Muzej hrvatskih arheoloških spomenika Split

Museum of Croatian Archaeological Monuments Split

2. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

2 nd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

Muzej hrvatskih arheoloških spomenika Split
Museum of Croatian Archaeological Monuments Split

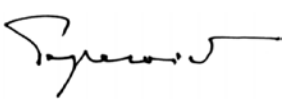
2. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

2nd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

8. – 9. 11. 2012.
Split

Arheologija je znanost koja nam otkriva korijene, kulturu, običaje, proizvodnju... Stoga je, ne samo zbog nas, nego prije svega zbog budućih naraštaja, važno dokumentirati povijest. Produkcije postoje, no osobito je važna uloga festivala koji promoviraju takve filmove, čime potiču autore na daljnje projekte, a javnosti podastiru nešto što se ne prikazuje u komercijalnim kinima te je senzibiliziraju za poštivanje vlastitih početaka, ali i za plemenitiji odnos prema kulturnoj baštini. Splitu je stoga velika čast što je prije dvije godine dobio priliku organizirati 1. izdanje Međunarodnog festivala arheološkog filma čime se Hrvatska pridružila nizu europskih zemalja u kojima se već dva desetljeća održavaju takvi tematski festivali. Split, jedan od najstarijih gradova na hrvatskoj strani Jadrana, bremenit poviješću i arheološkom baštinom, i više nego zaslužuje biti domaćinom Festivala. Njegove se godine broje od početka gradnje palače rimskoga cara Diokle-cijana 295. godine. Pretpostavlja se da je gradnja završena 305. godine, no postoje nepobitni arheološki dokazi o 'Splitu prije Splita', prema kojima je puno prije dolaska cara na tom području postojao grad. Palača nije samo izvanredan antički spomenik, nego i nacionalno i svjetsko dobro. Zajedno s kasnijom srednjovjekovnom dogradnjom ona čini vrijedan arheološki i povijesno-umjetnički kompleks pa je 1979. godine uvrštena kao spomenik nulte kategorije UNESCO-ove svjetske baštine. Sve to čini Split idealnim domaćinom Festivala, što su prepoznali čelni ljudi Grada, Županije i Ministarstva kulture. Ova je manifestacija izvrsna prilika za prezentaciju naše spomeničke baštine - uživo i kroz filmove domaće produkcije. To je ujedno prilika da naša publika vidi recentne arheološke dokumentarne filmove stranih zemalja što može biti sjajan poticaj za angažman kulturnih ustanova u jačanju produkcije domaćeg filma. I ovogodišnji festival traje dva dana, no vjerujemo da će se buduća bienalna izdanja ojačavati pedantnom pripremom i promišljanjem budućih festivalskih programa. Projekcije će se održavati u atraktivnom prostoru Muzeja, gdje predstoje radovi na stalnom postavu. Prihvativši organizaciju, Muzej hrvatskih arheoloških spomenika obogatio je Grad još jednim filmskim festivalom potpuno različitog sadržaja od postojećih te doprinio valorizaciji kulturne baštine i arheoloških istraživanja. Sve je to odlična prilika za populariziranje Muzeja, arheologije te hrvatske kulturne i povijesne baštine.

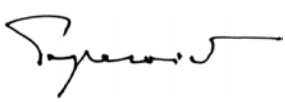
Ravnatelj
Muzeja hrvatskih arheoloških spomenika



Direktorica Festivala

Archaeology is a science that discovers origin, culture, customs, production... Therefore, it is of utmost importance, not only because of us, but above all, because of future generations, to document history. For the existing film production, the role of festivals that promote such films is extremely important, since this encourages authors for future projects. They present to the public something that is not shown in commercial cinemas and raise the public's awareness to respect one's own beginnings and develop a more noble relation towards cultural heritage. Therefore, it was a great honor for Split to have the opportunity to organize the 1st International Archaeology Film Festival in 2010, thus adding Croatia to the list of European countries that have been organizing such theme festivals for already two decades. Split, one of the oldest cities on the Croatian side of the Adriatic, with a meaningful history and archaeological heritage, is well-worthy of hosting this Festival. Its history begins with the building of the Diocletian's Palace in 295. The construction is presumed to have been completed in 305, however there is irrefutable archaeological evidence "about Split before Split", according to which the city existed at such a location long before Emperor Diocletian arrived. The Palace is not only a magnificent ancient monument, but a national and world-famous site. Together with the construction added in the Middle Ages it represents a valuable archaeological cultural and historical complex which was inscribed on UNESCO's World Heritage List in 1979. All this makes Split an ideal host of this Festival, a fact that was recognized by the leaders of the City of Split, County and the Ministry of Culture. Such an event is an excellent opportunity to present our monumental heritage - live and through national production films. It is also a chance for our audience to see recent foreign archaeological documentary films which can provide a powerful incentive for the engagement of cultural institutions in building up national film production. This year's festival too, lasts two days but we believe that the future biennial editions will be enriched with meticulous preparations and concepts of festival programs. The screenings will take place in the attractive Museum interior that awaits its permanent display. By accepting the organization, the Museum of Croatian Archaeological Monuments has enriched the City with yet another film festival with a completely different content from the existing ones participating in the valorization of cultural heritage and archaeological research. All this is an excellent opportunity for promoting the Museum, archaeology, as well as Croatian cultural and historical heritage.

Museum of Croatian Archaeological Monuments
Director



Festival Director

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT / MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

2. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA / 2nd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

Predsjednik Festivala / *President:*
dr. sc. Tomislav Šeparović, ravnatelj Muzeja / *Museum Director*
Direktorica festivala / *Director* :
Lada Laura
Organizacijski odbor / *Organizing Committee*:
Nikolina Uroda, Maja Visković, Silvana Matković
Stručni ocjenjivački sud / Jury:

- predsjednik /president: dr. sc. **Joško Belamarić**, znanstveni suradnik, Institut za povijest umjetnosti / *research associate , Institute of Art History*
- **Lydie Joan**, stručna direktorica i izbornica Međunarodnog festivala arheološkog filma u Besançonu */ Program Director of the International Archaeology Film Festival in Besançon*
- **Eduard Galić**, redatelj / *director*
- dr. sc. **Bruno Kragić**, filmolog / *film theoretician*
- **Mate Zekan**, prof., muzejski savjetnik, Muzej hrvatskih arheoloških spomenika Split */ museum adviser, Museum of Croatian Archaeological Monuments, Split*

Nagrade / *Awards*:

- 1., 2. i 3. nagrada stručnog ocjenjivačkog suda / *Jury awards*
- Nagrada publike / *Audience award*

Vizualni identitet / *Visual identity:*
Silvana Juraga
Trailer:

- Animacija / *Animation:* Vjekoslav Živković
- Po ideji / *Based on the idea of*: Silvana Juraga
- Producent / *Produced by:* Rea Rajčić

Lektorica */ Language editor:*
Jelena Topčić

Filmovi u konkurenciji / *Films in competition:*

Četvrtak / *Thursday,* 8. 11. 2012.

16:30 Otvaranje / *Opening*

16:45 Najstariji indoeuropski kalendar / *The Oldest Indo-European Calendar*
Darko Puharić, Hrvatska / Croatia, **5'**

16:55 Ponovno pronađeni parfem / *Perfume Regained*
Luc Ronat, Francuska / France, **27'**

17:30 Trzcinica – Karpatska Troja / *Trzcinica – The Carpathian Troy*
Zdzisław Cozac, Poljska / Poland, **43'**

18:15 Pauza / *Pause*

18:30 Zaboravljeni robovi s otoka Tromelin / *The Forgotten Slaves of Tromelin Island,*
Thierry Ragobert, Francuska / France, **52'**

19:25 Pauza / *Pause*

19:40 Kad su Gali sjekli glave / *When the Gauls were Losing their Heads*
David Geoffroy, Francuska / France, **14'**

19:55 Neobična sudbina otete djevojke / *The Strange Destiny of the Abducted Maiden*
Eleni Stoumpou - Katsamouris, Grčka / Greece, **8'**

20:10 Kul Farah / *Koul Farah*
Mahvesh Sheikholeslami, Iran / Iran, **40'**

20: 45 Pauza / *Pause*

21: 00 Neronova Domus Aurea / *Nero and his Domus Aurea*
Alessandro Furlan, Pietro Galifi, Stefano Moretti, Italija / Italy, **30'**

21:35 Tajne Stonehengea / *Secrets of Stonehenge*
Gail Willumsen , SAD / USA, **51'**

Petak / *Friday,* 9. 11. 2012.

16:30 Orlovi Aleksandrije / *The Eagles of Alexandria*
Raymond Collet, Francuska / France, **18'**

16:50 Drevni Bled / Ancient Bled
Miran Erič, Slovenija / Slovenia, **8'**

17:05 Katedrale u pustinji – Korzika u srednjem vijeku
/ Cathedrals in the Desert – Corsica in the Middle Ages
Marc Azéma, Francuska / France, **52'**

18:00 Pauza / *Pause*

18:10 Dioklecijanovi podrumi / *Diocletian's Cellars*
Hrvoje Jelavić-Šako, Hrvatska / Croatia, **29'**

18:45 Putovanja klaustra / *A Cloister's Voyage*
Henri-Louis Poirier, Francuska / France, **18'**

19:10 Baalbek i ideja Konstantinopola / *Baalbek and the Idea of Constantinople*
Eugenio Bongioanni, Italija / Italy, **54'**

20:05 Pauza / *Pause*

20:20 Grad i smrt / *The City and Death*
Bernard David - Cavaz, Francuska / France, **6'**

20:30 Occhiolà, božićne jaslice s planine Erei
/ Occhiolà, Christmas Crib in the Erean Mountains
Lorenzo Daniele, Italija / Italy, **35'**

21:05 Pauza / *Pause*

21:15 Prvi Europljani / *The First Europeans*
Axel Clevenot, Francuska / France, **47'**

22:05 Proglašenje nagrađenih filmova / *Awards Ceremony*

NAJSTARIJI INDOEUROPSKI KALENDAR
THE OLDEST INDO-EUROPEAN CALENDAR

Darko Puharić
Design studio D, Aleksandar Durman
Hrvatska / *Croatia* 2011., 5'

SAŽETAK: Posuda koja je pronađena u vučedolskom sloju u Vinkovcima i čiji je nastanak datiran prije 2600. godine pr. Kr. prikazuje najpotpuniji europski (indoeuropski) kalendar zasnovan na astralnom simbolizmu koji predstavlja relevantne značajke konstelacija sva četiri godišnja doba. Kalendar je nastao u isto vrijeme kada i sumerski i egipatski kalendari, ali ni u kojem slučaju ne predstavlja njihovu repliku zato što je utemeljen na sjevernijoj, 45. paraleli. Klimatski uvjeti koji odgovaraju toj zemljopisnoj širini imaju za posljedicu četiri rana godišnja doba.

Određivanje godišnjih doba može se najbolje shvatiti na osnovu položaja i odnosa određenih simbola koji bez ikakve sumnje označavaju važne konstelacije pojedinačnih dijelova godine.

SUMMARY: *The vessel found in the Vučedol layer in Vinkovci, dated before 2600 BC, bears the most complete European (Indo-European) calendar based on astral symbolism representing relevant features of constellations of all four seasons. The calendar was created simultaneously with the Sumerian and Egyptian calendars, but however is in no way their replica because it is based on the 45th parallel. Climatic conditions at this latitude result in four early seasons.*

The determination of the seasons can best be understood following the position and correlation of symbols that undoubtedly denote significant constellations of specific periods of the year.

AUTOR: Darko Puharić rođen je u Münchenu, a školovanje je završio u Vinkovcima i Osijeku. Nakon početnih nekoliko godina rada na grafičkom dizajnu i fotografiji, pronalazi svoj životni poziv – videoprodukciju.

