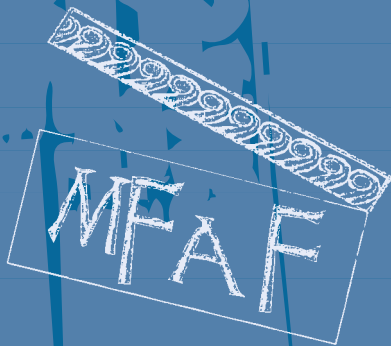


6. međunarodni festival arheološkog filma Split



4. - 6. XI. 2020.

"on-line"

Muzej hrvatskih
arheoloških spomenika Split.

Šetalište Ivana Meštrovića 18

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT
6. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
6th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL



Izdavač / *Publisher*
Muzej hrvatskih arheoloških spomenika Split

Za izdavača / *For the Publisher*
Miroslav Katić

Tisak / *Printed by*
Dalmacijapapir, Split

Naklada / *Copies*
150 kom

ISBN 978-953-6803-67-5

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

**6. MEĐUNARODNI FESTIVAL
ARHEOLOŠKOG FILMA**
6th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

Split
4. – 6. 11. 2020.

Uspoređi li se s nekoliko europskih gradova koji već više od dva desetljeća priređuju srodne festivale, Međunarodni festival arheološkog filma (MFAF) u Splitu vrlo je mlada manifestacija. Ovogodišnje 6. izdanje zaokružilo je njegovih 10 godina postojanja. Ipak, kontinuitet održavanja potvrđuje nastojanja organizatora da ovaj bijenalni događaj postane tradicionalan festival ucrtan na kulturnoj karti grada Splita, ali i mnogo šire.

Vrlo je dobro prihvaćen od strane domaće publike, kojoj je prvenstveno i namijenjen, ali je prepoznat i unutar zajednice europskih festivala te je kao takav postao neodvojiv od svog organizatora, Muzeja hrvatskih arheoloških spomenika.

Kako se srodni festivali međusobno razlikuju, tako i naš ima svoje posebnosti, a ona najveća među njima jest njegova „dvorana“. Održavanje festivalskog programa u muzejsko-arheološkom okruženju ono je što nas zasigurno izdvaja od drugih organizatora. Taj poseban doživljaj ove će godine nažalost izostati jer se gledanje filmova „iz udobnosti vašeg doma“ u okolnostima pandemije pokazalo kao jedina mogućnost.

Bez obzira radi li se o kraćem ili dužem filmu, o mlađoj ili nešto manje mlađoj publici, festivalski programi podjednako privlače ljubitelje filmskog medija i dokumentarnog žanra. U publici, a ove godine iznimno pred vlastitim ekranima, nalaze se oni kojima je arheologija profesija ili će to tek postati, kao i oni kojima je ona samo strast. Jednostavno, oni koji žive arheologiju i baštinu, ali i film.

Festival je idealna prilika za upoznavanje kulturne baštine drugih zemalja, kao i za predstavljanje vlastite. Jedan od ciljeva našeg festivala jest promicanje vlastite arheološke i muzejske filmske produkcije, što može potvrditi zastupljenost domaćih filmova.

Unatoč specifičnoj formi ovogodišnjeg festivala, ustrajali smo i na uobičajenom popratnom programu koji (iznimno u filmskom obliku) donosi dvije izložbe Muzeja hrvatskih arheoloških spomenika realiziranih u ovoj godini.

Nastavljajući dosadašnju praksu, ovogodišnji je stručni žiri raznoliko sastavljen te je pred njih postavljen odgovoran zadatak odabira triju najboljih od ukupno petnaest filmova u natjecateljskom dijelu festivala. Nagrada publike ove će godine izostati. Ovakav 6. međunarodni festival arheološkog filma organizatoru predstavlja velik izazov, no oslanjajući se na dosadašnju vjernu publiku i tehnologiju koja privlači nove pratitelje, očekujemo kako će ovogodišnji festival biti ništa manje uspješan od prethodnih.

Lada Laura

Direktorica

Međunarodnog festivala arheološkog filma

In comparison to several European cities, which have been similar related festivals for more than two decades, the International Archaeology Film Festival (MFAF) in Split is a very young event. This year's 6th edition rounded off its 10 years of existence. Nevertheless, the continuity of this biennial event is a confirmation of the organizers' efforts to inscribe the International Archaeology Film Festival as a traditional festival onto the cultural map of the city of Split and beyond.

Very well received by the local audience for which it is primarily intended, but also recognized within the community of European festivals, it has already become inseparable from its organizer, the Museum of Croatian Archaeological Monuments

Just as related festivals differ from each other, our festival has its own particularities, among which its "auditorium" is the most outstanding one. Experiencing the festival program in a museum and archaeological environment is what sets us apart from other organizers. Unfortunately, we will not be able to enjoy this special experience this year. Due to the present specific situation, watching the festival's films "from the comfort of your home" is a feature that proved to be the only option under the circumstances of the pandemic.

Regardless of the fact whether it is a short or feature-length film, a young or not-so young audience, the festival programs equally attract fans of the film medium and documentary genre. In the audience therefore meet those - this year exceptionally in front of their own screens - for whom archaeology is a profession or will eventually become one and those for whom it is a passion; simply said, those who "live" archaeology and cultural heritage, but also film.

The festival is an ideal opportunity to get to know the cultural heritage of other countries, but also to present one's own. One of the goals of our festival - to

promote our own archaeological and museum film productions - is confirmed by the represented Croatian films.

Despite the specific form of this year's festival, we insisted on the usual Accompanying Program, which, exceptionally in film form, presents two exhibitions of the Museum of Croatian Archaeological Monuments that have been realized this year.

