



MUZEUUM  
MIEJSKIE  
W ŻORACH

An excuse to talk

EXHIBITION  
**Our identity**



# Identity... Abstract



**Ask yourself:** What is identity for you?

Is it a cultural expression? Ethnic affiliation? Your interests, skills? Or maybe the physical side of yourself? Or simply – it is what profession you do, what values are you guided by, what do you believe in?

**Tell us:** How do you live your life? Who you are?



## About the exhibition technically

OUR IDENTITY	
SCRIPTWRITER	Jacek Struczyk, Ph.D. Lucjan Buchalik
THE AUTHOR OF THE VIRTUAL EXHIBITION CONCEPT	Katarzyna Podyma
PROGRAM AUTHORS SCIENTIFIC POPULARIZATION	Jacek Struczyk, Katarzyna Podyma
THE PROJECT TEAM	Jacek Struczyk, Tomasz Górecki, Katarzyna Podyma, Anna Flaga
GRAPHIC PROJECT	Anna Flaga
SCENOGRAPHY PROJECT	Design studio Sowa-Szenk
PERIOD OF PREPARATION AND IMPLEMENTATION	2012–2017
PERIOD OF OPERATION	from October 5, 2017.

# About the exhibition technically

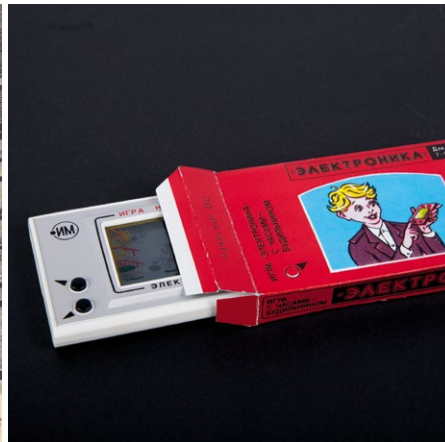


Number of exhibits: > 270  
Area: about 150 m<sup>2</sup>

Security of funds:  
bank loan, targeted and  
subjective subsidy Online  
version: co-financing  
by the Ministry of Culture  
and National Heritage,  
as part of the Program  
of the Minister of Culture  
and National Heritage  
„Digital Culture”

Cooperation:

- „Art” Foundation
- Enthousiast’s Society  
of city Źory
- Museum of the History  
of the City of Katowice



