

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT
5. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
5th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL



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Split

8. – 9. 11. 2018.

Of all the adventures as well as challenges we came across on our wandering during the AGON festival, we choose to keep only the journey; thus, we salute the 5th edition of your festival with a quotation of the poem ITHAKA by the great Greek poet, Konstantinos Kavafis:

*"Once you set out for Ithaka
hope your road to be long,
full of adventures, full of knowledge.*

*Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.*

... Hope the voyage is a long one..."

*Memi Spyratou
President of AGON Festival, Athens*

Only the peoples who are conscious of their own past can build a future ... because they are free from the errors that their ancient path was burdened with. These words from The Origins of European Culture, have always inspired me for more than 30 years of actively working on archaeological film festivals. I hope that this festival in Split also succeeds in disseminating knowledge and culture.

*Dario Di Blasi
Artistic Director of Firenze Archeofilm Festival
Director of Rassegna del Rovereto 1990 – 2018*

Od svih pustolovina i izazova s kojima smo se sretali na našem festivalskom putu, odabiremo zadržati samo putovanje. Stoga pozdravljamo 5. izdanje vašeg festivala s citatom pjesme Itaka, velikoga grčkog pjesnika Konstantina Kavafisa:

*„Kada se spremiš prema Itaci poći,
zaželjeti trebaš putovanje neka bude dugo,
pustolovina puno, puno saznanja.*

*Lestrigonaca, zatim Kiklopa,
razljučenog se Posejdona ne boj,
na takve nikad nećeš naići
dokle god ti je misao otmjena, dokle god se fina
čuvstva dotiču tvoga duha, tvoga tijela...*

... putovanje neka bude dugo..."

*Memi Spyratou
Predsjednica Festivala AGON, Atena*

„Samo narodi koji steknu jasnu svijest o vlastitoj prošlosti u stanju su graditi budućnost...jer su oslobođeni grešaka koje su ih opterećivale na drevnom putu.“

Ove riječi iz djela Izvori europske kulture nadahnjivale su me tijekom više od 30 godina rada na festivalima arheološkog filma. Želim da i festival u Splitu uspije u stalnom širenju znanja i kulture.

*Dario Di Blasi
Umjetnički direktor Festivala Firenze Archeofilm
Direktor Rassegna del Rovereto 1990. – 2018.*

Just like the Bordeaux ICRONOS Festival, the International Archaeology Film Festival in Split aims at promoting and offering to the public, results of archaeological research. It assumes the role of mediator between the scientific community and the wide audience. Our two festivals, and other festivals across the world with which we have established close ties, have managed to accomplish the mission set before themselves, successfully promoting the production of archaeological cinematography. The ICRONOS staff extends its best wishes for your 5th festival wishing your event a successful future.

*Adrien Berthou
Festival ICRONOS, Bordeaux*

Congratulations to the organizers of this festival which is held in the beautiful city of Split. We wish you an excellent festival and let the International Archaeology Film Festival have a long life!

*Christophe Goumand
Director of the Festival International du film d'archéologie Nyon*

Greetings to the International Archaeology Film Festival in Split from your friends who organize The Archaeology Channel International Film Festival in Eugene, Oregon, USA! We are proud to be associated with you, along with other festivals around the world, in sharing the works of filmmakers dedicated to cultural heritage. Best wishes to you and your filmmakers and audience as you put on your milestone fifth edition!

*Richard M. (Rick) Pettigrew, Ph.D., RPA
Executive Director
Archaeological Legacy Institute
Eugene, Oregon, USA*

Poput festivala ICRONOS u Bordeauxu, Međunarodni festival arheološkog filma u Splitu ima za cilj vrednovanje i prezentaciju rezultata arheoloških istraživanja, i kao takav, posrednik je između stručnjaka i šire javnosti. Naša dva festivala, poput ostalih festivala u svijetu s kojima smo povezani, uspjeli su u ostvarenju postavljenog cilja te su doprinijeli promicanju produkcije arheoloških filmova. Prigodom 5. festivala, organizatori festivala ICRONOS upućuju vam najljepše želje i manifestaciji žele uspješnu budućnost.

