

60 GODINA MUZEJA (GRADA) SARAJEVA

Sarajevo, grad sa burnom i bogatom historijom, grad kroz koji su prošle različite civilizacije i ostavile duboke tragove, grad u kome se susreću kulture Istoka i Zapada, grad koji su poharala tri rata u sto godina, grad u kome crkve, džamije i sinagoge stoje jedna pored druge, grad sa najdužom opsadom u historiji, olimpijski grad.

Dio te burne, ali nadasve zanimljive historije, čuva Muzej (grada) Sarajeva. Osnovan 1949. godine poslije jednog svečanog sastanka javnih i kulturnih radnika Sarajeva. Odluka o osnivanju donesena je u februaru, a Muzej je formiran već u martu 1949. godine u potkrovlju Vijećnice. Jedini inventar koji je Muzej u tom trenutku imao jesu dva radna stola, dvije stolice i ormar za knjige. Danas, Muzej ima matičnu zgradu sa depoima i administracijom, te šest muzejskih objekata sa šest stalnih postavki i deset tematskih zbirki. Ali put od potkrovlja i dva radna stola do danas nije bio nimalo jednostavan, uzdrman ratnim dejstvima, i ni u kom slučaju naš rast i razvoj do savremenog i kompletnog muzeja, nije završen.

Prvi uposlenici Muzeja bili su upravnik prof. Vojislav Bogičević i kustos Ljubica Mladenović. Već 1950. godine prof. Bogičević odlazi na drugu dužnost, njegovu ulogu preuzima Ljubica Mladenović do 1951. godine, kada za direktora Muzeja biva imenovan prof. Ahmet Grebo, koji na toj dužnosti ostaje sve do odlaska u penziju, 1970. godine, dakle gotovo punih 20 godina. Njihov prvi zadatak je bio prikupljanje materijala za buduću postavku muzeja. Poklonima i otkupima, muzej je veoma brzo počeo formirati svoje kolekcije, tako da je već u oktobru 1950. godine dobio još tri prostorije u Vijećnici, koje su služile za deponovanje materijala. Kako nije bilo izgleda za dobivanje zgrade i otvaranje stalne postavke, muzej se okrenuo pokretanju odjeljenja, tako je 1950. godine u dućanu porodice Čatić u ulici Kazazi na Bašćaršiji, otvorena postavka o kazaskom zanatu. Godine 1952. restauriran je dio Svrzine kuće i otvoren za javnost, a 1953. godine otvorena je Despića

kuća. Svrzina kuća je objekat iz 18. i 19. stoljeća i predstavlja stambenu arhitekturu i kulturu življenja muslimanske gradske porodice iz tog perioda.

Despića kuća datira iz 18., kroz 18. stoljeće i predstavlja stambenu arhitekturu sa prelaza dva stoljeća i dvije kulture stanovanja, a pripadala je pravoslavnoj gradskoj porodici.

28. juna 1953. godine otvoren je i Muzej "Mlade Bosne" posvećen Sarajevskom atentatu, kao dependans Muzeja. Autor postavke bila je kustos Ljubica Mladenović, a idejno rješenje enterijera uradio je arhitekt Juraj Najdhart. Ova tri objekta su i danas u sastavu Muzeja.

U međuvremenu, Muzeju je 1952. dodijeljena zgrada Sudačko-šerijatske škole, koju je dobio na korištenje zajedno sa Arhivom grada. Radovi na rekonstrukciji zgrade i na izložbenoj postavci trajali su dvije godine, a Muzej je otvoren 19. juna 1951. godine.

Idejni koncept muzejske postavke posvećene historiji Grada uradili su Ljubica Mladenović, kustos Muzeja, te dr. Alojz Benac i Marko Vego, naučni saradnici Zemaljskog muzeja. Arhitekti Andrija Čičin Šain i Mirjan Baldazar su uradili idejno rješenje rekonstrukcije objekta i enterijera. Tadašnja postavka je ostala nezavršena, jer u pomenutom prostoru nije bili dovoljno mjesta za prikazivanje Austro-ugarskog perioda, kao ni za galeriju za povremene i gostujuće izložbe. Kako tada, tako i danas, Muzej Sarajeva ima isti problem, uprkos čestim selidbama i prostornim adaptacijama, a to je nedostatak prostora i galerije.

