

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

4. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
4th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL



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Split

3. – 4. 11. 2016.

Baština, o kojoj se uči u nastavnim sadržajima, koja može poslužiti i kao literarna i kazališna kulisa, kroz koju gradimo odnos prema prošlosti, ali i budućnosti, predstavlja osnovu na kojoj se temelje programi festivala koji se bave dokumentarnim arheološkim filmom.

Međunarodni festival arheološkog filma, kojeg Muzej hrvatskih arheoloških spomenika u Splitu organizira po četvrti put, vrlo je mlada filmska manifestacija u odnosu na srodne festivale: Rassegna Internazionale del Cinema Archeologico u Roveretu ove je godine održana po 27. put, ICRONOS u Bordeauxu upravo će ugledati svoje 15. izdanje, Festival u Amiensu održan je po 13. put, a 10. jubilarni atenski AGON netom je završen.

Festivali prezentiraju baštinske sadržaje kroz vrlo prihvatljiv medij i na poseban način. Ove rjeđe zastupljene teme, koje u moru ponuđenih nam televizijskih programa većina nas s radošću dočekuje, ispunjavaju nas, oplemenjuju i potiču, makar u sebi samima, na daleka putovanja – u prostoru i vremenu, osvježavajući vrijednost vlastite baštine u našem neposrednom okruženju. Bez obzira radi li se o kraćem ili dužem filmu, o mlađoj ili nešto mlađoj publici, festivalski programi podjednako privlače ljubitelje ovog medija i žanra, one kojima je arheologija zanimanje, sadašnje ili buduće, hobi ili strast. Jednostavno, one koji baštinu žive.

Ovo je prilika da se na jednom mjestu upozna dio kulturne baštine drugih zemalja, istovremeno predstavljajući vlastitu – možda čak nedovoljno poznatu. Nevelikim brojem filmova o našim arheološkim dostignućima i našoj spomeničkoj baštini, domaću publiku podsjećamo, a stranoj premijerno

predstavljamo najkvalitetnije filmske uratke i recentne rezultate na području arheologije i očuvanja materijalne baštine. Nastavljajući dosadašnju praksu strukovne raznolikosti žirija, i ovogodišnji će pred sobom imati odgovoran zadatak da, među 11 odabranih filmova, prema kriterijima filmske struke, prezentiranih tema i sadržaja, odabere tri koja su u tome najuspjelija. Ograničena sredstva uvjetovala su redukcije u programu, no unatoč tome, trudili smo se osigurati kvalitetu filmova. Je li tome doista tako, prosudit će žiri, a i gledatelji mogućnošću glasanja za najbolji film. Velik broj pristiglih filmova, zbog kratkog trajanja festivala, nismo u mogućnosti prikazati, no vjerujemo da će s pravom pronaći put do svoje publike na drugim festivalima.

Svaki festival, usudjela bih se reći, ima svoju osobnost, i premda po ideji i konceptu slični, svaki prije svega nosi pečat svog organizatora te je odraz specifičnih okolnosti. No, poveznica festivala ove tematike je veliki entuzijazam i želja da se ustraje u kvalitetnom projektu koji je publika već odavno prepoznala. Ono što ovaj „splitski“ festival čini posebnim u odnosu na, sada sve brojnije, organizatore sličnih festivala u Europi, njegova je „kino dvorana“. Ovaj čarobni interijer Muzeja hrvatskih arheoloških spomenika, čak i u vremenima bez stalnog postava, festivalom poprima posebnu svečanu dimenziju ispunjavajući nas ponosom prema vlastitoj baštini.

Iz pozicije ovogodišnjeg festivala već se nazire sljedeći, peti, koji će simbolički podvući crtu ispod prvih deset godina organiziranja ovoga, u Hrvatskoj, jedinstvenog festivala.

Lada Laura

Direktorica Festivala



Heritage, studied in many lesson plans, that may serve as a literary and theater backdrop, through which our attitude towards the past, and future is developed, represents the basis of documentary and archaeology film festival programs.

The International Archaeology Film Festival, organized for the fourth time by the Museum of Croatian Archaeological Monuments in Split is a rather young film event compared to other similar festivals: the Rassegna Internazionale del Cinema Archeologico in Rovereto has been held this year for the 27th time, the ICRONOS in Bordeaux is about to see its 15th edition, Amiens held its 13th festival this year, and the 10th jubilee AGON festival in Athens has just ended.

Festivals present the audience with numerous heritage contents in a very acceptable medium and a special manner. These not so common topics that, in a multitude of television programs, many of us await with great joy, fulfill and enrich us, encouraging us at least within ourselves, to set off on distant journeys in time and space, making us aware of our own heritage that surrounds us. Be it a longer or shorter film, a younger or somewhat elder audience, festival programs are equally attractive to those fond of this medium and genre, those to whom archaeology is a vocation, a present or future one, a hobby or passion. Simply, those who live the heritage.

This is an opportunity to discover, in one place, part of the cultural heritage of other nations, at the same time presenting our own – perhaps insufficiently known. The modest number of films about our national archaeological achievements and our heritage,

reminds the local audience what is premiered to the foreign one – the best quality films and recent results in the field of archaeology and heritage preservation. Following our established practice of being scientifically diverse, this year's jury will once again be entrusted the task to choose, among 11 films in the official competition, the three most successful ones in terms of film criteria, presented topic and content. Restricted funding led to a reduced program, in spite of which we still managed to provide a number of high quality films. It is upon the jury to decide if we have succeeded in this, but the audience too will have their say. Due to the short duration of our festival, many films will not be shown. However, we do hope they will rightly find their way to their audience at one of the many other festivals.

Each festival, I dare say, has its personality, and although similar by its idea and concept, each bears the imprint of its organizer and reflects specific circumstances. Yet, they all have in common a great deal of enthusiasm and desire to persist in a quality project long ago recognized by the audience. What makes the festival in Split unique in comparison to the ever-growing number of similar festivals in Europe, is its "movie theater". This magical interior of the Museum of Croatian Archaeological Monuments, even without its permanent display, with this festival assumes a special solemn note filling us with pride for our own heritage.

With this year's festival at the doorstep, we can already see the next, fifth one approaching, that will symbolically sum up the first ten years of organizing Croatia's unique festival.

Lada Laura
Festival Directress



Zahvale / Acknowledgements

Jjasna Bas

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Trattoria Tinel

Udruga studenata povijesti „Toma Arhiđakon“

svim zaposlenicima Muzeja hrvatskih arheoloških spomenika

Predsjednik Festivala / President

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

Direktorica Festivala / Directress

Lada Laura

Organizacijski odbor / Organizing Committee

Josipa Prosinečki

Natalia Bazina

Silvana Matković

Maja Visković

Stručni ocjenjivački sud / Jury

- Daniel Rafaelić, prof., predsjednik / *president*; Filozofski fakultet, Sveučilište u Zagrebu, Odsjek za povijest / *Faculty of Humanities and Social Sciences, University of Zagreb, History Department*
- dr. sc. Katja Marasović, Fakultet građevinarstva, arhitekture i geodezije, Sveučilište u Splitu, Katedra za graditeljsko naslijeđe / *Faculty of Civil Engineering, Architecture and Geodesy, University of Split, Department of Protection and Restoration of Architectural Heritage*
- Veljko Barbieri, gastronomski stručnjak i književnik / *culinary expert and writer*
- Ljubomir Gudelj, prof., viši kustos, Muzej hrvatskih arheoloških spomenika / *senior curator, Museum of Croatian Archaeological Monuments*
- dr. sc. Simon John Ryle, Filozofski fakultet, Sveučilište u Splitu, Odsjek za engleski jezik i književnost / *Faculty of Humanities and Social Sciences University of Split, Department of English Language and Literature*

Nagrade / Awards

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

Vizualni identitet / Visual identity

Ante Šundov, Silvana Juraga

Animacija / Animation

Dalibor Popović

Trailer

Animacija / *Animation*: Vjekoslav Živković

Po ideji / *Based on the idea of*: Silvana Juraga

Producent / *Produced by*: Rea Rajčić

Lektorica / Croatian language editor

Kristina Babić

Četvrtak / Thursday, 3. 11. 2016.