*Adrien Berthou
Festival ICRONOS, Bordeaux*

Čestitamo organizatorima ovog festivala koji se održava u prekrasnom gradu Splitu. Želimo vam uspješan festival uz želju da Međunarodni festival arheološkog filma još dugo poživi!

*Christophe Goumand
Direktor Festival International du film d'archéologie Nyon*

Pozdrav Međunarodnom festivalu arheološkog filma od prijateljâ – organizatorâ Međunarodnog filmskog festivala The Archaeology Channel u Eugene, Oregon, SAD! Ponosni smo što smo partneri vašeg festivala, kao i niza drugih festivala širom svijeta, i što međusobno dijelimo filmove posvećene kulturnoj baštini. Vama, vašim autorima i vašoj publiku upućujemo najljepše želje prigodom ovoga značajnog 5. festivala!

*Richard M. (Rick) Pettigrew, Ph. D., RPA
Izvršni direktor
Archaeological Legacy Institute
Eugene, Oregon, SAD*

A film festival always represents a great opportunity for the territory where it takes place. First, it can promote the awareness of peculiar topics, which are not empowered enough by the mass media. In addition, it gives prestige to the place where the event is set, bringing local and foreign people together within a special context. An international archaeology film festival in a place of dense history and gorgeous monuments like Split, has a special appeal. A unique event, in Croatia, which lets the audience discover the extraordinary worldwide cultural heritage through the captivating language of the "Tenth Muse", that is to say the Cinema. This year our Rassegna is proud to start an international collaboration with the MFAF. Thanks to this accord, our 2018 edition has revealed many unknown aspects of Croatian culture to the public attending our Sicilian event: a significant occasion of growth, and a true joy for sharing documentaries and experiences about Mediterranean archaeology. We wish Lada Laura and the team of the Split Archaeological Museum a prosperous and successful 5th edition of their film festival.

Ad maiora, semper!

Lorenzo Daniele and Alessandra Cilio

Artistic directors of

*Rassegna del documentario e della
comunicazione archeologica, Licodia Eubea*

Filmski festival pruža velike mogućnosti za kraj u kojem se održava. Njime se promiče svijest o određenim temama koje nisu toliko prisutne u medijima, doprinosi ugledu mjesta u kojem se održava jer postaje mjesto susreta domaćeg stanovništva i stranih gostiju u posebnom kontekstu. Međunarodni festival arheološkog filma, u gradu bremenitom poviješću i veličanstvenim spomenicima kao što je Split, poseban je doživljaj. Ovaj jedinstveni festival u Hrvatskoj, publici otkriva iznimnu svjetsku kulturnu baštinu kroz fascinantni jezik sedme umjetnosti. Ove godine, naša Rassegna ponosno je otpočela suradnju s Međunarodnim festivalom arheološkog filma. Zahvaljujući tom sporazumu, publici ovogodišnjeg festivala otkriva mnoga nepoznata lica hrvatske kulture: značajna je to prilika za napredak i istinska radost u dijeljenju dokumentarnih filmova i saznanja o arheologiji na Mediteranu. Muzeju hrvatskih arheoloških spomenika i Ladi Laura upućujemo čestitke za uspješan 5. festival.

Ad maiora, semper!

Lorenzo Daniele e Alessandra Cilio

Umjetnički direktori

*Rassegna del documentario e della
comunicazione archeologica, Licodia Eubea*

Archaeology is in the heart of my being, my passion, my vocation, source of inspiration and reflexion at all moments. I am very honored to be member of the Jury of the International Archaeology Film Festival in Split, both as Prehistorian and director of documentary films, and as director of the Archaeological Meetings of Narbonian Gaul (RAN) established only a few years ago. The idea of organizing such an event came as a result of my taking part as director at major European archaeology film festivals. The RAN is like a younger sister of AGON, ICRONOS or FIFAN and the Archaeology film festivals of Amiens and Split. I am also part of the family! I cannot stop thinking about my childhood in the south of France, in the small town of Narbonne whose glorious past I have discovered over the years, the past of a great Roman city, daughter of Rome and first capital of Gaul. Archaeology opened my eyes to the world just as it will undoubtedly do to many young visitors during the exciting screenings of this festival.