Continuing the previous practice of a diverse composition of the expert jury, also this year's jury had the responsible task to select the three best films among the fifteen submitted ones for the festival's competition section. The audience award will not be presented this year. This very specific 6th International Archaeological Film Festival represents a great challenge for its organizers, but relying on the loyal audience we had so far and the technology that attracts new followers, we expect that this year's festival will be no less successful than the previous ones.

Lada Laura

International Archaeology Film Festival

Directress

Predsjednik Festivala / President

dr. sc. Miroslav Katić, ravnatelj Muzeja / *Museum Director*

Direktorica Festivala / Directress

Lada Laura

Organizacijski odbor / Organizing Committee

Silvana Matković

Maja Visković

Natalia Bazina

Marta Čmrlec

Stručni ocjenjivački sud / Jury

Daniel Rafaelić, prof., predsjednik žirija / *president of the jury*; povjesničar filma i filmski kritičar / *film historian and critic*

dr. sc. Tomislav Šeparović, muzejski savjetnik, Muzej hrvatskih arheoloških spomenika – Split / *museum advisor, Museum of Croatian Archaeological Monuments – Split*

Diana Nenadić, prof., filmska kritičarka, Hrvatski filmski savez, Zagreb / *film critic, Croatian Film Association, Zagreb*

Ante Rendić-Miočević, prof., dugogodišnji ravnatelj Arheološkog muzeja u Zagrebu i predsjednik Hrvatskog arheološkog društva, član Njemačkog arheološkog instituta (DAI) / *long-standing director of the Archaeological Museum in Zagreb and president of the Croatian Archaeological Society, member of the German Archaeological Institute (DAI)*

dr. sc. Lidija Petrić, redovna profesorica na Ekonomskom fakultetu Sveučilišta u Splitu, Katedra za turizam i gospodarstvo, članica Znanstvenog odbora za turizam i prostor pri HAZU i Hrvatskog povjerenstva za UNESCO / *PhD, full professor at the University of Split, Faculty of Economics, Department of Tourism and Economy, member of the Scientific Council for Tourism of the Croatian Academy of Sciences and Arts and the Croatian Commission for UNESCO*

Nagrade / Awards

1., 2. i 3. nagrada žirija / *Jury awards*

Vizualni identitet / Visual identity

Ante Šundov

Animacija / Animation

Dalibor Popović

Trailer

Animacija / *Animation*: Vjekoslav Živković

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

Producent / *Produced by*: Rea Rajčić

Titlanje filmova:

Ministarstvo titlova

Tehnička podrška i realizacija online izdanja festivala

Rezolucija d.o.o.

Sistemi.hr

Lektorica / Croatian language editor

Roberta Skočić

Prijevod / Translated by

Jelena Orlandini

PROGRAM / PROGRAM

Srijeda / Wednesday 4. 11. 2020

- 18:00** **Otvorenje** / Opening
- 18:15** **Nevolje Arezza – priča o utvrđi izgrađenoj protiv grada**
The Plight of Arezzo. The Story of a Fortress set Against a City,
Gaetano Maria Mastrocinque, Italija / Italy, 2018, **23'**
- 18:37** Upoznati neandertalca / *Meeting Neanderthal*, Rob Hope,
Pascal Cuissot, Francuska / France, **52'**
- 19:31** **Broken Exhibition**, Simon Bogojević Narath, Hrvatska / Croatia, **17'**
- 19:49** **Pikseli prošlosti – arheologija opatije Cormery**
Pixels of the past – Archaeology of Cormery Abbey
Thomas Pouyet, Francuska / France, **13'**
- 20:04** **Bordoš, tajna stara 7000 godina** /
Bordjosh – a 7,000 year-old mystery,
Rastislav Durman, Srbija / Serbia, **52'**
- 20:57** **Najljepši grad** / *The Most Splendid City*,
Rui Pedro Lamy, Portugal / Portugal, **20'**

Četvrtak / Thursday 5. 11. 2020

- 18:00** „Mladić“ s Nikonom / *The «Boy» with the Nikon* Lucio Rosa,
Italija / Italy, **31'**
- 18:32** **I dalje se okreće** / *Still Turning*
Jesse Pickett, Kanada, Kina / Canada, China; **11'**
- 18:44** **ArtQuake. Spašena umjetnost** / *ArtQuake. Salvaged art*,
Andrea Calderone, Italija / Italy, **63'**

- 19:47 Popratni program: Izložba**
“Numizmatička zbirka Muzeja hrvatskih arheoloških spomenika” /
Accompanying program (exhibition):
The Numismatic Collection of the Museum of Croatian Archaeological Monuments, 7’
- 19:54 Neandertalac, misterij špilje Bruniquel /**
Neanderthal, the Mystery of the Bruniquel Cave
Luc-Henri Fage, Francuska / France, **54’**
- 20:49 Misterij Cabeço da Mina / The Mysteries of Cabeço da Mina**
Rui Pedro Lamy, Portugal / Portugal, **28’**

Petak / Friday 6. 11. 2020

- 18:00 Prapovijest u općini Nikšić /**
Prehistory in the Municipality of Nikšić
Vasilije Marojević, Crna Gora / Montenegro, **20’**
- 18:22 Vrijeme nije pomoglo / Time has not helped**
Dragan Đokić, Hrvatska / Croatia, **34’**
- 18:57 Popratni program: Izložba**
“Splitska vrata – Arheološka baština Brača i Šolta” /
Accompanying program (exhibition): The Split Strait
– Archaeological heritage of Brač and Šolta, 7’
- 19:05 Lavovi Visa / The Lions of Lissa**
Nicolò Bongiorno, Italija / Italy, **76’**
- 20:23 U njihovim rukama**
- Revitalizacija keramike europskog brončanog doba /
In their hands - Reshaping pottery of the European Bronze Age
Marcello Peres, Nicola Tagliabue, Thomas Claus, Csaba Balogh,
Vladan Caricic Tzar; Španjolska, Njemačka, Mađarska, Srbija /
Spain, Germany, Hungary, Serbia; 33’
- 20:59 Proglašenje nagrađenih filmova / Award ceremony**

