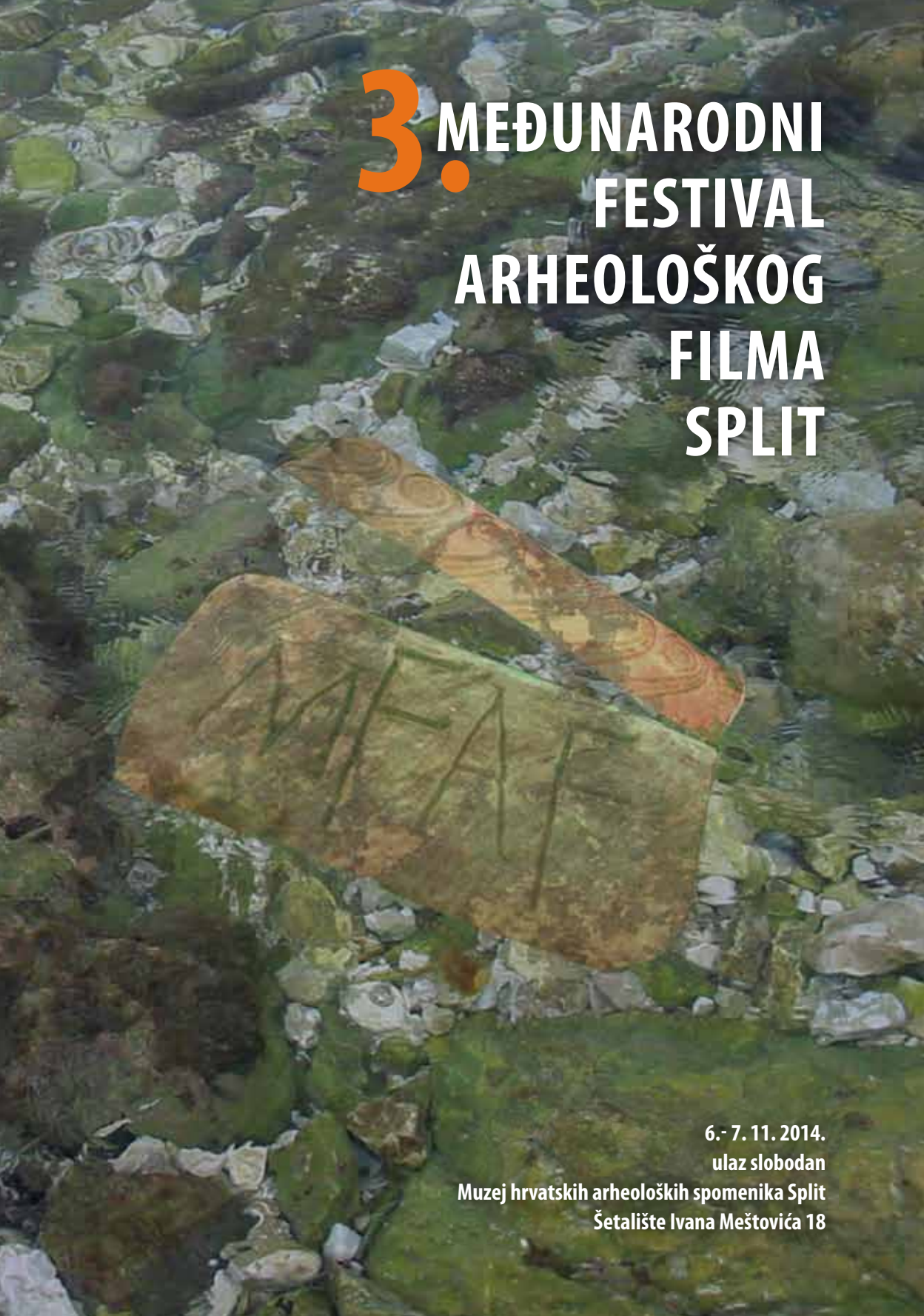

3. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA SPLIT

6.- 7. 11. 2014.
ulaz slobodan
Muzej hrvatskih arheoloških spomenika Split
Šetalište Ivana Meštovića 18

Muzej hrvatskih arheoloških spomenika Split
Museum of Croatian Archaeological Monuments Split
3. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
3rd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

U spomen / *In memory of*
Gérald Barbet

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1. 3rd International Archaeology Film Festival
I. Dokumentarni film -- Arheološki sadržaji

150923065

Muzej hrvatskih arheoloških spomenika Split
Museum of Croatian Archaeological Monuments Split

3. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

3rd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

6. – 7. 11. 2014.
Split

Od svog osnutka 2010. godine, Međunarodni festival arheološkog filma, obogatio je grad Split za još jedan filmski festival, no sasvim različite tematike od postojećih. Jedini festival ove vrste u Hrvatskoj, dočekao je svoje 3. izdanje i na dobrom je putu da postane tradicionalan.

Organizacijom prvog festivala, Split i Muzej hrvatskih arheoloških spomenika, svrstali su se u red gradova koji već gotovo dva desetljeća priređuju slične festivale u zemljama Europe i šire. Nailazeći na dobar odjek kod široke publike, slike i poruke koje ovi filmovi prenose obogaćuju nas najnovijim saznanjima o arheologiji i zaštiti spomenika, ali i uvjeravaju u opravdanost filmskog bilježenja arheoloških istraživanja i zahvata.

Festival je sjajna prilika za predstavljanje i bolje upoznavanje vlastite nacionalne baštine, ali ujedno i poticaj za ekranizaciju izuzetno zanimljivih otkrića. Uobličeni u format dokumentarnog filma, oni lako nalaze svoj put i do najšire publike.

Istovremeno, na festivalu se domaćoj publici predstavljaju brojni strani redatelji i producenti otkrivajući nam svojim filmskim uratcima barem mali dio najrecentnijih rezultata arheoloških istraživanja diljem svijeta.

Zamišljen kao mjesto susreta ljudi filmske i arheološke struke, ovaj festival podjednako okuplja ljubitelje dokumentarnog filma, arheologije i baštine. Ovim, za sada još uvijek kratkim, dvodnevnim filmskim programom, ali zato geografski i povijesno izuzetno raznolikim, proputovat ćemo kontinentima i oceanima svijeta u potrazi za davno izgubljenim civilizacijama, ali i zaviriti u laboratorije u kojima nastaje arheologija budućnosti.

Po završetku festivala i filmskih arheoloških putovanja, mi ćemo i dalje živjeti u gradu svjesni da njegova povijesna jezgra predstavlja živi arheološki lokalitet na kojem život neprekinuto traje više od 1700 godina.

Direktorica Festivala

Lada Laura

Since its beginning in 2010, the International Archaeology Film Festival has enriched Split with one more film festival, yet completely different by its topic. The only festival of its kind in Croatia has lived to see its third edition and is on its way to become traditional.

By organizing the first festival, Split and the Museum of Croatian Archaeological Monuments, have joined the group of cities that have been organizing similar festivals in Europe and beyond for nearly two decades. Meeting with powerful response, the images and messages that these films convey bring us a wealth of the most recent knowledge about archaeology and heritage protection, but at the same time raise awareness for film documenting archaeological excavations.

The festival is a perfect occasion for presenting and knowing better our own national heritage, but also an incentive for screening extremely interesting discoveries. Presented in the form of a documentary, they will easily find their way to the widest audience. At the same time, the local audience has a chance to enjoy films of foreign directors and producers that reveal at least a small part of the most recent archaeological discoveries across the world.