*Marc Azéma, PhD, film director
Director of the Rencontres d'archéologie
de la Narbonnaise
Narbonne*

Arheologija je u srcu moga postojanja, strast, zanimanje, izvor nadahnuća i razmišljanja u svakom trenutku. Vrlo sam počašćen biti članom žirija Međunarodnog festivala arheološkog filma u Splitu, kao prapovjesničar i redatelj dokumentarnih filmova, ali i kao direktor Arheoloških susreta Narbonske Galije (RAN), manifestacije osnovane prije svega nekoliko godina. Ideja o pokretanju ove manifestacije rodila se u meni nakon što sam kao redatelj sudjelovao na većim evropskim festivalima arheološkog filma. Susreti RAN su na neki način mlađa sestra festivala AGON, ICRONOS, FIFAN ili Festivala arheološkog filma u Amiensu i Splitu. I ja se osjećam dijelom obitelji! I ne mogu a da se ne sjetim djetinjstva na jugu Francuske, u gradiću Narbonu čiju sam slavnu prošlost otkrivaо, prošlost velikoga antičkoga grada, djeteta Rima i prvoga glavnoga grada Rimskoga Carstva u Galiji. Arheologija mi je dala pogled na svijet kao što će to nesumnjivo učiniti velikom broju mladih posjetitelja tijekom uzbudljivih projekcija na ovom festivalu.

*dr. sc. Marc Azéma, redatelj
Direktor Rencontres d'archéologie
de la Narbonnaise
Narbon*

Zahvale / Acknowledgements

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Musée de Cluny - musée national du Moyen Âge Paris

Renco Posinković

Udruga studenata povijesti „Toma Arhiđakon“

Predsjednik Festivala / President

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

Direktorica Festivala / Directress

Lada Laura

Organizacijski odbor / Organizing Committee

Silvana Matković

Maja Visković

Josipa Prosinečki

Natalia Bazina

Tomislav Šeparović

Stručni ocjenjivački sud / Jury

Diana Nenadić, predsjednica / *president*; filmska kritičarka, publicistkinja, Hrvatski filmski savez / *film critic, publicist, Croatian Film Association*

Memi Spyratou, direktorka Festivala AGON, Atena / *AGON Festival directress, Athens*

dr. sc. Ana Azinović Bebek, pomoćnica ravnateljice za arheološku baštinu, Hrvatski restauratorski zavod / *Assistant director for Archaeological Heritage, Croatian Conservation Institute*

dr. sc. Maja Petrinec, muzejska i znanstvena savjetnica, Muzej hrvatskih arheoloških spomenika / *Museum and scientific advisor, Museum of Croatian Archaeological Monuments*

dr. sc. Marc Azéma, arheolog, redatelj, direktor Arheoloških susreta Narbonske Galije / *archaeologist, film director, Director of the Archaeological Meetings of Narbonian Gaul*

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

PROGRAM / PROGRAM

18:00 Otvaranje / Opening

18:15 Bitka za Jerash

The Battle of Jerash

Carlos Cabrera, SAD / USA, 26'

18:45 Hačkar

Khachkar

Shoger Petrosyan, Armenija / Armenia, 6'

18:50 Vino rimskog Lugdunuma

Lugdunum's Wine Estates

David Geoffroy, Francuska / France, 52'

19:40 Pausa / Pause

19:50 Oko i kamen: oftalmologija drevnog Rima

The Eye and the Stone

Marcel Dalaise, Francuska / France, 36'

20:30 Polixena Kizöldün

Polyxena Kizoldun

Ismail Şen, İbrahim Dizman, Turska / Turkey, 36'

21:05 Cesta do kraljevstva

The Road to a Kingdom

Zdzisław Cozac, Poljska / Poland, 52'

Petak / Friday, 9. 11. 2018.