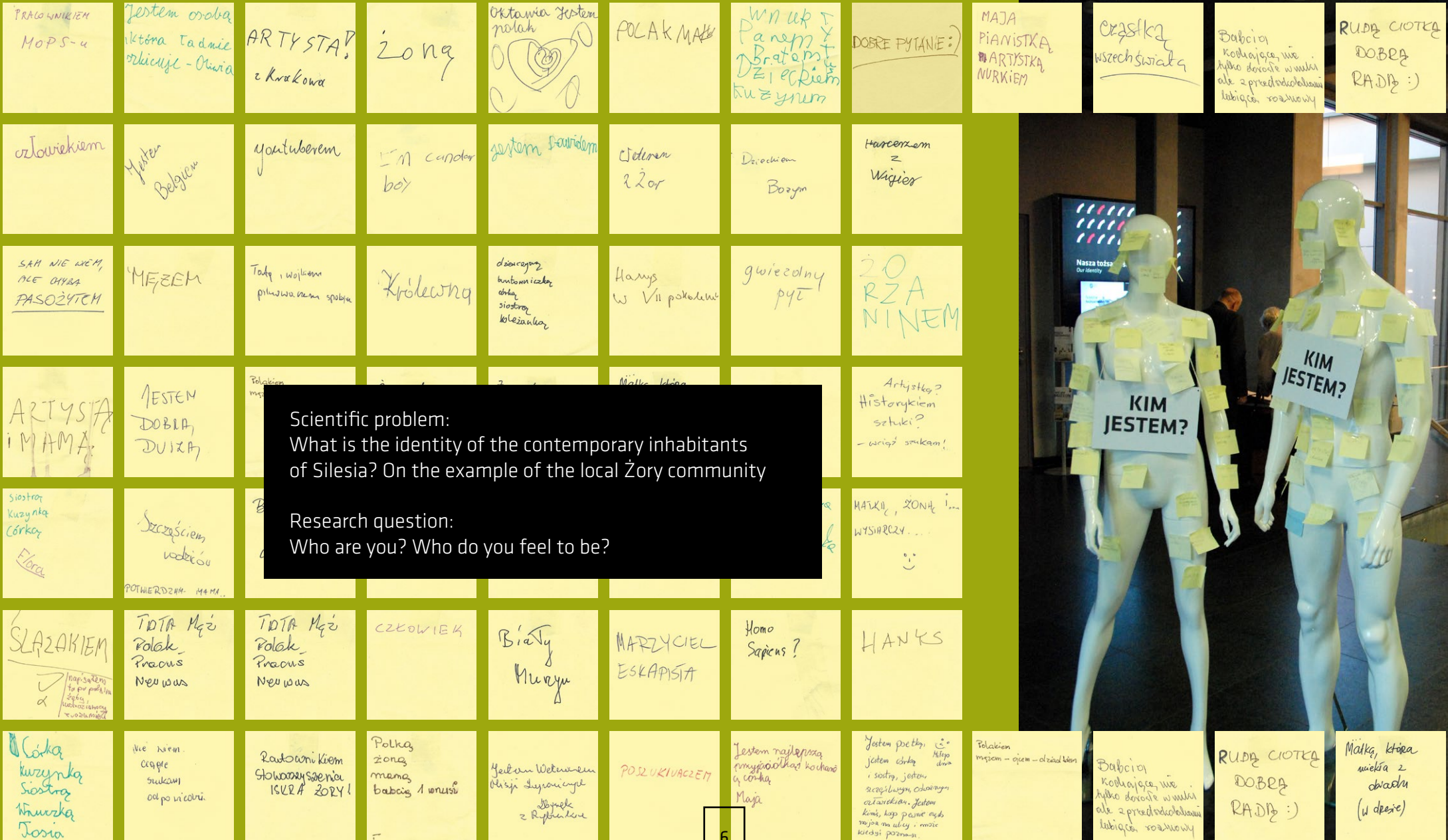


# Design stage





# Exhibition – an element of scientific work



Scientific problem:  
What is the identity of the contemporary inhabitants  
of Silesia? On the example of the local Żory community

Research question:  
Who are you? Who do you feel to be?





## Exhibition – an element of scientific work



The exhibition is both the result of scientific research and a pretext for their continuation

**research**

**exhibition**

**continuation of research**



## Exhibition – language of museum communication



Exhibition problem:  
How to translate purely absurd considerations into the language of objects while maintaining the maximum legibility and quality of the message. How to show the complexity of the problem without fear that the exhibition can be read as ready.