Conceived as a meeting place of filmmakers and archaeologists, this festival equally gathers those fond of documentaries, archaeology and heritage.

During this at least for now, short two-day film program, but geographically and historically extremely diverse, we will travel across continents and oceans in search of ancient civilizations, but also peek into the laboratories that will create the archaeology of tomorrow.

When this festival and its film travels are over, we will still continue living in the city aware that its historic core represents a live archaeological site on which life has continuously been going on for more than 1700 years.

Festival Directress

Lada Laura

Zahvale / ***Acknowledgements:***

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MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

3. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

3rd INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

Predsjednik Festivala / *President*

dr. sc. Ante Milošević, ravnatelj Muzeja / *Museum Director*

Direktorica festivala / *Directress*

Lada Laura

Organizacijski odbor / *Organizing Committee*

Nikolina Uroda, Silvana Matković, Maja Visković, Natalia Bazina, Andi Alajbeg, Kristina Babić

Stručni ocjenjivački sud / *Jury*

- Diana Nenadić, predsjednica / *president*; filmska kritičarka / *film critic*
- dr. sc. Tonči Burić, muzejski i znanstveni savjetnik / *museum and scientific adviser*
- Boris Poljak, filmski snimatelj, redatelj / *cinematographer, director*
- dr. sc. Brian Willems, docent na Filozofskom fakultetu u Splitu / *Assistant Professor at the Faculty of Humanities and Social Sciences, University of Split*
- Jasen Boko, dramaturg, *novinar / dramaturgist, journalist*

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*

Kristina Babić

Četvrtak / *Thursday*, 6. 11. 2014.

16:30 **Otvaranje** / *Opening*

16:45 **Prapovijest Uskršnjeg otoka**
/ *Easter Island's Prehistorian*, Philippe Axell / Belgija / *Belgium*, **11'**

17:00 **Sv. Juraj u Akrefniju** / *St. George in Akrefnio*
S.E.A. cinema team, Grčka / *Greece,* **25'**

17:30 **Guam: Oaza u oceanu** / *Guam: The Ocean Oasis,* Teal Greyhavens, SAD / *USA,* **25'**

17:55 **Pauza** / *Pause*

18:05 **Neronova ludost** / *A Nero's Folly*
Paul Rambaud, Francuska / *France*, **10'**

18:20 **Tajne vikinškog mača** /*Secrets of the Viking Sword*, Peter Yost ,
SAD / *USA*, **54'**

19:15 **Pauza** / *Pause*

19:20 **Frédéric Mougenot: Muzej europskih i mediteranskih civilizacija, MuCEM**
The Museum of European and Mediterranean Civilizations, MuCEM

20:00 **Velika igra: Arheologija i politika u doba kolonijalizma**
/ *The Great Game: Archaeology and Politics at the Time of Colonialism*,
Thomas Tode, Rasmus Gerlach, Njemačka / *Germany*, **20'**

20:25 **Otok kneževa** / *The Isle of Princes*
Zdzisław Cozac, Poljska / *Poland*, **44'**

21:10 **Pauza** / *Pause*

21:20 **Izrada replike kamenog pluteja iz crkve Sv. Petra Velikog u Dubrovniku**
/ *Making a Replica of the Stone Pluteus from the Church of St. Peter the Great in Dubrovnik, Vedran Kundić,* Hrvatska / *Croatia*, **5'**

21:30 **Pobuna na brani** / *Riot at the Dam*
Jean Luc Bouvret, Francuska / *France*, **52'**

Petak / *Friday*, **7. 11. 2014.**

16:30 **Velebna kupola** / *The Enamel Dome*,
Mohamed Ehsani / Iran / *Iran*, **40'**

17:10 **Merkurov hram – rimsko remek-djelo**
/ *Temple of Mercury – A Roman Masterpiece*
David Geoffroy, Francuska / *France*, **10'**

17:20 **Dama, kamenje, ljudi...**
/ *A Lady, the Stones, the People ...*
Paul Rambaud, Claude Delhaye, Francuska / *France*, **26'**

17:50 **Pauza** / *Pause*

18:00 **Augustove građevine** / *Augustus' Sites,*
Alessandro Furlan, Pietro Galifi,
Stefano Moretti, Italija / *Italy*, **12'**

18:15 **Oživljavanje izumrlih vrsta**
/ *Resurrection Science*, Thibault Martin, Francuska / *France*, **52'**

19:10 **Pauza** / *Pause*

19:20 **Histri u Istri** /*The Histri in Istria*
Marko Račan, Hrvatska / *Croatia*, **20'**

19:45 **Apsida iz Fuentidueñe: putovanje iz Kastilje u New York**
/ *The Fuentidueña Apse: A Journey from Castile to New York,*
Christopher Noey, SAD / *USA*, **28'**

20:15 **Odiseja 5200 – kotač koji je pokrenuo svijet**
/ *Odyssey 5200 – The Wheel Which Spun the World*,
Marko Kočevar, Slovenija / *Slovenia*, **30'**

20:50 **Pauza** / *Pause*

21:00 **Rujana Jeger: Psi u srednjem vijeku** / *Dogs in the Middle Ages*

21:40 **Proglašenje nagrađenih filmova** / *Awards ceremony*

LE PRÉHISTORIEN DE PÂQUES
PRAPOVIJEST USKRŠNJEG OTOKA
EASTER ISLAND'S PREHISTORIAN

Philippe Axell
Axell Communication
Belgija / *Belgium* 2013., 11'

Belgijski arheolog Nicolas Cauwe desetak godina istražuje Uskršnji otok. Rezultati njegova istraživanja sasvim su neočekivani te u potpunosti mijenjaju dosadašnje teorije o nestanku ove civilizacije. Razlog tome bio je prihvaćanje nove vjere, a ne ekološka katastrofa kako se do sada smatralo.

The Belgian archaeologist Nicolas Cauwe has been excavating for 10 years different areas of Easter Island. The results of this research are unexpected and completely redefining previous theories on the collapse of this civilization. It would be caused by a change of religion and not an ecological disaster.

Ο Άη Γιώργης στο Ακραίυνιο
CRKVA SV. JURJA U AKREFNIJU
ST. GEORGE IN AKREFNIO

Association's Documentary Team
Association of Greek Archaeologists / 23rd Ephorate of Byzantine Antiquities
Grčka / *Greece* 2013., 24'54"

15. svibnja 1311. Na polju u središnjoj Grčkoj sučeljavaju se dvije vojske. Na jednoj su strani franački vitezovi iz atenskog vojvodstva. Na drugoj njihovi plaćenici iz *Katalonske čete* koji traže više povlastica. Franački vitezovi izgubili su bitku i gotovo svi poginuli. Jedan od nekolicine preživjelih vitezova, Antoine le Flamenc moli se svetom Jurju za pomoć u bitci. Kao zahvalu za pošteđeni život, vitez daje izgraditi crkvu posvećenu sv. Jurju u Akrefniju, u središnjoj Grčkoj.

March the 15th, 1311. On a plain in central Greece two armies are facing each other. On one side Frankish knights from the Duchy of Athens. On the other side their Catalan mercenaries of the Catalan Company demanding more benefits. The Frankish knights lose the battle and perish almost to the last. One of the few surviving knights Antoine le Flamenc prays to St. George for holy assistance in battle. In gratitude for being saved the knight orders a church built, dedicated to St. George, in Akrefnio, Boeotia, Central Greece.