Gradsko vijeće Sarajeva je 1963. godine odlučilo da restaurira Stari jevrejski hram "Il Kal Grandi" i u njemu otvori muzej posvećen Jevrejima Bosne i Hercegovine. Muzejsku postavku su uradili stručnjaci Muzeja grada Sarajeva Ljubica Mladenović i arhitekta Evangelos Dimitrijević, a rješenje enterijera su uradili arhitekti Marko Ovadija i Zlatko Ugljen. Muzej Jevreja BiH je otvoren 1966. godine kao dependans Muzeja Grada.

Otvaranjem Muzeja Jevreja Bosne i Hercegovine zaokružena je cjelina koja se nazivala i djelovala kao Muzej Grada Sarajeva. Dakle, zgrada Sudačko-šerijatske škole sa stalnom muzejskom postavkom o historiji grada, depoima, radionicama i administracijom, te dependansi: Svrzina kuća, Despića Kuća, Muzej Mlade Bosne, Muzej Jevreja i Kazaski dućan. Naravno, broj uposlenika i stručnog kadra je rastao, sticali su se uslovi za funkcionisanje rada u Muzeju. Pored izložbene aktivnosti, Muzej se bavio istraživačkim radom, izdavačkom djelatnošću, a uspostavljeni su i kontakti sa drugim muzejima iz tadašnje Jugoslavije po pitanju razmjene izložbi.



Vila Kosta Herman, administrativno sjedište J.U. Muzej Sarajeva

Posebno značajna su arheološka istraživanja, koja je Muzej započeo još 1955. godine na lokalitetu Ilidže. Do te godine vršena su manja istraživanja koja nisu imala naučni karakter, a od 1955. godine do 1963. prekopano je oko 4.440 kvadratnih metara pod vodstvom prof. Esada Pašalića sa Filozofskog fakulteta i uz saradnju konzervatora Muzeja Grada ing. Evangelosa Dimitrijevića i preparatora Ivana Tometinovića.

Direktor Ahmet Grebo je pokrenuo izdavačku djelatnost. Značajnija djela koja je Muzej objavio u periodu prije agresije su edicija "Sarajevo od najstarijih vremena do sada" u okviru koje su objavljene dvije knjige :

- dr. Alojz Benac i Ljubica Mladenović, *Sarajevo kroz arheološka nalazišta i Sarajevo u doba turskog feudalizma.*
- Todor Kruševac, *Sarajevo pod austro-ugarskom upravom 1878-1918.*

Pored ovih, objavljene su i sljedeće knjige:

- Alija Bejtić, *Bibliografija štampanih radova o Sarajevu.*
- Nikola Trišić, *Sarajevski atentat u svjetlu bibliografskih podataka.*
- Dragan Ljubibratić, *Mlada Bosna i Sarajevski atentat.*
- Alija Bejtić, *Ulice i trgovi Sarajeva.*



Vila Kosta Herman

Rezultate svog stručnog rada i rada kolega drugih institucija objavljeni su u časopisu *Prilozi za proučavanje historije Sarajeva*, čiji je posljednji broj odštampan 1974. godine, ali je ponovo pokrenut prije nekoliko godina, zahvaljujući entuzijazmu direktorice Mevlide Serdarević.

Pored ovih izdanja, objavljen je veliki broj kataloga i brošura, kao prateći materijal za povremene izložbe. Iz veoma bogatog fundusa muzejskih zbirki, koje su iz godine u godinu rasle i bogatile se poklonima, otkupima i istraživačkim radovima, nastajale su povremene tematske izložbe, o kojima će biti riječi posebno u ovom izdanju.