Od snimanja i montaže pa sve do redateljskog posla, iskustvo stječe u suradnji s tvrtkama i TV kućama iz cijele Hrvatske, a osnivanjem vlastitog produkcijskog studija DESIGN STUDIO D već desetu godinu radi na kratkim filmovima turističkog i dokumentarnog žanra. Najnagrađivaniji je turistički film "Vukovar – for some new memories", a najveći mu je dosadašnji projekt dokumentarni film "Vučedol culture" koji se snima već četvrtu godinu, a za koji se zanima nekoliko svjetskih TV kuća.

AUTHOR *Darko Puharić was born in Munich and graduated from high school in Vinkovci and Osijek. After working as graphic designer and photographer, he soon discovered his vocation – video production. From shooting and editing to directing, he gathered experience cooperating with TV companies throughout Croatia.*

Since the founding of his own production studio DESIGN STUDIO D ten years ago, he has been working on short tourist and documentary films. His most awarded film is "Vukovar – for some new memories", while his greatest project until the present is "Vučedol culture" being filmed for four years, that several international TV companies are interested in.

LE PARFUM RETROUVÉ
PONOVNO OTKRIVENI PARFEM
PERFUME REGAINED

Luc Ronat CNRS Images
Francuska / *France* 2012., 27'

SAŽETAK: O Pompejima i raznim drugim lokalitetima u Italiji arheološka će otkrića, svako na svoj način, proširiti saznanja o parfemima koji su se proizvodili i upotrebljavali u antici.

Arheolog Jean-Pierre Brun iz Centra Jean Bérard i kemičar Xavier Fernandez iz LCMBA-e udružuju se u projektu kojim će pokušati ponovno proizvesti mirisne sastojke tisućljetnog ružinog parfema iz Italije.

SUMMARY: *Some archaeological discoveries in Pompeii and diverse sites located in Italy will, in their different ways, allow to improve the knowledge concerning the perfumes produced and used during Antiquity.*

Jean-Pierre Brun, an archaeologist from the Jean Bérard Centre and Xavier Fernandez, a chemist from LCMBA, gather their competences and work together to recreate the fragrances of a millenary perfume, that of the rose from Italy.

AUTOR: Luc Ronat zaposlen je od 1992. g. na audiovizualnom odjelu CNRS (Centre national de la rechérche sciéntifique). Režirao je brojne filmove koji se bave prikazom znanstvenih dostignuća centra u kojem je zaposlen. Osim u filmu koji se prikazuje na Festivalu "Le parfum retrouvé", proučavanjem mehanizama olfaktivnog osjeta bavi se i u filmu "Quand la chimie a du nez...". Teme koje donosi širokog su spektra: od izučavanja insekata u filmu "Tuer pour naître" preko potrage za meteoritom u Sahari u filmu "Les Cratères des sables" do sociooloških tema u filmu "Sciences et société en mutation".

AUTHOR: *Since 1992 Luc Ronat has been working with the audiovisual department in CNRS (National Center for Scientific Research). He directed many films about scientific achievements of the Center. Besides the film "Le parfum retrouvé", the film "Quand la chimie a du nez..." also deals with the mechanism of olfactory sense. His topics cover a wide range : from studying insects in "Tuer pour naître" over a search for a meteorite in Sahara in "Les Cratères des sables" to social topics in "Sciences et société en mutation".*

TRZCINICA-KARPACKA TROJA
TRZCINICA-KARPATSKA TROJA
TRZCINICA-THE CARPATHIAN TROY

Zdisław Cozac;
Media Promocja Zdisław Cozac
Poljska / *Poland* 2010., 43'

SAŽETAK: Film donosi fascinantnu priču o nedavno otkrivenoj gradini na jugu Poljske. U arheološkim istraživanjima pokazalo se da je lokalitet, baš poput grčke Troje, više puta bio naseljavan i porušen. Najstariji tragovi potječu iz 2100 g. pr. Kr., kada se zajednica koja je pripadala skupini Pleszów, Mierzanowice kulture, naselila na zavoju rijeke Rope. Četiri stotine godina poslije, ovamo se doseljava zajednica koja je pripadala transkarpatskoj kulturi Otomani-Füzesabony. Arheolozi koji su tijekom istraživanja došli do ovog otkrića bili su iznenađeni činjenicom što su doseljenici naselili tako daleki sjever. Kultura Otomani-Füzesabony donijela je naprednu anatolsku i egejsku sredozemnu civilizaciju, u kojoj je dominantna bila skupina Pleszów, te se naselje razvilo u snažnu utvrdu. Oko 1350 g. pr. Kr. lokalitet je bio zahvaćen požarom koji je uništio građevine i zidine. U dvije tisuće godina vrh brijega ostao je nenaseljen. Ovamo se u 8. st. doselila zajednica Slavena i sagradila veliko naselje. Oko 1030. g., kada je naselje bilo porušeno, brijeg na kojem je stajalo pao je u zaborav. Film prikazuje na koji je način arheologija pomogla u rasvjetljavanju tajni i upoznavanju kulturnih utjecaja anatolsko-egejske civilizacije na području današnje Poljske.

SUMMARY: *The film presents the fascinating story of a recently discovered hillfort in Southern Poland. Archaeological excavations have shown that human settlement in this place rose and fell many times, just like the Greek Troy. Its origins go back to 2100 BC, when a community belonging to the Pleszów Group of the Mierzanowice Culture arrived at this site on a bend of the Ropa River and built the first settlement. Four hundred years later a community belonging to the Trans-Carpathian Otomani-Füzesabony Culture reached this place. The archaeologists who discovered this during their work on the site were very surprised to find these people this far north. The Otomani-Füzesabony people brought an advanced Anatolian and Aegean Mediterranean civilisation with them, dominated the Pleszów community, and developed the settlement into a large stronghold. Around 1350 BC a fire gutted the place, devastating the buildings and fortifications. The hilltop was uninhabited for nearly two thousand years. In the 8th century AD a community of Slavs arrived and built a large hillfort here. Around 1030, when the hillfort was destroyed, the hill on which it had stood fell into oblivion. The film shows how archaeology has helped to recover its secrets and learn of the cultural influence exerted by the Anatolian-Aegean civilisation on territories that are now part of Poland.*

AUTOR: Zdzisław Cozac filmski je redatelj, scenarist i producent. Autor je preko 30 filmova o spomeničkim lokalitetima Poljske prikazanih na državnoj televiziji (TVP1, TVP2, i TV Polonia). Na 1. festivalu arheološkog filma u Krakowu 2010. 32-minutna verzija filma "Trzcinica - karpatska Troja" (naslov originala: "Trzcinica – karpacka Troja") osvojila je nagradu za režiju i nagradu publike. Verziju filma u trajanju od 44 minute iz 2011. g. otkupila je mreža Discovery Historia. Trenutačno radi na arheološkom filmu o precima poljskih kraljeva i knezova koji je financiralo poljsko Ministarstvo znanosti i visokog obrazovanja.

AUTHOR: *Zdzisław Cozac is film director, scriptwriter and producer. He has made over 30 films on Polish cultural heritage sites, which have been shown on Polish state television (channels TVP1, TVP2, and TV Polonia). Awarded the Viewers' Prize and the Festival Director's Prize for the 32-minute Polish version of "Trzcinica: The Carpathian Troy" (original title "Trzcinica – karpacka Troja") at the First Kraków Archaeological Film Festival (2010). The 44-minute version of the film (produced in 2011) has been purchased for broadcasting by channel Discovery Historia. He is currently working on another archaeological film sponsored financially by the Polish Ministry of Science and Higher Education, on the ancestral seats of the first kings and princes of Poland.*

LES ESCLAVES OUBLIÉS DE l'ILE TROMELIN
ZABORAVLJENI ROBOVI S OTOKA TROMELIN
THE FORGOTTEN SLAVES OF TROMELIN ISLAND

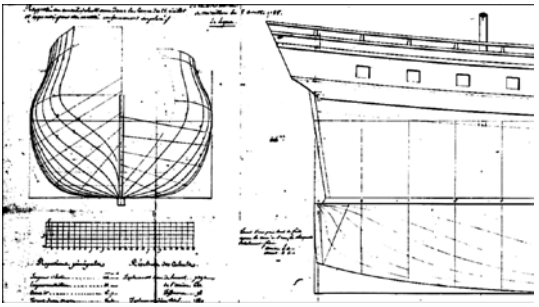
Thierry Ragobert
INRAP, Matin & Soir Films, MC4
Francuska / *France* 2010., 52'

SAŽETAK: Skupina od stotinjak robova spašenih u brodolomu na koje je francuska mornarica zaboravila 15 godina pokušala je preživjeti na otoku površine jednog kvadratnog kilometra usred Indijskog oceana. Bilo je to 1761. g. Na kraju je preostalo sedam žena i jedno devetomjesečno dijete. Ova priča trebala je po svemu pasti u zaborav. Sramotna po mnogočemu, od nje je ostalo svega nekoliko tragova, i to zahvaljujući upornosti jednog ondašnjeg pomorca koji je tu i tamo pravio bilješke o tom podlom napuštanju. Jedan drugi pomorac sasvim je slučajno prije nekoliko godina u arhivima Istočnoindijske kompanije u Lorientu pronašao podatke o ovom događaju. Raspitivao se i istraživao na licu mjesta kako bi ovu priču izvukao iz zaborava i objasnio zašto je do toga uopće došlo, i to uz ključno pitanje: kako je ovih stotinu robova moglo preživjeti toliko dugo: Tromelin je otok površine jednog kvadratnog kilometra, bez stabala, izložen vjetru, valovima, ponekad i ciklonima...

SUMMARY: *Forgotten for 15 years by the French Navy on an island whose surface is 1 km², in the middle of the Indian Ocean, some hundred slaves rescued from a shipwreck tried to survive. That was in 1761. In the end there were only 7 women and one nine-month-old baby. According to all that, this story would have been forgotten. Embarrassing in many ways, only traces of it remain owing to the tenacity of a seaman of the time, who recorded only few notices of this abandon. Another seaman, by pure chance, found some records about it in the archives of the East India Company in Lorient. He made enquiries and researched on site in order to rescue the story from oblivion and clarify the reasons why such an event occurred after all, raising the main question: how could these hundred slaves survive for such a long time? Tromelin is an island with a surface of 1 km², with no trees, exposed to winds, waves, and sometimes cyclones ...*

AUTOR: Thierry Ragobert završio je studij povijesti kinematografije. Karijeru počinje 1978. g. kao montažer za francusku televiziju. Od 1982. do 1984. surađuje na projektima Jacquesa Cousteaua: "Mission Calypso", "Mission Caraïbes", "Mission Amazonia", "À la redécouverte du monde". Od 1995. snima dokumentarne filmove za televiziju: trilogiju "Zeugma", "La piste d'Abel", "La mémoire perdue de l'île de Pâques", koji su dobili brojne nagrade. Godine 2005. snima seriju "La Bible dévoilée" prema izvornom uratku I. Finkelsteina i N. Silvermana. Osim što piše scenarije, radi kao montažer i pomoćni producent na brojnim dokumentarnim filmovima, među kojima je i nedavno snimljeni "Les voyageurs de l'espace sur l'aventure spatiale de la station Mir". Od 2011. radi na dugometražnom 3D filmu "Amazonia, La Planète Verte".