GUAM – THE OCEAN OASIS
GUAM – OAZA U OCEANU

Teal Greyhavens
Richard M. Pettigrew / Archaeology Legacy Institute
SAD / *USA* 2013., 25'46"

Udaljen 1500 milja od najbližeg kopna, Guam je prve migracije doživio prije 3500 ili više godina. Ovi su kolonizatori sudjelovali u najdužoj prekomorskoj migraciji u povijesti čovječanstva te su postali urođenici *Chamorri* s Guama i njegovih sestrinskih otoka. Njihov kulturni identitet i dalje živi unatoč stoljećima kolonijalizma, ratnih razaranja i utjecaja suvremene globalne ekonomije. Nakon otkrića grobova na mjestu staroga naselja prigodom izgradnje mosta, ekipa ALI-a *(Archaeology Legacy Institute*) istražuje tamošnju kulturu i ljude otoka Guama.

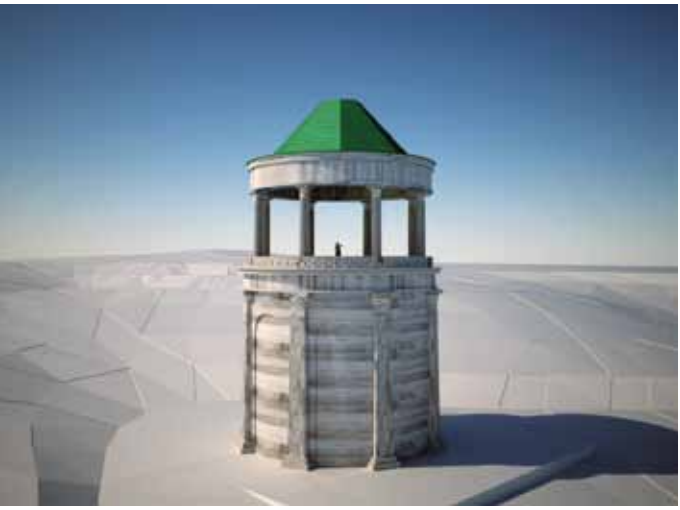
Separated by 1500 miles from the nearest large land mass, Guam saw the first human migrants 3500 or more years ago. These colonists participated in the longest over-water migration on human history up to that point and became the native Chamorros of Guam and its sister islands. Their cultural identity lives on despite centuries of colonialism, devastation in war and the influences of the modern global economy. After bridge construction reveals humen burials in an ancient village site, the ALI film team explores the native culture and its people.

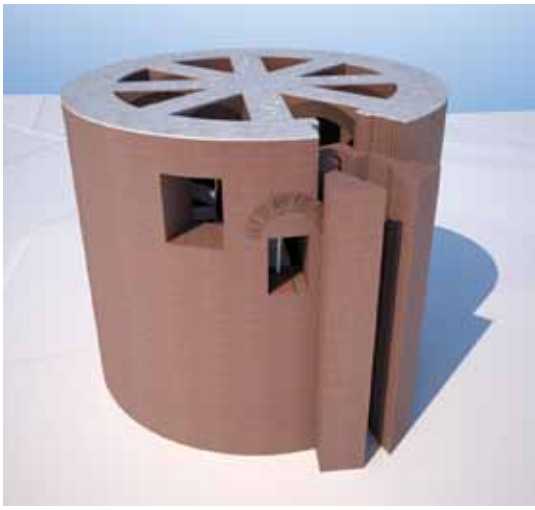
UNE FOLIE DE NERON
NERONOVA LUDOST
A NERO'S FOLLY

Paul Rambaud
CNRS IMAGES
Francuska / *France* 2014., 10'

Godine 2009. istraživanja francuskih i talijanskih arheologa na sjeveroistočnom dijelu Palatina, iznijela su na svjetlo dana ostatke iznimne građevine iz Neronova doba. Bila je to velika i čvrsta građevina kružnog tlocrta koja je služila kao potpora konstrukciji, a koja je u potpunosti bila rastavljena u antičko doba. Od konstrukcije je ostalo svega nekoliko dijelova koji su očigledno pripadali mehanizmu koji je služio za rotiranje poda. Oblikom podloge i vidljivim tragovima kao da odjekuje Svetonijev opis glavne blagovaonice u *Domus Aurei*. Neronov biograf potvrđuje da je taj *cenatio* bio okrugao i da se okretao danonoćno oponašajući kretanje Svijeta (Svet., Nero, XXXI, 3). Terenska istraživanja se nastavljaju, ali je već sada moguće predložiti rekonstrukcije oblika građevine i njene funkcije.

In the northeastern part of the Palatine, a team of Italian and French archaeologists partly yielded remains of an exceptional building from Nero's time. It was a large and strong circular structure that served as its support, and which was completely dismantled in Antiquity. Only few parts of it remained, obviously belonging to a mechanism that served for rotating the floor. The shape of the basis and visible traces seem to echo Suetonius's description of the main dining room in the Domus Aurea. *Nero's biographer confirms that this* cenatio *was round and that it rotated day and night imitating the movement of the World (Suet., Nero, XXXI, 3). Research must continue, but already now it is possible to propose a reconstruction of the building and its function.*





SECRETS OF THE VIKING SWORD
TAJNE VIKINŠKOG MAČA

Peter Yost
NOVA i National Geographic Television u suradnji s Pangloss Films, LLC.
SAD / *USA* 2012., 56'40"

Vikinzi spadaju u najžešće ratnike svih vremena. No, tek je nekolicina odabranih nosila najnovije oružje tog vremena: strašni Ulfberht mač. Izrađen postupkom koji je vikinškim protivnicima stoljećima ostao nepoznat, Ulfberht je bio revolucionarno, vrhunsko oružje i umjetničko djelo. Smatran jednim od najvažnijih mačeva u povijesti, tisuću godina poslije zadnjih bitki i dalje predstavlja zastrašujuće oružje. Kako su vikinški kovači dizajnirali i izradili Ulberht mač i koju je povijesnu ulogu imao? Koristeći se posljednjim znanstvenim metodama i klasičnim detektivskim radom, NOVA rekonstruira Ulfberht i konačno otkriva *Tajne vikinškog mača.*

The Vikings were among the fiercest warriors of all time. Yet only a select few carried the ultimate weapon of their era: the feared Ulfberht sword. Fashioned using a process that would remain unknown to the Vikings' rivals for centuries, the Ulfberht was a revolutionary high-tech tool as well as a work of art. Considered one of the greatest swords ever made, it remains a fearsome weapon more than a millennium after it last saw battle. But how did Viking sword makers design and build the Ulfberht, and what was its role in history? Now, NOVA uses cutting edge science and old-fashioned detective work to reconstruct the Ulfberht and finally unravel the "Secrets of the Viking Sword".