Godina 1992., rat, agresija, opsada, nedostatak hrane, vode, struje, svakodnevno granatiranje, borba za život i opstanak... U ovakvim uslovima vrijedni radnici Muzeja pokušavaju spasiti eksponate! Svi eksponati iz objekata prenose se u matičnu zgradu muzeja, a onda dolazi vijest o odluci da se zgrada Sudačko-šerijatske škole vraća vlasniku, te da muzej mora iseliti. Zgradu je već tada dijelom koristila Armija BiH za svoje potrebe, te je bila potencijalnom metom. Svi eksponati i arhiva Muzeja se pakuje i pod nemogućim okolnostima premješta u Muzej Jevreja. Pokazalo se da je Sinagoga sa svojim debelim kamenim zidovima i prostorima bez mnogo prozora, bila relativno dobro rješenje za očuvanje muzejskog blaga. Najveći dio muzejskih eksponata i arhive je spašen.

Ovdje posebno treba istaći ljude koji su, ne misleći na opasnost, spašavali i uspjeli spasiti muzejsko blago, zahvaljujući kojima danas ponovo

imamo Muzej grada Sarajeva sa svojim depnadansima. To su: *Bajro Gec*, tadašnji direktor Muzeja, *Taib Kešmer*, *Zdravka Grebo*, *Mustafa Arslanović*, *Esad Beća*, *Nazif Borovina*, *Bejda Zvirac*, *Đurđa Kvesić*, *Raza Hodžić*.

U spašavanju je učestvovala i Jedinica za zaštitu kulturne baštine pod rukovodstvom *Josipa Pejakovića* u kojoj su učestvovali studenti likovne akademije i kulturni radnici. Komandir ove jedinice bio je *Nusret Drašković*.

Nakon 1995. godine dolazi period oporavka. Objekti su bili oštećeni usljed ratnih dejstava, ali nijedan, na sreću, nije bio srušen. Matičnu zgradu sa depoima i stalnom postavkom smo, kako je već rečeno, morali napustiti zbog imovinsko-pravnih razloga. Kao i na samom početku 1949. godine, bilo je neizvjesno dobivanje novog prostora za Muzeja, obzirom na tešku situaciju koja je bila nakon agresije, te se krenulo sa obnavljanjem objekata. Prva je sanirana i otvorena *Svrzina kuća* 1997. godine. Saniran je i prostor bivšeg muzeja "Mlade Bosne", u kome smo postavljali manje povremene izložbe, kako iz fundusa Muzeja, tako i gostujuće. Uposlenici i eksponati ostaju još nekoliko godina u prostoru Sinagoge. Godine 1998. dolazi do smjene na čelu Muzeja, umjesto dugogodišnjeg direktora *Bajre Geca*, za direktora je imenovana *Mevlida Seradarević*.

Uporedo sa iznalaženjem rješenja za smještaj muzeja, izvršena je revizija zbirki i započeta sanacija *Despića kuće*, koja je bila zatvorena za javnost od 1972. godine zbog dotrajalosti.

Zbog promjena u administraciji i podjela na kantone, Muzej (grada) prelazi pod nadležnost Kantona Sarajevo, te odlukom Vlade Kantona, mijenja ime u Javna ustanova Muzej Sarajeva. Vlada Kantona također donosi odluku o dodjeli prostora stare *Hastahane* na *Marijin dvoru* za izgradnju nove zgrade muzeja. Ovaj projekat je, na žalost, još uvijek samo na papiru, obzirom na velika finansijska ulaganja koja zahtijeva. Ipak, donosi se odluka o privremenom smještaju stalne muzejske postavke u objekat *Brusa bezistana* na *Bašćaršiji*.

Godine 1999. se završava rekonstrukcija *Despića kuće*, ona se dijelom otvara za javnost samo kao objekat, ne i muzej, a uposlenici muzeja koriste je za svoje kancelarije, da bi se mogao osloboditi i Muzej *Jevreja* i početi sa njegovom rekonstrukcijom. Općina *Stari grad* dodjeljuje muzeju jednu zgradu na *Bašćaršiji* za depo, do iznalaženje rješenja, a radi oslobađanja *Sinagoge*. Tako počinju radovi i na *Sinagogi "Il Kal Grandi"* i na vraćanju muzejske postavke. Gotovo istovremeno, uposlenici Muzeja su radili na tri postavke: hronološko - historijska u *Brusa bezistanu*, postavci Muzeja *Jevreja BiH*, i postavci u bivšem muzeju "Mlade Bosne". Muzej *Jevreja Bosne* i *Hercegovine* otvoren je jula 2004. godine, stalna postavka o historiji Sarajeva u *Brusa*

bezistanu septembra 2004. godine, a muzej "Sarajevo 1878-1918", posvećen Austro-ugarskom periodu i Sarajevskom atentatu, 2006. godine.