AUTHOR: *Thierry Ragobert completed his studies in cinema history. He started his career in 1978 as editor for the French Television. From 1982 until 1984 he collaborated on Jacques Couseteau's projects: "Mission Calypso", "Mission* Caraïbes*", "Mission Amazonia", "Discovering the World". From 1985 he made awarded television documentaries such as: trilogy "Zeugma", "La piste d'Abel", "The Lost Memory of Easter Island" . In 2005 he made the series "La Bible devoilée" after the original by I. Finkelstein and N. Silverman. Besides scriptwriting, he also works as editor and assistant producer on many documentaries, among which is the recently filmed "Les voyageurs de l'espace sur l'aventure spatiale de la station Mir". From 2011 he has been working on the 3D film "Amazonia, La Planète Verte".*



QUAND LES GAULOIS PERDAIENT LA TÊTE
KADA SU GALI SJEKLI GLAVE
WHEN THE GAULS WERE LOSING THEIR HEADS

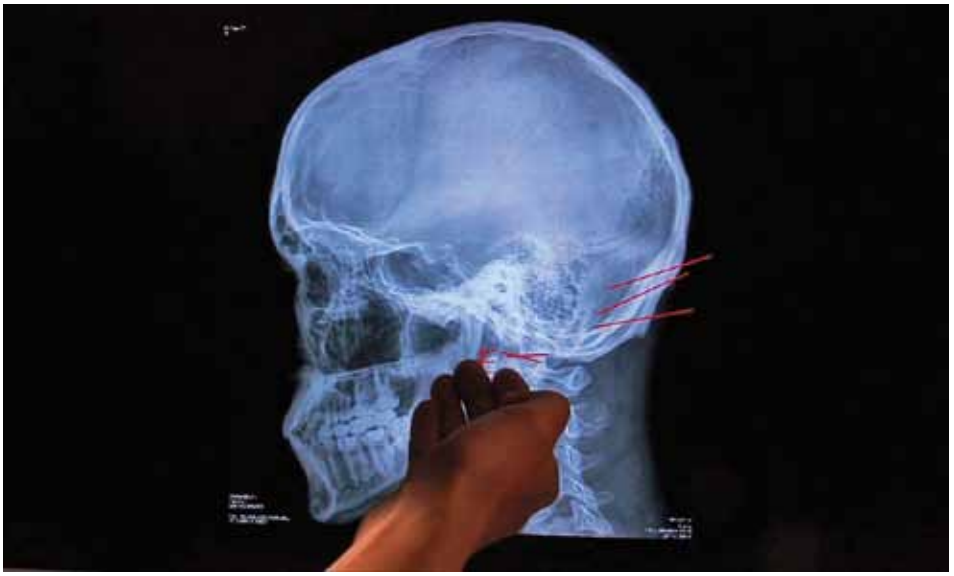
David Geoffroy
Court-jus production
Francuska / *France* 2011., 14'

SAŽETAK: Nastao u sklopu izložbe "Rituali i ljudi – simbolički običaji Kelta, Ibera i Grka u Provansi, Languedocu i Kataloniji", održane u Montpelieru od 9. srpnja 2011. do siječnja 2012., ovaj film prikazuje zastrašujući i izuzetan običaj Galâ. Saznajemo da su voljeli odrubljivati glave poraženih neprijatelja. Vrlo je često bila riječ o njihovim susjedima, također Keltima, s kojima su se često sukobljavali. Zabodeni mačevi poput ratnog plijena bili su istaknuti na kolcima uz gradske zidine. Njihove probijene lubanje s finim tragovima urezivanja do danas ostaju zagonetka...

SUMMARY: *Produced as part of the exhibition "Rituals and Men – symbolic practices of the Celts, the Iberians and the Greeks in Provence, Languedoc and Catalonia", held in Montpelier from July 9, 2011 – January 2012, this film presents a terrifying and extraordinary ritual of the Gauls. We learn in particular that they liked to cut off the heads of their defeated enemies, often those of their neighbors, also Celtic, with whom conflicts were apparently common. Trenches of a sword, the spoils of war were then exposed on poles or against the city walls. Their pierced skulls carved with fine indentations remain to this day an enigma.*

AUTOR: David Geoffroy režira igrane i dokumentarne filmove, a najčešće su mu teme arheologija i povijest. Također je suosnivač producentske kuće Court-Jus Production. Osim dokumentarnih, produciraju i igrane filmove, najčešće znanstvenu fantastiku u kojima često koristi 3D tehniku. Njegovi arheološki filmovi bili su nagrađivani na brojnim međunarodnim festivalima. Među filmovima valja izdvojiti višestruko nagrađeni film "Gergovie, archéologie d'une bataille" i "Lezoux, terre des potiers romains" kojim se predstavio na prvom Međunarodnom festivalu arheološkog filma u Splitu.

AUTHOR: *David Geoffroy directs feature and documentary films whose most common topics are archaeology and history. Apart from documentaries, his company Court-jus Production also produces feature films, mostly science fiction with an abundance of 3D technique. His archaeology documentaries have been awarded at many international festivals. Among them is "Gergovie, archéologie d'une bataille" that won him a number of awards and "Lezoux, terre des potiers romains" presented at the 1st International Archaeology Film Festival in Split.*



TO PARAXENO PEPROMENO TIS ARPAGEISAS KORIS
ČUDNA SUDBINA OTETE DJEVOJKE
THE STRANGE DESTINY OF THE ABDUCTED MAIDEN

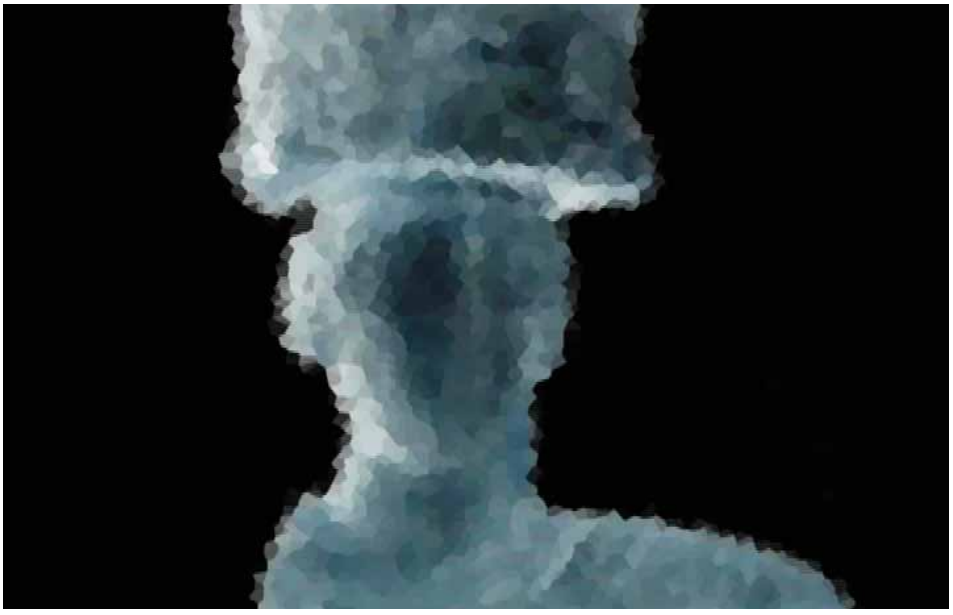
Eleni Stoumpou – Katsamouris
Eleni Stoumpou – Katsamouris
Grčka / *Greece* 2010., 8'

SAŽETAK: Godine 1801. Edward D. Clarke, engleski putnik, organizirao je krađu jedne od dviju karijatida Malih propileja u Eleusini. Kip je bio prevezen u Englesku i poklonjen sveučilištu u Cambridgeu. Tijekom istraživanja 1892. otkrivena je druga karijatida. Dvije karijatide vode imaginaran razgovor o svojim sudbinama.

SUMMARY: *In 1801, the English traveler Edward D. Clarke organized the pillage of one of the two Caryatids of the lesser Propylaea of Eleusis. The statue was transported to England and was donated to the University of Cambridge. In 1892 the other Caryatid came to light during excavations. The two statues start an imaginary dialogue over their fate.*

AUTORICA Eleni Stoumpou-Katsamouris studirala je arheologiju u Solunu u Grčkoj, a studij dokumentarno-etnografskog filma na sveučilištu Parizu X-Nanterre. Radi kao arheologinja u grčkom ministarstvu kulture. Režirala je 14 dokumentarnih filmova koji se bave arheološkim temama i kulturnom baštinom. Svoje filmove predstavila je na brojnim festivalima arheološkog filma, a nagrade su osvojili filmovi "The Amphora of Eleusis" i "The Strange Destiny of the Abducted Maiden", koji će biti predstavljen i na ovom festivalu.

AUTHOR *Eleni Stoumpou-Katsamouris has studied Archaeology in Thessalonica and Documentary-Ethnographic Film under the supervision of Jean Rouch at the Université Paris X-Nanterre, France. She is an archaeologist of the Hellenic Ministry of Culture and has directed 14 documentaries on archaeological and cultural issues. Her films have been presented at numerous archaeology film festivals. "The Amphora of Eleusis" and "The Strange Destiny of the Abducted Maiden" which will be presented at this festival, have won numerous prizes.*



KOOL FARAH
KUL FARAH
KOUL FARAH

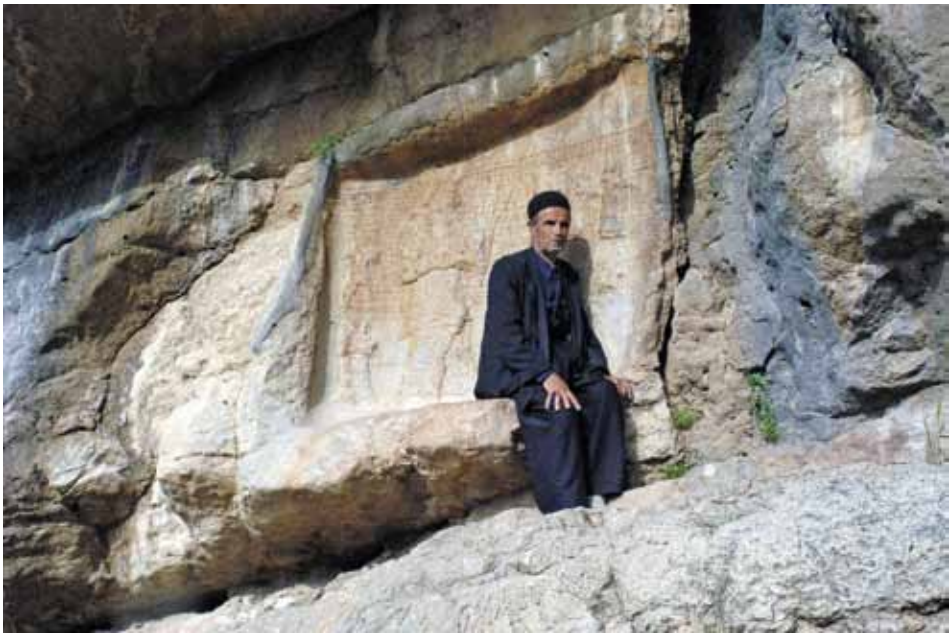
Mahvash Sheikholeslami
Documentary and Experimental Film Center (DEFC)
Iran / *Iran* 2010., 40'

SAŽETAK: U prohladnoj iranskoj pokrajini Kuzestan stari pastir čuva svoje stado. "Niti sam svojoj ženi bio dobar muž, niti svojoj djeci dobar otac", priznaje Baliti. No, savjestan je čuvar. Za životno je poslanje odabrao štititi stare reljefe u Koul Fari. Ovaj elamitski hram sastoji se od šest reljefa nastalih prije 3000 g., koji prikazuju vjerske svečanosti i žrtvovanje. Živeći sam u nenaseljenom kanjonu, Baliti ih uperene puške čuva za narod, iako je svjestan da narod to ne cijeni. No, vrlo se dobro sjeća kome je do tih vrijednosti stalo – o uvaženom gospodinu Grishmanu, francuskom arheologu koji je prije 40 godina na Balitija ostavio snažan dojam, priča dok čuva svoje stado ovaca i sve dok ga itko želi saslušati.