LA QUESTIONE ARETINA – STORIA DI UNA FORTEZZA COSTRUITA CONTRO UNA CITTÀ **NEVOLJE AREZZA – PRIČA O UTVRDI IZGRAĐENOJ PROTIV GRADA**

THE PLIGHT OF AREZZO

– *THE STORY OF A FORTRESS SET AGAINST A CITY*

Gaetano Maria Mastrocinqe

Gaetano Maria Mastrocinqe, Marco Giustini, Federico Colizzi

Italija / Italy, 2018, 22'26"



Dokumentarni film prati važne povijesne događaje koji su potaknuli Cosima I. de Medicija na izgradnju medičejske utvrde na brdu San Donato u Arezzu. U epskom i slikovitom slogu, predočena je dominacija i uspješno vladanje moćne renesansne fortifikacije nad cijelim gradom.

Zahvaljujući tumačenjima nedavno otkrivenih arheoloških ostataka i lokaliteta, utvrda Medici u Arezzu pruža elemente i indicije koji nadilaze puku priču o renesansnoj gradnji. Riječ je o traganju za podrijetlom i identitetom tisućljetne povijesti grada Arezza.

The documentary traces the fundamental historical steps that led Cosimo I de Medici to establish the Medici Fortress on the hill of San Donato in Arezzo. It shows, in an epic and evocative key, how this mighty Renaissance fortification was able to dominate the entire city of Arezzo. Thanks to the interpretation of the archaeological remains and the places recently returned to light, the Medici Fortress of Arezzo provides elements and clues that go well beyond the mere Renaissance construction story. It is an investigation of the origins and identity of the millennial history of the city of Arezzo.



A LA RENCONTRE DE NEANDERTAL **UPOZNATI NEANDERTALCA** *MEETING NEANDERTHAL*

Rob Hope, Pascal Cuisson
Fred Hilgemann Films
Francuska / France, 2019, 51'31"



Puno prije dolaska homo sapiensa, neandertalci su lutali prostranim europskim ravnicama redovito zahvaćenim ledenim dobima. Nekoliko otkrića u Francuskoj i Engleskoj, a posebno ono na otoku Jerseyju, arheolozima danas omogućuje bolje razumijevanje načina života tih prvih velikih nomada u Europi, koji je trajao 300 000 godina.

Long before the arrival of Homo sapiens, the Neanderthals wandered the vast European plains, regularly drowned into the Ice Ages. Several discoveries, in France and England, and especially on the island of Jersey, now allow archeologists to understand the lifestyle of those first great nomads of Europe, that lasted 300 000 years.



THE BROKEN EXHIBITION

Simon Bogojević Narath

Neo Kenges

Hrvatska / Croatia, 2020, 17'04"



Izložba "Segestika i Siscija – naselje s početka povijesti" rezultat je desetogodišnjeg rada na terenu i u muzeju. Postavljena u Arheološkom muzeju u Zagrebu kao glavni izložbeni projekt u 2020. godini, trebala je predstaviti sve aspekte materijalne i duhovne kulture stanovnika naselja iz željeznog doba (1. tisućljeće pr. Kr.) smještenog u današnjem gradu Sisku (Hrvatska). Ovo naselje, poznato u pisanim antičkim izvorima pod dva imena – Segestika i Siscija, bilo je jedno od najvažnijih nalazišta željeznog doba, ne samo u Hrvatskoj, već i na širem području, stoga je predstavljanje novih rezultata istraživanja široj javnosti trebalo biti važan kulturni događaj.

Postavljanje izložbe bilo je dovršeno sredinom ožujka, ali je otvorenje zbog pandemije bolesti Covid-19 u početku bilo odgođeno. Međutim, ujutro 22. ožujka zbio se daleko razorniji događaj. Zagreb je pogodio snažan potres u kojem je centar grada, uključujući zgradu Arheološkog muzeja, teško oštećen. Sve stalne izložbe morale su se preseliti na sigurniju lokaciju, a s njima i izložba "Segestika i Siscija" koja, nažalost, nikada nije otvorena za javnost.

The exhibition "Segestica and Siscia, a settlement from the beginning of the history" was the result of a decade-long field and museum work. Set in the Archaeological Museum in Zagreb as the focal exhibition project in 2020, it was supposed to present all aspects of material and spiritual culture of the inhabitants of the Iron Age settlement (the 1st millennium BC) situated in today's town of Sisak (Croatia). This settlement, known from ancient literary sources by two names as Segestica and Siscia, was one of the most important Iron Age sites in Croatia, and even beyond. Thus, the presentation of new research results to the general public was supposed to be an important cultural event.

The exhibition was completed in mid-March, but due to the Covid-19 pandemic, the opening was initially postponed. Then, the far more devastating event occurred. In the morning of March 22, Zagreb was struck by a powerful earthquake. The city center was heavily damaged, including the building of the Archaeological Museum. All permanent displays had to be evacuated, together with the Segestica and Siscia exhibition, unfortunately never opened to the public.