U međuvremenu je riješeno i pitanje smještaja uposlenika i depoa, tako što je Vlada Kantona dodijelila vilu Koste Hermana Muzeju Sarajeva i Kantonalnom zavodu za zaštitu kulturno-historijskog i prirodnog naslijeđa. Vila je sanirana i rekonstruisana, jer je bila znatno oštećena usljed ratnih dejstava, opremljena po muzeološkim standardima, i 2006. godine, u nju su prebačeni eksponati i kancelarije. Na taj način je oslobođena i Despića kuća i stekli su se uslovi za njeno muzeološko opremanje. Despića kuća je otvorena za javnost kao muzej 2007. godine.

Muzej je privremeno bio obogaćen za još jednu novu muzejsku postavku – Muzej Alija Izetbegović, muzej posvećen prvom predsjedniku Predsjedništva Bosne i Hercegovine. Ovu muzejsku postavku radili su stručnjaci našeg Muzeja i ona je otvorena u Kulama u sarajevskom naselju Kovači, u neposrednoj blizini šehidskog mezarja i mezara samog Predsjednika. Ovaj muzej je otvoren 19. oktobra 2007. godine u povodu obilježavanja pet godina od smrti Predsjednika. Muzej Sarajeva je autor izložbene postavke, ali je ipak, Odlukom Vlade Kantona Sarajevo 2010. godine osnovan kao samostalni muzej, kako i dolikuje ličnosti Predsjednika.

Muzej Sarajeva, dakle, danas izgleda ovako:

- Vila Kosta Herman – depoi, radionice i administracija.
- Brusa bezistan – stalna muzejska postavka o Sarajevu od neolita do 1914.
- Muzej Sarajevo 1878-1918 – austrougarski period i Sarajevski atentat.
- Svrzina kuća – arhitektura i kultura stanovanja muslimanske gradske porodice kroz 18. i 19. stoljeće.
- Despića kuća – arhitektura i kultura stanovanja pravoslavne gradske porodice kroz 19. i početak 20. stoljeća.
- Muzej Jevreja BiH – izložba o Jevrejima od njihovog dolaska na tlo naše zemlje.

Pored svega navedenog, stručnjaci našeg Muzeja su angažovani i na drugim projektima. Uključeni smo u projekat budućeg Muzeja tunela DB, naši stručnjaci su autori postavke u Muzeju 105. Motorizovane brigade, ko-autori na stalnoj postavci Muzeja grada Zenice, autori originalne i prvobitne muzejske postavke Art kuće sevdaha. Od 2007. godine arheološki tim Muzeja radi na najznačajnijem arheološkom istraživanju na području Kantona Sarajevo, na lokalitetu Bijela tabija.

Pored niza tematskih povremenih izložbi, potrebno je izdvojiti izložbu "Masovne grobnice u BiH" koje je održana u julu 2009. godine u povodu obilježavanja Evropskog dana sjećanja na genocid u Srebrenici, u devastiranoj zgradi Vijećnice i koju je otvorio tadašnji Predsjedavajući Predsjedništva BiH, gđin. Željko Komšić.

Pored toga, značajno je spomenuti i gostovanje u Beču 2008. godine sa izložbom "Sarajevo u Austro-ugarskom periodu" u okviru manifestacije Dani Sarajeva u Beču.

Muzej Sarajeva je stalni učesnik i saradnik međunarodnih festivala Sarajevska zima i Baščaršijske noći.

Iako zvuči impresivno, jedan muzej sa sedam objekata, mora se priznati da sudbina Muzeja nije rješena, te da Muzej nije kompletan. Stalna postavka u Brusa bezistanu završava austrougarskim periodom, a historija Grada od 1918. na ovamo nije zastupljena. Razlog je nedostatak prostora. Brusa bezistan je jedna monumentalna građevina u srcu Baščaršije, odlično mjesto za izložbe, ali ne i za Muzej Grada. Prije svega zbog nedostatka izložbenog prostora, ali i drugih pratećih prostora. Muzej Sarajeva ne posjeduje galeriju za sopstvene povremene izložbe, za bogatu Umjetničku kolekciju, za prijem gostujućih izložbi, pa samim tim naša saradnja sa drugim muzejima gotovo je nemoguća.

