализоване, осим оне у Вршцу, тако да још нису у функцији развоја туристичке привреде. Културни туризам, који у свету заузима све значајније место, могао би, на основу овог пројекта, и у Банату да добије одговарајућу улогу.

Б. Јајић

„The exhibition „Medieval fortresses in Banat” has opened in the National museum. Ancient bastions of Pannonia”, Zrenjanin Nr. 2980, September 11th 2009, p. 20

АМБАСАДОР РУМУНИЈЕ ДАНИЕЛ БАНУ ПОСЕТИО ЗРЕЊАНИН

НЕКИ ДОБАР ДУХ У ЗРЕЊАНИНСКОМ МУЗЕЈУ

У зрењанинском музеју влада неки добар дух - емотивно је изговорио на српском језику амбасадор Румуније у Србији Даниел Бану, након посете овој реформираној установи, прошлог петка, 24. јула. Амбасадор Румуније је, у пратњи градоначелника Зрењанина Чедомира Јањића и директора Народног музеја Зрењанин Видака Вуковића, разгледао сталну поставку, између осталог и „Румунску собу“, у Етнолошком одељењу, као и изложбу радова Рајне Круљ у Салону.

Како је информисано, Народни музеј Зрењанин и музејске установе у Румунији имају могућности за заједничке пројекте које би финансирала Европска унија.

Градоначелник Чедомир Јањић је претходно приредио пријем за амбасадора Румуније у Плавом салону.

Гост и домаћин су се задржали у једночасовном разговору, а потом су се обратили јавности.

Како је оцењено, односи Зрењанина и градова у Румунији су, за-



Градоначелник Јањић и амбасадор Бану са директором Вуковићем

иста, пријатељски и постоји могућност конкретизовања досадашње сарадње на многим пољима. Посебно је значајно унапредити привредну сарадњу и развити инвестиције.

На данашњем састанку разго-

варали смо и о подршци коју Румунија пружа Србији на путу ка Европској унији, а такође, било је разговора и о заједничким пројектима који ће се у наредном периоду реализовати - рекао је Даниел Бану. Исто тако, разговарали смо и о по-

зицији румунске националне мањине овде у Зрењанину и остваривању њихових права, како верских, тако и оних који се тичу њиховог образовања. Састанак је био веома конструктиван и својересни увод за следећи сусрет на коме ће се разговарати о конкретним корацима.

Указавши на досадашњу добру сарадњу са Републиком Румунијом, градоначелник Јањић је истакао да је заједничка намера да се унапредити привредна сарадња.

- Ми немамо инвеститора из Румуније, ни привредника из те земље који је нашао интерес да дође у Зрењанин, а то ће управо и бити оно на чему ћемо радити - рекао је Чедомир Јањић. - Надам се да ћемо већ у септембру организовати поновни сусрет, у проширеном саставу, са привредним стручњацима из Румуније и нашег града. То ће бити прилика за промоцију Зрењанина, индустријске и слободне зоне, али и све оно што би Град могао да понуди заинтересованим инвеститорима из Румуније. Бранка Јајић

„Ambassador of Romania Daniel Banu visited Zrenjanin. There is some good spirit in the Zrenjanin museum”, Zrenjanin Nr. 3286, July 31st 2015, p. 17.