## Exhibition – an element of scientific work

culture  
tradition

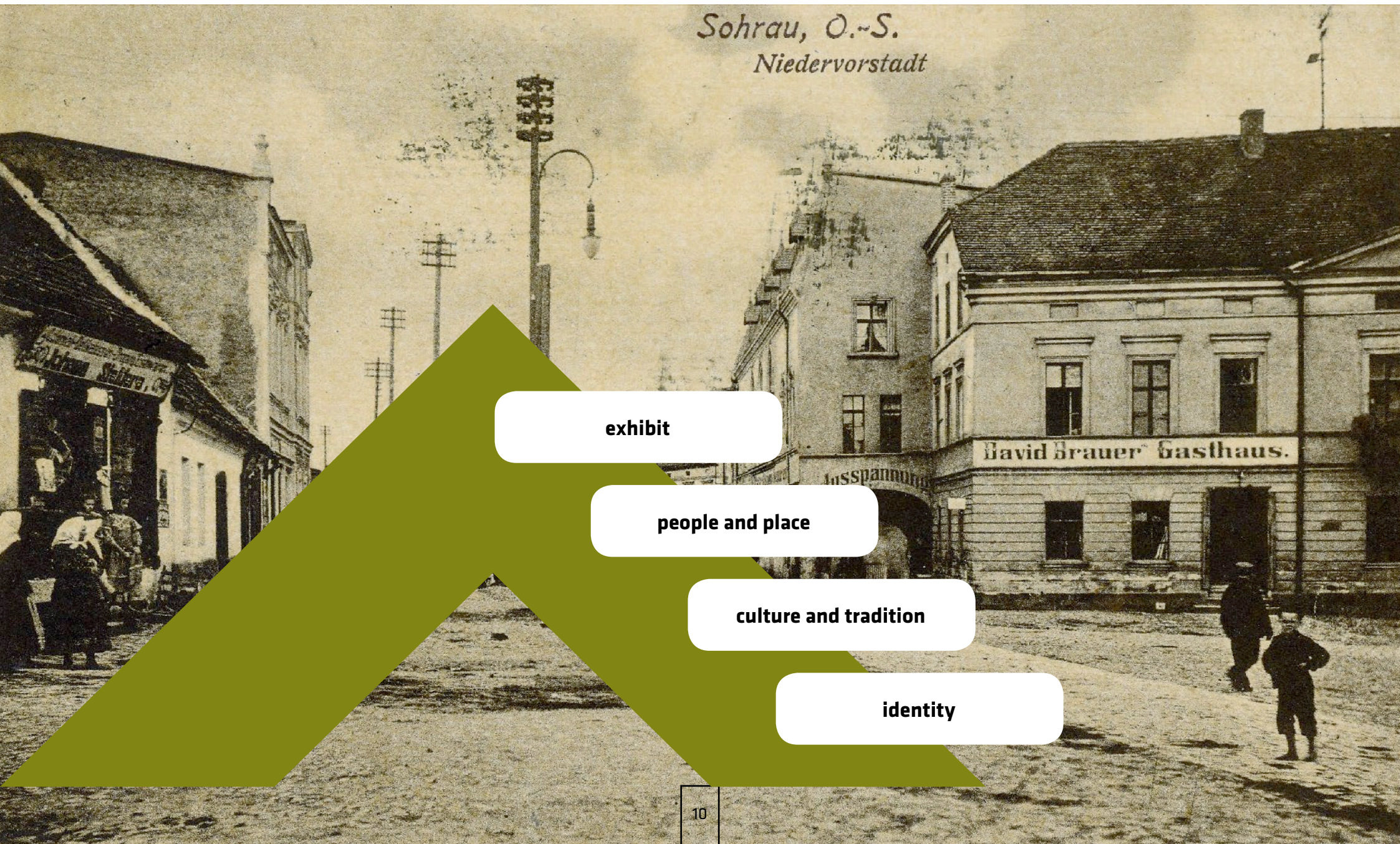
The exhibition is both the result of scientific research and a pretext for their continuation



exhibition



# Pyramid concept



**exhibit**

**people and place**

**culture and tradition**

**identity**



# What should the exhibition be?

- An attempt to show the identity of the inhabitants of Žory, but not only.
- Inspiration in searching for sources of identity for recipients.
- The path of cognition, entry into regions that we touch on a more or less conscious basis every day.
- Sentimental return to the past.
- The epicenter of creative exchange of ideas.
- A query of information and the way of obtaining new objects for collections.





## Does all of this make sense?

Disadvantages	Advantages	Comment
abstractness of the concept	interpretation possibilities	Freedom of interpretation allows for a more interesting treatment and presentation of the topic
popularity of the subject - too much is being said	popularity - it is said so you have to know what's going on	The disadvantage is overwhelming, although one should not be afraid of a new voice in the discussion, or rather repetition.
downplaying the humanistic blotter	the significance and importance of the problem	Every topic is good. Provided it is well-researched.
greater difficulty of implementation	a challenge for the museum worker	Sometimes you have to take a chance trying to reach a goal.
the risk of falling into a stereotype	strong voice in the discussion	The exhibition is an element of scientific work, so the research question can be repeated, the approach should remain individual.
boredom with the topic	Intrigue with a new look	The risk of failure exists, although a good scientific basis and exhibition idea tilt the scales in favor of the advantage.
difficulty in obtaining exhibits from, for example, the PRL period	use of objects from own collections	The advantages and disadvantages are balanced. The value is to awaken collector's passions in the museum.
locality of the exhibition	the universality of the problem	The Zory's cultural mosaic is like a test ground. An additional advantage is the time of implementation - the dynamics of changes in the social life of the city reflects the phenomena currently observed in other regions.



## Hidden meaning. Theses from the research workshop



- Identity is the refinement of being. I am, so I am aware of who I am. This statement, however, is not so obvious in contact with the realities of life.

**Therefore, attention should be paid to the exhibition.**

- Our identity most often specifies the needs of the day and the immediate environment. Only the confrontation with the outside world, no matter how distant, turns our attention to the basic problem.

**It is necessary to confront people with each other – meetings related to the exhibition.**

- Who am I, I wonder when a stranger appears. In contact with strangers, others, we look for our own designation. We are looking for arguments and an interpretation of our being.