MUCEM, MUSÉE DES CIVILISATIONS DE L'EUROPE ET DE LA MÉDITERRANÉE
MuCEM, MUZEJ EUROPSKIH I MEDITERANSKIH CIVILIZACIJA
MuCEM, THE MUSEUM OF EUROPEAN AND MEDITERRANEAN CIVILIZATIONS

Frédéric Mougenot, kustos Zbirke kućanskih predmeta / *Curator in charge of the Domestic life collections*

Serija / series "Les Merveilles du Monde" / Svjetska čuda / *Wonders of the World*
Produkcija / Production: Le MuCEM i/and Tu Nous ZA Pas Vus Productions
Režija / *Directed by:* Supinfocom Arles / www.supindocom-arles.fr

"Le Phare d'Alexandrie" / Aleksandrijski svjetionik / *Lighthouse of Alexandria*: 3'42
Režija / *Directed by:* Marie Dossetto - Q. Dufour, J. Evain, H. Leygnac, A. Philippe, F. Pina.
"Le Mausolée d'Halicarnasse" / Mauzolej u Halikarnasu / *Mausoleum at Halicarnassus:* 3'14
Režija / *Directed by:* M. Berreur, J. Fae, M. Greff, E. Noonan, H. Pfliger, B. Roy.
"La statue de Zeus à Olympie" / Zeusov kip u Olimpiji / *Statue of Zeus at Olympia:* 3'06
Režija / *Directed by:* F. Hazeaux, T. Nitsche, K. Olmos, S. Popot, A.Révelli, C. Tarrago.
"Le temple d'Artémis à Ephèse" / Artemidin hram u Efezu / *Temple of Artemis at Ephesus:* 2'44
Režija / *Directed by:* G. Al Talli, F. Andrivon, F. Fargier, V. Monceau, R. Plantier.
"Le colosse de Rhodes" / Kolos s otoka Roda / *Colossus of Rhodes:* 3'49
Režija / *Directed by:* Y. Dondi, G. Gaston, M. Marsal, L. Pétrini.
"Les pyramides d'Egypte" / Keopsova piramida u Gizi / *Great Pyramid of Giza:* 3'38
Režija / *Directed by:* C. Charron, L. Corriol, O. Lafay, N. Mrikhi.
"Les jardins suspendus de Babylone" / Semiramidini viseći vrtovi / *Hanging Gardens of Babylon:* 3'20
Režija / *Directed by:* S. Gimenez, A. Magaud, M. Neyra, T. Saez, G.N. Wolinski.
"La huitième Merveille du monde" / Osmo čudo svijeta / *The Eighth Wonder of the World:*
S. Béjuy, V. Brossard, K. Cartier, A. Morin, C. Verdier.

Misija muzeja je predstaviti složenost mediteranskog prostora načinjenog od razmjena, migracija, a čiji se utjecaji prostiru diljem Europe i šire. Muzejske zbirke broje milijune predmeta koji odražavaju civilizacije i tradicije Europe i Mediterana, sve do Srednjeg istoka. Iznimno bogatstvo ojačano je povremenim i stalnim izložbama, susretima i konferencijama, nastupima uživo, inicijativama senzibilizacije i posredovanja te su namijenjeni najširoj publici. Posebnost muzeja leži u praćenju, analiziranju i rasvjetljavanju, u istom duhu i na istom mjestu, drevnih temelja ovog izuzetnog civilizacijskog prostora i

Its mission is to explain the complexity of the Mediterranean world, made of exchange, of migrations, and whose influence extends throughout Europe and beyond. Its collections are composed of a million works and objects reflecting the civilizations and traditions of Europe and the Mediterranean, even to the Middle East. An exceptional wealth enhanced by a program of temporary and permanent exhibitions, meetings and conferences, live performances, awareness-raising initiatives and mediations intended for every audience. Its singularity is to trace, analyze and illuminate, in the same spirit and the same place,

tenzija koje ga prate sve do današnjih dana. Cilj muzeja je postati mjesto učenja i razmjene o izazovima prošlosti, sadašnjosti i budućnosti. Arhitektura muzeja, predstavlja srž projekta *Euroméditerranee* i simbolizira utjecaj i oživljavanje Marseillea. Između zemlje, neba i mora, MuCEM se poigrava transparentnošću nudeći s pristupnih mostova i vrtova zadivljujući pogled na unutrašnjost, a iz izložbenih prostora, spektakularni pogled na more. Okupan svjetlom zahvaljujući omotaču od betonske čipke, suvremena zgrada MuCEM-a ne skriva ništa. Prostor na kojem leži bremenit je poviješću, a tvrđava Saint-Jean u potpunosti revitalizirana i otvorena javnosti zajedno s mediteranskim vrtom i pogledima koje pruža na grad i luku. Ambicija muzeja leži u promicanju mediteranske baštine, sudjelovanju u stvaranju novih razmjena na Mediteranu, sudjelovanju u urbanoj i gospodarskoj obnovi grada i, u vrijeme korjenitih promjena, u doprinošenju utemeljenju mediteranskog svijeta sutrašnjice.

the ancient foundations of this exceptional basin of civilization and the tensions traversing it until the contemporary era. It aims at being a site of knowledge and exchange about the challenges of the past, present and future. Its architecture, inscribed at the heart of the Euroméditerranée project, is a symbol of the influence and the revival of Marseilles. Between earth, sky and sea, the MuCEM plays with transparency offering breathtaking views of its interior spaces from its footbridges and gardens, and from the exhibition halls, spectacular views of the sea. Bathed in light thanks to its envelope of concrete lace, the contemporary building of the MuCEM keeps no secrets. Its sites charged with history, fort Saint-Jean, entirely rehabilitated, is also delivered to the public, with its Mediterranean garden and views of the city and the harbor. Its ambition is to promote Mediterranean heritage, to take part in the creation of new exchanges in the Mediterranean, to participate in the urban and economic revival of the metropolis; and, in a period of profound change, to contribute to laying the foundations of the Mediterranean world of tomorrow.

© Lisa Ricciotti – Rudy Ricciotti et Roland Carta architectes, mise en lumière Yann Kersalé

DAS GROSSE SPIEL – ARCHÄOLOGIE UND POLITIK ZUR ZEIT DES KOLONIALISMUS

VELIKA IGRA – ARHEOLOGIJA I POLITIKA U DOBA KOLONIJALIZMA

THE GREAT GAME – ARCHAEOLOGY AND POLITICS AT THE TIME OF COLONIALISM

Thomas Tode, Rasmus Gerlach
Thomas Tode, Rasmus Gerlach
Njemačka / *Germany* 2011., 22'

Velika igra – arheologija i politika u doba kolonijalizma je filmski pristup istoimenoj izložbi održanoj u Essenu, a koja govori o arheolozima koji su postali dijelom velike političke scene.

U *offu* sudjelujemo u imaginarnom sudskom postupku koji se vodi protiv deset čuvenih arheologa vrlo aktivnih na Srednjem istoku. Slušamo iznesene optužbe i obranu kao i dokaze u korist ili protiv ovih arheologa i njihovog rada, između ostalog njihovo djelovanje u okviru raznih tajnih službi.

Kakva je odgovornost Europe u pogledu stečenih predmeta u vrijeme kolonijalizma? Suprotno ranijim pretpostavkama, arheologija i politika bile su tijesno povezane: nacionalizam, imperijalizam, religija, vojska, ekonomija i želja muzeja za posjedovanjem predmeta utjecala je na vrstu ekspedicija i odabir arheoloških lokaliteta.

The film "The Great Game – Archaeology and Politics at the Time of Colonialism"*, is an approach to the likewise-named exhibition, held in Essen, on the subject of archaeologists who became involved with the greater political scene.*

From Off, we participate in an imaginary court case against ten famous archaeologists who were active in the Middle East. We listen to the speeches of counsels for the prosecution and defense, and hear the arguments for and against the instrumentalisation of these archaeologists and their work, amongst other things within the framework of the activity of the various secret services.

What is the position on the responsibility of Europe where the possessions it acquired during the Colonial period are concerned?