18:00 Vikinzi: ratnici sa Sjevera. Morski divovi

Vikings: Warriors from the North. Giants of the sea

Gustavo Vilchez, Španjolska / Spain, 11'

18:10 Prapovijesna noć Venere i Marsa

The Prehistoric Night of Venus and Mars

Darko Puharić, Hrvatska / Croatia, 36'

18:50 Tajanstveni srednjovjekovni vulkan

The Mysterious Volcano of the Middle Ages

Pascal Guérin, Francuska / France, 53'

19:45 Pausa / Pause

19:50 Caveirac, ponovno pronađeni dvorac

Caveirac, a castle regained

Henri-Louis Poirier, Francuska / France, 21'

20:15 Ljepota, tajnama istkana

The Beauty Woven of Mysteries

Emir Valinezhad, Iran / Iran, 2018, 37'

20:55 Pausa / Pause

21:00 Popratni program: predstavljanje Muzeja Cluny i njegove obnove

Accompanying program: The Cluny Museum and its Renovation,

presentation by Michel Huynh

21:45 Proglašenje nagrađenih filmova / Awards ceremony

THE BATTLE OF JERASH BITKA ZA JERASH

Carlos Cabrera, Carlos Cabrera i Mohamed El Manasterly
SAD / USA, 2011, 2017, 26'

Na sačuvanom hipodromu, umirovljeni vojni dužnosnici i jedna izbjeglica oživljavaju rimsku povijest Jordana. No, kako turizam na Srednjem istoku opada, glumci su suočeni s okrutnom realnošću da svaki nastup ujedno može biti i posljednji...

Set on the grounds of a preserved hippodrome, retired military officials and a refugee bring Jordan's ancient Roman history back to life. But as tourism continues to decline in the Middle East, the actors are faced with the harsh reality that each show may be their last...





Carlos Cabrera redatelj je dokumentarnih filmova i radi kao *product leader*. Producirao je i montirao više od 50 kratkih dokumentaraca, od Meksika do Indonezije. Kao osoba odgovorna za cijeli tijek nastajanja proizvoda, kao i za njegovu promidžbu, marketing i prodaju, radio je za Storyhunter, platformu za video-novinarstvo i dokumentarne filmove. Završio je *The Medill School of Journalism* na Sveučilištu Northwestern. Cabrera živi u Brooklynu, gdje trenutno radi kao proizvodni i potrošački stratež za održivu prehrambenu industriju.

Carlos Cabrera is a documentary filmmaker and *product leader*. He has produced and edited more than 50 documentary shorts from Mexico to Indonesia. He previously served as both Production Manager and Product Manager at Storyhunter, a global marketplace for video journalism and documentary. He's a graduate from The Medill School of Journalism at Northwestern University. Cabrera lives in Brooklyn, where he currently works in the sustainable food industry as a product and customer experience strategist.



KHACHKAR HAČKAR KHACHKAR

Shogher Petrosyan, RayMart Films

Armenija / Armenia, 2017, 5'29

Film donosi postupak nastajanja hačkara (armenskog križa) u radionici Artaka Hambardzumyan-a. Sve počinje razmišljanjem i skiciranjem. Ove stele u obliku križa obično su ukrašene motivima rozeta, pletera i biljnih motiva. Karakteristični su za srednjovjekovnu kršćansku armensku umjetnost, a od 2010. g., simbolika i izrada hačkara nalaze se na UNESCO-ovom popisu svjetske nematerijalne baštine.

History of creation of khachkars (cross stones) in Artak Hambardzumyan's studio. Everything begins with reflection and sketches. Khachkars are also known as Armenian crosses. These memorial stele in the form of a cross often bear motifs such as rosettes, interlaces and botanical motifs. They are typical of Medieval Christian Armenian art and since 2010 their symbolism and craftsmanship have been inscribed on the UNESCO List of Intangible cultural heritage.