PROGRAM / PROGRAM

- 18:00** **Otvaranje / Opening**
- 18:15** **Claustra**
Claustra
Ana Golja, Helena Traub, Aleš Suk,
Hrvatska, Slovenija / Croatia, Slovenia, **8'**
- 18:25** **Velika slagalica: epikurejski natpis Diogena iz Oinoande**
A Gigantic Jigsaw Puzzle: The Epicurean Inscription of Diogenes of Oinoanda
Nazım Güveloğlu, Turska / Turkey, **32'**
- 19:00** **Ukradeni ratnici**
Stolen Warriors
Wolfgang Luck, Njemačka / Germany, **52'**
- 20:00** **Tajanstveno kamenje Hakkarija**
Mysterious Stones of Hakkari
Bahriye Kabadayi Dal, Turska / Turkey, **40'**
- 20:45** **Popratni program: Veljko Barbieri, predstavljanje knjige**
Ja, Dioklo - Jupitrov sin
Accompanying program: Veljko Barbieri, presentation of the book I, Diocles – Son of Jupiter
- 21:20** **Prilazi**
Approaches
Henri-Louis Poirer, Francuska / France, **20'**
- 21:40** **Blago iz potonulog broda**
Treasure from a Sunken Ship
Mirela Sakoman, Hrvatska / Croatia, **15'**

Petak / Friday, 4. 11. 2016.

- 18:00 Most u Avignonu: povratak u prošlost**
Recreating the Medieval Bridge of Avignon
Nicolas Baker, Cristophe Gombert,
Francuska / France, 9'
- 18:10 Zidno slikarstvo u Cumi: interdisciplinarni pristup**
The Wall Paintings of Cuma: An Interdisciplinary Adventure
Fulvio Iannucci, Italija / Italy, 28'
- 18:45 Tà gynaikeia. Ženske priče**
Tà gynaikeia. Women's Affairs
Lorenzo Daniele, Italija / Italy, 52'
- 19:45 Šapat / Whispers**
Marcos Aldaco, Španjolska / Spain, 14'
- 20:00 Az, Branko prdivkom Fučić**
I, Branko by Surname Fučić
Bernardin Modrić, Hrvatska / Croatia, 40'
- 20:50 Popratni program: projekcija filma Barone
i predstavljanje projekata revitalizacije šibenskih tvrđava**
*Accompanying program: film Barone and Revitalization project
of the Šibenik Fortification system - presentation*
- 21:20 Proglašenje nagrađenih filmova**
Awards Ceremony

CLAUSTRA CLAUSTRA

Ana Golja, Helena Traub, Aleš Suk, Udruga Žmergo
Hrvatska, Slovenija / Croatia, Slovenia, 2015., 8'22"

Claustra je dokumentarni film o zaboravljenoj arheološkoj baštini iz doba kasne antike, a koja se proteže na području od Rijeke u Hrvatskoj do Posočja u Sloveniji te ih tako povezuje. Iako se *Claustra* može po svojoj važnosti svrstati uz bok Hadrijanovom zidu ili Dunavskom limesu, mnogi nisu upoznati s ovim najvećim rimskim građevinskim i vojno-obrambenim sustavom iz druge polovine 3. i 4. stoljeća. Dokumentarac nas vodi kroz dijelove *Claustre* u obje zemlje te upozna s njezinim kula-ma, utvrdama, zidovima, istraživačima, kao i borbama koje su se na njoj odigrale. Film nam govori i o zanimljivosti kako obrambeni sustav – koji je bio sagrađen kao zadnja crta obrane na granici antičke Italije – izgleda, toj svrsi nikad nije poslužio, već je korišten za unutarnje borbe careva i uzurpatora.

Claustra is a documentary film about forgotten Late Roman archaeological heritage stretching from and thus linking the area of Rijeka in Croatia with Posočje in Slovenia. Although by its importance, *Claustra* may be paralleled with Hadrian's wall or the Danube Limes, many are not familiar with this greatest Roman architectural and defensive system from the second half of the 3rd and 4th century. The documentary leads us across *Claustra* in both countries, its towers, walls, researchers as well as the battles that took place there. It also speaks about the peculiarity of the defensive system, built as the last line of defense on the border of Roman Italy that seems to have never served this purpose, and was instead, used for internal conflicts between the emperors and usurpers.





Udruga Žmergo djeluje od 1994. na projektima očuvanja okoliša, zaštite prirodne i kulturne baštine te održivog razvoja. Od 1998. godine provodi i edukativne programe koristeći pritom audiovizualne materijale kao alat za promociju i edukaciju. Producent je kratkih filmova *Claustra*, *Green TOOL*, *Ekoparlament*.

Helena Traub zaposlena je kao voditeljica projekata i izvršna direktorica Udruge. Režirala je filmove: *AMURT Brasil-Lar de crainca, 8'35"*: kratki dokumentarni film o školi u faveli Sao Paula; *Pogled mladih, 19'58"*: kratki dokumentarni film o životu mladih u Karlovcu. Prikazani su 2006. na zagrebačkoj Reviji amaterskoga filma i karlovačkom festivalu nezavisne kulture Nepokoreni grad.

Ana Golja zaposlena je kao voditeljica projekata i predsjednica Udruge. Prvo iskustvo s režijom dobiva 2009. radom na dvama kratkometražnim, edukativnim, igranim filmovima na temu gospodarenja šumama i otpadom, za potrebe provođenja projekta Ekološka edukacija od vrtića do fakulteta.

Aleš Suk diplomirao je 2002. na praškom FAMU-u, na režiji animacije i multimedije. Od 2004. tamo je predavao filmsku montažu. Od 2009. do 2013. predavao je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. Jedan je od osnivača, tutora i organizatora Platforme za potporu i razvoj hibridnih AV projekata REFINERI. Producent je i redatelj niza kratkih filmova i glazbenih spotova. Na filmovima *Zimsko čudo* i *Marijine*, redateljice Željke Sukove, potpisuje kameru, montažu i produkciju. Njegovi filmski projekti prikazani su na festivalima na čak pet kontinenata, uključujući i gala večer na MOMA's Doc Fortnight u New Yorku.

Since 1994 the **Žmergo Association** has been actively working on projects in the field of environment protection, preservation of natural and historic heritage and sustainable development projects. In 1998 it launched projects using audiovisual material as promotional and educational tools. The association produced short films such as *Claustra*, *Green TOOL* and *Ekoparlament*.

Helena Traub is project leader and executive director of Žmergo. She directed *AMURT Brasil-Lar de crainca, 8'35"* a short documentary about a school in a Sao Paolo favela, and *Pogled mladih, 19'58"* a short documentary about the life of young people in Karlovac shown in 2006 at the Amateur Film Show in Zagreb and at *Nepokoreni grad*, festival of independent culture in Karlovac.

Ana Golja is project leader and president of Žmergo. Her first directing experiences were two short educational films about forest and waste management within the project *Environmental education from pre-school to university* in 2009.

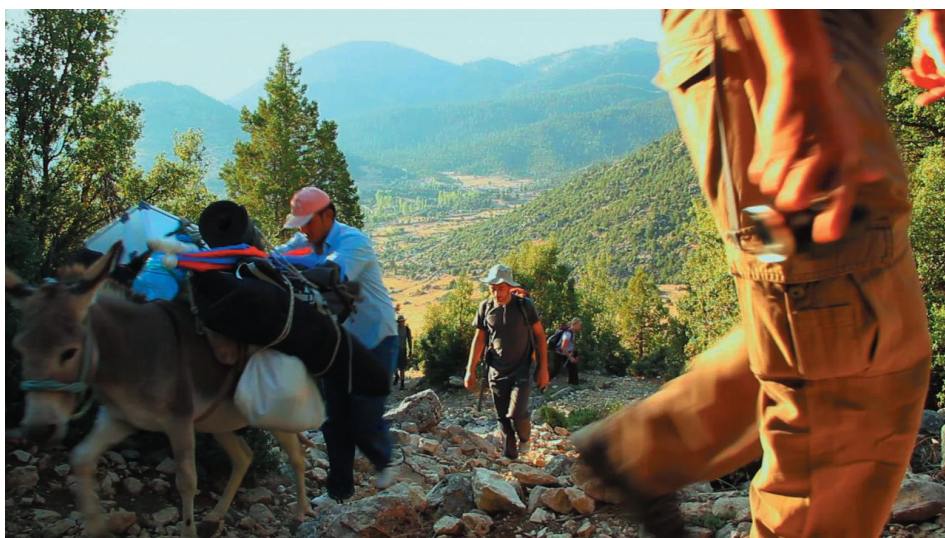
Aleš Suk earned a degree in animation directing and multimedia at the FAMU in Prague in 2002 where he has been teaching film editing since 2004. From 2009 until 2013 he has taught at the Academy of Applied Arts in Rijeka. He is one of the founders, tutors and organizers of the Platform for the support and development of hybrid AV projects REFINERI. He is producer and director of a number of short films and video clips. He was cameraman, editor and producer of *Zimsko čudo* and *Marijine*, films by Željka Sukova. His film projects were shown at festivals on five continents, including a gala dinner at MOMA's Doc Fortnight in New York.