Contrary to what is generally assumed, archaeology and politics were closely bound up with one another: nationalism, imperialism, religion, the Military, economics and the museums' desire for acquisitions determined the choice of expeditions and excavation sites.

WYSPA WŁADCÓW
OTOK KNEŽEVA
THE ISLE OF PRINCES

Zdisław Cozac
Media Promocja, Zdisław Cozac
Poljska / *Poland* 2012., 44'

U filmu se prikazuje arheološki projekt otkrivanja priče o tajnovitom otoku na jezeru Lednickie, u središnjoj Poljskoj. Arheolozi potvrđuju da je na otoku bio vladarski dvor koji je sredinom 10. st. osnovao knez Mieszko I. iz dinastije Pjastovića, vladar prve poljske kneževine. Godine 966., Mieszko prima kršćanstvo, a mnogi tragovi govore u prilog teoriji da je mjesto njegovog krštenja i prihvaćanja kršćanstva bila vladarska kapela na otoku Ostróv Lednicki. Njegov sin Boleslav Hrabri, prvi poljski kralj, pretvara Ostróv Lednicki u svoju omiljenu rezidenciju te vjerojatno tamo ugošćuje cara Otona III. 1000. g. Arheološka virtualna rekonstrukcija otočke utvrde i fascinantna uprizorenja predočavaju priče o životu i događajima koji su se na tom mjestu odvijali prije više od tisuću godina. Veličanstvenost otoka nestaje u dramatičnim napadima neprijateljskih snaga što je uzrokovalo čuvanje njegovih tajni do danas.

The film shows archaeologists on a project to discover the story of a mysterious island on Lake Lednickie in Central Poland. They find that it was the location of a royal residence established in the mid-tenth century by Prince Mieszko I of the House of Piast, ruler of the original Polish principality. In 966, Mieszko was converted to Christianity and there are many indications that the ceremony of his baptism and the adoption of Christianity in his realm was performed in the royal chapel on Ostróv Lednicki Island. Later his son Boleslaus the Brave, first king of Poland, made Ostróv Lednicki a favourite residence and in 1000 AD entertained the Emperor Otto III probably here. The archaeologists' virtual reconstruction of the island strongold and fascinating re-enactments present the story of life and the events that happened here over a thousan years ago. Te islands' grandeur perished in a dramatic attack by a hostile force, which is why it managed to kep its secrets undisclosed until today.

IZRADA REPLIKE KAMENOG PLUTEJA IZ CRKVE SV. PETRA VELIKOG U DUBROVNIKU

MAKING A REPLICA OF THE STONE PLUTEUS FROM THE CHURCH OF ST. PETER THE GREAT IN DUBROVNIK

Vedran Kundić
Vedran Kundić
Hrvatska / *Croatia* 2012., 5'35"

Djelo je nastalo u sklopu diplomskog rada na Umjetničkoj akademiji Sveučilišta u Splitu, usmjerenja Konzervacije i restauracije kamena, pod mentorstvom Ive Donellija i Mione Miliša. Pri izradi replike pluteja (koji izvorno potječe iz crkve sv. Petra Velikog u Dubrovniku, a danas se nalazi u crkvi sv. Nikole na Prijekome u istom gradu) korištena je izvorna tehnika i tehnologija, a upotrijebljeni kamen je svojstvima i izgledom vrlo blizak materijalu izvornika. Cijeli kamenoklesarski posao je dokumentiran tehnikom stop animacije da bi se ukazalo na mogućnosti navedene tehnike u dokumentiranju restauratorskog zahvata na kulturnom dobru.

The film was made within the graduate work at the Arts Academy in Split, at the Department for Stone Conservation and Restoration, mentored by Professor Ivo Donelli and Professor Miona Miliša. The pluteus originally belonged to the Church of St. Peter the Great in Dubrovnik, but nowadays stands in the small Church of St. Nicholas at Prijeko in the same town. The replica of the pluteus was carved in the technique and technology of the time, using the stone of similar features and of very similar appearance to the original. The entire process of carving was documented by the stop animation technique indicating the possibility of applying this technique in documenting restoration on cultural property, while the video mapping on the completed relief is an example of visual presentation of a restoration work.

BAGARRE AU BARRAGE
POBUNA NA BRANI
RIOT AT THE DAM

Jean-Luc Bouvret
Le Miroir
Francuska / *France* 2012., 52'

Početkom 90-tih godina dogodilo se veliko znanstveno otkriće: u Portugalu, uz obalu rijeke Côa, prije početka izgradnje velike brane, pronađena je najznačajnija zbirka prapovijesne umjetnosti na otvorenome u Europi. Dolina rijeke Côa i njeno jedinstveno umjetničko blago otkrivaju se svijetu. No, prijeti opasnost da ovo blago zauvijek ostane pod vodom. Portugalska tvrtka za distribuciju električne energije EDP ovdje namjerava izgraditi golemu vodenu rezervu. Time počinje ideološka, gospodarska i politička borba između snažnog EDP-a i branitelja kulturne baštine. Ova politička, socijalna i kulturna priča pokazat će kako su ljudi, stručnjaci, studenti, poljoprivrednici… koji su sudjelovali u spašavanju kulturnog blaga, prisilili vlast na odstupanje i stvorili promjene u zemlji. Dokazat će što je sve moguće kad odlučna skupina posjeduje svijest i snagu.

In the early 90s, a fantastic discovery takes place: in Portugal, along the Côa River, the most important collection of prehistoric art in the open air is found before the construction of a guge dam. The Côa Valley and its art, unique in the world, is now revealed to everyone. But water threats to submerge this treasure. EDP, teh compabny responsible for the distribution of electricity in Portugal has the project to build an enormous hydraulic reserve. Then begins ideological, economic and political fight between high-powered EDP and the defenders of the cultural heritage. This political, social and cultural story will tell how some people, scientists, students, farmers… engaged in the rescue of cultural treasure, brought down a government and changed their country. They will prove that things are possible when important counsciousness and strength are shared by a determined group.

GONBAD E MINA
VELEBNA KUPOLA
THE ENAMEL DOME

Mohammad Ehsani
Mohammad Ehsani
Iran / *Iran* 2014., 40'

Svaki posjetitelj veličanstvenih iranskih kulturnih spomenika ražalosti se kad ugleda počinjenu štetu. Ovaj dokumentarni film pokazuje kako su neka oštećenja načinjena grafitima te bi svatko tko voli Iran trebao poduzeti nešto kako bi se zaustavilo daljnje uništavanje.

It is heartbreaking for a visitor to the glorious historical sites in Iran to see the damage which has been done to them. The documentary shows that some of the desecration is due to graffiti, and therefore, all who care about Iran's heritage should do something to stop the destruction.

LE TEMPLE DE MERCURE, UN TRAVAIL DES ROMAINS

MERKUROV HRAM – RIMSKO REMEK-DJELO

THE TEMPLE OF MERCURY – A ROMAN MASTERPIECE

David Geoffroy
Court-jus Production
Francuska / *France* 2012., 10'

Puy de Dôme, značajni vulkan u lancu vulkana Chaîne des Puys, visok je 1464 metra. Na njegovom vrhu nalaze se ostatci golemog hrama posvećenog bogu Merkuru, glavnom božanstvu Arverna u doba Rimljana. Od njegova otkrića u 19. st., Merkurov hram bio je mjesto brojnih arheoloških istraživanja. Nedavna istraživanja pod vodstvom Dominique Tardyja i Jean-Louis Pailleta (CNRS – IRAA), omogućila su rekonstrukciju tehnika korištenih pri gradnji ovog hrama koji se izdvaja svojom veličinom i predstavlja jedno od najznačajnijih hramova Zapadnog Rimskog Carstva.