**The aspect of „difference – of a foreign” should be included – the exhibition „Polish getting to know the world”.**

# Place – People – Time



- The exhibition „Our Identity” talks about the identity of the place and people, but also tries to capture the aspect of identity in the historical and social sense.
- The exhibition wanders over time, showing the most interesting threads of everyday life associated with the next generations.
- The narrative is conducted from the point of view of the present – here and now is the starting point of the considerations.

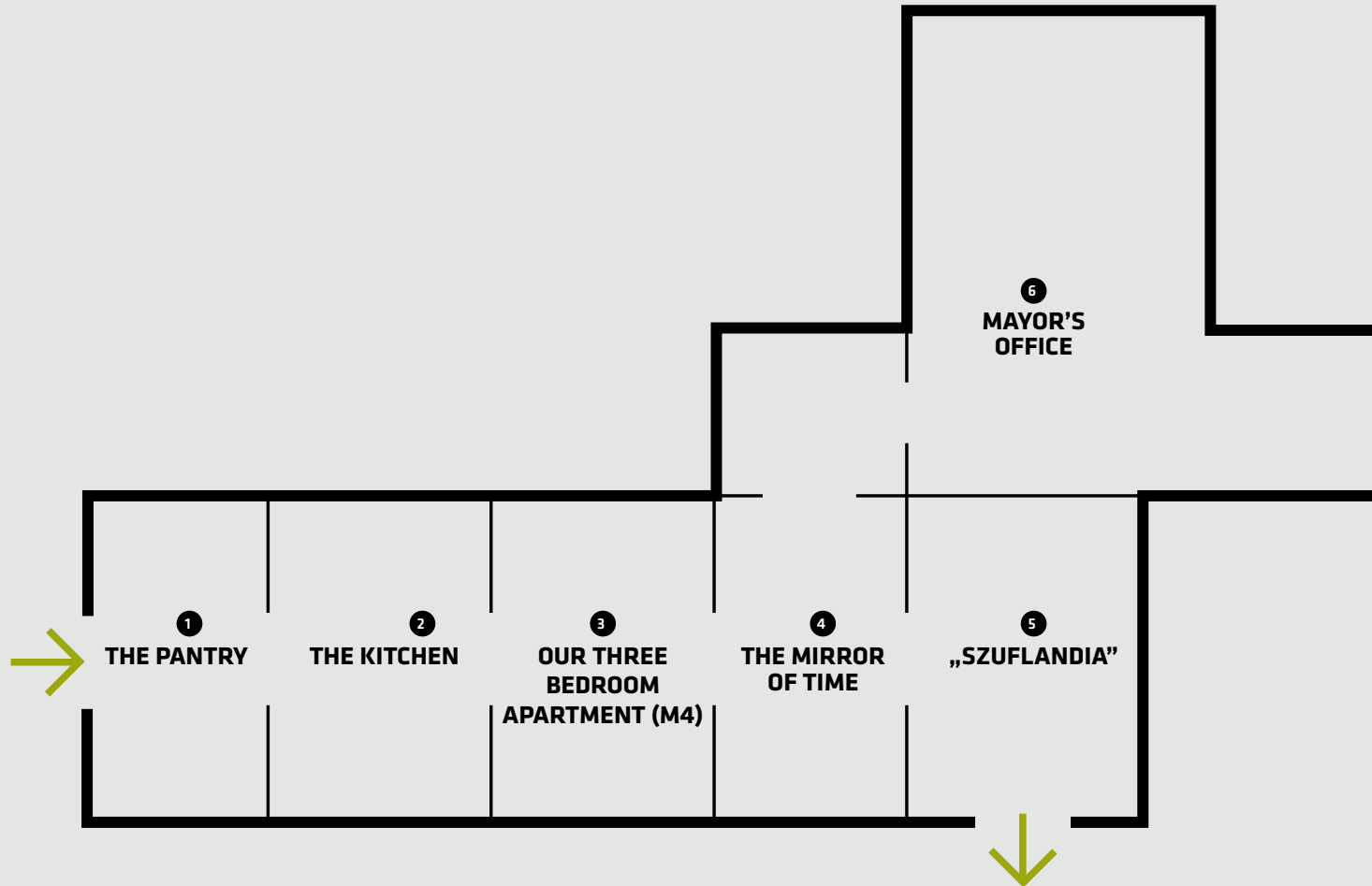
## The layout of the exhibition – general comments



- The exhibition has a chronological-problem layout.
- The exhibition is divided explicitly into the ethnographic part and the historical part.
- Fragments of the exhibition are built by the recipients themselves.
- Each part of the exhibition is part of the identity puzzle.