A GIGANTIC JIGSAW PUZZLE: THE EPICUREAN INSCRIPTION OF DIOGENES OF OINOANDA **VELIKA SLAGALICA: EPIKUREJSKI NATPIS DIOGENA IZ OINOANDE**

Nazim Güveloğlu, The Middle East Technical University
Turska / Turkey, 2012., 31'53"

U antičkom gradu Oinoandi, u blizini Fethiyea, u jugozapadnoj Anatoliji, nalazi se vjerojatno najveći filozofski natpis antičkog svijeta. Dugačak je od 65 do 80 metara, a sastavio ga je Diogen iz Oinoande nastojeći sljedećim naraštajima i posjetiteljima grada prenijeti epikurejsku filozofiju. Film prikazuje nastojanja u ostvarenju Diogenovih ideja. Epikurejski pristupi ugodi, sreći, prijateljstvu, snovima i bogovima razmatrani su kroz istraživanje. Profesor Martin Ferguson Smith smatra da se sadržaj natpisa izvanredno uklapa u pitanja suvremenog društva.

The ancient city of Oinoanda, close to Fethiye in Southwest Anatolia, hosts presumably the largest philosophical inscription of the ancient world. The inscription, 65 to 80 meters long, had been constructed by Diogenes of Oinoanda so as to convey Epicurean philosophy to the next generations and city's visitors. The film focuses on the efforts to pursue this aim of Diogenes. Epicurean approaches to concepts such as pleasure, happiness, friendship, dreams, and gods are discussed around the peculiarities of research history. As senior researcher Martin Ferguson Smith puts it, the content of the inscription applies surprisingly well to the problems of contemporary society.





Nazim Güveloğlu, rođen u Adani, u Turskoj, 1975. godine. Završio studij političkih znanosti u Turskoj i Njemačkoj. Filmove je snimao u Turskoj, Njemačkoj i Rusiji. Osim što radi kao poluprofesionalni filmski redatelj, također je i društveni aktivist. Iz filmografije izdvajamo: *TV Spot: Combating Violence Against Women*, *February: Around 17 Years Later Than the World was Shaken* i *Jagdversuch*.

Nazim Güveloğlu was born in Adana in Turkey in 1975 and pursued graduate studies in the field of political science in Turkey and Germany. He made films in Turkey, Germany and Russia. He is a freelance trainer in social issues and a semi-professional film director. From his filmography: *TV Spot: Combating Violence Against Women*, *February: Around 17 Years Later Than the World was Shaken* and *Jagdversuch*.



DIE SPUR DER TEMPELÄUBER **UKRADENI RATNICI** ***THE STOLEN WARRIORS***

Wolfgang Luck, a&o buero filmproduktion
Njemačka / Germany, 2014., 52'

Kako je kip iz najpoznatijeg hrama u Kambodži dospio u katalog aukcijske kuće *Sotheby's*? Film donosi priču spektakularnog slučaja krađe umjetnina. Slijedimo trag ikonične skulpture ratnika, ukradene iz kmerskog hrama, do otmjene aukcijske kuće u New Yorku. Ovo je istraživačko putovanje u tajnoviti svijet trgovine antikvitetima.

How does Cambodia's most famous temple statue end up in Sotheby's auction catalogue? This film tells the story of a spectacular case of art robbery. We follow the route of an iconic warrior sculpture looted from a Khmer temple to a posh auction house in New York. This is an investigative journey into the murky world of antiques trade.





Wolfgang Luck rođen je u Karlsruheu, u Njemačkoj. Nakon stečene diplome politologije, germanistike i anglistike na Sveučilištu u Heidelbergu, radi kao *freelance novinar*, radijski i televizijski reporter i filmski redatelj. U Kölnu, 1993. godine, s Robertom Tassom Pützom osniva svoju prvu televizijsku produkcijsku tvrtku a&o buero, a 2011. produkcijsku kuću Luckfilm. U fokusu njegove pažnje su kreativni dokumentarni filmovi, političke reportaže i znanstveni dugometražni filmovi.

Wolfgang Luck was born in Karlsruhe, Germany. Having earned a degree in Politics, German and English Literature at the University of Heidelberg, he worked as a freelance print journalist, radio and television reporter, presenter and filmmaker. In 1993, together with Robert Tasso Pütz he started the Cologne-based television production company a&o buero. In 2011 he established the production company Luckfilm. His main focuses are creative documentaries, political reportages and science features.



HAKKARI'NIN GIZEMLI TAŞLARI TAJANSTVENO KAMENJE HAKKARIJA MYSTERIOUS STONES OF HAKKARI

Bahriye Kabadayı Dal, Tarçın film
Turska / Turkey, 2014., 40'

U Hakkariju, kurdskom gradu na tromedi Turske, Iraka i Irana, 1998. godine, slučajno je pronađeno 13 stela. Kojoj civilizaciji pripadaju? Što označavaju simboli koji se na njima nalaze? Film istražuje na koji način promatramo povijest, tumačimo tragove prošlosti te kako nova otkrića mijenjaju povijest. Lokalni pripovjedači (*dengbeji*) pričaju o životu begova Hakkarija, ostatcima nestorijanske kulture, prapovijesnim petroglifima na planini Cilo. Osim ove, film u svom istraživanju donosi još mnogo drugih tema.

In 1998, 13 obelisks were found by coincidence in Hakkari, a Kurdish city on the border of Turkey, Iraq and Iran. Which civilization do they belong to? What is the meaning of the symbols on the stones? The documentary film makes a research on the topics: 'how we see history', 'how the tracks of the past are interpreted', 'how a new discovery changes the past'. Dengbejs (local storytellers) reciting the life of Hakkari Begs; ruins of Nestorian culture; rock carvings on Cilo mountains dated before Christ and other tracks are also encountered during the research.





Bahriye Kabadayi Dal, autorica dokumentarnih filmova, rođena je u Istanbulu 1977. Svoj prvi dokumentarni film *Posljednje ruke* snimila je 1998. godine. Stekla je diplomu radija, televizije i filma na Sveučilištu Marmara u Istanbulu. Aktivno i volonterski sudjeluje u raznim društvenim projektima. Od osnutka 1997., sudjeluje u događanjima koja priređuje Savez dokumentarnih filmskih radnika Turske (BSB). Osnivačica je i potpredsjednica Udruge za društveni, kulturni rad i dokumentarnu kinematografiju – BABIL. Godine 2003. osniva vlastitu filmsku tvrtku Tarçın Film. Najnoviji filmovi: *Putovanje do Crnog mora*, *BAKSI*, *Od utopije do stvarnosti*, *Tajanstveno kamenje Hakkarija*, *Riba s Bospora*.

Bahriye Kabadayi Dal author of documentary films, was born in Istanbul in 1977. In 1998 she made her first documentary film called *The Last Hands*. She earned a Bachelor's degree of Radio-Television-Cinema at Marmara University in Istanbul. She has been actively and voluntarily involved in social projects. She has also been actively involved in the events organized by the Association of Documentary Filmmakers in Turkey (BSB) since its founding in 1997. Bahriye Kabadayi Dal is founder and vice president of BABIL - Association for Social, Cultural, Artistic Works and Documentary Cinema. In 2003 she founded her own film company, Tarçın Film. Recent films: *A Journey to the Black Sea*, *BAKSI*, *From Utopia to Reality*, *Mysterious Stones of Hakkari*, *Fish of Bosphorus*.