LES PIXELS DU PASSÉ
– ARCHÉOLOGIE DE L'ABBAYE DE CORMERY
**PIKSELI PROŠLOSTI – ARHEOLOGIJA
OPATIJE CORMERY**
*PIXELS OF THE PAST – ARCHEOLOGY OF
CORMERY ABBEY*



Thomas Pouyet
Thomas Pouyet & University of Tours
Francuska / France, 2018, 13'12"

Ovaj kratki dokumentarni film istražuje pozadinu arheoloških istraživanja u drevnoj opatiji Cormery u dolini Loire. Projekt je ostvaren uz potporu festivala "Sciences en Lumière" u Vandoeuvre-lès-Nancyju koji je održan 2016. godine. Kroz film se istražuju problemi i pitanja prošlih i sadašnjih istraživanja te se prikazuje bezvremenski aspekt povijesnih propitivanja. U središtu filma je romanički zvonik koji se ističe isklesanim kapitelima. Eliane Vergnolle, umirovljena povjesničarka umjetnosti, proučavala je taj zvonik prije 40 godina te je prvi dio filma posvećen upravo njezinom zapanjujućem istraživanju, koje njene tadašnje kolege znanstvenici nisu prihvaćali. Drugi dio filma posvećen je novim metodama korištenim pri proučavanju zvonika.

This short documentary explores the backstage of the archaeological research made in the ancient abbey of Cormery in the Loire valley. This project benefited the support of the festival "Sciences en Lumière" in Vandoeuvre-lès-Nancy in 2016. This is a movie that explores the questions and issues of the past and present research, showing the timeless aspect of historical inquiry. The movie focuses on the Romanesque church tower which boasts magnificent carved capitals. This building had been studied 40 years ago by Eliane Vergnolle, art historian who is now retired. Half of the movie is dedicated to her astonishing research because at the time her findings weren't accepted by her peers. The second part of the movie is dedicated to the new methods used in studying the tower.



BORĐOŠ, 7000 GODINA PRE
BORĐOŠ, TAJNA STARA 7000 GODINA
BORDJOSH, A 7,000 YEAR-OLD MYSTERY

Rastislav Durman

Media Art Content, Aksios media, Sabadoš service

Srbija / Serbia, 2018, 52'



Film "Borđoš, tajna stara 7000 godina" pruža opsežan uvid u mlađe kameno doba na području južnog dijela Srednje Europe, a temelji se na priči o novootkrivenom naselju u blizini ušća Tise u Dunav (Srbija). Život u mlađem kamenom dobu u Pannoniji nije bio toliko rudimentaran kako se općenito smatra. Primjerice, komunikacija među naseljima udaljenim 800 kilometara bila je intenzivna iako konji još nisu bili pripitomljeni.

Bordjosh, a 7,000 year-old mystery is a comprehensive view of late stone age in southern Central Europe based on the story about a new discovered settlement near the mouth of Tisza in the Danube (Serbia). Life in late stone age in Pannonia wasn't so rudimentary as it is generally considered. For example, communication between settlements 800 km away was intensive although even horses hadn't been tamed yet.



SPLENDIDISSIMA CIVITAS NAJLJEPŠI GRAD *THE MOST SPLENDID CITY*

Rui Pedro Lamy
ETHNO and ArqueoHoje
Portugal / Portugal, 2018, 20'

U općini Oliveira do Hospital, na mjestu današnjeg sela Bobadela, Rimljani su osnovali grad kojeg su prije gotovo 2000 godina nazivali "splendidissima civitas", u prijevodu "najljepši grad". Njegovo točno ime nije poznato, no zna se da je osnovan za vrijeme vladavine Augusta, prvog rimskog cara. U njemu su podignute građevina tipične za rimski grad. Forum kao najvažniji javni prostor na kojem su se ljudi i bogovi uplitali u upravljanje gradom i njegovim teritorijem te amfiteatar izgrađen za priredbe i zabavu kao pozornica poznatih gladijatorskih borbi. Ovi monumentalni javni prostori pokazivali su važnost grada te ujedno predstavljali moć Rima i najvećeg carstva antičkog svijeta.

In the municipality of Oliveira do Hospital, where the village of Bobadela now stands, the Romans founded a city – a "splendidissima civitas", a most splendid city, as they called it almost 2,000 years ago. Its exact name is unknown. We do know that it was founded in the reign of Augustus, the first Roman emperor. Here rose some of the buildings typical of a Roman town amongst which a forum, the most important public space, where men and gods mingled in the governance of the city and its territory; and the amphitheater, designed for spectacles and for the entertainment of the people, where the famous gladiatorial combats were staged. These monumental public spaces displayed the city's importance, representing the power of Rome and of the greatest empire of the Ancient world.



IL "RAGAZZO" CON LA NIKON – LIBIA
– ANTICHE ARCHITETTURE BERBERE
"MLADIĆ" S NIKONOM - LIBIJA - STARA
BERBERSKA ARHITEKTURA
THE "BOY" WITH THE NIKON – LIBYA
– ANCIENT BERBER ARCHITECTURE



Lucio Rosa
Studio Film TV
Italija / Italy, 2019, 31'

Berberi iz Libije ili Imazighen ("slobodni ljudi") "odjenuli" su drevne oaze u impresivnu arhitekturu, no ona je danas mahom oronula i napuštena. Zbog nedostatka interesa za očuvanjem i obnovom sjećanja, odnosno povijesti, to je svijet koji nestaje. Pođimo u ta mjesta, prošećimo njihovim ulicama i obiđimo vrijedna postignuća koja su ostala sačuvana od davnih vremena: veličanstvena arhitektura raskošnih nastambi, usavršena gradnja visokih utvrđenih skladišta te sela koja su dočekivala trgovce koji bi karavanama prevozili robu iz crne Afrike prema mediteranskim lukama.

The ancient oases that the Imazighen, the "free men", the Berbers of Libya, "clothed" in a splendid architecture, are today almost all abandoned and have fallen into decay. It is a world that is disappearing, as there is no longer much interest in recovering it and in conserving its memory and history.