Ipak, da ne bismo potpuno zanemarili naše izložbene aktivnosti i saradnju sa drugim institucijama, u samom prostoru naše stalne postavke povremeno pravimo druge izložbe, što prije svega nije u skladu sa muzeološkim principima, a nije ni vizualno dobro. Takav način izlaganja "izložbe u izložbi" narušava izgled same postavke, a ni "nova" izložba ne dolazi do izražaja. Tako da posjetilac ostaje potpuno zbunjen – koji elementi pripadaju kojoj izložbi.

Muzej nema ni salu za održavanje seminara, radionica, prikazivanje filmova i slično, što je nezaobilazni dio svakog muzeja. Naše konzervatorske radionice su prilično skromne, biblioteka također. Depoi su urađeni po standardima muzeologije, eksponati su dobro zaštićeni, no depoi su puni, tako da otkup novih eksponata, naročito onih većeg gabarita, već sad predstavlja problem. Uloga muzeja je stalno prikupljanje materijala, tako da će naši depoi za par godina biti potpuno neupotrebljivi zbog nedostatka prostora.

Ovim nikako ne želim umanjiti sve ono što su djelatnici Muzeja zajedno sa nadležnim Ministarstvom za kulturu i sport i Vladom Kantona učinili u poslijeratnom periodu, naprotiv, želim ukazati na tužnu činjenicu

da uprkos velikom trudu, konačni status Muzeja Sarajeva nije riješen, te da se o tome treba voditi računa i planirati neko stalno rješenje za ovaj bitan segment grada Sarajeva i BiH.

Nakon burnog života koji je ovaj muzej imao, nakon čestih preseljenja, ratnih šteta i ponovnog rođenja naših objekata i izložbi, Javna ustanova Muzej Sarajeva danas ipak predstavlja instituciju vrijednu poštovanja. Postali smo nezaobilazna tačka turističkih obilazaka, dio školskih rasporeda, ponos građana, mjesto za mlade istraživače i umjetnike.

Javna ustanova Muzej Sarajeva je dobitnik javnog priznanja Skupštine Kantona Sarajevo "Plaketa Kantona" za usluge u očuvanju kulturne baštine grada Sarajeva. Plaketa je uručena na svečanoj sjednici Skupštine Kantona povodom obilježavanja dana Kantona Sarajevo, 06. maja 2010. godine u Narodnom pozorištu.





AMRA MADŽAREVIĆ

SIXTY YEARS OF THE SARAJEVO MUSEUM

Sarajevo is a city with a turbulent, rich history; a city through which various civilizations have passed and left their mark, a meeting place of East and West, a city ravaged by three wars in a hundred years, a city in which churches, mosques and synagogues stand side by side, a city that has endured the longest siege in history, and an Olympic city.

The Sarajevo Museum is the guardian of part of that turbulent but fascinating history. It was founded in 1949 after a formal meeting between Sarajevo's public and cultural workers; the decision to set it up was adopted in February, and by March 1949 the Museum was already in existence in the attic of the City Hall. At that point it had nothing but two desks, two chairs and a book cupboard; it now has its own building with store rooms and offices, six dependencies each with its own permanent exhibition, and ten thematic collections. The journey from the attic and two desks to the present was far from simple, rocked as it was by war, and its evolution into a comprehensive modern museum is by no means complete.