## The layout of the exhibition – general comments



- Each generation is represented by a selected room, characteristic for a given historical period. We pass through the great-grandfathers’ chamber, grandparents’ kitchen, a large room with M-4 of parents, ending in a youth room from the 80’s



## Exhibition layout – Chamber

The chamber is usually a small and dark room, which was used every day as a pantry, a handy workshop or a composition of kitchen and home appliances used from time to time.





## Exhibition layout – Chamber

In the chamber, which at the same time serves as the hall and pantry, there are groups of subjects related to the cultivation of cereals (scythe, sickle, flails) and its further processing (stone quarries, molds for bread), the production of butter (separator, selector), equipment related to washing and ironing (glass and tin grates, wooden washing machine and mangle) and preparation of food (including cabbage and cabbage for grinding poppy). Usually, in the economic rooms, despite the fact that the Silesians loved the order, there was apparent disorder. The distribution of individual objects or tools was, as a rule, accidental and subordinated to the utilitarian character of a given room.





## Exhibition layout – Kitchen

We enter the kitchen room directly from the chamber / hallway. On the entrance wall, looking to the left, there is **First set of objects** related to the storage of food, in which the prevailing role is played by the shelves for storing loose products. Looking further, by the wall on the left, there is **Second set of objects** with a centrally located kitchen cupboard, known as a berth, which is also associated with the storage of food products, but also kitchen utensils and ceramics.





## Exhibition layout – Kitchen

**III. set of objects**, located at the end of the wall on the left, opposite the first set, presents objects related to the preservation and maintenance of purity.

**IV. set of objects** is placed in front of the cupboard and it is made up of items that facilitate daily work in the kitchen, such as a stool and a rooster.

**V. set of objects** is associated with the preparation of food. The main exhibit here is a metal furnace fired with coal or a tree, on which are placed metal and clay dishes used for cooking (brewing) meals.





## Exhibition layout – Kitchen

**VI.** the team is located on the window wall and concerns the preparation of meals and their consumption.

**VII.** the assembly was placed on the right side of the entrance wall and includes items related to storage of loose products, as well as first set, with the difference that here are exposed on a hanging wooden shelf ceramic containers for loose products and spices.

**VIII.** the set consists of loose kitchen equipment, such as a hanging kitchen lamp, wedding cards and decorative kitchen tapestries.



## The layout of the exhibition – Our M-4

From the kitchen, we enter directly a typical residential interior in a large panel block. In the small space of the transitive room, a model interior of the classical M-4 was decorated, i.e. a fragment of a large room (table) and a youth (small) room. To the left of the entrance there was arranged a youth room, in which the dominant role of the wall unit with integrated, folded, popular once, so-called bedstee.





## The layout of the exhibition – Our M-4

On the right side of the room there is an arranged table room (large) with a typical furnishing from those years, ie a high gloss segment, seats and a bench. A team equipped with typical household appliances, such as a color TV, glass, crystals, glasses or family heirlooms. In both parts of the exhibition, characteristic linoleum was placed on the floor, with carpets on it. The decor is completed with pot flowers, typical of this period, i.e. ficus and ferns.





## The layout of the exhibition – The Mirror of Time

The „Mirror of Time” – as another element of the exhibition – constitutes a historical and social view deep into our identities. It reminds, describes and builds them, consolidating at the end. It tells us this way, we are like that, we are different, but we live together because we are connected by a place.





## The layout of the exhibition – The Mirror of Time



In this part of the exhibition, the visitor looks at himself, having in the background the history of the land on which he lives. Confrontation results in a reflection on the topic given to the exhibition.

Mirror walls are a place where there are photocodes referring to anonymous statements of visitors about „their identities”.



## The layout of the exhibition



**THE PATH OF SIGHTSEEING TAKES TURNS.**

Visitors can enter either in HISTORICAL  
TIMES

or

in CONTEMPORARY TIMES  
COMMENTING HISTORY



## The layout of the exhibition – Cabinet of the mayor



A special room on this path of knowledge is the mayor's office. This is a theater staging that is to surprise, show the city against the background of the era. Finally, pay attention to the uniqueness of the people who created them.



## The layout of the exhibition – Cabinet of the mayor

Immediately after entering the corridor, in the office waiting room, looking at the right there is a set of objects, in which the upholstered sofa plays the dominant role, above which hunting trophies are hung on the wall (animal skins, medallions, antlers, etc.) and souvenirs from exotic trips to Africa or Asia (white weapons – spears, bows, sculptures, etc.).