POP RATNI PROGRAM:

VELJKO BARBIERI, PREDSTAVLJANJE KNJIGE JA, DIOKLO – JUPITROV SIN

ACCOMPANYING PROGRAM:

VELJKO BARBIERI, PRESENTATION OF THE BOOK I, DIOCLES – SON OF JUPITER

O romanu *Ja Dioklo – Jupitrov sin*, iz recenzije Strahimira Primorca, Meandri Dioklecijanove sudbine, *Vijenac*, rujan 2007.:

„U Dioklecijanu se Veljko Barbieri ponovo vraća u razdoblje carskoga Rima u kojem se odigrava i njegov europski uspješan roman *Epitaf carskoga gurmana* i ispisuje dramatičnu priču o jednom od najvećih rimskih careva. Barbieri je u roman utkao zavidnu količinu povijesnih podataka pretopljenih u književni diskurs, ali i duboko ušao u dušu čovjeka koji je nakon kaosa građanskih ratova i krvoprolića u trećem stoljeću, poznatom kao stoljeće 30 careva, uspio stabilizirati državu, da bi na kraju gotovo tridesetogodišnje vladavine, jedne od najdužih u rimskoj povijesti, napustio prijestolje i povukao se u svoju splitsku palaču.

Barbieri je uspio prikazati najdublje ljudske strahove i intimne dileme cara koji je za svoje suvremenike predstavljao božanstvo te, iz Dioklecijanove vizure, ispričati cijeli njegov život, od djetinjstva u Saloni, ratovanja od Germanije do Perzije, preko krvavog uspona na carsko prijestolje do razdoblja kada je bolestan i onemoćao, kao prvi veliki abdikant u povijesti, čekao smrt u svojoj palači. Meandrirajući Dioklecijanovom svijesću i brojnim labirintima jedne od najzanimljivijih povijesnih priča, Veljko Barbieri napisao je zaista fascinantan roman.“

About the novel I, Diocles – Son of Jupiter, from the review by Strahimir Primorac, Meandri Dioklecijanove sudbine, Vijenac, September 2007:

“Veljko Barbieri’s Diocletian takes him back to the period of Imperial Rome, which is also the site of his successful European novel Epitaf carskog gurmana and tells a dramatic story of one of the greatest Roman emperors. Barbieri interwove enviable quantity of historic data assimilated into a literary discourse, but at the same time, deeply penetrating into the soul of the man who after the chaos of civil wars and bloodsheds in the third century, known as the century of 30 emperors, managed to stabilize the state, and after a nearly thirty-year-long rule, one of the longest in Roman history, abandoned the throne retiring into his Palace in Split. Barbieri managed to depict the deepest human fears and intimate dilemmas of the emperor who was regarded as deity by his contemporaries, and from Diocletian’s point of view, tell his life, from his childhood in Salona, wars from Germania to Persia, over the bloody rise onto the imperial throne until the period when becoming sick and infirm, as the first great abdicant in history, awaited death in his palace. Meandering through Diocletian’s conscience and the many labyrinths of one of the most intriguing historic stories, Veljko Barbieri wrote a truly fascinating novel.”



Veljko Barbieri (Split, 1950.) završio je Klasičnu gimnaziju u Zagrebu, a studirao na Filozofskom fakultetu. Poznati je prozaik (brojni romani, zbirke pripovijedaka, eseja), autor kazališnih, televizijskih i radijskih djela od kojih su neka (posebice roman *Epitaf carskoga gurmana*) prevedena na nekoliko svjetskih jezika. Tridesetak godina suradnik je raznih hrvatskih i talijanskih časopisa, a posljednjih godina i slovenskih. Uz televizijsku seriju o hrani i pišući kolumnu za tjednik Nacional, inspirirao se za *Kuharske kanconijere* u tri knjige, uspješnice hrvatske gastroliterature, nagrađene na sajmu u Švedskoj. Na sajmu knjiga u Barceloni, njegova zbirka pripovijedaka *134 male priče o hrani* proglašena je pobjednicom u konkurenciji književnosti o hrani iz Hrvatske. Autor je brojnih književnih djela: *Ja Dioklo – Jupiterov sin* (roman), *Priča o gospodinu Zaku* (roman), *Novčić Gordiana Pia* (pripovijetke), *Zatvor od oleandrova lišća* (roman), *Trojanski konj* (roman), *Epitaf carskoga gurmana* (roman), *Odisejev erotikon* (roman), *Makarsko primorje* (monografija), *Dalmacija – legende o svjetlu* (eseji i pjesme), *Tko je sa mnom palio kukuruz – pakrački dnevnik* (dnevnička proza), *Split – roman staroga grada* (roman), *Hvar – kantilene i kartoline* (pripovijetke, eseji i pjesme), *Kuharski kanconijer* (I/III, gurmanska sjećanja Mediterana), *Priče iz vinoteke Bornstein* (bajke), *134 male priče o hrani* (bajke i pripovijetke) te šest grafičkih mapa s raznim umjetnicima.

Veljko Barbieri (Split, 1950) after Classical gymnasium in Split studied at the Faculty of Humanities and Social Sciences in Zagreb. He is a renowned prose-writer (many novels, collection of stories, essays), author of theater, television and radio dramas some of which (especially the novel *Epitaf carskog gurmana*) have been translated in several foreign languages. For about thirty years he has been associate journalists of many Croatian and Italian magazines, and also Slovene, lately. The TV culinary series and his column for the weekly magazine Nacional inspired him for *Kuharske kanconijere* in three volumes, a successful work in Croatian culinary literature, awarded at the fair in Sweden. At the book fair in Barcelona, his collection of stories *134 male priče o hrani* was proclaimed best Croatian culinary literary work. He is author of many literary works: *Ja Dioklo – Jupiterov sin* (novel), *Priča o gospodinu Zaku* (novel), *Novčić Gordiana Pia* (stories), *Zatvor od oleandrova lišća* (novel), *Trojanski konj* (novel), *Epitaf carskog gurmana* (novel), *Odisejev erotikon* (novel), *Makarsko primorje* (monograph), *Dalmacija – legende o svjetlu* (essays and poems), *Tko je sa mnom palio kukuruz – pakrački dnevnik* (diary prose), *Split – roman staroga grada* (novel), *Hvar – kantilene i kartoline* (stories, essays and poems), *Kuharski kanconijer* (I/III, gurmanska sjećanja Mediterana), *Priče iz vinoteke Bornstein* (tales), *134 male priče o hrani* (tales and stories), as well as six graphic maps with various artists.

CHEMINS D'ACCÈS (SAINT MICHEL DE CUXA)

PRILAZI

APPROACHES

Henri-Louis Poirer, PY FILMS Productions

Francuska / France, 2015., 20'

Postoji više načina širenja saznanja o važnim arheološkim lokalitetima poput St Michel de Cuxa. Istraživači digitalno snimaju građevinu pomoću dronova i skenera kako bi napravili 3D snimku porušenog samostana. Znanstvenici pregledavaju zemlju pomoću radara, u potrazi za pukotinama i temeljima koji se nalaze pod zemljom. Povjesničari predlažu alternativna rješenja za ulomke skulpture. Zajedno rade gotovo pet godina kako bi na ekranu ponovno stvorili samostane koji su prethodili ovom današnjem. Prije više od 1000 godina, kada je započela ova priča, Francuska i Španjolska nisu bile onakve kakvima ih danas poznajemo. Postojala je samo Europa, nasilna, razjedinjena, preostala iz vremena Karolinga. U ovom slučaju, postojale su grofovije Cerdanya i Conflent, dolina rijeke Têt i obližnje biskupsko sjedište Elne, nedaleko od današnjeg Perpignana.