Let's go into these places, walk along their streets and visit the precious achievements that still remain from an ancient time: the sublime architectures of ancient luxurious dwellings, the elaborate architectures of towering fortified storehouses, the villages that welcomed the merchants, who with their caravans, took the products of black Africa towards the ports of the Mediterranean.



STILL TURNING I DALJE SE OKREĆE

Jesse Pickett

Shirley Gu

Kanada, Kina / Canada, China; 2017, 10'27"



Duan Xu, učenjak iz dinastije Ming, prepoznao je značaj vode kao moćnog elementa. Izumivši vodenično kolo u Lanzhou, usmjerio je snagu Žute rijeke kako bi navodnio lokalne usjeve te time donio prosperitet suhim poljima. Umijeće izrade lanzhouovskog vodeničnog kotača gotovo je iščezlo u 21. stoljeću, no Duan Yicun, dvadeseti potomak Duana Xua, počeo je proučavati i učiti taj skoro zaboravljeni zanat te ga tako spasio od zaborava. Danas 74-ogodišnji Duan Yicun tržište vodeničnih kola smatra kaotičnim i konkurentnim. Gledajući svoga šegrtu i buduće naraštaje koji će naslijediti vještinu izrade vodeničnog kola, vjeruje kako će se tradicija nastaviti.

Duan Xu, a scholar of the Ming dynasty saw the importance of water - the powerful element. By inventing the Lanzhou Waterwheel, Duan Xu channeled the power of the Yellow River to irrigate local crops. This brought prosper to the dry lands of Lanzhou. The art of making the Lanzhou Waterwheel was all but lost in the 21st century, until Duan Xu's 20th descendant Duan Yicun took it upon himself to study and learn the craft. Now 74 years old, Duan Yicun finds the waterwheel market chaotic and competitive. Looking to his apprentice and future generations to inherit the craft of waterwheel making, he is hopeful the tradition will continue.



ARTQUAKE. L'ARTE SALVATA

ARTQUAKE. SPAŠENA UMJETNOST

ARTQUAKE. SALVAGED ART

Andrea Calderone
Sky Arte, TIWI S.r.l.
Italija / Italy, 2017, 63'



“ArtQuake” je dokumentarni film koji govori o sudbini umjetnosti nakon potresa i kako nam ona može pomoći prebroditi traumu. U dokumentarcu se, snimanjem pogođenih lokacija te uz pomoć arhivske građe i intervjuva, istražuju mjere poduzete nakon nekih od najdramatičnijih potresa u Italiji. Film je putovanje kroz jedanaest mjesta diljem Italije, od Furlanije-Julijske krajine do Sicilije. Produkcija koja udružuje različite vještine kreativnog tima TIWI-ja, kao što su strast prema pripovijestima i sposobnost spajanje filma, animirane grafike i dobre priče, iskoristila je i prezentirala ispovijesti petnaest ispitanika, stručnjaka i svjedoka, o iskustvima potresa koji im je promijenio život te tako gledateljima pružila cjelovitu sliku talijanske seizmičke povijesti u posljednjih pedeset godina.

ArtQuake is a documentary that tells us the destiny of art after an earthquake, and how it can help us overcome the trauma. The documentary traces the steps undertaken after some of the most dramatic earthquakes in Italy, through the shooting of affected locations, archive material, and interviews. A journey composed of eleven locations throughout Italy, from Friuli Venezia Giulia to Sicily. Fifteen interviewees, experts, and witnesses tell us how the earthquake changed their lives, in a production that combines the different souls of TIWI: the passion for narratives and the ability to integrate film, animated graphics and a story to tell, with the aim of providing the viewer the whole picture of the last fifty years of seismic history of Italy.



**POP RATNI PROGRAM:
IZLOŽBA „NUMIZMATIČKA ZBIRKA MUZEJA
HRVATSKIH ARHEOLOŠKIH SPOMENIKA“**

**ACCOMPANYING PROGRAM:
EXHIBITION: THE NUMISMATIC COLLECTION OF THE
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS**

Prigodnom izložbom predstavljena je numizmatička zbirka Muzeja hrvatskih arheoloških spomenika koja svoje porijeklo vuče iz osamdesetih godina 19. stoljeća kada je franjevac Lujo Marun, obilazeći prostore sjeverne Dalmacije u potrazi za starohrvatskim spomenicima, prikupljao i popisivao raznu spomeničku građu, među kojom i novac. Godine 1893. osnovan je Prvi muzej hrvatskih spomenika gdje se odonda čuva numizmatička građa svih razdoblja. Premda je poprilično stradala u vihorima svjetskih ratova, zbirka danas broji preko tri tisuće predmeta. Većinom je to novac – rimski, grčki, srednjovjekovni i novovjekovni, a tu su i dva žetona, jedan rimski medaljon i jedan bizantski olovni pečat. Uz pojedinačne i grobne nalaze, izložbom su predstavljene i posebno istaknuti skupni nalazi novca. Od osobitog je interesa za hrvatsku povijest srednjovjekovni dio zbirke, naročito bizantski novac, te rijetki primjerci karolinškog i arapskog novca.

Materijal Zbirke znatno pridonosi sagledavanju dotoka i optjecaja novca na istočnoj jadranskoj obali, a ujedno je i značajan izvor za proučavanje povijesti tog prostora od najstarijih vremena do novog vijeka. Zbirka se stalno popunjava predmetima pronađenim pri arheološkim istraživanjima koja provodi Muzej hrvatskih arheoloških spomenika.