Shogher Petrosyan rođena je 1993. u Erevanu, u Armeniji. Završila je studij televizijske režije na Odsjeku za film pri Državnom institutu za kazalište i film u Erevanu. Za dokumentarne filmove *Reborn* (2015.), *Khachkar* (2017.) potpisuje režiju i scenarij, kao i za dugometražni film *Fathers' Land* (2016.). Autorica je scenarija filma *Caucho* (2013.) koji je nominiran za najbolji scenarij na *National Cinema Awards "HAYAK"* 2014. Film *Father's Land* nominiran je za najbolji film, najbolju glavnu žensku ulogu i najbolju fotografiju na *International Youth Festival Armenia* u Erevanu.

Shogher Petrosyan was born in Yerevan, Armenia in 1993. She earned a degree of TV Director at the Yerevan State Institute of Theatre and Cinema. She was director and screenwriter of documentaries: *Reborn* (2015), *Khachkar* (2017), as well as of the feature film *Fathers' Land* (2016). She was screenwriter of full-length film *Caucho* (2013) nominated for best screenplay at National Cinema Awards "HAYAK" 2014. *Fathers' Land* was nominated best Film, Best Actress, Best Cinematography for at "Art Fest" International Youth Festival Armenia Yerevan.



LE VIN DES TERRES LYONNAISES VINO RIMSKOG LUGDUNUMA LUGDUNUM'S WINE ESTATES

David Geoffroy, Laetitia Rodari, AMC2

Francuska / France, 2013, 52'

Nakon što ju je osvojio Julije Cezar, Galija ulazi u sastav Rimskoga Carstva i vrlo brzo preuzima rimsku kulturu. Niču novi gradovi, a kultura uzgoja vinove loze se širi. Ovo se posebno brzo odvija na području rimskog Lugdunuma. Godine 43. pr. Kr. prvu koloniju osnivaju doseljenici s Apeninskog poluotoka, koji sa sobom donose znanje i način života. Čitav prostor, namijenjen opskrbi grada, prekriven je vinogradima i raskošnim vilama opremljenima kupatilom, kuhinjom, bazenima, raskošnim ukrasima... Staius Regilius, vremešni vojnik porijeklom iz Italije, sretan je vlasnik jedne takve villa rustice. Prepričava nam svoju povijest, usko vezanu uz vinograd koji se nalazi u srcu Lugdunuma, glavnoga grada Galije.

Having been conquered by Julius Caesar, Gaul became a Roman province and soon adopted the Roman culture. New towns are built and the vinegrowing expanded in the fields. This process is particularly rapid in the Lyon region. In 43 BC, the first settlers from Italy founded a colony, bringing along their know-how and fifestyle. Their entire territory, dedicated to the supply of the town is covered with vast vineyards and luxurious villas offering full comfort: private baths, kitchens, pools, sumptuous decor .. the aged soldier Statius Regilius, by origin from Italy, is a happy owner of a sumptuous villa rustica. He tells us his story, narrowly tied to his vineyard located in the heart of Lungdunum, capital of Gaul.





David Geoffroy redatelj fikcijskih i dokumentarnih filmova, i strastveni arheolog, uspio je objediniti svoje talente u realizaciji svojih doku-fikcijskih filmova koji se temelje na arheološkim i povijesnim istraživanjima. Od 2003. režirao je 7 dokumentarnih filmova (52') za televizijske kuće i kao DVD, te brojne kratke filmove posvećene arheologiji za muzeje ili njihove postave. Njegove 3D rekonstrukcije, koje potpisuje *Court-jus Production*, cijene arheolozi jednako kao i šira publika, te potiču autora na populariziranje rada i suradnju arheologa i 3D stručnjaka kroz okrugle stolove i članke. Dosad je za svoj redateljski rad primio brojne nagrade na više od 17 europskih festivala. Samo dokumentarni film *Gergovie, archéologie d'une bataille* donio mu je šest nagrada, što ga čini najnagrađenijim arheološkim dokumentarnim filmom.