There is more than one way for archaeological researchers to further their knowledge of a major historical site such as St Michel de Cuxa. Researchers digitise the entire building, using drones and scanners, to recreate in 3D certain aspects of the abbey that are now lost. Scientists examine the subsoil using radar, seeking cavities and buried foundations. And historians suggest alternative arrangements for sculpted fragments. They have all been working together for nearly five years to recreate, on screen, the successive abbeys predating the one in which you stand today. When this story began, over 1000 years ago, neither France nor Spain existed as we know them today. There was just Europe, violent, fragmented, the legacy of the Carolingian era. And here, there was the county of Cerdanya and Conflent, the Têt valley and, not far away, the Episcopal see of Elne, close to modern Perpignan.





Henri-Louis Poirer 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 i 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, *Les voyages du cloître* te među posljednjim projektima *D'une rivière à l'autre* – šest kratkih filmova o Avignonskome mostu – i *Avignon, le pont retrouvé*, 52'.

Henri-Louis Poirer 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 ways 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, *Les voyages du cloître*, and one of his latest projects *From One Side to Another*, six short films about the Avignon Bridge and his most recent film *Avignon, le pont retrouvé*, 52'.

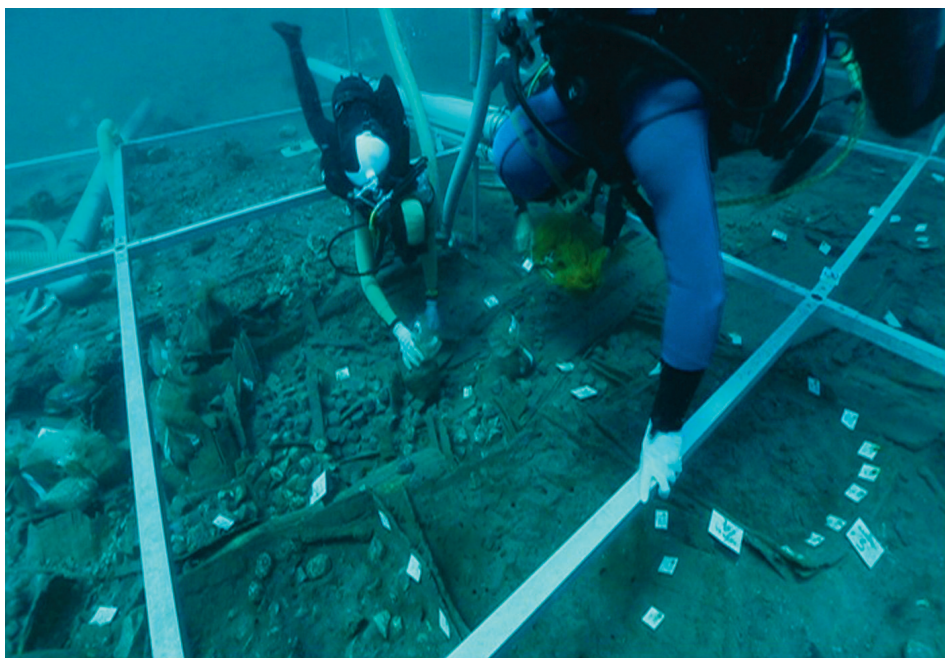


BLAGO IZ PTONULOG BRODA *TREASURE FROM A SUNKEN SHIP*

Mirela Sakoman, Hrvatska radiotelevizija
Hrvatska / Croatia, 2015., 15'

U Pašmanskom kanalu, kod otočića Gnalića neočekivano je, potkraj listopada 1583. – zbog pretovarenosti, lošeg vremena ili obaju razloga – završilo putovanje venecijanskoga trgovačkoga broda kojeg su arhivska istraživanja identificirala kao *Gaglianu Grossu*. Njegovi ostatci i teret jedan su od najvažnijih jadranskih, pa i sredozemnih podmorskih arheoloških lokaliteta koji se, s prekidima, istražuje još od sedamdesetih godina prošloga stoljeća, a posebno intenzivno posljednjih nekoliko sezona u sklopu znanstveno-istraživačkoga projekta *Brodom Gnalić – ogledalo renesansne Europe*.

The Pašman Channel, near Gnalić islet, unexpectedly, due to excessive load, inclement weather or both, at the end of October 1583 saw the end of the voyage of the Venetian merchant ship, identified by archival research as Gagliana grossa. Its remains and cargo represent one of the most important archaeological underwater sites in the Adriatic, and even the Mediterranean, that has been intermittently explored since the 1970s especially the last few years within the scientific research project Gnalić Shipwreck – Reflection of Renaissance Europe.





Mirela Sakoman diplomirala je na Tekstilno-tehnološkom fakultetu u Zagrebu i na Artause-College of Visual Arts u Sloveniji, smjer Film, video i multimedija. Kao redateljica i scenaristica, radi na HRT-u dugi niz godina. Autorica je tristotinjak dokumentarnih emisija iz područja likovne i glazbene umjetnosti, te kulturne baštine u Produkcijским odjelima Djeca i mladi te Znanost i obrazovanje. Članica je Hrvatske zajednice samostalnih umjetnika i Hrvatskoga društva filmskih djelatnika. Autorica je popularno-znanstvenog filma *Industrijska baština Zagreba*, 30', 2015.; dokumentarnog serijala *Kulturna baština*, 34 x 15', 2014. – 2016. te dokumentarno-obrazovnog serijala *Notica*, 31 x 15', 2013. – 2015.

Mirela Sakoman, earned a degree in textile and clothing design at the Faculty of Textile Technology and at the department of film, video and multimedia at the Artause-College of Visual Arts in Slovenia. As directress and scriptwriter she has been working at the Croatian National Television for a number of years. She is author of about three hundred documentary programs in the field of visual arts and music, as well as cultural heritage in the Production department Children and Youth, and Science and Education. She is member of the Croatian Freelance Artists' Association and the Croatian Society of Film Workers.

She is author of Industrijska baština Zagreba, a popular-scientific film, 30' in, 2015, the documentary series Kulturna baština, 34 x 15', 2014-2016, and the documentary-educational series Notica, 31 x 15', 2013 -2015.



PONT D'AVIGNON: LA TRAVERSÉE DU TEMPS **MOST U AVIGNONU: POVRATAK U PROŠLOST** **RECREATING THE MEDIEVAL BRIDGE OF AVIGNON**

Nicolas Baker, Cristophe Gombert, CNRS Images, Py films
Francuska / France, 2015., 9'

Od čuvenog mosta u Avignonu (na jugoistoku Francuske), koji je u srednjem vijeku bio dugačak 900 m i premošćivao rijeku Rhône, danas su vidljiva svega četiri luka. Film donosi prvu digitalnu rekonstrukciju ovog povijesnog mosta, nastalu kao plod četverogodišnjeg istraživanja u kojem su sudjelovali povjesničari, arheolozi, arhitekti, geolozi i inženjeri.

Today, only four arches remain of the famous bridge of Avignon (southeastern France), which in the Middle Ages, was over 900 m long to cross the entire Rhône river. Following a four-year research program that mobilized historians, archaeologists, architects, geologists and engineers, the first digital reconstruction of this historical bridge has just been completed.





Nicolas Baker, studirao biologiju, povijest i novinarstvo. Od 2014. godine radi kao redatelj u CNRS-u gdje uređuje više od 30 kratkih filmova i desetak reportaža. Za Hamsa-Press, 2007. godine, snima i uređuje reportaže iz Afganistana za francuske televizijske kuće. Godine 2011., kao urednik, ilustrator i grafički urednik, objavljuje knjigu *Madagascar – guide de survie*. Redatelj je i snimatelj 60-minutnog filma *Sur les pistes de l'île Rouge*, kao i dvojezičnih reportaža za France 24, snimljenih u Francuskoj i inozemstvu. Godine 2014. surađuje na dugometražnom dokumentarnom fiksijskom projektu *Kabuliwood*.

Nicolas Baker studied biology, history and journalism. Since 2014 he has been working as a director at CNRS, editing more than 30 short films and a dozen of reportages. In 2007 for Hamsa-Press he shot and edited reportages from Afghanistan for French television companies. In 2011 he published his first book Madagascar – guide de survie as editor, illustrator and graphic editor. He directed and shot a 60-minute film Sur les pistes de l'île Rouge as well as bilingual reportages for France 24 shot in France and abroad. In 2014 he worked on the feature documentary fiction project Kabuliwood.