The Puy de Dôme, is a large volcano in the Chaîne des Puys, reaching an altitude of 1,464 m. Its peak is the site of ruins of a colossal temple dedicated to Mercury, the main deity of the Arverne people in ancient Roman times. Since its discovery in the 19th century, Mercury's Temple was the site of many archaeological excavations. Recent research, led by Dominique Tardy and Jean-Louis Paillet (CNRS - IRAA), revealed techniques applied in the construction of this temple that is considered one of the most significant Roman temples in the West.

UNE DAME, DES PIERRES, DES HOMMES
DAMA, KAMENJE, LJUDI
A LADY, THE STONES, THE PEOPLE

Paul Rambaud & Claude Delhaye
CNRS IMAGES
Francuska / *France* 2011., 26'

Dama iz Elche, izuzetno lijepo kameno poprsje iz 5. ili 4. st. pr. Kr., izloženo u Nacionalnom arheološkom muzeju Španjolske u Madridu, je remek-djelo iberske umjetnosti. Arheolog Pierre Rouillard, s ekipom arheologa, geologom i inženjerom geomatike, priča nam o njoj pokušavajući utvrditi njen identitet. Radi li se o božici ili princezi? Istražuje mjesto gdje je nastala, kamenolome u El Ferriolu blizu Alicantea, kao i materijal od kojeg je izrađena – meki vapnenac.

The Lady of Elche, a remarkable stone bust from the 5th or 4th century BC, exhibited at the National Archaeological Museum of Spain in Madrid, is a masterpiece of Iberian art. The archaeologist Pierre Rouillard, with a team composed of archaeologists, a geologist and a geomatics engineer, recounts its story and tries to found its identity, a goddess or a princess, through the search for its birthplace, the quarries of El Ferriol Valley near Alicante, and the matter in which it has been sculpted, a soft limestone.

I LUOGHI DI AUGUSTO
AUGUSTOVE GRAĐEVINE
AUGUSTUS' SITES

Alessandro Furlan, Pietro Galifi, Stefano Moretti
ALTAIR 4
Italija / *Italy* 2014., 12'

AUGUSTOV FORUM / *FORO DI AUGUSTO*

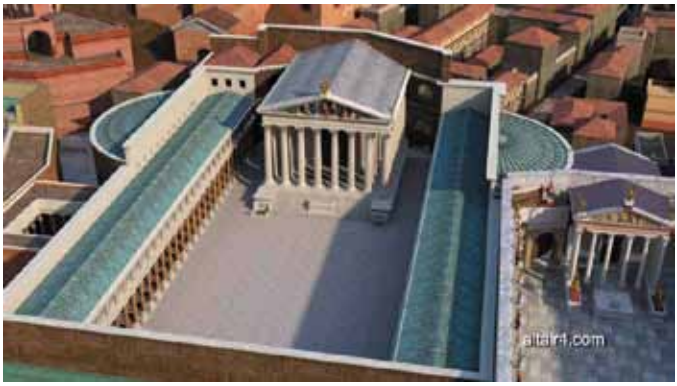
Rim, Augustov forum (2. g. pr. Kr.): sadašnje stanje i rekonstrukcija. Augustov forum je sa sjeverne strane bio okružen velikim zidom, dijeleći forum od napučenog predjela Subura i štiteći ga od čestih požara. Na istoj strani nalazio se hram posvećen Marsu Ultoru.

Rome, Forum of Augustus (2 BC): present state and reconstruction. The Forum of Augustus was enclosed on the north side by a great wall, which separated the Forum from the crowded Subura neighborhood, protecting it from the frequent fires. On the same side was the temple dedicated to Mars Ultor or Vindicator.

ARA PACIS

*Ara Pacis Augusta*e je oltar kojeg je Senat postavio 13. g. pr. Kr. u spomen na politiku mira koju je promicao August. *Ara Pacis* je izvorno stajala u *Via Flaminia* (sada *Via del Corso*) na području današnjeg Montecitorija. Oltar je okružen velikim zidom izgrađenim na visokom podiju (cca 11 x 10 m) do kojeg su vodile stepenice po sredini prednje strane. Zid i oltar bili su bogato ukrašeni, a dijelovi dekoracije ostali su sačuvani do danas.

The Ara Pacis Augustae is the altar voted by the Senate in 13 BC and dedicated to the policy of peace promoted by Augustus. The Ara was originally located along the Via Flaminia *(now* Via del Corso*) in the area of the present-day Montecitorio. The altar is enclosed by a large wall built on high podium (c. 11 X 10 meters) to which one gained access by a center stair on the front side. Both the surrounding wall and the altar were faced with a rich decoration, still partially conserved.*



RESURRECTION SCIENCE
OŽIVLJAVANJE IZUMRLIH VRSTA
RESURRECTION SCIENCE

Thibault Martin
Gédéon Programmes
Francuska / *France* 2012., 52'

Zamislite živog dinosaura, mamuta ili neandertalca. Ovo je priča o posljednjim dosezima znanosti. Oživljavanje izumrlih vrsta je globalno znanstveno istraživanje o DNK sekvencioniranju i biomolekularnom kloniranju koje objašnjava kako se znanstvenici diljem svijeta međusobno natječu tko će biti prvi u ponovnom pisanju povijesti ovog planeta i tko će prvi oživjeti bića iz prošlosti. Daleko od znanstvene fantastike, tri znanstvenika imaju misiju ovaj san učiniti stvarnošću. Od laboratorija MIT-a do onih u Kyotu, mogućnosti postoje: više se ne postavlja pitanje *ako* nego *kada*.

Imagine living, breathing dinosaur, mammoth, or Neanderthal. This is the story of science's latest frontier. 'Resurrection Science' is a global scientific investigation into DNA sequencing and bio-molecular cloning, to understand how scientists around the world are competing to be the first to rewrite the history of our planet and resurrect creatures from the past. Far from science fiction, three scientists have made it their mission to turn this dream into reality. From the labs of MIT to those of Kyoto, capabilities are here: it is no longer a matter of 'if ' but only a matter of 'when'.

HISTRI U ISTRI
THE HISTRI IN ISTRIA

Marko Račan
Arheološki muzej Istre, Darko Komšo
Hrvatska / *Croatia* 2013., 20'

Projektom *Histri u Istri,* Arheološkog muzeja Istre, organizirana je izložba nalaza kojima je prikazana željeznodobna kultura Histra. Većina podataka kojima raspolažemo potječu iz njihovih žarnih nekropola i običaja da u grobove prilažu predmete koji govore o statusu pokojnika u zajednici ili o njegovom zanimanju.

U ostvarivanje projekta uključeni su brojni suradnici raznih struka kako bi se oživjeli arheološki ostatci koji označavaju prisutnost Histra u Istri od 12. st. pr. Kr. do pada njihovog glavnog grada Nezakcija početkom 2. st. pr. Kr. Sniman je cijeli proces nastanka izložbe. Učenici Škole primijenjenih umjetnosti i dizajna oživjeli su likovni izraz. Modni dizajneri, zlatar i postolar, rekonstruirali su odjeću, nakit, obuću i frizure. Glumačka skupina je oživjela tragediju o padu Nezakcija. Etnomuzikolog je izradio ondašnje glazbene instrumente i na njima stvorio glazbu. Cilj je bio upoznati najširu javnost s narodom prisutnim u Istri kroz cijelo tisućljeće prije rimskih osvajanja.