The Museum's first members of staff were its manager, Prof. Vojislav Bogičević, and a curator, Ljubica Mladenović. Prof. Bogičević left to take up another post in 1950, and Ljubica Mladenović served as acting manager until 1951, when Prof. Ahmed Grebo was appointed, remaining in post until his retirement in 1970, almost twenty years later. Their first task was to acquire material for the museum, which soon began to develop collections by gift and purchase. By October 1950 it had been allotted another three rooms in the City Hall, where the acquisitions were housed. With no prospects of obtaining its own building and opening a permanent exhibition, the museum began to set up separate annexes. The first of these was an exhibition of the haberdasher's craft in the Čatić family's shop in Kazazi Street in Baščaršija (a kazaz was a haberdasher making braid, buttons, ribbons and so on out of silk). In 1952, part of Svrzo's House was restored and opened to the public,

followed by the Despić House in 1953. Svrzo's House is an 18th and 19th century building presenting the domestic architecture and lifestyle of an urban Muslim family of the period. The Despić House, which belonged to an Orthodox urban family, dates from the 19th and early 20th century, and presents the domestic architecture of the turn of the century and two lifestyles.

The Mlada Bosna Museum, dedicated to the Sarajevo assassination, was opened on 28 June 1953 as a dependency of the Museum. The exhibition was designed by curator Ljubica Mladenović, and the outline design for the interior was by architect Juraj Neidhart. All three – Svrzo's House, the Despić House and the Mlada Bosna museum – still form part of the Museum.

Meanwhile, in 1952, the Shari'a Judges' School building was allocated to the Sarajevo Museum and the City Archives. After two years of building works and setting up the exhibition, the Museum was opened on 19 June 1951. The outline concept for a permanent exhibition dedicated to the history of the city was drawn up by Ljubica Mladenović, curator of the Museum, Dr. Alojz Benac and Marko Vego, research associates at the National museum. The architects Andrija Čičin Šain and Mirjan Baldazar drew up an outline design for the reconstruction of the building and the interior. That first exhibition was incomplete, lacking space for the Austro-Hungarian period, and there was no gallery for temporary or visiting exhibitions. Though no longer in the same premises, the Sarajevo Museum still has the same problem today, lack of space and of a separate gallery.

In 1963 the City Council decided to restore the old Jewish synagogue, known as Il Kal Grandi, and to use it as a museum dedicated to the Jews of Bosnia and Herzegovina. The permanent exhibition was designed by specialists from the Sarajevo Museum, Ljubica Mladenović and architect Evangelos Dimitrijević, and the interior was by the architects Marko Ovadija and Zlatko Ugljen. The Jewish Museum was opened in 1966 as a dependency of the Sarajevo Museum.

This completed the entity then known as the Sarajevo City Museum, consisting of the Shari'a Judges' School with a permanent exhibition on the history of the city, store rooms, workshops and offices, and five dependencies: Svrzo's House, the Despić House, the Mlada Bosna Museum, the Jewish Museum, and the Kazaz shop. The number of staff and specialists also grew to meet the Museum's operating needs, which included not only dealing with its exhibitions but also research, publishing, and establishing contact with other museums in Yugoslavia for the purpose of exchanging exhibitions.

Of particular importance were its archaeological investigations, begun in 1955 at Ilidža. The excavations conducted prior to this were minor

and unscientific, but from 1955 to 1963 an area of about 4,440 sq.m. was excavated, led by Prof. Esad Pašalić from the Faculty of the Humanities in association with the Sarajevo Museum's conservator, Evangelos Dimitrijević, and preparator Ivan Tometinović.

The Museum's director, Ahmed Grebo, launched its publishing activities. Of particular note among the works published before the 1992-1995 war was the edition *Sarajevo od najstarijih vremena do sada*, of which two volumes were published:

- Dr. Alojz Benac and Ljubica Mladenović: *Sarajevo kroz arheološka nalazišta* and *Sarajevo u doba turskog feudalizma*.
- Todor Kruševac: *Sarajevo pod austro-ugarskom upravom 1878-1918*.

Other books published were:

- Alija Bejtić: *Bibliografija štampanih radova o Sarajevu*
- Nikola Trišić: *Sarajevski atentat u svjetlu bibliografskih podataka*
- Dragan Ljubibratić: *Mlada Bosna i Sarajevski atentat*
- Alija Bejtić: *Ulice i trgovi Sarajeva*

The findings of their scholarly work and that of colleagues from other institutions were published in a periodical, *Prilozi za proučavanje historije Sarajeva*, the last issue of which came out in 1974, but which was relaunched a few years ago thanks to the determined efforts of the Museum's then director, Mevlida Serdarević.