SUMMARY: *In the cool Khusestan province in Iran, an old shepherd tends his herd. "I was neither a good husband to my wife nor a good father to my children", admits Baliti. But he is a conscientious guard. He has made it his life's mission to protect the ancient engravings at Koul Farah – an ancient heritage site. This Elamite temple consists of six engravings depicting religious ceremonies and scenes of sacrifice dating back some 3000 years. Living alone in an isolated gorge, Baliti guards them at gunpoint for the nation, even though he feels the nation doesn't appreciate it. But he clearly remembers who does appreciate Koul Farah's value – the esteemed Mr Grishman, a French archaeologist who made a big impression on Baliti forty years ago, and whose visit he still discusses with the sheep in his care, or any visitor who cares to listen.*

AUTORICA: Mahvash Sheikholeslami rođena je u Iranu, a studirala je kinematografiju na Londonskoj filmskoj akademiji. Režirala je četiri dokumentarna filma, a djeluje kao producent od 1975. g. Držala je kolegij kinematografije na Teheranskom sveučilištu i producirala filmove i TV serije za najpoznatije iranske filmske redatelje. Vlastite filmove snima od 1996. godine. Mnogi od njih dobili su prestižne nagrade, a osobito film "Yufek". Bila je članicom žirija na 30. Tampere International Short Film Festivalu 2000. godine.

AUTHOR: *Mahvash Sheikholeslami was born in Iran and studied cinema at the London Film School. She has directed four documentaries and has been an active producer since 1975. She taught cinema at University in Tehran and produced movies and TV serials of most famous Iranian filmmakers. Since 1996* she has been making her own films, among which "Yufek" was most awarded. Served as international jury member at the 30th Tampere International Short Film Festival in 2000.



NERONE E LA *DOMUS AUREA*
NERONOVA *DOMUS AUREA*
NERO AND THE GOLDEN HOUSE

Alessandro Furlan, Pietro Galifi, Stefano Moretti
Altair 4 Multimedia srl, Altair4 – Furlan, Galifi, Moretti
Italija / *Italy* 2011., 30'

SAŽETAK: Ovaj dokumentarni film na originalan način opisuje Nerona, posljednjeg cara Julijevsko-klaudijevske dinastije, iznoseći na vidjelo njegove vrline i građevinske pothvate koji su ostavili neizbrisiv trag u izgledu Rima. Rekonstrukcije uz više od 16 minuta CG 3D prikazuju širenje požara 64. g. i uništenje glavnog grada Carstva, kao i naknadnu gradnju koju je poticao car Neron. Trodimenzionalne CG rekonstrukcije prvi put prikazuju siromašne radničke ulice Vječnoga Grada u suprotnosti s vrtoglavim bogatstvom Domus Auree. Naracija u filmu stvara dijalog između podijeljenih mišljenja stručnjaka, pokušavajući, poput slagalice, stvoriti Neronov profil na nepristran način, bez opravdavanja ili sotonske aure koju je ranija povijest nametnula ovoj kontroverznoj ličnosti.

SUMMARY: *The documentary gives an original picture of the last Julio-Claudian Emperor Nero, bringing to light his positive qualities and his building activity that indelibly changed the aspect of Rome. Stage reconstructions and over 16 minutes of CG 3D reproduce the spreading of the fire in 64 AD that destroyed the capital of the Empire, and the following rebuilding activity promoted by Nero. The 3D CG reconstructions for the first time show the poor streets of working-class quarters of the eternal city and the dazzling wealth of the Domus Aurea. The narration creates a dialogue between the different opinions of scholars, trying to draw a profile of Nero, as in a puzzle, without any kind of absolution for him, but only giving and unbiased point of view, free of the devilish aura that a partisan history created around his controversial personality.*

AUTORI: Alessandro Furlan, Pietro Galifi i Stefano Moretti osnovali su 1995. g. tvrtku Altair4 Multimedia kao radionicu u kojoj će se prožimati razne tehnološke i umjetničke discipline. U multimedijalnoj tehnologiji Altair4 je iznašao novo sredstvo komuniciranja, pri čemu će metodologije i discipline poput umjetnosti, arhitekture i arheologije dovesti do stvaranja nove "jezične sinteze" i novog shvaćanja svijeta u kojem živimo. Zanimanje za umjetnost i arhitekturu bilo je presudno u odabiru tema koje su uglavnom vezane za umjetničku baštinu. Altair4 producirao je mnoštvo 3D arheoloških rekonstrukcija za uporabu u muzejima, na televiziji i internetu te interaktivnih DVD/VIDEO romova, iPhonea, iPada i AndroidTableta. Članovi kreativnog tima tvrtke Altair4 stručnjaci su u različitim poljima – od računalne animacije, grafike, dizajna do televizijske produkcije.

AUTHORS: *Alessandro Furlan, Pietro Galifi and Stefano Moretti established in 1995 Altair4 Multimedia. They conceived the studio as an actual workshop where various technological and artistic disciplines would interact in a coordinated and rewarding dialogue. In multimedia technology, Altair4 found a new means of communication, where the fusion of different methodologies and disciplines such as art, architecture and archaeology, led to the formulation of new "synthesis" languages and a new understanding of the world in which we live. An interest in art and architecture has determined Altair4's choice of subjects, which are mainly related to cultural heritage. As such, Altair4 has produced a wide range of 3D archaeological reconstructions for Museums, Television Production, Internet, Interactive DVD-VIDEO/ROMs, iPhone, iPad, Android Tablet. The members of the Altair4 creative team come from diverse backgrounds and experience in computer animation, graphic arts, design and broadcast production.*

SECRETS OF STONEHENGE
TAJNE STONEHENGEA

Gail Willumsen
Gemini Productions, NOVA
SAD / *USA* 2010., 60'

SAŽETAK: U filmu se na spektakularan nov način interpretira jedan od najvećih prapovijesnih spomenika. Arheolog Mike Parker Pearson na jedinstven način sagledava Stonehenge: gotovo deset godina sa svojom ekipom obavlja istraživanja u okolici velikog kamenog kruga, otkrivajući tragove davno nestalih drvenih spomenika i nasipa. U ovim se iskopavanjima otkrilo ritualno područje u kojem je Stonehenge označavao svijet predaka, a golemi drveni krug svijet živih. Naše su kamere zabilježile posljednje dvije godine Parkerovih istraživanja uokolo i unutar Stonehengea, kao i uzbudljivo otkriće Bluestonehengea, obližnjeg "sestrinskog kruga". Film "Tajne Stonehengea" također sadrži ekskluzivne snimke iznimnog pokusa kojim se provjerava nova teorija o načinu prenošenja velikog kamenja. Svi ovi nalazi nov su način shvaćanja ovog iznimnog spomenika i drevnog svijeta u kojem je stvoren.

SUMMARY: *The film presents a spectacular new interpretation of one of the greatest monuments of prehistory. Archaeologist Mike Parker Pearson took a unique approach to the study of Stonehenge: for nearly a decade, he and his team excavated the landscape around the great stone circle, uncovering traces of long-vanished wooden monuments and earthworks. These excavations revealed a ritual landscape in which Stonehenge marked the realm of the ancestors, and a huge timber circle marked the realm of the living. Our cameras chronicled Parker Pearson's final two seasons of fieldwork around and inside Stonehenge, and captured his thrilling discovery of Bluestonehenge, a nearby "sister circle." "Secrets of Stonehenge" also features exclusive footage of an extraordinary experiment that tests a new theory about how the giant stones were moved. All these findings mark a new era in our understanding of this extraordinary monument and the ancient world that gave rise to it.*

AUTORICA Gail Willumsen producentica je dokumentarnih filmova, redateljica i scenaristica. Živi u Los Angelesu. Dobitnica je tri Emmya, jedne nagrade Peabody i mnogih drugih. Tijekom svoga profesionalnog djelovanja obradila je niz tema. Zahvaljujući zanimanju za arheologiju i antropologiju producirala je filmove o mumijama, drevnim brodolomima i prapovijesnom Stonehengeu. U ostalim se projektima bavila pitanjima svjetskog zdravlja, očuvanja životinjskog svijeta i istraživanja svemira. Zajedno s producenticom Jill Shinefield 1990. g. osnovala je tvrtku Gemini Productions. Njihov najnoviji projekt dokumentarni je film o NASA-inoj misiji pod nazivom "Mars Science Laboratory Mission" kojoj je cilj bio slijetanje na Mars u kolovozu 2012.g.

AUTHOR *Gail Willumsen, documentary producer, director, writer based in Los Angeles, has been awarded 3 Emmys, a Peabody, and many others. Gail has explored a wide range of topics. With a personal interest in archaeology and anthropology, she has produced films about mummies, ancient shipwrecks and the prehistoric monument Stonehenge. Other projects have focused on global health issues, wildlife conservation, and space exploration. Gail works through her production company, Gemini Productions, which she founded in 1990 with producer Jill Shinefield in 1990. Their most recent project is a documentary about NASA's Mars Science Laboratory mission landing on Mars in August 2012.*

LES AIGLES D'ALEXANDRIE
ORLOVI ALEKSANDRIJE
THE EAGLES OF ALEXANDRIA

Raymond Collet
Centre d'Etudes Alexandrines
Francuska / *France* 2009., 18'

SAŽETAK: Godina 2007./2008., istraživački centar Melle u pokrajini Poitou-Charentes na zapadu Francuske. Prvi pokusi sa starim tehnikama kovanja novca temelje se na "sovama", srebrnom novcu kovanom u klasično doba u Ateni. Ljeto 2009.g. Počinje nova kampanja, numizmatičari proučavaju brončani novac, poglavito onaj s dvojnom glavom kovan u Aleksandriji u 2. st. pr. Kr. Nakon uvodnog proučavanja u Egiptu, Thomas Faucher i njegovi suradnici vraćaju se u Melle kako bi počeli s eksperimentima… Osnovni je pristup poznat, ali proizvodni lanac izrade u bronci razlikuje se i krije niz nepoznanica. Ipak, rezultati su ohrabrujući; upravo iskovan novac vrlo je sličan onom koji su arheolozi pronašli. Iako trebaju odgovoriti na mnoštvo pitanja, ekipa postupno ovladava kovačkim tehnikama antičkog novca.

SUMMARY: *2007-2008, the paleometallurgy research centre, Melle, Poitou-Charentes region in the west of France. The first experiments of techniques used in minting ancient coins concentrated on "owls", silver pieces that were struck in Athens during the classical period. Summer 2009. A new campaign begins and the coin speciallists are looking at bronze coinage, particularly the twin eagle piece struck in Alexandria in the 2nd century BC. After initial studies in Egypt, Thomas Faucher and his team return to Melle and the experiments can begin… The basic approach is known but the production chain for working in bronze is different and brings its own new set of puzzles. Nevertheless, the results are encouraging; the coins created by the team are very close to the archaeological finds. Even though numerous questions are still to be answered, the team is gradually mastering the production techniques of the ancient mints.*

AUTOR: Raymond Collet rođen je u Lyonu i već se tridesetak godina bavi fotografijom i videoumjetnošću. Od 1970.g. do danas izlagao je na brojnim grupnim i samostalnim izložbama fotografija. Režira filmove koji se najčešće bave egipatskim arheološkim naslijeđem, osobito onim grada Aleksandrije, među kojima valja spomenuti "The Town below", "Alexandria scrapbook" i "The Eagles of Alexandria". Filmovi su mu bili prikazani na brojnim festivalima u Europi i SAD.