The exhibition organized within the project "The Histri in Istria" of the Archaeological Museum of Istria, displayed the Iron Age culture of the Histri. The majority of available facts originate from urn necropolises of the Histri and the custom of burying the deceased with objects that speak of his status within the community or his occupation. The project involved a number of associates of different professions wishing to reconstruct archaeological remains depicting the presence of the Histri in Istria from the 12th century BC to the fall of their capital – Nesactium in the beginning of the 2nd century BC. The entire organization of the exhibition was filmed. Students of the School for Applied Arts and Design gave their contribution by means of artistic expression. Fashion designers, a goldsmith and shoemaker reconstructed their clothing, jewelry, shoes and hairstyles. Actors reenacted the tragedy about the fall of Nesactium. An ethnomusicologist recreated instruments of the time and even played music on them. The aim of the exhibition was to present to the widest audience the people that had lived in Istria a whole millennium before the Roman invasions.

THE FUENTIDUEÑA APSE – A JOURNEY FROM CASTILE TO NEW YORK
APSIDA IZ FUENTIDUEÑE – PUT OD KASTILJE DO NEW YORKA

Christopher Noey
The Metropolitan Museum of Art, Digital Department
SAD / *USA* 2013., 28'

Ovaj film dokumentira rastavljanje apside crkve sv. Martina u Fuentidueñi, u Španjolskoj, iz 12. st. i njenu rekonstrukciju između 1958. i 1961. u Cloistersu, dijelu *Metropolitan Museum of Art* posvećenom srednjovjekovnoj europskoj umjetnosti. Arhivski snimci apside *in situ*, osvrt istaknutih povjesničara srednjovjekovne Španjolske i sjećanja radnika koji su prije 50 godina sudjelovali u rastavljanju apside, oslikavaju povijest ovog izuzetnog primjera romaničke arhitekture dopremljenog iz Španjolske u okviru dugoročnog najma. U filmu sudjeluju muzejski kustosi Peter Barnet i Carmen Gómez-Moreno, povjesničar arhitekture Jerilynn Dodds, i muzejski znanstvenik George Wheeler.

This documentary chronicles the dismantling of the apse from the twelfth-century church of San Martín in Fuentidueña, Spain, and its reconstruction between 1958 and 1961 at The Cloisters, The Metropolitan Museum of Art's *branch devoted to the art and architecture of medieval Europe. The film combines archival footage of the apse shot in situ, commentary by noted art historians of medieval Spain, and reminiscences fifty years later by members of the dismantling crew, to portray the history of this exquisite example of Romanesque architecture, part of an exchange loan agreement with the Spanish government. Featuring Museum curators Peter Barnet and Carmen Gómez-Moreno, architectural historian Jerrilynn Dodds, and Museum scientist George Wheeler.*

ODISEJA 5200 – KOLO, KI JE ZAVRTELO SVET
ODISEJA 5200 – KOTAČ KOJI JE POKRENUO SVIJET
ODYSSEY 5200 – THE WHEEL WHICH SPUN THE WORLD

Marko Kočevar
RTV Slovenija, Andrej Otovčevič
Slovenija / *Slovenia* 2014., 30'

Dokumentarni film prikazuje najstariji kotač s osovinom, otkriven na Ljubljanskom barju (močvara), važan arheološki nalaz i jedan od temeljnih izuma ljudske civilizacije. Prapovijesni kotač je zapravo polazište za razmišljanje o tehnološkom napretku, mogućnosti ljudske mašte i kreativnosti, kao i dimenzije vremena i prostora. U filmu se prepliću razmišljanja arheologa, digitalnog stratega, istraživača novih tehnologija, kulturnog sociologa, fizičara i poznavatelja svemirske tehnologije. 5200 godina star kotač navodi nas na razmišljanja o tome kako su revolucionarni izumi pokrenuli svijet? I kakvim putem, na kakvu Odiseju, će čovjek još krenuti? Hoćemo li nakon pet tisućljeća na Voyagera gledati slično kao danas na taj kotač?

This documentary speaks of the oldest wheel-axle in history, unearthed at the Ljubljanska barja (swamp), an important archaeological discovery and one of the fundamental discoveries of human civilization. The prehistoric wheel is the starting point for reflection about the technological progress, possibilities of human imagination and creativity, as well as the dimensions of time and space. The film features an archaeologist, digital strategist, modern technologies expert, cultural sociologist, physicist and a person knowledgeable of space technology. The 5,200 year-old wheel leads us to reflection on how revolutionary inventions changed the world. Which way, what Odyssey is man yet to set off on? In 5,000 years, will the Voyager be regarded in a similar way as the wheel is today.

PSI U SREDNJEM VIJEKU
DOGS IN THE MIDDLE AGES

Rujana Jeger

Svi već znamo kako se kaže: „Psi su veliko veselje.“, ili: „Vjeran kao pas.“, a tu je i popularan, ali ne manje točan marketinški slogan: „Psi su zakon.“. To su rečenice koje svjedoče određenim osobinama životinje koja je ustvari uz nas najduže od svih – prema nekim novijim teorijama, psi su s nama već oko 17 000 godina, a najstariji potvrđeni nalaz psa star je 14 000 godina – pas je bio sahranjen s dvoje ljudi u blizini današnjega Bonna u Njemačkoj. Mogli bismo reći da je odnos čovjeka i psa ne samo najduža kooperacija, partnerstvo i simbioza, već i uzajamna emotivna veza između dviju vrsta visoko inteligentnih sisavaca na ovoj planeti.

Iako možda ne bismo tako nešto očekivali, upravo je srednji vijek razdoblje kada se pojavljuje kategorija životinja koje danas zovemo kućnim ljubimcima – njihov je jedini smisao postojanja praviti društvo vlasniku. U kasnom srednjem vijeku i renesansi se – za razliku od ranijih tipova pasa koji se razlikuju po poslovima koje obavljaju, ali ne možemo govoriti o strogo zadanom standardu - već polako može početi govoriti o nekim pasminama. Zanimljivo je što pse tada otkrivamo u danas neočekivanim pa čak i nedopuštenim sredinama, dok su zabranjivani upravo ondje gdje bismo ih – iz današnje perspektive – očekivali; u crkvama su grijali ljudima noge, dok su na lovištima bili zabranjivani, sakaćeni pa čak i ubijani...

Ovo izlaganje nije arheološkog već popularnoznanstvenog tipa, prilagođeno svima onima koje zanima povijest odnosa čovjeka i psa.

Rujana Jeger je rođena 1968. g. u Zagrebu gdje je i diplomirala arheologiju. Autorica je knjige *Bez dlake na jeziku – o psima i ljudima,* prve „domaće” knjige o psima te stoga možda začetnice jednog posve novog pravca – hrvatske pasološke (kinofilske?) proze.

