

Zgodovinski atrij
Osrednji atrij
Stekleni atrij
Desni atrij

The Museum of Excuses is not a place of the past. It is about the world we live in. It does not display artifacts from distant times but objects we encounter every day: a plate, wedding rings, a miniskirt, a trophy, a bottle, a crutch. These objects are silent, but their message roars loud. Objects that are not violent in themselves, yet through words and actions have come to stand for the excuses used to explain violence away. Around them, excuses gather—**excuses that make violence seem normal, acceptable, or more benign than it really is.**

At the heart of the exhibition are stories of violence. Some are told in the first person—direct and painful; others from the safer distance of the third person. Beside each story stands the excuse of the person who caused the harm—a sentence that followed the violence and tried to erase it. These are excuses that are often met not with resistance, but with understanding, silence, downplaying, or even approval from society.

A plate with the excuse *“After a whole day at work, there was no dinner waiting for me”* speaks about violence in intimate relationships and about expectations that turn into punishment. Wedding rings with the words *“We’re married, it’s her duty”* strip away the myth that marriage means permanent consent. A miniskirt and the excuse *“She was dressed like she was asking for it”* expose a culture that blames victims of rape. A trophy bearing the words *“If you want to be a champion, you have to learn to endure pain”* speaks of abuse of power hidden behind discipline and success. **The objects are innocent. The excuses are not.**

The Museum of Excuses is not only about individual acts of violence, but about society itself. About how violence survives because we know how to explain it away. Because we can always find a reason, a circumstance, an excuse—tradition, stress, love, ambition, a different culture. And because excuses do not belong only to those who commit violence—they are often repeated by neighbors, family members, the media, by the world around us.

The exhibition does not leave visitors standing safely on the side. It invites them to stop, read, feel discomfort, and admit how familiar these sentences are. Perhaps they have heard them before. Perhaps they have said them. Perhaps they stayed silent when they were spoken. The central message is clear and uncompromising: **There is no excuse for violence. Ever. In any form.** No object, no word, no story can change that. This museum exists so that excuses may finally lose their power.

Note: *The stories of violence presented in the exhibition are based on and adapted from real-life experiences.*

The Museum of Excuses was created in October 2025 as an awareness-raising project by social marketing *Iz principa*, within *Prava zveza*, a network of organizations working to end violence. The exhibition was made possible with financial support from the City of Ljubljana.

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Muzej izgovorov ni prostor preteklosti. Je prostor vsakdanjosti. V njem niso razstavljeni artefakti oddaljenih časov, temveč predmeti, ki jih srečujemo vsak dan: krožnik, poročna prstana, mini krilo, pokal, steklenica, bergla. Ti predmeti so tihi, a njihovi pomeni kričijo. Predmeti, ki sami po sebi niso nasilni, a so skozi besede in dejanja postali simboli opravičevanja. Okoli njih se zgoščajo izgovori za nasilje – **izgovori, s katerimi se nasilje normalizira, opravičuje in omiljuje.**

Srce razstave so zgodbe nasilja. Nekatero so povedane v prvi osebi – neposredno, boleče; nekatere z varnejšo distanco tretje osebe. Ob vsaki zgodbi stoji izgovor povzročitelja_ice – stavek, ki je nasilje spremljal in ga poskušal izbrisati. Izgovori, ki pogosto niso naleteli na odpor, temveč na razumevanje, molk, relativizacijo ali celo odobravanje okolice.

Krožnik z izgovorom »*Po celem dnevu službe me na mizi ni pričakala večerja.*« govori o nasilju v intimnopartnerskih odnosih in o pričakovanjih, ki se sprevržejo v kazen. Poročna prstana s stavkom »*Poročena sva, to je njena dolžnost.*« razgaljata mit, da zakon pomeni trajno privolitev. Mini krilo in izgovor »*Oblečena je bila tako, kot da prav išče.*« razkrivata kulturo obtoževanja žrtev posilstva. Pokal z besedami »*Če hočeš biti prvakinja, moraš znati prenesti bolečino.*« govori o nasilju avtoritete, ki se skriva za disciplino in dosežki. **Predmeti so nedolžni. Izgovori niso.**

Muzej izgovorov ne govori le o posameznih primerih nasilja, temveč o družbi. O tem, kako nasilje preživi, ker ga znamo »obrazložiti«. Ker zanj vedno najdemo razlog, okoliščino, opravičilo: tradicijo, stres, ljubezen, ambicije, drugačno kulturo. In ker izgovori ne pripadajo le povzročiteljem_icam – pogosto jih ponavljajo tudi sosedi_e, družinski člani, mediji, celotna okolica.

Razstava obiskovalca_ke ne pušča v vlogi opazovalca_ke. Vabi ga_jo, da se ustavi, prebere, začuti nelagodje in si prizna, kako znani so ti stavki. Morda jih je že slišal_a. Morda jih je že izrekel_la. Morda je ob njih molčal_a. Osrednje sporočilo je jasno in nepopustljivo: **Za nasilje ni izgovora.** Nikoli. V nobeni obliki. Noben predmet, nobena beseda, nobena zgodba tega ne more spremeniti. Ta muzej obstaja zato, da bi izgovori končno ostali brez moči.

Pojasnilo: Zgodbe o nasilju, ki spremljajo razstavo, so zasnovane in prirejene po zgodbah iz resničnega življenja.

Muzej izgovorov je oktobra 2025 nastal kot ozaveščevalni projekt socialnega marketinga Iz principa v okviru Prave zveze, v katero so združene organizacije, ki se borijo proti nasilju (Društvo Ključ, Društvo za nenasilno komunikacijo, Društvo SOS telefon za ženske in otroke – žrtve nasilja, društvo Legebitra, Zavod Mladi zmaji, Združenje za MOČ in socialni marketing Iz principa). Postavitev razstave je finančno omogočila Mestna občina Ljubljana.