AUTHOR *Raymond Collet, born in Lyon has been engaged in photography and video art now for thirty years. Since 1970 he has taken part in many group and solo photography exhibitions. His films mostly deal with Egyptian archaeology and heritage, especially of Alexandria such as "The Town Below", "Alexandria Scrapbook" and "Eagles of Alexandria". His films have been screened at many European and US festivals.*

DREVNI BLED
DREVNI BLED
ANCIENT BLED

Miran Erič
Art Rebel9 d.o.o.
Slovenija / *Slovenia* 2008., 8'

SAŽETAK: Prirodno zaštićeno područje Bledskog jezera i okoline, okruženo visokim grebenima i Alpskim platoima, odvojeno od Gorenjske ravnice koju je sa strane duboko zarezao kanjon rijeke Save, prvi je put naseljeno mnogo poslije otapanja ledenjaka...

SUMMARY: *The protected landscape of the Bled Lake and its surroundings, encirled by high cliffs and Alpine plateaus, separated by the Gorenjska Plain laterally deeply incised by the Sava River canyon, was first inhabited much later than the glaciers had melted ...*

AUTOR: Miran Erič rođen je u Mariboru. U Ljubljani završava Akademiju likovnih umjetnosti, a potom upisuje magisterij arheologije na Filozofskom fakultetu u Ljubljani. Bavi se podvodnom arheologijom. Njegovi filmovi, među kojima su "Drevni Bled", "Bledska utvrda" i "Starogradsko polje", prikazuju povijesne i arheološke lokalitete uz uporabu 3D rekonstrukcija.

AUTHOR: *Miran Erič was born in Maribor. He graduated from the Academy of Fine Arts in Ljubljana and took his Master's Degree in archaeology at the Faculty of Philosophy in Ljubljana. He engages in submarine archaeology. His films, among which are "Ancient Bled", "The Bled Castle" and the "Stari Grad Field", represent historical and archaeological sites accompanied by 3D reconstructions.*

LES CATHÉDRALES DU DÉSERT, LA CORSE DU MOYEN AGE
KATEDRALE U PUSTINJI, KORZIKA U SREDNJEM VIJEKU
CATHEDRALS IN THE DESERT, CORSICA IN THE MIDDLE AGES

Marc Azéma
Passé Simple
Francuska / *France* 2009., 52'

SAŽETAK: Ovaj film treći je u seriji posvećenoj arheološkoj baštini Korzike. Film prati razvoj ''otoka ljepote'' u srednjem vijeku. Okosnicu filma predstavlja istraživanje na lokalitetu Sagone blizu Ajaccija. Nalazi koje proučava ekipa pod vodstvom arheologa Danijela Istrije sežu od 5. st. do srednjeg vijeka pa i poslije, do 18. st. Putovanje nas vodi preko otoka Saint-Florent Rostino, Mariana u Bonifaciju, te može bolje doprijeti u doba katedrala građenih u korzikanskoj ''pustinji''. Izvrsne 3D rekonstrukcije nestale katedrale, ranokršćanskog baptisterija i tvrđave koja se nadvila nad središtem otoka vode gledatelja u daleku prošlost...

SUMMARY: *This documentary is the third episode in a series devoted to the archaeological heritage of Corsica. It tracks the evolution of the "Island of Beauty" during the Middle Ages. The thread of the film is represented by the excavation of the site Sagone near Ajaccio. The remains explored by the team of Daniel Istria can go back in time, since the fifth century AD until the late Middle Ages and beyond, in the eighteenth century. This trip travels across the island of Saint-Florent Rostino, Mariana in Bonifacio, and can better penetrate the time of cathedrals built in the Corsican "desert". Superb reconstructions 3D images of a cathedral disappeared, an early Christian baptistery and a castle perched in the center of the island end to transport the viewer into the distant past ...*

AUTOR: Marc Azéma specijalizirao se za razdoblje paleolitika, a doktorat iz prapovijesne arheologije stekao je na Sveučilištu Aix-Marseille I. Tijekom istraživanja prapovijesnih pećinskih lokaliteta počeo je upotrebljavati tehnike 2D i 3D prikaza te animaciju. Stvara dokumentarne filmove, sudjeluje na izložbama te snima videouratke o proučavanju i istraživanjima oslikanih pećina koristeći se 3D rekonstrukcijama. Od 2011.g. vodi projekt pod nazivom "L'art des cavernes" u suradnji s CNRS Images (Centre national de la recherche scientifique), te produkcijskih kuća Passé Simple i Cérimès. Film "Katedrale u pustinji – Korzika u srednjem vijeku" dio je filmske trilogije o Korzici.

AUTHOR: *Marc Azéma specialized in Early Stone Age and obtained his PhD at the University Aix-Marseille I in prehistoric archaeology. During his research of prehistoric cave sites, he started applying 2D and 3D techniques and animation. He directs documentary films, takes part in exhibitions and produces videos about the study and archaeological research about cave paintings applying 3D reconstructions. Since 2009 he has been working on the project entitled "L'art des cavernes" carried out in cooperation with CNRS Images, Passé Simple and Cérimès. "Les cathédrales du désert" at this year's Archaeology Film Festival in Split is part of his trilogy about Corsica.*

DIOKLECIJANOVI PODRUMI
DIOCLETIAN'S CELLARS

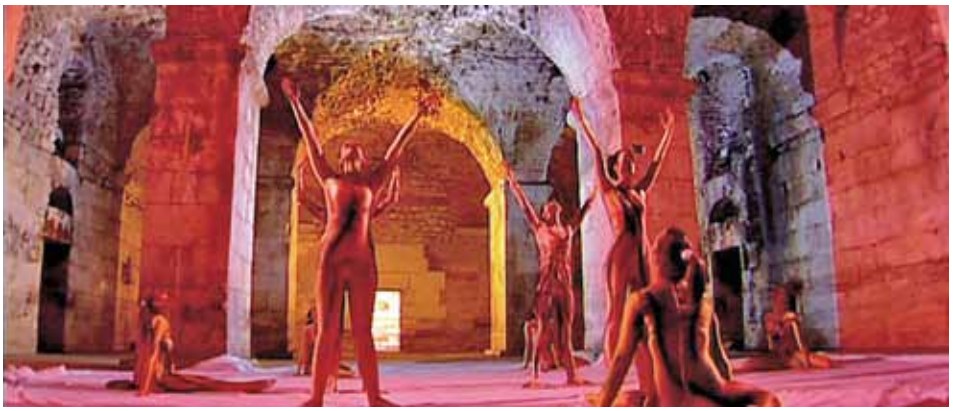
Hrvoje Jelavić-Šako
Hrvoje Jelavić-Šako
Hrvatska / *Croatia* 2012., 29'

SAŽETAK: Mnoštvo splitskih znanstvenika i istraživača slaže mozaik priče o nastanku, istraživanju i obnovi toga fascinantnog, tajnovitog i Splićanima još uvijek slabo poznatog sklopa izvanredno očuvanih supstrukcija antičkog carskog stana i srednjovjekovnog grada. Dioklecijanovi su podrumi spletom okolnosti predstavljali srce i ogledalo nastalog grada i njegovih stanovnika, izvorišnu točku njegova fizičkog nastanka u planu cara Dioklecijana, ali i njegovu do danas nerazjašnjenu mistiku. Taj fascinantni prostor u mnogočemu je odredio i usmjerio gradski razvitak, odredio nas našim odnosom prema toj veličanstvenoj ostavštini te se usjekao u građansku svijest. Ili kako je prof. Duško Kečkemet zapisao: "U rijetko su kojem gradu njegovi podzemni, suterenski prostori postali integralni i presudni urbani element kao što su to podrumi Dioklecijanove palače u Splitu. Pariz podzemnih kanala nadahnuo je Victora Hugoa za roman "Jadnici", varšavska kanalizacija za Wajdin film "Kanal". No, u skoro dva stoljeća podzemni prostori gotovo nigdje nisu bili toliko presudni u životu i razvitku tog grada kao oni u starom dijelu Splita." I stoga su "Dioklecijanovi podrumi" film o ostavštini moćnog rimskog cara, njegovim podrumima, našem gradu i na kraju, nama samima.

SUMMARY: *A number of scholars and researchers join pieces of the mosaic telling the story about the development, history, research and restoration of this fascinating, mysterious, and to the people of Split still not enough known, complex of extremely well preserved substructures of the antique Roman imperial residence and medieval town. By a web of circumstance, Diocletian's cellars are the heart and mirror of the developed town and its inhabitants, the origin of its physical creation planned by Emperor Diocletian, whose mysticism still remains unsolved. This fascinating area has in many ways determined and directed the development of the town, defined us by our attitude towards this magnificent heritage etched into the mind of its inhabitants. Or, as professor Duško Kečkemet wrote: "There is hardly any city whose underground areas have become its integral and crucial urban element, as the cellars of Diocletian's Palace in Split. The underground canals of Paris inspired Victor Hugo for his novel "Les Misérables", the Warsaw sewage for Wajda's film "Kanal". Hardly anywhere have the underground areas been for nearly two millennia as crucial in the life and development of a town as in the old part of Split."*
Therefore, "Diocletian's Cellars" is a film about the legacy of this mighty Roman emperor, his cellars, our city and us as well.

AUTOR: Hrvoje Jelavić-Šako rođen je u Splitu. Nakon studija ekonomije u Zagrebu, na Filmskoj Akademiji u New Yorku završava jednogodišnji program, (One Year Conservatory Filmmaking Program) 2006. godine. Tijekom studija snimio je osam i surađivao na preko 40 kratkometražnih filmova. Diplomirao je u klasi profesora Paula Warnera sa studentskim dugometražnim eksperimentalnim filmom apsurda The Voyage, snimljenim u teškim uvjetima pustinje Arizone u kolovozu 2006. (Yuma SAD). Poslije surađuje na scenariju filma "7 Soles" u meksičko-američkoj koprodukciji. U Hrvatskoj je bio pomoćni redatelj Bogdanu Žižiću za dokumentarni film "100 godina filma u Splitu". Također, bio je asistent produkcije za film "Medieval" u suradnji s 20th Century Fox i New Regency. Radi kao scenarist, redatelji, montažer i producent dokumentarnih filmova "Peristil" i "Dugopolje – sjećanja i običaji".

AUTHOR *Hrvoje Jelavić Šako was born in Split. After the Faculty of Economics in Zagreb, he graduated from the NYFA (New York Film Academy), One Year Conservatory Filmmaking Program. In NYFA he made eight and collaborated on over 40 short films and several official feature productions (7 soles, USA and Mexico coproduction). He graduated in professor Paul Warner's class with the experimental feature "The Voyage", an apsurd story set in the hard enviroment of the Arizona desert in August 2006 (Yuma, USA). In Croatia he worked as the Assistant Director to Bogdan Žižić for the documentary "100 years of film in Split". He also worked as the production assistant for the film "Medieval," coproduction of 20th Century Fox and New Regency. He now works as a screenwriter, director, editor and producer of the documentaries "Peristil" and "Dugopolje – sjećanja i običaji".*



LES VOYAGES DU CLOITRE
PUTOVANJA KLAUSTRA
A CLOISTER'S TRAVELS

Henri-Louis Poirier
PY-FILMS
Francuska / *France* 2009., 18'

SAŽETAK: Opatija Gellone koju je osnovao Vilim, ratnik i veliki putnik, prošla je kroz stoljeća neobične promjene. Njen bogato ukrašen klaustar - jedno od čuda srednjega vijeka -pronalažen je uzastopno: profaniziran (Vjerski ratovi), napušten i prodan (Revolucija), raštrkan ("Kabinet čudesa") i naposlijetku ponovo otkupljen i postavljen na američki način u Muzeju klaustara u New Yorku 1911. g. Danas u Francuskoj, arheolozi i računalni stručnjaci pokušavaju u 3D tehnici rekonstruirati nestali klaustar, vraćajući na izvorno mjesto njegove ukrašene dijelove.