We all know the saying: "dogs bring happiness to life" or "faithful as a dog", but there is the popular, no less true marketing slogan "Dogs rock". Those are sayings that speak of certain features of the animal that has accompanied us the longest – according to some theories, dogs have been our companion for about 17,000 years and the oldest testified find of a dog is 14,000 years old. It was a dog buried in a human double grave near present-day Bonn in Germany. We may say that the relationship between man and dog can be qualified not only as the longest cooperation, a partnership and symbiosis, but also as a mutual relationship between two species of highly intelligent mammals on this planet. Although we wouldn't expect it, the Middle Ages yielded a category known today as the pet – their only reason of existence is keeping their owner company. The late Middle Ages and the Renaissance – unlike earlier types of dogs that differ by the job they perform, but cannot be referred to as a strictly given standard – gradually begin to yield some breeds. It's interesting that dogs were permitted in presently unexpected and even prohibited areas, while they were not allowed particularly in places where, from today's point of view, they would be expected; they kept people's feet warm in churches, while in hunting-grounds they were banned, mutilated and even killed . . .
This is not an archaeological type of presentation but a rather popular science one, adapted to all those interested in the history of the relationship between man and dog.

***Rujana Jeger** was born in Zagreb in 1968 where she took a degree in archaeology. Her book „Bez dlake na jeziku – o psima i ljudima" ("Speaking Bluntly - about dogs and people") is the first Croatian book about dogs that has perhaps launched a completely new trend - the Croatian dogological (caninophilic?) prose.*

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

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. g. Istog dana Društvo je promijenilo ime u Hrvatsko starinarsko društvo.

Povodom te obljetnice Muzej hrvatskih arheoloških

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

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 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

"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 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 set-

izvana i iznutra.

Uz sačuvane sakralne spomenike, na istočnom dijelu otoka nalaze se ostatci 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. g. 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.

tlements 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.

CRKVINE - CISTA VELIKA

Izložba *Crkvine*, autora Ljubomira Gudelja, predstavlja rezultate rada te važnije nalaze s istoimenog lokaliteta u Cisti Velikoj, naselju na zapadnom kraju Imotske krajine.

O početcima ljudske aktivnosti na ovome položaju svjedoče keramički ulomci različitih posuda načinjenih tijekom ranog brončanog doba, okvirno od 2000. do 1800. g. pr. Kr., pronađeni u nekadašnjoj lokvi te u prirodnoj jami na lokalietu.

Tijekom antike, na ovom mjestu se događaju različite aktivnosti o čemu svjedoče ostatci građevina i ovdje izloženi spomenici: dijelovi kamenih urni, alatke te primjerci rimskog novca, nakita, oružja i oruđa. U osnovi kompleksa su ostatci antičkih zgrada i manja cisterna za kišnicu koje su sastavnice manjeg stambeno-gospodarskog sklopa i naselja koje se razvijalo od 1. st. pr. Kr. do 5. st. po. Kr.

Ljubomir Gudelj's exhibition Crkvine *presents the results and most important finds from the eponymous site in Cista Velika, a village in the western part of Imotska krajina.*

Beginnings of human activity on this site are testified by ceramic pottery fragments from the Early Bronze Age, from approximately 2000 – 1800 BC, discovered in a one-time depression and in a natural cave on the site.

Various activities were present here in Antiquity, testified by remains of buildings and exhibits on display: fragments of stone urns, utensils, and Roman coins, jewelry and tools. The complex comprised of antique buildings and a smaller cistern for rainwater being part of a smaller dwelling-farming complex and settlement that developed from the 1st century BC to the 5th century A.D.

Tijekom kasne antike, Crkvine postaju duhovno središte ovdašnjeg naselja. Na istim temeljima, a jedna nakon razaranja prethodne, sagrađene su tri različite sakralne građevine s pratećim prostorijama, među kojima i baptisterij s krsnim bazenom. O načinu uređenja tih objekata govore nam manje površine oslikane žbuke otpale sa stijenki zidova te ulomci različitih ansambala kamenog namještaja izrađenog od lapora – muljike i od mramora: pluteji i pilastri pregrada pred oltarom, kolone i kapiteli, škropionica te kamene prozorske rešetke – tranzene. Oko crkava je nastalo kasnoantičko groblje na kojemu se ističu podzemne zidane komore namijenjene ukopu više pokojnika. Iz njih potječu primjerci staklenog i keramičkog posuđa, noževi, pojasne kopče, fibule, naušnice te koštani češalj.

U osvit srednjega vijeka, sakralni je kompleks na Crkvinama razoren te vjerojatno nakratko napušten. U skladu s mogućnostima i standardom, nova generacija stanovnika podiže jednostavne crkve manjih dimenzija, a pokojnike polaže u grobove ograđene suhozidom i kamenim pločama. Nalazi praporaca, različitih tipova srebrnih naušnica te željeznih dječjih ostruga, načinjenih tijekom 9. i 10. st., okvirno određuju datume ovih promjena te datum kada su Crkvine zauvijek napuštene.

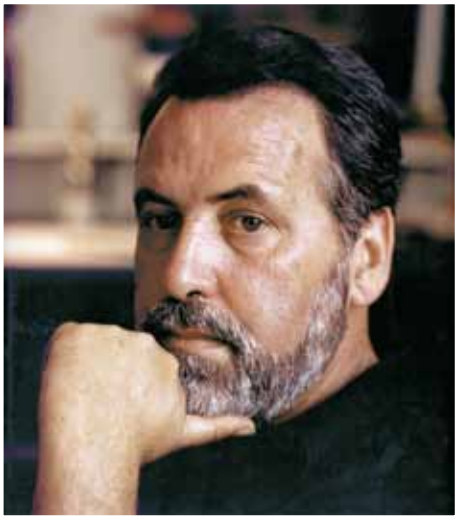
Usporedno s arheološkim iskopavanjima, lokalitet je pripreman za javnu prezentaciju, a do danas uređen kao arheološki park na otvorenom.

In Late Antiquity, Crkvine became the spiritual center of the settlement. Three different sacral edifices with accompanying rooms, among which a baptistery with a baptismal font, were built on the same foundations, each following the destruction of the previous one. The appearance of these buildings are partly depicted by smaller surfaces of painted stucco fallen off from the walls as well as by fragments of various ensembles of stone furnishings made of marl - mudstone and marble: plutei and pilasters of altar screens, columns and capitals, holy water font and stone window screens - transennae. A Late Gothic cemetery developed around the churches having underground chambers for multiple burials. It also yielded glass and ceramic vessels, knives, belt buckles, fibulae, earrings and a bone comb.

In the dawn of the Middle Ages, the sacral complex at Crkvine was destroyed and probably abandoned shortly after. Pursuant to the possibilities and standard, the new generation of inhabitants built simple smaller churches and buried their deceased in graves built of dry stone walls and stone slabs. Finds of bells, various types of silver earrings and iron child's spurs that date from the 9th and 10th centuries, give an idea of these changes and the date when the site of Crkvine was permanently abandoned.

Simultaneously with archaeological excavations, the site was ready to be presented to the public in the form of an archaeological park.

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 s 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
Fotografija / *Photograph by*: Zoran Alajbeg

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS 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 7. do 15. st., poglavito iz vremena ranosrednjovjekovne hrvatske države od 9. do 12. st.

Pod nazivom Prvi muzej hrvatskih spomenika utemeljen je u Kninu 1893. g., 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. g. 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

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.

Fotografija / *Photograph by*: Zoran Alajbeg

Fotografija / *Photograph by*: Zoran Alajbeg

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.

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 Cro-

Fotografija / *Photograph by*: Zoran Alajbeg

Fotografija / *Photograph by*: Zoran Alajbeg

Među ostalim, najznačajniju i povijesno najvrjedniju kolekciju predstavljaju epigrafski spomenici od 9. do 12. st. 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.

atian 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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