Christophe Gombert, od 1991. zaposlen u CNRS-u kao inženjer zvuka, a od 1999. i kao redatelj. Na Sveučilištu Paris 1 Sorbonne studirao kinematografiju i audiovizualne medije. Iz filmografije izdvajamo njegov višestruko nagrađeni film *Sur les tracés de Jean-Claude Golvin*, koji je prikazan na 1. međunarodnom festivalu arheološkoga filma u Splitu 2010., kao i *Néandertal, l'homme de tous les climats*, snimljen 2011. U suradnji s Didierom Bocletom i Claudeom Delhayeom, redatelj je i dugometražnog filma *Le donjon de Vincennes*.

Christophe Gombert has been working at CNRS since 1991 as sound engineer, and since 1999 also as director. At the University Paris 1 Sorbonne he studied cinematography and audiovisual media. Especially interesting from his filmography is the several-time awarded film Sur les tracés de Jean-Claude Golvin also shown at the 1st International Archaeology Film Festival in Split in 2010, as well as Néandertal, l'homme de tous les climats from 2011. Together with Didier Boclet and Claude Delhaye he co-directed the film Le donjon de Vincennes.

LES PEINTURES MURALES DE CUMES: UNE AVENTURE INTERDISCIPLINAIRE ZIDNO SLIKARSTVO U CUMI: INTERDISCIPLINARNI PRISTUP THE WALL PAINTINGS OF CUMA: AN INTERDISCIPLINARY ADVENTURE

Fulvio Iannucci, Centre Jean Bérard, Labex, CNRS, Tilapia Production
Italija, Francuska / Italy, France, 2015., 27'52"

Rimska nekropola *Porta Mediana* u Cumi bila je polazište važnoga multidisciplinarnog projekta, temeljenog na nizu zidnih slika jednog od najbolje sačuvanih spomenika 3. stoljeća. Projekt, koji je trajao od 2012. do 2014. godine, okupio je velik broj raznih stručnjaka iz nekoliko zemalja. Bila je to ujedno i prilika za terensku obuku studenata te prilika za susret s profesorima i stručnjacima humanističkih i prirodnih znanosti. Film prati razvoj programa čija je svrha očuvanje i bolja valorizacija arheološke baštine.

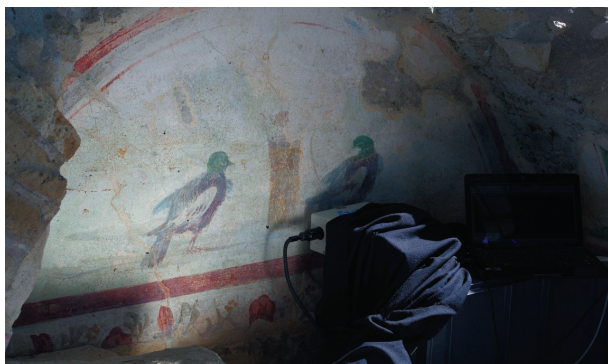
In the Roman necropolis of Porta Mediana in Cuma, an important multidisciplinary project was created, using a set of wall paintings from one of the best preserved monuments of the 3rd century AD. The project was launched in 2012 and lasted until 2014 bringing together specialists of different disciplines from several countries. It was also an opportunity to train students on the field and give them the opportunity to meet teachers and other professionals in the humanities and natural sciences. This documentary follows the evolution of a program whose purpose is the preservation and enhancement of archaeological heritage.





Fulvio Iannucci, redatelj i scenarist. Diplomirao je filozofiju na Sveučilištu u Napulju 1994. godine. Predaje filmsku režiju i scenarij na mnogim fakultetima u Italiji. Od 2000. režira dokumentarne turističke i dokumentarne filmove. Od 2009. počinje raditi kao scenarist i redatelj animiranih projekata potpisujući nekoliko obrazovnih serija za regiju Kampaniju (*The Family Rigatoni*), astronomski opservatorij Capodimonte (*Giga and Stick discovering Universe*) i napolitanski dnevni list *Il Mattino* (*Tilapia's Docucartoon, the great adventure of knowledge and imagination*). Nedavno je režirao dva europska projekta za mlade: web seriju *Boys & Girls* i animiranu TV seriju *In Search of Sara J*. U suradnji s Miguelom Rodriguezom Arijem, 2014. godine, režirao je *Francis of Buenos Aires*, dokumentarni biografski film o papi Franji. Autor je knjige *Dalla rete del consumo al consumo della rete* u izdanju Editoriale Scientifica iz Napulja, kao i nekolicine eseja za talijanske izdavačke kuće.

Fulvio Iannucci director and screenwriter, graduated in Philosophy at the University of Naples in 1994. He teaches Film directing and Scriptwriting at many Masters and Higher Education in Italy. Since 2000, he has been working as director of documentaries and he realizes tourist and cultural films. From 2009 he began working as screenwriter and director for cartoon projects, signing several educational animated series for Campania Region (*The Family Rigatoni*), for the Astronomical Observatory of Capodimonte (*Giga and Stick discovering Universe*), for *Il Mattino* – the main Neapolitan newspaper (*Tilapia's Docucartoon, the great adventure of knowledge and imagination*). Recently, he directed a web series (*Boys & Girls*) and an animated television series *In Search of Sara J: two European projects for European teenagers and pre-adolescents*. In 2014 he directed (with Miguel Rodriguez Arias) the documentary *Francis of Buenos Aires, a biography of Pope Francesco* screened in 330 Italian cinemas. He published the book *Dalla rete del consumo al consumo della rete* for the Scientific Editorial of Naples, as well as several essays at national publishing houses.



Ta uuvaikeia. COSE DI DONNE
Ta uuvaikeia. ŽENSKE PRIČE
Ta uuvaikeia. WOMEN'S AFFAIRS

Lorenzo Daniele, Fine Art Produzioni
Italija / Italy, 2015., 52"

Fotografkinja iz Palermo, vinarica iz Raguse, starija gospođa iz Enne, spisateljica iz Agrigenta, mlada arheologinja iz Gele, poznata glumica iz Katanije. Što im je zajedničko? Činjenica što su žene i što su Sicilijanke. Njihove priče dio su jedinstvene priče koja čuva baštinu Sicilije, u potpunosti „ženskoga“ kraja. O tome svjedoče brojni mitovi, legende i kultovi povezani sa ženama, koji su se tijekom prošlosti mijenjali i preklapali te postali snaga koja je privlačila sve narode koji su u prošlosti naseljavali ovaj otok, ali i one koji ga još uvijek naseljavaju.

A photographer from Palermo, a winemaker from Ragusa, an elderly woman from Enna, a novelist from Agrigento, a young archaeologist from Gela, a famous actress from Catania. What links these persons? The fact of being women and Sicilian. Their stories are fragments of a single story, which keeps the heritage of Sicily, an absolutely 'female' land. This is testified by a great variety of myths, legends and cults related to women, which have alternated and partly overlapped through time, becoming a cohesive force for all the peoples who occupied and still occupy this island.





Lorenzo Daniele nakon klasičnih studija usavršava arheologiju na Sveučilištu u Kataniji. Već kao petnaestogodišnjak pokazuje izrazitu strast za fotografiju, pogotovo za crno-bijele reportaže. Autor je putopisa o srednjoj Europi, Cipru, Libiji i Hrvatskoj. Od 2004. do 2006. godine usavršava se u TV produkciji, kao i u produkcijama dugih i kratkih filmova, te postaje televizijski i filmski redatelj. Zajedno s prijateljem Mauroom 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 su mu *Diario di una Sirena*, *Monte San Mauro*, *Leontinoi*. Redatelj je, i autor, programa lokalnih i satelitskih televizija. Na Međunarodnom festivalu arheološkoga filma u Splitu, 2012. godine, prikazan mu je film *Occhiolà, božićne jaslje s planine Erei*.

Lorenzo Daniele attended archaeological courses at the 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 collaboration 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.

His film *Occhiolà, un presepe dei monti Erei* was in the official program of the International Archaeology Film Festival in Split in 2012.