SUMMARY: *The Gellone Abbey, founded by William, warrior and great traveler, went through puzzling adventures. Its richly decorated cloister - one of the marvels of the Middle Ages – was found successively: profane (Religious Wars), abandoned and sold (Revolution), scattered (the "Cabinet of curiosities"), finally repurchased and remounted in the American way, at the Cloisters Museum in New York in 1911. Nowadays in France, archaeologists and computer architects try to reconstruct the disappeared cloister by applying 3D technique and by returning its sculpted elements to their original place.*

AUTOR: Henri-Louis Poirier bavi se pisanjem scenarija i režiranjem dokumentarnih filmova čija je tematika usko vezana za povijest i znanost. Često prikazuje filmove u specifičnim sredinama kao što su muzeji ili izložbe, pri čemu izbjegava uobičajene načine prikazivanja uvjetovane "televizijskim ograničenjima" te primjenjuje novije tehnologije i različite formate. U njegovoj filmografiji valja spomenuti seriju od deset filmova "Le monument et ses artisans", "Temps cistercien" i "Traces de la cité - Carcassonne", koji je nagrađen na festivalima arheološkog filma, te među posljednjim projektima "D'une rive à l'autre", šest kratkih filmova o Avinjonskome mostu.

AUTHOR: *Henri-Louis Poirier is a scriptwriter and film director whose topics are closely related to history and science. His works are often commissioned for specific sites such as museums and exhibitions whereas applying new technologies and avoiding common vays of presentation and formats set by TV restrictions. His work includes a series of ten films "The Monument and its Artists", "The Cistercian Time", "Traces of a City - Carcassonne" awarded at archaeology film festivals and, one his latest projects "From One Side of the River to Another", six short films about the Avignon Bridge.*

BAALBEK E L'IDEA DI CONSTANTINOPOLI
BAALBEK I IDEJA KONSTANTINOPOLA
BAALBEK AND THE IDEA OF CONSTANTINOPOLIS

Eugenio Bongioanni
Camera Stylo Eugenio Bongioanni
Italija / *Italy* 2009., 54'

SAŽETAK: "Zašto su Rimljani sagradili tehnološki nenadmašno umjetničko čudo upravo ovdje u Libanonu, umjesto u Rimu?!" Pitanje kojim počinje film vodi nas u daleku prošlost kako bismo otkrili da je ono što se danas čini malenim planinskim gradićem prije 2000 godina bilo najjače strateško mjesto jugoistočnog Sredozemlja, sjecište svih važnih putova. Bilo je to najbolje mjesto za veliki eksperiment kojim se rimskog boga Jupitera htjelo izjednačiti s istočnim božanstvom Baalom i stvoriti jedinstvenu religiju koja će poslužiti kao sredstvo moći za održanje Carstva, kao kulturno i duhovno središte najrazličitijih naroda i kao vrsta preventivnog ideološkog rata protiv opasnosti kršćanskog monoteizma koji će postati društveno i politički radikalan, poput onog što su Rimljani žestoko iskusili u Judeji s Judaizmom. Baal stiže u Rim 220. g. pod imenom *Sol Invictus* (Nepobjedivo Sunce). Godine 274., Aurelijan se proglašava božanstvom, sukladno istočnjačkom običaju, i vezuje svoj kult uz Nepobjedivo Sunce. To je naposljetku postala državna religija kojoj se priklonio i sam car, koji će odsad biti *Dominus et Deus*, Gospodar i Bog... a pod njim samo *subjecti*, podanici, umjesto dotadašnjih *cives*, građana... Ne smije se zaboraviti da će *Sol Invictus* biti i Konstantinovo božanstvo, kojeg će zbog prijelaza na kršćanstvo napustiti tek na samrti. Paradoksalno, u tri godine propovijedanja Sv. Pavla u Damasku, u kasnim tridesetim godinama 1. st., samo 80 kilometara dijeli ove dvije nove religije.

SUMMARY: *"Why did Romans build such an unsurpassed technological and artistic marvel just here in Lebanon and not in Rome?!" A question from which the film starts and will take us very far, to discover that what looks today like a small mountain town was 2.000 years ago absolutely a strategic place for the South East area of the Mediterranean Sea, a cross point of tracks coming and going everywhere. It was the best place for a huge experiment in order to make the Roman god Jupiter the same as the Eastern god Baal, creating a universal religion to be used as an instrument of power to sustain the Empire, as a cultural and spiritual melting pot, a kind of preventive ideological war against the danger of Christian Monotheism that became social and political radicalism, as Romans had hardly experimented in Judea with Hebraism. Baal arrived in Rome in 220 AD with the name of Sol Invictus. In AD 274 Aurelian proclaimed himself divine, according to the oriental custom, and associated his cult with the cult of Sol Invictus, that, finally, became a state religion even, flanking the Emperor, that from now will be "Dominus et Deus", Master and God...And below him only subjects, "subjecti" and no more "cives", citizens... It mustn't be forgotten that Sol Invictus will be the god of Constantine too, abandoned for Christianity only on the bed of his death. Paradoxically, during the three years of Saint Paul's preaching in Damascus, in the late Thirties of 1st century AD, only 80 kilometres separated the yards of the two new religions.*

AUTOR: Eugenio Bongioanni rođen je u Milanu. Započeo je karijeru kao sociolog i psiholog, nakon čega se, početkom 90-ih, okrenuo arheologiji Bliskog istoka producirajući kao neovisni sineast oko 30 dokumentarnih filmova koji su se prikazivali na programima RAI 3, trećem programu talijanske nacionalne TV kuće. Iz filmografije valja izdvojiti "L'Oasi Rossa", "Cercando il Giordano", "L'Arca dell'Alleanza, anatomia di un mistero", "Abramo? E' partito da Heidelberg… E insegna a Gerusalemme", "Palmyra, l'oasi e la metropoli", "La Rivoluzione Etrusca", "L'Arca dell'Alleanza, due ricerche per un viaggio alle origini del Monoteismo", "Turkey no Comment", "Pianeta Garda".

AUTHOR: *Eugenio Bongioanni, born in Milano, is a former sociologist and psychologist who turned to Near East archaeology at the beginning of the 1990s, producing as an independent filmmaker more than 30 documentary films on air on RAI 3, the Third Channel of RAI-Radiotelevisione Italiana, the National Broadcasting Company of Italy. From the filmography: "L'Oasi Rossa", "Cercando il Giordano", "L'Arca dell'Alleanza, anatomia di un mistero", "Abramo? E' partito da Heidelberg… E insegna a Gerusalemme", "Palmyra, l'oasi e la metropoli", "La Rivoluzione Etrusca", "L'Arca dell'Alleanza, due ricerche per un viaggio alle origini del Monoteismo", "Turkey no Comment", "Pianeta Garda".*

LA VILLE ET LA MORT
GRAD I SMRT
THE TOWN AND DEATH

Bernard David - Cavaz
Musée Archéologique de Grenoble
Francuska / *France* 2011., 6'

SAŽETAK: U francuskom gradu Grenobleu, na obali rijeke Isère, uzdiže se građevina jedinstvena po mnogočemu u Europi: slojevita arhitektura, koja nakon 20 godina istraživanja otkriva temelje i ostatke kasnijih građevina, stotine grobova i na tisuće predmeta prepunih podataka na temelju kojih se mogla rekonstruirati povijest lokaliteta sve do prvih pojava kršćanstva. Upravo o ovoj povijesti pripovijeda film "Grad i smrt", rekonstruirajući oblik kasnijih građevina uz pretpostavljene obrede i svečanosti koji su se unutar njih odvijali. Prvi kršćanski mauzoleji u benediktinskom prioratu, merovinške i karolinške građevine među kojima je i kripta koja je do danas ostala netaknuta, intimni život građevine koja se neprekidno obnavljala, vrlo nam precizno govore o razvoju kršćanskih običaja i obreda, kao i o povijesti grada i regije, sve do "velike povijesti"...

SUMMARY: *In Grenoble, France, on the banks of the Isère River, a unique building unfolds: a multi-layered architecture that, after 20 years of excavations, reveals the foundations and remains of subsequent buildings, hundreds of tombs and thousands of objects bearing an abundance of evidence to reconstruct the history of the site until the beginnings of Christianity. The film "The Town and Death" seeks to tell this history, reconstructing the shapes of subsequent buildings imagining the rituals and ceremonies that took place on this site. The first Christian mausoleums in the Benedictine priory, over Merovingian and Carolingian edifices, one of which is a crypt that remained intact until the present, the intimate life of this building that, uninterruptedly reconstructed itself, speak with great precision about the evolution of Christian customs and rituals, as well as the history of the Town and the region before the "big history" ...*

AUTOR: Bernard David-Cavaz počeo je karijeru kao redatelj crtanih filmova, skladatelj, romanopisac i konzultant za poslove komunikacije. Snimanje filmova za koje, među ostalim, sam piše scenarije, za njega je spoj svih njegovih strasti: užitka učenja, otkrivanja svjetova kao što su svijet povijesti ili znanosti te zadovoljstva dijeljenja spoznaja s publikom. U filmu "La ville et la Mort" koristi se prethodno stečenim znanjem te kombinira ilustraciju s dokumentarnim pristupom.

AUTHOR: *Bernard David-Cavaz began his career as cartoon director, composer, novelist and communication consultant. Making movies based on his own scripts, for him is a combination of all his passions: the joy of learning, discovering worlds such as the world of history or science and the pleasure of sharing knowledge with the audience. In the film "The City and Death", he applies his previous knowledge and combines illustration with a documentary approach.*

OCCHIOLA', UN PRESEPE DEI MONTI EREI
OCCHIOLÁ – BOŽIĆNE JASLICE S PLANINA EREI
OCCHIOLÁ – A CHRISTMAS CRIB IN THE EREAN MOUNTAINS

Lorenzo Daniele
Fine Art Produzioni, University of Catania
Italija / *Italy* 2011., 35'

SAŽETAK: Siječanj 1693. Strašan potres snašao je jugoistočni dio Sicilije. U predjelu Val di Noto tlo se para i guta sve pred sobom: ljude, kuće, cijele gradove. Među njima je Occhiolà, selo u unutrašnjosti Katanije blizu planina Erei. Tri stoljeća poslije u arheološkim se istraživanjima rasvjetljuju ostaci tog mjesta, otkrivajući među krhotinama tragove prekinutog života. Pronađene su male jaslice – jednostavne, ručno izrađene. One predstavljaju posljednje otkucaje sela. Tko je izradio ove figurice? Kome su pripadale? Ovaj nas film vodi na putovanje kroz vrijeme kako bismo otkrili korijene Occhiolà, sa svojim ulicama, dvorcem, prošlošću. Grci i lokalno stanovništvo postaju mit mladom pripravniku i starijem keramičaru za kojeg radi, i koji mu priča o lijepim glinenim figuricama, umrlima skrivenima unutar posuda i slavnim precima.