David Geoffroy, director of fiction and documentary films and a passionate archeologist managed to join his talents in creating his docu-fiction films based on archaeological and historic research. Since 2003 he has directed 7 TV documentaries (52') as well as DVDs, and a number of short films based on archaeology for museums or their displays. His 3D reconstructions produced by Court-jus Production, are appreciated equally by archeologists and the wider audience and encourage the author to render popular his work and establish cooperation between archaeologists and 3D professionals by means of round tables and articles. At more than 17 European festivals, he received many awards. His documentary film *Gergovie, archéologie d'une bataille* alone, earned him six awards making it the most awarded archeology documentary film.



L'OEIL ET LA PIERRE OKO I KAMEN – OFTALMOLOGIJA DREVNOG RIMA THE EYE AND THE STONE

Marcel Dalaise, CNRS Images

Francuska / France, 2017, 38'

Film nas vodi kroz istraživanje Muriel Labonnelie, stručnjakinje za antičku medicinu, koja proučava pečate na oftalmološkim pločicama koje sadrže dragocjene podatke o medicini staroga Rima i liječenju očiju. Kroz razgovore s povjesničarima, arheolozima i kemičarima, te rezultate vlastitih istraživanja, Muriel Labonnelie prikazuje ove neobične instrumente koji otkrivaju bliske veze antičke i egipatske medicine.

This film follows Muriel Labonnelie, specialised in Greco-Roman medicine during her research of seals on collyrium tablets bearing valuable information on Roman medicine and treatment of eye conditions. Through several interviews with scientists of various disciplines (history, archaeology, chemistry, etc.) and her own research results, Muriel Labonnelie demonstrates the history of these unique instruments which reveal the close relationships between Greco-Roman and Egyptian medical conceptions.





Marcel Dalaise režiser je znanstvenih filmova koji obrađuju različita područja, a sve s ciljem da najširoj publici pruži uvid u tijek istraživanja. Svojim filmovima nastoji, ne samo objasniti predmet istraživanja i njegov kontekst, već predstaviti istraživača i njegovu ulogu u našem društvu. Nakon 17 godina rada u pariškom *Cité des sciences et de l'industrie*, već 15 radi za CNRS gdje svojim filmovima obrađuje teme iz znanosti, tehnike i medicine. Za svoj film *Champagne, un océan de bulles* (2015., 6') osvojio je 2 nagrade na festivalu *Oenovidéo* 2017. g. Film *L'œil et la pierre* (2017.) osvojio je 4 festivalske nagrade: *Grand Prix* u Roveretu (2017.), nagradu za scenarij na festivalu u Banuylsu (2017.), posebnu nagradu i 12. nagradu publike u Nyonu. Na festivalu u Narbonneu, film je osvojio 3 druge nagrade.

Marcel Dalaise is a director of scientific films focusing on various topics, all with the aim of providing the greater audience with an insight of the process of research. His films aim not only at explaining the object of research but at presenting the scientist as an actor in our society. After working 17 years at the *Cité des sciences et de l'industrie* in Paris, he has been working 15 years at the CNRS making films that focus on topics in science, technique and medicine. His film *Champagne, un océan de bulles* (2015) – won him 2 awards at the *Oenovidéo* festival in 2017.g. *L'œil et la pierre* (2017) won 4 festival prizes: *Grand Prix* in Rovereto (2017), best script at the festival in Banuyls (2017); special mention and 2nd audience award at the festival in Nyon. At the festival in Narbonneu, this film was 2nd in three categories.



POLIKSENA KIZÖLDÜN POLIKSENA KIZÖLDÜN POLYXENA KIZÖLDÜN

Ismail Şen, İbrahim Dizman, Ömer Asan
Turska / Turkey, 2018, 36'

Sarkofag Poliksene, datiran oko 500. g. pr. Kr., jedan je od najstarijih figurativnih, dobro sačuvanih sarkofaga u Anatoliji. Figure na sarkofagu prikazuju žrtvu Poliksene, kćeri trojanskog kralja Prijama. Tragičan kraj Poliksene pretvorio se u simbol koji još uvijek živi u različitim jezicima, kroz pjesme o djevojkama koje rano umiru. Kroz figuralne prikaze i sjećanja na tragediju Poliksene, film govori o neprekinutim kulturnim vezama ljudi iz tog kraja još od antičkih vremena.