## The layout of the exhibition – Cabinet of the mayor

In the depths, to the left is the right part of the exhibition, that is, a cabinet designed in the Art Nouveau style. Opposite the entrance is a team of exhibits related to work, in which the dominant role is played by an impressive desk with an upholstered chair. The whole set is completed by the additional desk equipment, i.e. a lamp, a blotter, and a telephone. To the left of the desk there is a large oak library, which occupies actually the entire wall.





## The layout of the exhibition – Cabinet of the mayor

Another set of objects is located in the room, which is directly accessed from the office waiting room. It is a small glass orangery, which has a recreational function in which the host takes guests on a glass of cognac or a game of bridge.





## Exhibition layout – Szuflandia



The last and probably the most unique place of exhibition is „Szuflandia”, whose name should be associated with, of course, the cult film of Juliusz Machulski. In each drawer, identity particles have been hidden in the form of unique exhibits – emotional time capsules.

# Exhibition layout – Szuflandia



The main goal is to present and display exhibits that do not form a group or group that is thematically close, but have cognitive values that are important from the point of view of the city's history, as well as substantive assumptions and narratives of the exhibition. The exception is the compact, but open collections of art, postcards and archives, which were exposed primarily in the form of digital images, not real objects.

## Exhibition layout – Szuflandia

- In the building development, empty spaces have been left for the objects, which are an element that determines the „identities” of the visitors.
- Visitors themselves continue the exhibition narrative.
- By means of subjects to which they have an emotional attitude that speaks of them, their family, their fate, they share knowledge and experience.





## The path of sightseeing



Depozyt rodziny Szczepańskich, właścicieli zakładu fotograficznego w Żorach. | A deposit of Szczepański family, owners of photo studio in Żory.

The exhibition is a walk, during which the exhibits become recognition marks. Recognition of objects and places is to remind us where we are from, and thus who we are.





## How to read the exhibition



- Do not be disappointed by the number of exhibits and the size of the exhibition.
- Pay attention to the places that move you, bring associations.
- See yourself in the „Mirror of Time”, think and share with us a reflection on who you are.
- With nostalgia, look at the history of the city and people, as an anchor that holds you in the raging sea of history.
- Bring and share an exceptional subject that „builds” your identity.



## Exhibition and what next...



A museum postulate resulting from an idealistic scientific approach:

THE EXHIBITION SHOULD NOT BE ONLY VIEWED.

IT SHOULD BE SPACE FOR CONVERSATION.





## Main goal: conversation about...



Diagnosis: people are talking less and less to each other, immersed in the virtual space of anonymity