SUMMARY: *January, 1693. A terrible earthquake hits the south-eastern part of Sicily. In the Val di Noto district the ground rips and swallows up everything: people, houses, entire cities. Among them is also Occhiolà, a rural village located in the inland parts of Catania, near the Erei mountains. After three centuries, the archaeological research highlights its remains, discovering between the rubble, traces of an interrupted life. A little nativity scene is found: it's simple, handmade. It's the last beat of that village. Who made those figurines, who owned them? The documentary proposes a journey through time, in order to discover the roots of Occhiolà, with its streets, its castle, origins. Greeks and local communities become a myth for a young apprentice and the old potter he works for, who tells him stories about beautiful statues made of clay, dead persons hidden inside the vessels and glorious ancestors.*

AUTOR: Lorenzo Daniele nakon klasičnih studija usavršava arheologiju na Sveučilištu u Kataniji. Već u dobi od 15 godina pokazuje izrazito zanimanje za fotografiju, pogotovo crno-bijele reportaže. Autor je putopisa o Srednjoj Europi, Cipru, Libiji i Hrvatskoj. Od 2004. do 2006. usavršava se u TV produkciji, kao i u produkcijama dugih i kratkih filmova, te postaje televizijski i filmski redatelj. Zajedno s Maurom Italijom osniva Fine Art Produzioni, koja se bavi televizijskim reklamama i filmskom produkcijom. Tvrtka je producirala dokumentarne filmove o arheologiji u suradnji sa Stručnom arheološkom školom Katanije. Na Sveučilištu u Kataniji drži praktikum o arheološkom filmu. Ostali značajniji filmovi uključuju "Diario di una Sirena", "Monte San Mauro", "Leontinoi". Redatelj je i autor programa lokalnih i satelitskih televizija.

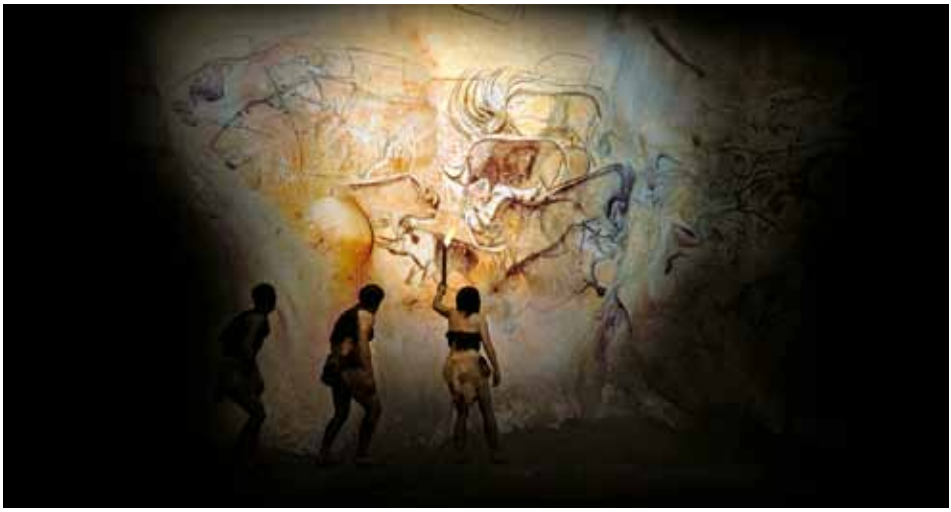
AUTHOR: *Lorenzo Daniele attended archaeological courses at University of Catania, after finishing classical studies. Since the age of fifteen, he has had a strong passion for photography, in particular for black and white reportages. He is author of travel reports about Central Europe, Cyprus, Libya and Croatia. From 2004 to 2006 he gathered experience by producing long and short films, becoming TV and movie director. Together with his friend and associate, Mauro Italia, he set up Fine Art Produzioni, a photo and video agency. This agency is specialized in television advertising and movie productions. In this field, this company produced archaeological documentary films in cooperation with the Catania Specialization School in Archaeological goods. He teaches in a laboratory of "archaeology cinema" of the University of Catania. Other important films are: "Diario di una Sirena", "Monte San Mauro", "Leontinoi". Lorenzo Daniele is director and author of TV programs for some local and satellite televisions.*

LES PREMIERS EUROPÉENS
PRVI EUROPLJANI
THE FIRST EUROPEANS

Axel Clevenot
INA, Sylvie Blum
Francuska / *France* 2010., 47'

SAŽETAK: U otprilike dva milijuna godina Europa je bila poprište neprekidnog kretanja stanovništva. Od Grčke do Finske, od Srednje Europe do Britanskog otočja, ljudi su morali osvajati nova područja. No, da bi preživjeli, trebali su se prilagoditi. Iznoseći najnovija znanstvena istraživanja, i uz najsuvremeniju tehnologiju, film ''Prvi Europljani'' vodi nas kroz najveće kulturne, umjetničke i tehničke faze koje su udarile temelje našem europskom identitetu.

SUMMARY: *For some two million years, Europe has been the setting of incessant migratory movements. From Greece to Finland and from Central Europe to the British Isles, men gradually found they had to conquer new territories. But in order to survive they had to adapt. Drawing on the latest scientific research and with innovative visual style, "The First Europeans" takes us through the major cultural, artistic and technical stages which laid the foundations of our European identities*.



AUTOR: Axel Clevenot od 1982. g. režira i producira brojne dokumentarne filmove za televizijske kuće France 3, ARTE, France 5, te za druge institucije (Vijeće Europe, Ministarstvo prosvjete Republike Francuske…), a sudjeluje i u međunarodnim koprodukcijama. Svojim filmovima osvaja brojne nagrade na domaćim i međunarodnim festivalima. Za različite muzeje režira tematske filmove, među kojima valja spomenuti i zadnji film, "Les messages secrets du Général de Gaulle entre 1940 et 1942" koji je producirao Muzej rukopisa i pisama (Musée des lettres et manuscrits) u Parizu.

AUTHOR: *From 1985 Axel Clevenot directed and produced a number of documentary films for TV companies France 3, ARTE, France 5, and many institutions (Council of Europe, French Ministry of Education ..), and has also taken part in international coproductions. His films earned him many awards at national and international festivals. For a number of museums he directed films of various topics, among which worth mentioning is his latest "Les messages secrets du Général de Gaulle entre 1940 et 1942" produced by the Museum of Manuscripts and Letters in Paris.*

Popratni programi / *Accompanying programs :*

Četvrtak / *Thursday*, 8. 11. 2012. - 15:00
Petak / *Friday*, 9. 11. 2012. - 11:00
Tajna Kellsa / *The Secret of Kells*
Tomm Moore, Nora Twomey, Irska, Francuska, Belgija, / *Ireland, France, Belgium,* **75'**
animirani film / *animated film*
Distribucija */ Distribution:*
Hulahop d.o.o.

IZLOŽBA / *EXHIBITION*

SREDNJOVJEKOVNA ARHEOLOŠKA BAŠTINA OTOKA BRAČA
THE MEDIEVAL ARCHAEOLOGICAL HERITAGE OF THE ISLAND OF BRAČ

Autor teksta i izložbe:
Text and exhibition by: Hrvoje Gjurašin
Autor fotografija:
Photographs by: Zoran Alajbeg

THE SECRET OF KELLS
TAJNA KELLSA

Tomm Moore, Nora Twomey
Irska, Francuska, Belgija / *Ireland, France, Belgium,* 2009., 75'

SAŽETAK: Magija, fantazija i keltska mitologija povezani su u bogatstvu boja i detalja u prekrasnoj priči o snazi mašte i vjere koja vodi čovječanstvo kroz mračna vremena. Prije 1200 godina Brendan, siroče, upoznaje brata Aidana, čuvara iznimne ali nedovršene knjige iluminacija. Aidan Brendanu zadaje veliku zadaću – dovršiti *Knjigu Kellsa*, što ga vodi u nov život kreativnosti i mašte, gdje ga čekaju pustolovine, opasnost i akcija. Invazija Vikinga prijeti sa svih strana, a Brendan se, s pomoću tajanstvene djevojčice Aisling, suočava s najdubljim strahovima kako bi ispunio zadaću. *Knjiga Kellsa* je remek-djelo europske umjetnosti, a ova priča, spoj fantastike i legende, govori o njezinu nastanku.

SUMMARY: *The magic, fantasy and Celtic mythology are joined together by richness of colors and details in the wonderful story about the power of imagination and belief that led humanity through the dark ages. 1200 years ago Brendan, anorphan, meets brother Aidan, the keeper of an exceptional but unfinished illuminated book. Aidan entrusts Brendan a big task – to complete the Book of Kells, which leads him to a new life of creativity and imagination, where adventures, dangers and action await him. The Viking invasion threatens from everywhere, and Brendan, with the help of a mysterious girl Aisling, faces deepest fears in order to accomplish his task. The Book of Kells is a masterpiece of European art, and this story combining fiction and legend, speaks of its creation.*

AUTORICA Nora Twomey studirala je animaciju na koledžu Ballyfermot u Dublinu. Uz Tomma Moorea, Paula Younga i Rossa Murrayja osniva Cartoon Saloon, u kojem nastaje i uspješna crtana serija "Skunk Fu". Suautorica je animiranog filma "The Secret of Kells" koji će biti prikazan izvan natjecateljskog programa na ovom Festivalu.

AUTHOR *Nora Twomey studeid animation at Ballyfermot College in Dublin. Along with Tomm Moore, Paul Young and Rose Murray she became one of the founder members of the Cartoon Saloon that developed the award winning Skunk Fu! She is co-director of The Secret of Kells that will be presented out of competition at the International Archaeology Film Festival in Split.*

AUTOR Tomm Moore prilično se rano počeo zanimati za film te se pridružuje tvrtci Young Irish Filmmakers u Kilkennyju gdje je odrastao. Studirao je klasičnu animaciju na koledžu Ballyfermot u Dublinu. Pravi ilustracije, stripove i filmove. Suosnivač je studija animacije Cartoon Saloon u Kilkennyu. Animirani film "The Secret of Kells", u kojem se služi klasičnom animacijom, nominiran za brojne nagrade.

AUTHOR *Tomm Moore became fond of animation at an early age and joined the "Young Irish Filmmakers" in Kilkenny where he was brought up. He studied classical animation at Ballyfermot College in Dublin. Tomm Moore is illustrator, cartoonist and filmmaker. He is co-founder of the animation studio Cartoon Saloon in Kilkenny. The animated film "The Secret of Kells" in which he applied classical animation won him many awards.*

SREDNJOVJEKOVNA ARHEOLOŠKA BAŠTINA OTOKA BRAČA

Jedan od najznačajnijih datuma u povijesti Muzeja hrvatskih arheoloških spomenika bez sumnje je 3. srpnja 1887. g. Toga je dana, prije 125 godina, u Kninu osnovano Kninsko starinarsko društvo koje je imalo zadatak sakupljati i istraživati spomenike iz narodne prošlosti.

Zahvaljujući njegovu djelovanju počela su istraživanja u okolici Knina te je u nekoliko godina sakupljena znatna količina muzejske građe koja je omogućila otvaranje Prvog muzeja hrvatskih spomenika u Kninu 24. kolovoza 1893. godine. Istog dana Društvo je promijenilo ime u Hrvatsko starinarsko društvo.

Povodom te obljetnice Muzej hrvatskih arheoloških spomenika pripremio je izložbu Srednjovjekovna arheološka baština otoka Brača.

Izložba se sastoji od fotografija nepokretnih spomenika kulture od kojih se posebno ističu ranosrednjovjekovne crkve, dvadeset i dvije, od čega ih je osamnaest pod krovom. Time se Brač sa svojim ranosrednjovjekovnim crkvama izdvaja među

Autor teksta i izložbe: Hrvoje Gjurašin
Autor fotografija: Zoran Alajbeg

mnoštvom naših otoka, pa i kopnenih područja, kako po brojnosti na ograničenu prostoru, tako i po sačuvanosti.

Te su crkve relativno male, pravokutne osnove s četvrtastom ili polukružnom apsidom, građene od nepravilno lomljena kamena, vezana obilnom žbukom, pokrivene kamenim pločama i ožbukane izvana i iznutra.

Uz sačuvane sakralne spomenike, na istočnom dijelu otoka nalaze se ostaci naselja Straževnik, Dubravice, Mošuje, Pothuma, Podgračišće i Gradac. U povijesti neretljanskog Brača naselje Gradac bilo je glavno mjesto, kojim je upravljao neretljanski knez. Danas su jedva vidljivi ostaci temelja zgrade na samom vrhu brda Gradac koji nosi naziv Knežev dvor. Od ranosrednjovjekovnih nastambi danas su ostali samo tragovi, a od naselja su se sačuvale crkve i groblja.