This commemorative exhibition presents and introduces to the public the numismatic collection of the Museum of Croatian Archaeological Monuments, which originates back in the 1880s when the Franciscan monk Lujo Marun was travelling through north Dalmatian regions in search of old Croatian monuments, thereby collecting and listing various monuments, including coins. The First Museum of Croatian Monuments was founded in 1893 and has been ever since the home of the numismatic material from all periods. Although the collection was severely damaged in the upheavals of world wars, today it consists of more than three thousand items of which are mostly coins from the Roman, Greek, medieval and modern period. There are also two tokens, one Roman medallion and one Byzantine lead seal. In addition to individual and grave finds, the exhibition presents and particularly highlights discovered hoards of coins. The collection's medieval material is of special interest to the Croatian history, especially Byzantine coins and rare examples of Carolingian and Arabian coins.

The collection's material significantly contributes to the understanding of the inflow and circulation of coins on the eastern Adriatic coast, and hence represents also an important source for studying the history of this area from ancient times to the modern era. The collection is constantly expanded with items from archaeological researches conducted by the Museum of Croatian Archaeological Monuments.

Fotografija / Photograph by: Zoran Alajbeg >



NÉANDERTAL, LE MYSTÈRE DE LA GROTTE DE BRUNIQUÉL NEANDERTALAC, MISTERIJ ŠPILJE BRUNIQUÉL NEANDERTHAL, THE MYSTERY OF THE BRUNIQUÉL CAVE

Luc-Henri Fage

ARTE France, GEDEON Programme, Félics Production, CNRS Images
Francuska / France, 2018, 53'24"



Tko bi mogao ući u 300 metara duboku špilju klanca Aveyrona kako bi podigao konstrukcije sastavljene od preko 400 slomljenih stalagmita? Kada? I prije svega, zašto? Mladi speleolog iz Tarn-et-Garonnea otkrio je špilju 1990. godine, no ova nevjerojatna arhitektura nikad nije otkrila svoje tajne. Tim istraživača odlučio joj se vratiti 2014. godine u nadi da će napokon razriješiti enigmu špilje Bruniquel. Njihova istraživanja pratili smo četiri godine. Odlazili smo na mjesta gdje kamere još nisu ušle i gdje ni jednom posjetitelju nikad neće biti dozvoljeno ući. Pratili smo znanstvenike u meandrima njihovih istraživanja i tako svjedočili jednom od najvažnijih arheoloških otkrića našeg doba.

Who could penetrate 300 meters at the bottom of a cave of the gorges of Aveyron to build structures composed of more than 400 broken stalagmites? At what time? And above all, why? Since the discovery of the cave in 1990 by a young speleologist from Tarn-et-Garonne, this amazing architecture has never revealed its secrets. In 2014, a team of researchers decided to return, hoping to finally solve the enigma of the Bruniquel Cave. For 4 years, we followed them in their investigation. We went where no cameras had yet been able to enter, where no visitor would ever be allowed to enter. We have accompanied these explorers of science in the meanders of their research. At their side, we witnessed one of the most important archaeological discoveries of our time. And the Neanderthal man is the hero.



OS ENIGMAS DO CABEÇO DA MINA **MISTERIJI CABEÇO DA MINA** *THE MYSTERIES OF CABEÇO DA MINA*

Rui Pedro Lamy

ETHNO and ArqueoHoje

Portugal / Portugal, 2019, 28'

“Misteriji Cabeço da Mina” znanstveni je dokumentarni film nastao za Interpretativni centar Cabeço da Mina u Assaresu, u općini Vila Flor. Film prikazuje zagonetno arheološko nalazište na kojem je otkrivena skupina rijetkih stela i menhirska antropomorfnih crta lica. Tema filma uključuje zemljopisni i povijesni kontekst okolne regije, kao i neka fascinantna otkrića iz prelijepe doline Vilarice na sjeveru Portugala.

The Mysteries of the Cabeço da Mina is a scientific documentary film produced for the Interpretative Center of Cabeço da Mina in Assares, Municipality of Vila Flor. The film portrays an enigmatic archaeological site where a rare set of stelae and menhir statues of anthropomorphic facial features were discovered. The theme of the film joins a geographical and historical context of the surrounding region and some fascinating discoveries of the beautiful Vale da Vilarice, in the northern region of the Portugal.



PRAISTORIJA NA TERITORIJI OPŠTINE NIKŠIĆ **PRAPOVIJEST U OPĆINI NIKŠIĆ** *PREHISTORY IN THE MUNICIPALITY OF NIKŠIĆ*

Vasilije Marojević

JU Muzeji i galerije Nikšić, Ministarstvo kulture Crne Gore
Crna Gora / Montenegro, 2018, 20'

Općina Nikšić zauzima zapadni dio središnje Crne Gore. Riječ je o području koje od sredine 20. stoljeća pruža informacije koje pomažu boljem razumijevanju kulturne dinamike tijekom prapovijesti Balkanskog poluotoka. Namjera nam je ovim kratkim dokumentarnim filmom svratiti pažnju stručne, ali i šire javnosti u regiji na novija istraživanja koja se na navedenom području odvijaju posljednjih godina.

The municipality of Nikšić occupies the western part of central Montenegro. It is an area that provides us with information since the mid-20th century to better understand the cultural dynamics during the prehistoric era of the Balkan Peninsula. The intention of this short documentary was to draw attention from experts, but also the general public in the region to recent researches that have been conducted in this area over the past few years.



VRIJEME NIJE POMOGLO TIME HAS NOT HELPED

Dragan Đokić
Sagita Mirjam Sunara
Hrvatska / Croatia, 2019, 34'



Film govori o reljefu „Vrata“ kojeg je 1984. godine izradio Branko Ružić kao sudionik likovne kolonije koju je organizirala Željezara Sisak. Ružić je reljef oblikovao materijalima proizvedenim u tvornici i uz pomoć tvorničkih majstora te je postavljen u Željezarinu radničkom naselju. Zbog desetljeća izloženosti vanjskim uvjetima, ali i zanemarivanja, skulptura je veoma oštećena. Film upućuje na probleme povezane s prezentacijom Ružićeva reljefa te daje uvid u multidisciplinarna istraživanja koja prethode konzervatorsko-restauratorskim radovima. U širem smislu, film govori o važnosti opreznog i dobro promišljenog pristupa konzerviranju-restauriranju skulptura na otvorenom.