Aim: to restore the correctness of relations, exchange of ideas and experiences

Method: direct meeting with the recipient





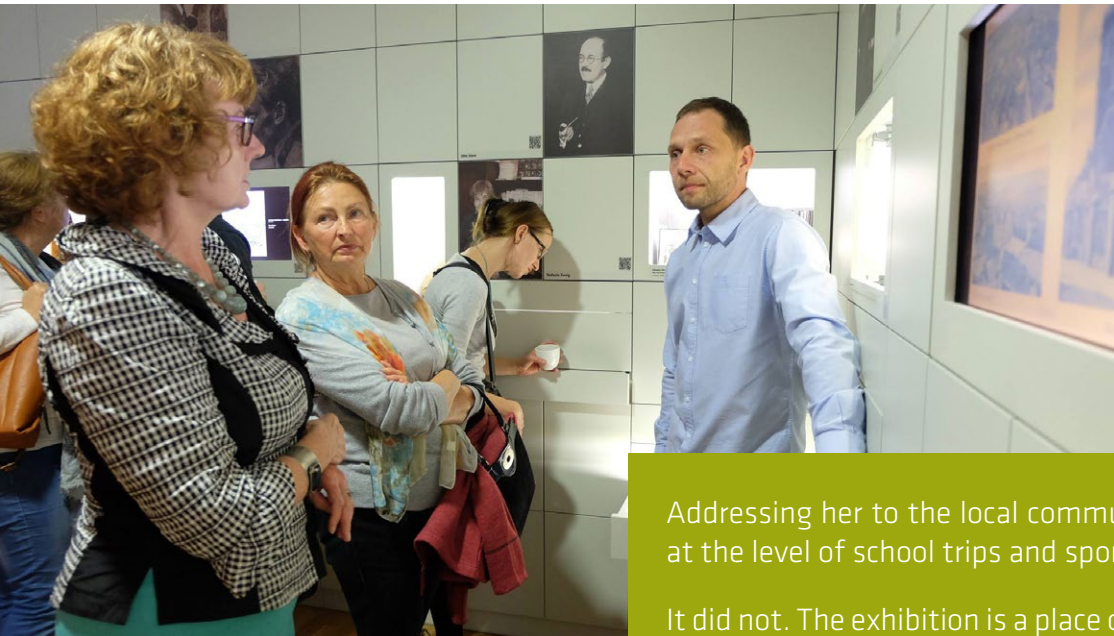
## Exhibition and science program



- The „Our Identity” program includes activities in the field of various sciences and arts. It was conceived as a unique path of cognition, entry into regions that we touch in a more or less conscious way every day.
- The program was launched as early as 2016 with the disposal of a virtual exhibition path. In 2017, further projects are underway: exhibitions, meetings and lectures.
- The program is a multithreaded activity, it is supposed to start the way to „own identity”.



## Exhibition and what next...



Addressing her to the local community could have made her vegetate at the level of school trips and sporadic visits of the Žory inhabitants.

It did not. The exhibition is a place of meetings and talks. A place where people leave their reflection and emotions.

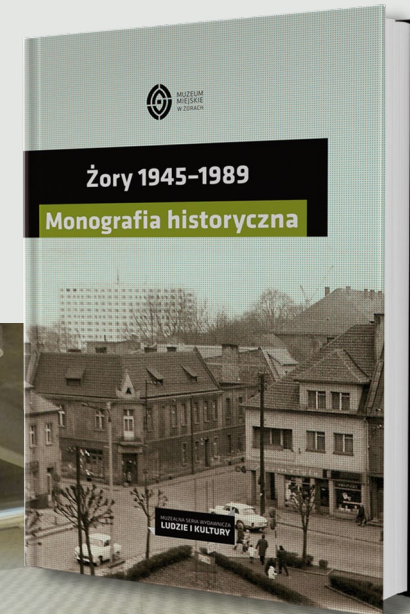
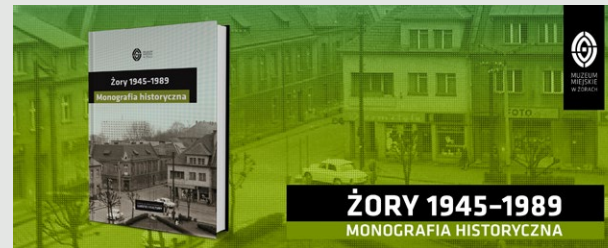
They want to talk: recipients and authors of the exhibition. Its implementation triggered the willingness to exchange ideas and experiences.







# Let's meet... The exhibition is an inspiration for new museum cycles



**Żory memories**, a series of meetings inspired by the widely discussed publishing house of prof. Miroszewski „Żory 1945-1989. Historical monograph”. We invite all residents whose knowledge goes beyond the scope of the book to participate and discuss.

# Let's meet... The exhibition is an inspiration for new museum cycles



**In the footsteps of the monuments of Żory**, that is, meetings from the cycle dedicated to the monuments of Żory. Out of the darkness of memory, special, mysterious and delightful objects will be drawn to the light of day. Specialists and enthusiasts will tell about them.



## Let's meet... The exhibition is an inspiration for new museum cycles



PRO  
WIN  
CJO  
NA  
LN  
ogród  
sztuk

**Provincial Garden of Arts**, is a series of meetings aimed at establishing a dialogue and exchanging ideas between participants. Each meeting will have its own scientific theme. The garden of arts was conceived as a special place where arts reign, and people communicate with each other not through the interface, but in a calm, factual and direct conversation.