Krajem 9. ili početkom 10. st. sagrađen je prvi benediktinski samostan u Povljima unutar starokršćanske bazilike. Godine 1145. on je stradao, a 1184. je obnovljen.

O obnovi je zapisano na Povaljskom pragu-nadvratniku, jednom od najljepših i najstarijih sačuvanih natpisa na starohrvatskom jeziku, koji je napisan na ćirilici. Na njemu je ime prvoga poznatog hrvatskog majstora Radonje.

Na južnoj strani otoka, iznad Murvice, nalazi se Zmajeva ili Drakonjina spilja, nazvana po reljefu zmaja. U spilji je od sredine 15. st. bio pustinjački samostan. Nalazi kamene plastike upućuju na to da je ovdje čovjek obitavao već od kasne antike, odnosno ranoga srednjeg vijeka. Nažalost, arheološka istraživanja nikada nisu obavljena.

Od pokretne arheološke građe iz našeg muzeja izložen je Povaljski prag iz 1184. godine te nalazi iz ranosrednjovjekovnih grobova kod Donjeg Humca i Selaca.

Jedini primjerci pletera na otoku čuvaju se u dominikanskom samostanu u Bolu. To su trokutni zabat pregrade svetišta i pilastar.

THE MEDIEVAL ARCHAEOLOGICAL HERITAGE OF THE ISLAND OF BRAČ

One of the most significant dates in the history of the Museum of Croatian Archaeological Monuments is undoubtedly July 3, 1887. This is when the Kninsko starinarsko društvo was founded in Knin 125 years ago, with the task of collecting and studying monuments from Croatia's history.

The Society initiated excavations in the surroundings of Knin which, yielding after several years a significant number of monuments enabled the founding of The First Museum of Croatian Monuments opened in Knin on August 24, 1893. That same day the Society changed its name to "Hrvatsko starinarsko društvo".

This was the occasion for organizing the exhibition "The Medieval Archaeological Heritage of the Island of Brač".

The exhibition consists of photographs of immovable cultural monuments of which particularly valuable are 22 Early Medieval churches, 18 of which are still roofed. Because of their number and state of preservation, Brač stands out from

Text and exhibition by: Hrvoje Gjurašin
Photographs by: Zoran Alajbeg

other Croatian islands and coastal areas. These churches are small in size, of rectangular ground plan with a square or semi-circular apse, built of irregularly dressed stone, with an abundance of mortar, covered with stone slates, both inside and outside.

In addition to the preserved religious monuments, the eastern part of the island bears remains of settlements such as Straževnik, Dubravice, Mošuje, Pothume, Podgračišća and Gradac. In the period of history when Brač was ruled by the Neretva Duchy, Gradac was the island's capital, the seat of the Neretva duke. Nowadays, the remains of the building's foundations (Knežev dvor) on the top of Gradac hill are hardly visible. Only traces of Early Medieval buildings can be seen today, while churches and cemeteries are all that remain of the onetime settlements.

The end of the 9th and the beginning of the 10th century marked the founding of the first Benedictine monastery that developed in Povlja within an Early Christian basilica. It was destroyed in 1145, but restored in 1184.

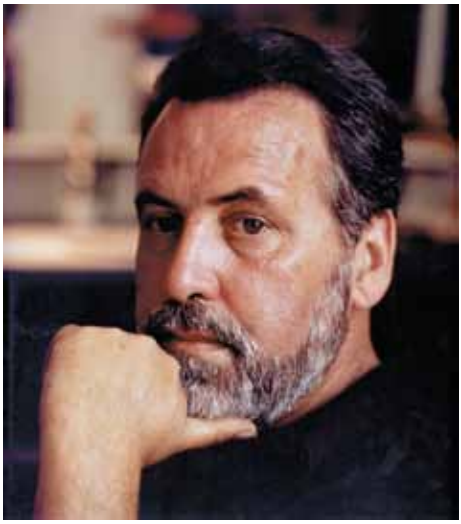
Its restoration is evidenced on the Povlja lintel, one of the finest and oldest preserved inscriptions in the Early Croatian language and the Cyrillic script. It bears the name of Radonja, the first known master.

On the southern side of the island, above Murvica, stands Zmajeva or Dragonjina (Dragon's) Cave, named after the relief of the dragon inside it. From the mid 15th c. the cave was the site of a hermitage. Stone finds testify to human presence since Late Antiquity and the Early Middle Ages. Unfortunately, the site was never excavated.

Exhibited from the collection of the Museum of Croatian Archaeological Monuments are the Povlja lintel from 1184 and finds of Early Mediaeval graves at Donji Humac and Selca.

The only two monuments on the island bearing the interlace pattern, a triangular pediment of the altar screen and a pilaster, are kept at the Dominican Monastery in Bol.

VASKO LIPOVAC



ŽIVOTOPIS: Vasko Lipovac, slikar, kipar i grafičar, rođen je 14. lipnja 1931. g. u Kotoru. Akademiju primijenjenih umjetnosti završio je u Zagrebu 1955.g. Bio je suradnik majstorske radionice Krste Hegedušića od 1955. do 1959. g. To je na neki način bio poslijediplomski studij koji je darovitim mladim likovnim umjetnicima pružio priliku da istražuju, svatko sa vlastitim senzibilitetom, vlastite umjetničke svjetove u okviru suvremenih kretanja europske i svjetske umjetnosti, koja su pedesetih godina bila vrlo intenzivna i plodna. U doba takve kreativne snage, Vasko Lipovac stvara vlastiti svijet u bogatoj raznolikosti geometrijskog i antropološkog reciprociteta, njegujući strukturalnu vizualnu uvjerljivost u skulpturi i slikarstvu. Od 1967. g. živio je i radio u Splitu. Od 1956. g. izlagao je na oko stotinu samostalnih i preko dvjesto skupnih izložbi u zemlji i inozemstvu. Dobitnik je brojnih nagrada za skulpture, ilustracije, te javne spomenike. Vasko Lipovac preminuo je u Splitu, 4. srpnja 2006.

BIOGRAPHY: *Vasko Lipovac was born on June 14, 1931 in Kotor, Montenegro. After graduating from secondary school in Kotor, he came to Zagreb, Croatia in 1950. He graduated from the Academy of Applied Arts in 1955. From 1955 to 1959 he worked in the master's workshop of professor Krsto Hegedušić. That was a type of postgraduate study that gave talented young visual artists an opportunity to explore – each with their own artistic sensibility - their own artistic worlds within the contemporary movements of European and world art, which were very intensive and fruitful in the 1950s. In a period of such creative force Vasko Lipovac created his own world in the rich diversity of geometrical and anthropological humanistic reciprocity, nurturing a structural visual plausibility in sculpture and in painting. Since 1967, Vasko Lipovac lived and worked in Split, Croatia, which, with its Mediterranean climate, inspired him to carry out his poetic vision, and to create his visual richness, numerous works, cycles of paintings, graphics, watercolor paintings, sculptures and painted sculptures. Since 1959, Lipovac held around 100 solo exhibitions and over 200 group exhibitions in Croatia and abroad. He received over twenty awards and honors for sculpture, painting, graphics, illustrations and public monuments. Vasko Lipovac died on July 4, 2006.*

Skulpturu "Hrvatski kralj", izloženu u Muzeju hrvatskih arheoloških spomenika u sklopu izložbe "Starohrvatskoj baštini u čast", autor je darovao Muzeju.

The sculpture "Croatian King" exhibited in the Museum of Croatian Archaeological Monuments within the exhibition "A Tribute to Early Croatian Heritage" was donated to the Museum by the author.

***Hrvatski kralj** / Croatian King*
obojeno drvo / painted wood
730 x 260 x 210 mm

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA (MHAS) jedan je od najstarijih hrvatskih muzeja i jedini je muzej u Hrvatskoj osnovan s jedinstvenom zadaćom da istražuje, sakuplja, predstavlja i proučava ostatke materijalne i duhovne kulture Hrvata iz razdoblja srednjeg vijeka, od VII. do XV. stoljeća, poglavito iz vremena ranosrednjovjekovne hrvatske države od IX. do XII. stoljeća.

Pod nazivom Prvi muzej hrvatskih spomenika utemeljen je u Kninu 1893. godine, a za vrijeme II. svjetskog rata iz bojazni od ratnih opasnosti preseljen je najprije u Sinj, a zatim na Klis i u Split gdje mu je i danas sjedište. Od 1976. godine svoje arheološko blago čuva i izlaže u monumentalnom i reprezentativnom zdanju izvedenom po projektu arhitekta M. Kauzlarića.

Danas Muzej raspolaže opsežnim fondom starohrvatske arheološke baštine od oko 20 000 predmeta. Mahom su to primjerci raznovrsnog nakita, oružja i predmeta svakodnevne upotrebe, te velik broj kamenih spomenika koji su nekada pripadali interijerima starohrvatskih crkvica. Svojom zbirkom ranosrednjovjekovne pleterne i figuralne plastike te množinom latinskih starohrvatskih epigrafskih spomenika, Muzej danas spada medu najveće zbirke takve vrste u Europi.

Medu ostalim, najznačajniju i povijesno najvredniju kolekciju predstavljaju epigrafski spomenici od IX. do XII. stoljeća na kojima su uklesana imena hrvatskih vladara te svjetovnih i crkvenih dostojanstvenika, pa taj dio arheološke zbirke Muzeja, kao najstariji hrvatski "arhiv" (arhiv u kamenu) ima iznimnu povijesnu dokumentarnu vrijednost. Osim muzeološke djelatnosti, Muzej danas provodi i opsežna arheološka istraživanja starohrvatskih lokaliteta, poglavito na svojem matičnom, južnohrvatskom prostoru, u cetinsko-zrmanjskom međurječju, a ima i bogatu izložbenu i izdavačku djelatnost. U sljedeće tri godine Muzej očekuje realizaciju novog stalnog postava.

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS (MHAS) is one of the oldest Croatian museums and the only museum in Croatia that was founded with the unique task to explore, collect, present and study the remains of the tangible and intangible culture of the Croats from the Middle Ages, respectively from the 7th to 15th century, in particular from the time of the early medieval Croatian State (from the 9th to 12th century).

The Museum was founded under the name "First Museum of Croatian Monuments" in Knin in 1893. During World War II, fearing the threats of the war, it was initially moved to Sinj, later to Klis and finally to Split, where it is still located up to this date. From 1976, its archaeological treasure is kept and exhibited in the monumental and representative building that was designed by M. Kauzlarić.

The Museum of Croatian Archaeological Monuments has an extensive inventory of early Croatian archaeological heritage with about 20,000 artefacts.

The Museum possesses an rich collection of jewellery, weaponry and objects of everyday use, as well as a large number of stone monuments that were part of the interior of early Croatian churches. With its collection of early mediaeval interlacing-ribbon and figural sculptures and a large number of early Croatian epigraphic monuments in Latin, the Museum of Croatian Archaeological Monuments possesses nowadays one of the greatest collections of such kind in Europe.

Inter alia, the most significant and historically the most valuable collection is the selection of epigraphic monuments from the 9th to 12th century, depicting the engraved names of Croatian rulers and secular and ecclesiastic dignitaries. This part of the Museum's archaeological collection, as the oldest Croatian "archive" (archive in stone), has in this respect a unique historical documentary value. Besides the museological work, the Museum of Croatian Archaeological Monuments also undertakes comprehensive archaeological excavations at early Croatian sites, in particular in its South Croatian core territory between the rivers Cetina and Zrmanja, exhibiting actively and leading extensive publishing activities. The Museum is awaiting its permanent display in the next three years.

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