Numerous catalogues and brochures were also published to accompany the temporary thematic exhibitions mounted to put on display some of the wealth of the Museum's holdings, acquired over the years by gift, purchase and research – of these, more later in this publication.

And then came 1992, the outbreak of war, the aggression, and the siege of the city, bringing food and water shortages, cutting off the city's power supplies, and the daily rain of shells from the hills. It was a struggle merely to survive, yet the Museum's dedicated staff gave their utmost to save its exhibits. Everything was moved from the annexes to the Shari'a Judges School, but then came the news that the building was to be returned to its owners, and that the Museum must move out. The building was already being used by the Army of Bosnia and Herzegovina, and was a potential target. All the Museum's exhibits and archives were packed up and transferred, in conditions of extreme difficulty and danger, to the Jewish Museum. As it turned out, the old synagogue, with its thick stone walls and few windows, was a relatively good choice to safeguard the Museum's treasures, most of which, both exhibits and archives, were saved.

Among those who rescued and safeguarded the Museum's treasures with no thought for their own lives, thanks to whom we again have a Sarajevo Museum and annexes, were Bajro Gec, then the Museum's director, Taib Kešmer, Zdravka Grebo, Mustafa Arslanović, Esad Beća, Nazif Borovina, Bejda Zvirac, Đurđa Kvesić, and Raza Hodžić. The Heritage Protection Squad, led by Josip Pejaković, also took part in the rescue operation, assisted by students from the Fine Arts Academy and cultural workers. The squad commander was Nusret Drašković.

After 1995 came a period of recovery. The buildings had suffered war damage, but by good fortune none had been destroyed. As already noted, the Museum had had to leave its own building for proprietary rights reasons, and as in its very beginnings in 1949, there was great uncertainty whether the Museum would obtain new premises, given the difficult post-war circumstances. As a result, work began on repairing the damaged dependencies, beginning with Svrzo's house, which was reopened in 1997. The former Mlada Bosna Museum building was also restored, and used to house small temporary exhibitions, both from the Museum's own holdings and visiting exhibitions. Staff and exhibits alike remained in the synagogue for a few more years. In 1998 Bajro Gec, the Museum's long-serving director, was succeeded by Mevlida Serdarević.

While a solution to the Museum's accommodation problems was being sought, the collections were reviewed and repair works began on the Despić House, which had become so dilapidated that it had been closed to the public since 1972.

Changes to the administration and the division of part of the country into cantons meant that the Sarajevo Museum became the responsibility of Sarajevo Canton and, by decision of the cantonal government, was renamed the Sarajevo Museum (formerly the Sarajevo City Museum). The government also decided to allocate the site of the old Hastahana in Marijin dvor to build a new Museum, but this project is still on paper, unfortunately, given the considerable costs involved. The decision was taken to provide temporary accommodation for the permanent exhibition in the Brusa Bezištan in Baščaršija.

The reconstruction of the Despić House was completed in 1999, and part of it was opened to the public, but only as a house, not a museum; the rest was used as offices by the Museum's staff, to free up the Jewish Museum and begin its restoration. Stari Grad municipality allocated a building in Baščaršija for storage purposes until a final solution could be found, so as to clear the synagogue. This enabled work to begin on the Il Kal Grandi

synagogue, followed by the reinstatement of the permanent exhibition. The Museum staff were thus working almost simultaneously on three permanent exhibitions: the chronological historical exhibition in the Brusa Bezistan, the Jewish Museum, and the exhibition in the former Mlada Bosna Museum. The Jewish Museum was opened in July 2004, the exhibition of the history of Sarajevo in the Brusa Bezistan in September 2004, and the "Sarajevo 1878-1918" exhibition, dedicated to the Austro-Hungarian period and the Sarajevo assassination, in 2006.

In the meantime, a solution was found to the problem of staff premises and storage space, when the cantonal government allocated the Kosta Hermann Villa to the Sarajevo Museum and the Cantonal Institute for the Protection of the Cultural and Natural Heritage. The villa was repaired and rebuilt, having suffered extensive war damage, and was equipped to museum standards, allowing the exhibits and offices to be transferred there in 2006. This freed up the Despić House, allowing it to be set up as a museum, opened to the public in 2007.