# The exhibition is visualized





# Promotion of the exhibition









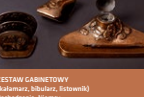




















# Exhibition catalog





# Promotional gadgets

 <p><b>Jajo faberze MM</b> Inspirowane carskimi jajami z pracowni Faberže. W projekcie wykorzystano fotografie muzealne:</p> <ul style="list-style-type: none"> <li>• fragment lampy naftowej pochodzenie: Górný Śląsk datacja: połowa XX w.</li> <li>• pocztówka, Zory, Rynek pochodzenie: Zory datacja: początek XX w.</li> </ul> <p>Ekspozycja Muzeum Miejskiego w Zorach</p> <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>WYSTAWA NASZA TOŻSAMOŚĆ</b></p> <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>Jajo faberze MM</b> Inspirowane carskimi jajami z pracowni Faberže. W projekcie wykorzystano fotografie muzealne ze zbiorów Muzeum Miejskiego w Zorach.</p> <ul style="list-style-type: none"> <li>• młotek pochodzenie: Górný Śląsk datacja: połowa XX w.</li> <li>• pierz kucharzki pochodzenie: Górný Śląsk datacja: lata 70. XX w.</li> <li>• pocztówka pochodzenie: Zory, Górný Śląsk datacja: 1927 r.</li> </ul> <p>Pocztówka obrotowa przedstawiająca budynek zorkiego uzdrowiska (willa Karłowicz) - obecną siedzibę Muzeum Miejskiego.</p> <p>Ekspozycja Muzeum Miejskiego w Zorach</p> <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>KARDIAK</b> Pochodzenie: Niemcy Datacja: I połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>ZESTAW GABINETOWY</b> (Bielmowa, Bielkora, Bolewicz) Pochodzenie: Niemcy Datacja: I połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>PATEFON</b> Pochodzenie: Niemcy Datacja: I połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p> <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>WYSTAWA NASZA TOŻSAMOŚĆ</b></p>  <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>POCZTÓWKA</b> Pochodzenie: Zory, Górný Śląsk Datacja: 1906 r. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>POCZTÓWKA</b> Pochodzenie: Niemcy Datacja: około 1910 r. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>POCZTÓWKA</b> Pochodzenie: Niemcy Datacja: około 1910 r. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>
 <p><b>WYSTAWA NASZA TOŻSAMOŚĆ</b></p> <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>RECZNY MIKSER</b> Technika wyrob cukierniczy Pochodzenie: Górný Śląsk Datacja: połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>PIEC KUCHENNY</b> Technika wyrob fabryczny Pochodzenie: Górný Śląsk Datacja: lata 70. XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>	 <p><b>WYSTAWA NASZA TOŻSAMOŚĆ</b></p>  <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>ZARNA</b> Urządzenie do mielenia ziaren Pochodzenie: Szwajcaria, Górný Śląsk Datacja: I połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>MAGIEL</b> Urządzenie służące do prasowania (maglowania) Pochodzenie: Górný Śląsk Datacja: połowa XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>	 <p><b>WYSTAWA NASZA TOŻSAMOŚĆ</b></p>  <p><a href="http://www.muzeum.zory.pl">www.muzeum.zory.pl</a> <a href="https://www.facebook.com/muzeum.miejskie.zory">f muzeum.miejskie.zory</a></p>	 <p><b>MAGNETOFON PRZEZNOŚNY KASJETEK</b> Pochodzenie: Polska, Zakłady radłowe im. W. Karłowicza w Warszawie Datacja: 1988/1989 Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>PUŁKOTARCZAN</b> Mebel wielofunkcyjny łączący funkcje meblowych, stołowych biurka. Pochodzenie: Polska Datacja: lata 70. XX w. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>  <p><b>BUTY ZIMOWE „RELAKS”</b> Pochodzenie: Nowy Targ, Polska Datacja: 25 lutego 1984 r. Ekspozycja ze zbiorów Muzeum Miejskiego w Zorach</p>



# Promotional activities



# Exhibition available

[WWW.NASZATOZSAMOSC.PL](http://WWW.NASZATOZSAMOSC.PL)

- The use of the exhibition's values and its internal divisions to emphasize the historical context – ethnographic exhibits presented.
- Expansion of the exhibition narrative for a full and reliable scientific message.
- Creation of an information portal – a lexicon of knowledge about local and regional importance.
- Allowing access to exhibits and knowledge about them to a wide group of recipients.
- Creation of equivalent information about exhibits and exhibitions for children and young people.
- Using the exhibit as a comment on the subject of the project – applying a problem approach in the presentation of exhibits.





## Exhibition in statistics

Number of visitors	624 people (from October 5 to the end of the year)
Education at the exhibition	
Number of topics implemented	3 topics number of groups 15
Number of contestants	362
Number of accompanying projects	4
Number of accompanying events	20
Number of contestants	607
The total number of participants in the project	1 593

## The direct effect can not be overestimated



- Gifts of exceptional items
- Surprising and touching interviews
- Archival materials, photographs