

Díte, Tibor

[Dolák, Jan. Muzeum a prezentace]

Museologica Brunensia. 2017, vol. 6, iss. 1, pp. 71-

ISSN 1805-4722 (print); ISSN 2464-5362 (online)

Stable URL (handle): <https://hdl.handle.net/11222.digilib/137203>

Access Date: 17. 02. 2024

Version: 20220831

Terms of use: Digital Library of the Faculty of Arts, Masaryk University provides access to digitized documents strictly for personal use, unless otherwise specified.

RECENZE LITERATUREY/BOOK REVIEW

JAN DOLÁK. MUZEUM A PREZENTACE.

BRATISLAVA: MUZEOLÓGIA A KULTÚRNE DEDIČSTVO, O.Z., 2015. 115 P. AVAILABLE ONLINE:<[HTTP://WWW.MUZEOLOGIA.SK/INDEX_HTM_FILES/DOLAK_J_MUZEUM%20A%20PREZENTACE.PDF](http://www.muzeologia.sk/index_htm_files/dolak_j_muzeum%20a%20prezentace.pdf)>. ISBN 978-80-971715-8-2.

TIBOR DÍTE

Even though the communication of a museum with surrounding world represents only about thirty percent of all museum activities and the museum presentation is only a part thereof, the presentation of museum collection items to the public is of such a fundamental importance that for the nowadays population, the museum presentation became a synonym of the museum itself. Museum presentation represents one of the buttresses of the culture-forming function of museums, which encompasses the author's competence, creative plan and perception of the topic presented. Museum, as the only culture-forming institution, provides access to sources – authentic collection items, which represent the fulcrum of museum activities, and the forms of museum presentation are the most important channels in communication with the surrounding world. The forms of museum presentation – temporary and permanent exhibitions – create the image of museums and are able to influence and, in my opinion, change the position of museums in today's over-engineered world.

The work by Jan Dolák is a compendium dedicated to not only theoretical questions of museum communication with emphasis on museum presentation. In a wide scope it is dealing with the problem of implementation of theoretical premises in practice, and it strives to formulate optimal methods and procedures in

presentation making. It illustrates on many examples the most frequent mistakes in creation of museum presentation forms and pays attention to topical trends in museum exhibition making.

The text is divided into three parts. The first one represents a theoretical introduction and consists of three chapters. The first chapter is dedicated to definition of terminology, the second one is dealing with the relationship between museology and presentation, and the third one offers an overview of the whole spectrum of communication between museums and the surrounding world.

The second part is dedicated to museum presentation. The author quite successfully resisted the temptation to take a wide holistic look at the problem of communication between museums and the public. He pays attention to communication of museums with visitors through the medium of museum exhibitions “*as systems of immediate impact*”, that is, to presentation. The subchapters are dedicated to the problem of permanent exhibitions as sign systems, museum subject, museum exhibition making, exhibition language, and creation of values emerging during production of individual presentation forms. This part, supplemented with many practical examples, can be considered a bridge connecting the introductory theoretical

part and the part dealing with implementation of theoretical principles in practice.

The third part is dealing with general rules of exhibition making. The author reminds that he is concerned within a wide scope with presentation forms, the textual component of presentation, museum milieu, realisation of permanent exhibitions, museum marketing, accompanying events in the context of presentation form, the use of modern technology, and in the last subchapter with museum visitors. The end of the book is represented by a chapter about criticism of museum exhibitions and a section about trends and tendencies of museum presentation. Bibliography, of course, also is included.

The work by Jan Dolák constitutes solid foundations, which are rooted in grey theory and generate suitable conditions to make the tree of museum presentation practice come into leaf.

TIBOR DÍTE

Department of Ethnology and Museology, Comenius University in Bratislava, Slovak Republic