SUSURROS

ŠAPAT

WHISPERS

Marcos Aldaco, Luzia Films

Španjolska / Spain, 2014., 13'41"

Špilja Chufin u Riclonesu nalazi se u španjolskoj pokrajini Kantabriji, na sjecištu rijeka Lamasón i Nansa, okružena strmim padinama među nekolicinom oslikanih paleolitičkih špilja. Na UNESCO-ovom popisu svjetske baštine nalazi se od srpnja 2008. godine, u sklopu lokaliteta Špilja Altamira i paleolitička umjetnost sjeverne Španjolske. Špilju je otkrio fotograf Manuel de Cos Borbolla, podrijetlom iz Rabaga u Kantabriji. U Chufinu je otkriveno nekoliko naseobinskih slojeva, od kojih je najraniji star oko 20000 godina. U ovoj nevelikoj špilji nalaze se duboke jednostavne rezbarije i shematizirani prikazi crvenih jelena, koza i stoke. Također je pronađen velik broj simbola. Jedna skupina, tzv. štapići, prati slike unutar životinja, a vidljiv je i velik broj crteža rađenih nožićem (*puntillaje*), uključujući jedan koji vjerojatno predstavlja vulvu. Izuzetnom slikom i zvukom, dokumentarni film *Šapat* vodi nas kroz špilju Chufin.

The cave of Chufin in the town of Riclones in Cantabria (Spain) lies at the place of confluence of the Lamasón and Nansa rivers in an environment with steep slopes and several caves with rock art. One of the caves was inscribed on the World Heritage of UNESCO in July 2008, within the site Cave of Altamira and Paleolithic Cave Art of Northern Spain. It was discovered by photographer Manuel de Cos Borbolla, a native of Rabago (Cantabria). Different levels of occupation were found in Chuffin, the oldest being around 20000 years old. The cave, small in size, has some deep subtle engravings and paintings of red deer, goats and cattle represented in a very schematic manner. Chufin holds many symbols. One group, called type "sticks", accompanies the paintings inside animals. There is also a large number of drawings made using points (puntillaje), including one which has been interpreted as a representation of a vulva. The documentary Whispers shows Chufin through stunning images and sounds.





Marcos Aldaco diplomirao je audiovizualne komunikacije. Kao pomoćnik redatelja radi na poznatim dugometražnim španjolskim filmovima *Blancanieves* Pabla Bergera i *No tengas miedo* Montxo Armendáriz. Godine 2008. bio je jedan od redatelja nagrađenoga kratkoga dokumentarnog filma *Navega Santander*. Film *En los Brazos de la Luz* iz 2012. godine – koji se bavi životom slikara Enriquea Grana – priskrbio mu je nagradu Altamira na XIV. međunarodnom festivalu kratkometražnog filma u Torrelavegi i treću nagradu na XVI. filmskom festivalu u Astorgi. *Susurros* je najnoviji Aldacov film koji kroz kazivanja stanovnika doline Nansa donosi priču o špilji Chufin. Film *Susurros* premijerno je prikazan na festivalu Corto y Creo u Santanderu, u listopadu 2014. godine.

Marcos Aldaco has a degree in Audiovisual Communication. He has worked as second assistant director in renowned full-length Spanish films such as *Blancanieves* by Pablo Berger and *No tengas miedo* Montxo Armendáriz. In 2008 he co-directed the short documentary film *Navega Santander*, which obtained The University of Cantabria Santander City Award and an Honor Mention In Sotocine Festival. In 2012 he directed *En los Brazos de la Luz*, about the life's work of the painter Enrique Gran. With this film, he won the Altamira Award in the XIV Festival Internacional de Cortometrajes of Torrelavega and the third award in the XVI Festival de Cine of Astorga. The documentary was also selected in several international festivals such as the XXX Festival de Cine of Bogotá and the VI Atlánticdoc of Uruguay. *Susurros* is his latest work to this day. The documentary film shows us the legend of the Chufin Cave through the statements of the neighbors of the Nansa Valley. *Susurros* premiered at the third edition of the Corto y Creo Festival of Santander in October 2014.



AZ, BRANKO PRIDIVKOM FUČIĆ I, BRANKO BY SURNAME FUČIĆ

Bernardin Modrić, Istra Film
Hrvatska / Croatia, 2016., 35'49"

Dokumentarni film *Az, Branko pridivkom Fučić* poetska je i kontemplativna priča o najuglednijem hrvatskom istraživaču glagoljice i fresko slikarstva, čija je djelatnost obilježila povijest umjetnosti naših krajeva druge polovine prošloga stoljeća. Fučić je znanstvenik koji nam je tako jednostavno, a zanimljivo, slikovito i nadahnuto približio davne ljude, događaje i vrijeme. Njegova istraživanja na tlu Istre i Kvarnera spadaju u vrh znanstvenog istraživanja na području povijesti umjetnosti i arheologije. Film dočarava njegov svijet mističnih priča i prizora sačuvanih na zidovima crkava, kamenitim putovima, uličicama istarskih i primorskih gradića, seoskim grobljima...

The documentary *Az, Branko pridivkom Fučić* is a poetic contemplative story about the Croatian most eminent Glagolitic researcher of the Glagolitic and fresco paintings whose activity marked the art history of these areas in the second half of the past century. In a simple yet interesting, picturesque and inspiring manner, Fučić brings us closer to distant people, events and time. His research on the territory of Istria and Kvarner counts among the top of scientific research in the field of art history and archaeology. The film depicts his world of mystic tales and scenes preserved on church walls, stone streets, narrow streets of Istria and its coastal towns, village cemeteries ...





Bernardin Modrić rođen je 18. travnja 1954. u Ogulinu. Debitira na filmu 1980. godine kada za Jadran film režira svoj debitantski film. Osim dugometražnog dokumentarnog filma *Ritam rock plemena* ostvario je još oko 130 kratkih igranih i dokumentarnih filmova koji su prikazivani i nagrađivani u zemlji i svijetu. Član je Zajednice hrvatskih umjetnika, Društva hrvatskih filmskih redatelja, Društva hrvatskih filmskih djelatnika i Hrvatske udruge producenata. Iz filmografije izdvajamo: *Podhum, 12. VII. 1942.*, zlatna medalja za najbolju montažu i priznanje žirija na Festivalu jugoslavenskoga kratkometražnog filma u Beogradu 1981.; *Eufrazijeva bazilika u Poreču*, prva nagrada na festivalu ESTORIL u Lisabonu 1999.; *Janko Polić Kamov ili vitez crne psovke*, nagrada žirija na 8. međunarodnom festivalu Art & film u Telču (Češka) 2012.; *Hrvatski dragi kamen*, nagrada AGON na 1. međunarodnom festivalu arheološkoga filma u Splitu 2010. godine.

*Bernardin Modrić was born in 1954 in Ogulin. In 1980 he directed his first film for Jadran film. Besides the documentary feature film *Ritam rock plemena* he made about 130 short feature and documentary films shown and awarded in the country and abroad. He is member of the Croatian Association of Freelance Artists, Society of Croatian Film Directors, Society of Croatian Film Workers and Croatian Producers Association. From the filmography: the film *Podhum, 12. VII. 1942* won the gold medal for best editing and Jury's Special Mention at the Festival of Yugoslav short film in Belgrade in 1981, Euphrasian Basilica in Poreč, first prize at the ESTORIL festival in Lisbon in 1999, Janko Polić Kamov ili vitez crne psovke, Jury Award at the 8th International Festival Art&film in Telč (Czech Republic) 2012, Hrvatski dragi kamen, AGON prize at the 1st International Archaeology Film Festival in Split 2010.*



POP RATNI PROGRAM:

PREDSTAVLJANJE PROJEKATA REVITALIZACIJE ŠIBENSKIH TVRĐAVA

BARONE, ZORAN BUDAK, GRAL FILM, HRVATSKA, 2015., 17'48"

ACCOMPANYING PROGRAM:

REVITALIZATION PROJECT OF THE ŠIBENIK FORTRESSES - PRESENTATION

BARONE, ZORAN BUDAK, GRAL FILM, CROATIA, 2015, 17'48"

Šibenik je u 17. stoljeću živahna mediteranska komuna i najveći grad mletačke Dalmacije. No nemirna granica s Osmanskim Carstvom nalazi se niti 5 kilometara daleko, a obrana grada je slabašna i zastarjela. Po izbijanju novog rata između male aristokratske republike i carstva koje se proteže na tri kontinenta, Šibenčani se moraju sami izvući iz beznadne situacije, pod neočekivanim, ali sposobnim vodstvom njemačkog plemića...