This documentary is about the relief of the “Door” sculpture that was crafted by artist Branko Ružić who participated in the Sisak Steelworks Fine Artists Colony in 1984. Ružić made the “Door” from materials produced in the factory and with the help of factory craftsmen. The Door is installed in the Steelworks housing estate. Due to decades of external atmospheric exposure, but also due to neglect, the sculpture has been severely damaged. The movie addresses problems associated with the presentation of Ružić’s relief and provides an insight into the multidisciplinary research that has to precede any conservation-restoration works. In a broader sense, the movie talks about the necessity of a cautious and well-thought-out approach to the conservation-restoration of outdoor sculptures.



POP RATNI PROGRAM:

IZOŽBA: SPLITSKA VRATA – ARHEOLOŠKA BAŠTINA BRAČA I ŠOLTE

ACCOMPANYING PROGRAM:

EXHIBITION: THE SPLIT STRAIT – ARCHAEOLOGICAL HERITAGE OF BRAČ AND ŠOLTA

Arheološka baština Brača i Šolte, dvaju susjednih srednjodalmatinskih otoka najbližih Splitu, nejednako je valorizirana i poznata. Razloge tome možemo tražiti u razlikama njihovih geografskih osobitosti te načinu i uvjetima života stanovnika kroz povijest. Izložba održana u Muzeju hrvatskih arheoloških spomenika – Split 2020. godine predložila je doživljaj arheološke baštine obaju otoka pred Splitom, u fotografskoj interpretaciji Zorana Alajbega, ukazujući na njihove zajedničke elemente i specifičnosti. Film donosi fotografije kojima je arheološka baština ovih dvaju otoka ostala zabilježena, kao i njihovu interpretaciju u povijesnim i umjetničkim okvirima.

The archaeological heritage of Brač and Šolta, the two neighbouring central Dalmatian islands closest to Split, is unequally valorised and known. Reasons for this inequality might be found in the differences of their geographical features and the way and conditions of life of their inhabitants throughout history. The exhibition held at the Museum of Croatian Archaeological Monuments-Split in 2020 provides the viewer with the experience of the archaeological heritage of both islands that lie on the doorstep of Split through the photographic interpretation of Zoran Alajbeg, pointing out their common elements and characteristics. The film shows photographs by which the archaeological heritage of these two islands has been recorded as well as their interpretation in a historical and artistic context.





I LEONI DI LISSA LAVOVI VISA *THE LIONS OF LISSA*

Nicòlo Bongiorno
Allegria films, Pari Pikule
Italija / Italy, 2019, 76'



“Lavovi Visa” drugi su dio trilogije istraživačkih dokumentarnih filmova “3 ljudske pustolovine” koju je napisao i režirao Nicolò Bongiorno.

Riječ je o akcijsko-avanturističkom dokumentarnom filmu koji donosi priču o legendarnoj Viškoj bitci iz 1866. godine. Ona je značajna u povijesti pomorstva jer je to prva velika pomorska bitka u kojoj su sudjelovali oklopni ratni brodovi i koja je u kontekstu talijanskog Risorgimenta pokrenula temeljne geopolitičke promjene u nekoliko europskih država.

S Nicolòm Bongiorno i velikim majstorima podvodnog istraživanja, publika putuje kroz mozaik vizualnih, povijesnih i mitoloških sugestija, od duboke utrobe zaboravljenog poglavlja ujedinjenja Italije do legendarne olupine izgubljene u Jadranskom moru.

The “Lions of Lissa” is the second chapter of the “3 Human Adventures” trilogy of exploration documentaries written and directed by Nicolò Bongiorno.

It is an action / adventure documentary film that evokes the story of the legendary naval battle of Lissa (1866), a battle that has arisen as a symbol and icon in the history of seafaring. The first fleet battle ever in history fought with Ironclad warships, that triggered fundamental geopolitical junctions for several European nations in the context of the “Italian Risorgimento”.

Through a mosaic of visual, historical and mythological suggestions, the audience travels with Nicolò Bongiorno, together with great masters of underwater exploration, to the deep womb of a forgotten chapter of the Unification of Italy, to the legendary wreck lost in the Adriatic Sea.



U NJIHOVIM RUKAMA - REVITALIZACIJA KERAMIKE EUROPSKOG BRONČANOG DOBA

IN THEIR HANDS - RESHAPING POTTERY OF THE EUROPEAN BRONZE AGE



Marcello Peres, Nicola Tagliabue, Thomas Claus, Csaba Balogh, Vladan Caricic Tzar
Universitat Autònoma de Barcelona
Španjolska, Njemačka, Mađarska, Srbija / Spain, Germany, Hungary, Serbia; 2019, 32' 27"

Prapovijesna keramika potencijalan je izvor inspiracije današnjim lončarima. Dokumentarni film prikazuje lončare i majstore keramike koji eksperimentiraju s oživljavanjem i ponovnim oblikovanjem poliranih posuda koje porijeklo imaju u četirima europskim društvima brončanoga doba: El Argar, Únëtica, Füzesabony i Vatin. U četiri dijela pomno pratimo procese proizvodnje keramike, od traženja sirovine do pečenja konačnog proizvoda. Produkcija, kojoj su Španjolska, Njemačka, Mađarska i Srbija služile kao kulise, dio je projekta "Crafting Europe in the Bronze Age and Today" (2018. – 2019.) u sklopu programa "Creative Europe".