The Museum was temporarily enriched by yet another new permanent exhibition, the Alija Izetbegović Museum, dedicated to the first president of the Presidency of Bosnia and Herzegovina. The exhibition was put together by Sarajevo Museum experts, and opened in two gatehouses in the quarter of Sarajevo known as Kovači, very close to the shahids' burial ground and the grave of the President himself. This museum was opened on 19 October 2007 to mark the fifth anniversary of the President's death. Though the Sarajevo Museum had designed the exhibition, in 2010 the cantonal government decided to turn it into a separate museum, as befits a President.

The Sarajevo Museum thus now looks like this:

- the Kosta Hermann villa – store rooms, workshops and offices
- the Brusa Bezistan – permanent exhibition on Sarajevo from Neolithic times to 1914
- the Museum of Sarajevo 1878-1918 – the Austro-Hungarian period and the Sarajevo assassination
- Svrzo's House – the architecture and lifestyle of an urban Muslim family in the 18th and 19th centuries
- the Despić House – the architecture and lifestyle of an urban Orthodox family in the 19th and early 20th centuries
- the Jewish Museum – an exhibition on the Jews from their first arrival in the country.

As if this were not enough, the Museum's experts are also involved in other projects: the future DB Tunnel Museum, and the Museum of the 105th Motorized Brigade designed by Sarajevo Museum experts, who are also co-designing the permanent exhibition of the Zenica Museum and who designed the original exhibition for the Sevdah Art House. Since 2007, the Museum's archaeological team has been working on the most significant archaeological excavations in Sarajevo Canton, the site of the Bijela tabija (white bastion).

Among the many temporary thematic exhibitions the Museum has held, of particular note is the exhibition of Mass Graves in Bosnia and Herzegovina, held in July 2009 in the ruined City Hall to mark Europe's Srebrenica Genocide Day. The exhibition was opened by the president of the Presidency in office at the time, Željko Komšić.

Another milestone was the exhibition "Sarajevo in the Austro-Hungarian Period", which visited Vienna in 2008 as part of the Sarajevo Days event in Vienna.

The Sarajevo Museum is a regular participant and associate of the international festivals Sarajevo Winter and Bašćaršija Nights.

Though it may sound impressive, a museum with seven buildings, it has to be said that its fate remains unresolved, and that the museum is not yet complete. The permanent exhibition in the Brusa bezistan ends with the Austro-Hungarian period, and the city's history since 1918 remains unrepresented for lack of space. The Brusa bezistan is a sizeable building in the heart of Bašćaršija, ideal for exhibitions, but not for the Sarajevo Museum, with its limited exhibition space and lack of ancillary facilities. The Sarajevo Museum has no gallery to showcase its own temporary exhibitions or its extensive art collection, or to accommodate visiting exhibitions, making it almost impossible to work with other museums.

Despite these limitations, to avoid wholly neglecting our exhibition activities and work with other institutions, we set up temporary exhibitions from time to time in the very premises housing the museum's permanent exhibitions, which does not conform to museum principles, nor is it visually satisfactory. Setting up an exhibition within an exhibition is detrimental to the permanent exhibition and does not do justice to the new; visitors are left confused as to what exhibits belong to which.

The Museum does not even have a conference room where it could hold seminars and workshops, show films and so on, though these are an essential part of every museum. Our conservation workshops are rather

modest, as is our library. Our storage space meets museum standards, and the exhibits are properly safeguarded, but the space is full, and the purchase of new exhibits, particularly larger ones, is already posing a problem. It is the job of a museum to keep acquiring new material, and in a few years our storage space will be full to overflowing.

This is by no means to belittle what the Museum's staff have done, in tandem with the Ministry of Culture and Sport and the cantonal government, since the war, but to demonstrate that the Sarajevo Museum's final status remains unresolved, and that this is something we have to take into account and work on at all times.

After its first turbulent sixty years, with frequent moves, war damage and the resurrection of its premises and exhibitions, the Sarajevo Museum is now an institution worthy of respect, an unmissable attraction for tourists, an essential feature of school outings, the pride of its citizens, and a place for young researchers and artists.