Snimljen u sklopu projekta *Barone: otkrivanje bogate prošlosti – put prema uspješnoj budućnosti*, ovaj dokumentarni film je samo dio audiovizualnih i digitalnih sadržaja obnovljene tvrđave Barone, otvorene u novom ruhu u siječnju 2016. godine. Ne mnogo ranije, u lipnju 2014. godine, otvorena je revitalizirana tvrđava sv. Mihovila, koja je već nakon 4 mjeseca rada i 100.000 posjetitelja odnijela nagradu *Kulturna atrakcija godine* Hrvatske turističke zajednice. Grad Šibenik je na financiranje iz EU fondova prijavio i vrlo opsežni projekt revitalizacije treće tvrđave, one koja nosi ime sv. Ivana, čiji se početak očekuje ubrzo. Obnovljenim objektima šibenskoga fortifikacijskog sustava upravlja javna ustanova u kulturi *Tvrđava kulture Šibenik*, koja ima ambiciju poboljšati kvalitetu života građana te doprinijeti održivom urbanom i gospodarskom razvoju Šibenika i regije kroz širenje ponude kulturnog turizma i generiranje kreativnih industrija. U posljednjih nekoliko godina, Šibenik se od ružnog pačeta dalmatinske obale polagano, ali vrlo sigurno, pretvara u labuda, a transformacija prije svega počiva na bogatom kulturnom programu i pravilnom valoriziranju kulturno-povijesne baštine.

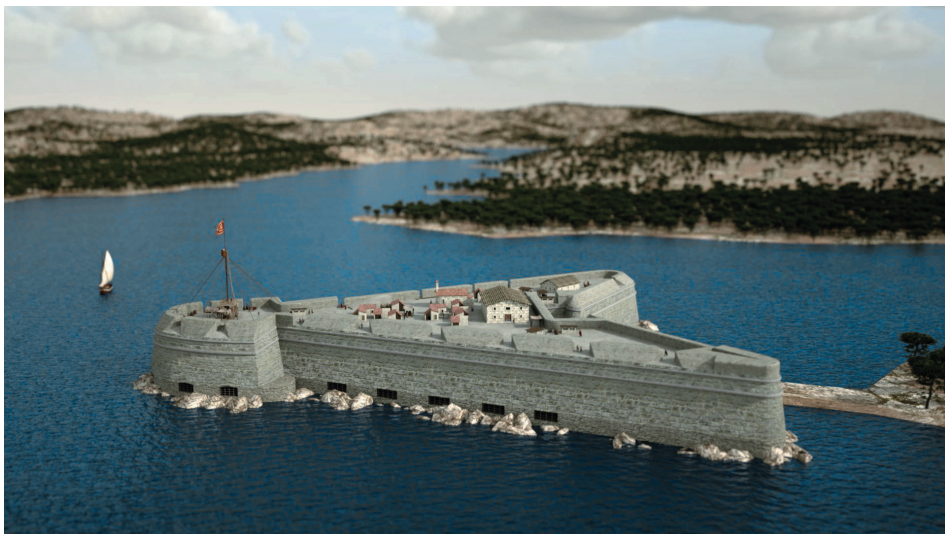
In the 17th century, Šibenik is a lively Mediterranean commune and the largest city of Venetian Dalmatia. However, the unstable border with the Ottoman Empire is less than 5 kilometers away, and the defense of the city weak and outdated. When the new war between the small aristocratic republic and the Empire spreading over three continents breaks out, the inhabitants of Šibenik have to liberate themselves from the hopeless situation from the hopeless situation, under the unexpected yet competent leadership of the German nobleman ...

Made within the project Barone: revealing the rich history – the way toward a successful future, this documentary is but a part of the audiovisual and digital contents of the revitalized Barone Fortress, open in January 2016. Not much earlier, June 2014 saw the opening of the restored St. Michael's fortress, which, having received as many as 100 000 visitors in 4 months, was awarded as Cultural Attraction of the Year by the Croatian Tourist Office. The third fortress, St. John's, awaits its extensive restoration project that will be funded by EU programs. The revitalized facilities of the Šibenik fortification system are managed by the public cultural institution, Cultural fortress Šibenik, whose aim is to improve the quality of life for its inhabitants and contribute to a sustainable and economic development of Šibenik and its region through a comprehensive offer of cultural tourism and by generating creative industries. From an ugly duckling of the Dalmatian coast, in the past few years Šibenik has slowly but surely turned into a swan, and its transformation lies above all in the rich cultural program and respectable evaluation of its cultural and historic heritage.



Zoran Budak rođen je u Zagrebu 1950. godine, gdje je studirao na Elektrotehničkom fakultetu. Godine 1971. diplomirao je kao programer *main-frame* računalnih sustava. Od 1976. član je Društva hrvatskih književnih prevodilaca, od 1977. član Hrvatskog društva filmskih djelatnika, od 1981. član Hrvatske zajednice samostalnih umjetnika, od 2001. godine član Društva hrvatskih filmskih redatelja. Od 1975. preveo s engleskog i njemačkog 22 romana i više specijaliziranih knjiga i filmova. Od 1976. radi kao asistent režisera, pomoćni režiser i režiser na koprodukcijskim i domaćim filmovima i serijama, te većem broju naručenih filmova i spotova.

Zoran Budak was born in Zagreb in 1950. godine where in 1971 he earned a degree in mainframe computer systems programing at the Faculty of Electrical Engineering. Since 1976 he is member of the Croatian Literary Translators Association, since 1977 member of the Society of Croatian Film workers. In 1981 he became member of the Croatian Association of Freelance Artists, and since 2001 he has been member of the Society of Croatian Film Directors. Since 1975 he has translated from English and German 22 novels and a number of specialized books and films. Since 1976 he has been working as assistant director, associate director and director in co-productions and national films and series, and a greater number of commissioned films and clips.



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. stoljeća, poglavito iz vremena ranosrednjovjekovne hrvatske države, od 9. do 12. stoljeća. Pod nazivom Prvi muzej hrvatskih spomenika utemeljen je u Kninu 1893. godine, a za vrijeme II. svjetskoga 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 kamenih spomenika koji su nekada pripadali in-

THE 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 a rich collection of jewelry, 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



Fotografija / Photograph by: Zoran Alajbeg



Fotografija / Photograph by: Zoran Alajbeg

terijerima starohrvatskih crkva. Svojom zbirkom ranosrednjovjekovne pleterne i figuralne plastike te množinom latinskih starohrvatskih epigrafskih spomenika, Muzej danas spada među najveće zbirke takve vrste u Europi. Među ostalim, najznačajniju i povijesno najvrjedniju kolekciju predstavljaju epigrafski spomenici od 9. do 12. 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.

IZLOŽBA: CRKVINE – CISTA VELIKA

EXHIBITION: 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 počecima ljudske aktivnosti na ovome položaju svjedoče keramički ulomci različitih posuda načinjenih tijekom ranoga brončanog doba, okvirno od 2000. do 1800. godine prije Krista, pronađeni u nekadašnjoj lokvi te u prirodnoj jami na lokalitetu. 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. stoljeća prije Krista do 5. stoljeća poslije Krista. 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

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 following years.

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. In Late Antiquity, Crkvine became the spiritual center of the settlement. Three different sacral edifice with accompanying rooms, among which a baptistry with a baptismal font, were built on the same foundations, each following the destruction of the previous one. The appearance of these buildings is



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 praporača, različitih tipova srebrnih naušnica te željeznih dječjih ostruga, načinjenih tijekom 9. i 10. stoljeća, 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.

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 children'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



Vasko Lipovac, slikar, kipar i grafičar, rođen je 14. lipnja 1931. u Kotoru. Akademiju primijenjenih umjetnosti završio je u Zagrebu 1955. godine. Bio je suradnik majstorske radionice Krste Hegedušića od 1955. do 1959. 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. živio je i radio u Splitu. Od 1956. 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.

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