Prehistoric pottery can become a source of inspiration for current potters. Throughout the documentary, potters and artisans experiment with the (re)creation of very burnished vessels from four European societies of the Bronze Age: El Argar, Únëtica, Füzesabony and Vatin. In four chapters, we closely follow the manufacturing processes of these ceramics, from the search for the raw material to the cooking of the final product. The production, which had Spain, Germany, Hungary and Serbia as a backdrop, is part of the "Crafting Europe in the Bronze Age and Today" (2018-2019) project, under the "Creative Europe" program.



MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA-SPLIT

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS-SPLIT

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA (MHAS) jedan je od najstarijih hrvatskih muzeja te jedini osnovan s jedinstvenom zadaćom da istražuje, sakuplja i izlaže srednjovjekovne ostatke materijalne i duhovne kulture Hrvata od 7. do 15. stoljeća, poglavito iz perioda ranosrednjovjekovne hrvatske države (od 9. do 12. stoljeća). Osnovan je u Kninu 1893. godine kada nosi naziv Prvi muzej hrvatskih spomenika. Za vrijeme Drugog svjetskog rata, zbog bojazni od ratnih opasnosti, preseljen je najprije u Sinj, zatim na Klis te potom u Split, gdje se nalazi i danas. Od 1976. godine njegovo arheološko blago čuva se i izlaže u monumentalnom i reprezentativnom zdanju izvedenom po projektu arhitekta M. Kauzlarića. Danas Muzej raspolaže opsežnim fondom starohrvatske arheološke baštine od oko 20 000 predmeta. Mahom su to primjerci raznovrsnog nakita, oružja i predmeta svakodnevne upotrebe te velik broj kamenih spomenika koji su nekada pripadali interijerima starohrvatskih crkava. Muzej hrvatskih arheoloških spomenika u Splitu posjedu-



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 has been 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, mostly exemplars 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 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 under-

je zbirku ranosrednjovjekovne pleterne i figuralne plastike te velikog broja latinskih starohrvatskih epigrafskih spomenika, koja se danas ubraja među najveće zbirke takve vrste u Europi. Među ostalim, najznačajniju i povijesno najvrjedniju kolekciju predstavljaju epigrafski spomenici, koji se datiraju u vrijeme od 9. do 12. stoljeća, na kojima su uklesana imena hrvatskih vladara te svjetovnih i crkvenih dostojanstvenika. Taj dio arheološke zbirke Muzeja, kao najstariji hrvatski „arhiv“ (arhiv u kamenu), ima iznimnu povijesnu i dokumentarnu vrijednost. Osim muzeološke djelatnosti, Muzej danas provodi i opsežna arheološka istraživanja starohrvatskih lokaliteta, poglavito na svojem matičnom južnohrvatskom prostoru cetinsko-zrmanjskog međurječja, a ima i bogatu izložbenu i izdavačku djelatnost te se sljedeće godine očekuje realizacija novog stalnog postava.

takes comprehensive archaeological excavations at early Croatian sites, in particular in its South Croatian core territory between the rivers Cetina and Zrmanja. Another important focus of the Museum's work are its exhibition and extensive publishing activities. It's permanent display is expected to be realized in the upcoming years.

Fotografija / Photograph by: Zoran Alajbeg



Vasko Lipovac, slikar, kipar i grafičar, rođen je 14. lipnja 1931. godine u Kotoru. Akademiju primijenjenih umjetnosti završio je u Zagrebu 1955. godine te je, otada do 1959., bio suradnik Majstorske radionice Krste Hegedušića koja je bila nekom vrstom poslijediplomskog studija. Ta je radionica pružala priliku mladim talentiranim likovnim umjetnicima da istražuju, svatko sa svojim umjetničkim senzibilitetom, vlastite umjetničke svjetove u okviru suvremenih kretnji europske i svjetske umjetnosti, čija je produkcija pedesetih godina prošlog stoljeća bila intenzivna. U doba takve kreativne snage, Vasko Lipovac stvara vlastiti svijet u bogatoj raznolikosti geometrijskog i antropološkog humanističkog reciprociteta, njegujući strukturnu vizualnu uvjerljivost u skulpturi i slikarstvu. U Splitu je živio i radio od 1967. godine. Od 1956. godine izlagao je na oko stotinu samostalnih i preko dvjesto skupnih izložbi u Hrvatskoj i inozemstvu. Dobitnik je brojnih nagrada za skulpturu, ilustraciju i javne spomenike. Vasko Lipovac preminuo je u Splitu 4. srpnja 2006. godine.

Vasko Lipovac, painter, sculptor and printmaker, was born on June 14, 1931 in Kotor, Montenegro. He graduated from the Academy of Applied Arts in Zagreb in 1955. From 1955 to 1959 he worked in the master's workshop of professor Krsto Hegedušić, which was at that time a type of postgraduate study that gave talented young visual artists an opportunity to explore – each with their own artistic sensibility - their own artistic world 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 painting. Since 1967, Vasko Lipovac lived and worked in Split, Croatia. Since 1956, Lipovac held around 100 solo exhibitions and over 200 group exhibitions in Croatia and abroad. He received numerous awards and honors for sculpture, illustrations and public monuments. Vasko Lipovac died in Split 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 displayed 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



Republika
Hrvatska
Ministarstvo
kulture
Republic
of Croatia,
Ministry
of Culture



SPLITSKO
DALMATINSKA
ŽUPANIJA



GRAD SPLIT



Croatian
Audiovisual
Centre
Hrvatski audiovizualni centar

**SLOBODNA
DALMACIJA**



RADIO
DALMACIJA



split.com.hr

**INSTITUT
FRANÇAIS**
Dalmatie

 RASSEGNA
di documentazione e diff. comunicazione
ARCHEOLOGICA

Atelje
Vasko
Lipovac

 HOTEL
JADRAN



KASTELA