The sarcophagus of Polyxena dated to around 500 BC, is known to be one of the earliest figurative, well-preserved sarcophagi in Anatolia. Figures around the sarcophagus describe the sacrifice of Polyxena, who is the daughter of Priamos, King of Troy. The tragic end of Polyxena has been transformed into a symbol that still lives in the songs in different languages about young girls who died early. The documentary speaks of the continuing cultural ties of the people living in the region since ancient times, through figurative representations and the reminiscences of Polyxena's tragic end in the neighboring villages.





Ismail Sen rođen je 1965. g. u Bigi, Çanakkale. Nakon visokoškolskog obrazovanja iz područja književnosti i poslovanja, završava diplomski studij Međunarodne trgovine u Istanbulu. Radio je za lokalne i nacionalne novine i časopise, te izdavao časopise od 1985. Autor je ukupno 6 knjiga. Radi za izdavačku kuću *Sarıç Publications*, koju je osnovao 1997. g. Kopruducent je dokumentarnog filma *171. Yılında Zabıta* i redatelj dokumentarnog filma *Bir Kuruluş Öyküsü – Albaraka Türk*.

Ibrahim Dizman rođen je 1961. g. u Bigi, Çanakkale. Diplomirao je turski jezik i književnost. Predaje turski jezik na Sveučilištu u Ankari. Autor je 17 romana, biografija, sabranih djela, istraživanja, monografija i dječje književnosti. Njegova knjiga *Kardeşim Gibi*, koju je napisao s Alekosom Papadopoulosom, prevedena je na grčki jezik. Višestruko je nagrađivan autor. Bio je stručni suradnik na dokumentarnom filmu *Where are you going bro: The Exchange*, 2010. g. Režirao je dokumentarac *Oyunlarla Yaşayan Şehir*, a u suradnji s U. Ataoğlu režirao je dokumentarni film *Hrant Amca: Memlekete Dönüş*, 2016. g.

Ismail Sen was born in 1965 in Biga, Çanakkale. After studying Literature and Business he earned his master's degree in International trade at the Istanbul Commerce University. He worked for local and national newspapers and magazines and also published magazines since 1985. He published 6 books. He continues to work in Sarıç Publications which he founded in 1997. He is co-producer of the documentary 171. Yılında Zabıta and director of documentary Bir Kuruluş Öyküsü – Albaraka Türk.

Ibrahim Dizman was born in Biga, Çanakkale, in 1961. He graduated Turkish Language and Literature. He is a Turkish language lecturer at the Ankara University. He published 17 books, novels, biographies, monographs, children's books. His book Kardeşim Gibi, written together with Alekos Papadopoulos, was also translated into Greek. For his literary work he received several awards. He was project consultant in the documentary Where are you going bro: The Exchange in 2010 and director of the documentary Oyunlarla Yaşayan Şehir, produced in 2012. Together with U. Ataoğlu he was director of the documentary Hrant Amca: Memlekete Dönüş, produced in 2016.

DROGA DO KRO KRÓLESTWA CESTA DO KRALJEVSTVA THE ROAD TO A KINGDOM

Zdzisław Cozac, Media Promocja

Poljska / Poland, 2018, 52'

Cesta do kraljevstva je film koji govori o porijeklu Poljske, jedne od najvećih zemalja u istočnom dijelu srednje Europe, s početcima koji sežu u sredinu 10. st. Film prikazuje kako je Mieszko I., tvorac poljske države, postupno preuzimao kontrolu nad područjem između rijeka Odre i Visle, što je udarilo temelje Poljskoj. Zdzisław Cozac proučava regije današnje Poljske i u njima traži tragove koji bi potvrdili prisutnost Mieszka i njegove vojske. Preispituje najnovija arheološka otkrića kako bi ih uklopio u tradicionalnu kartu Mieszkovih posjeda.

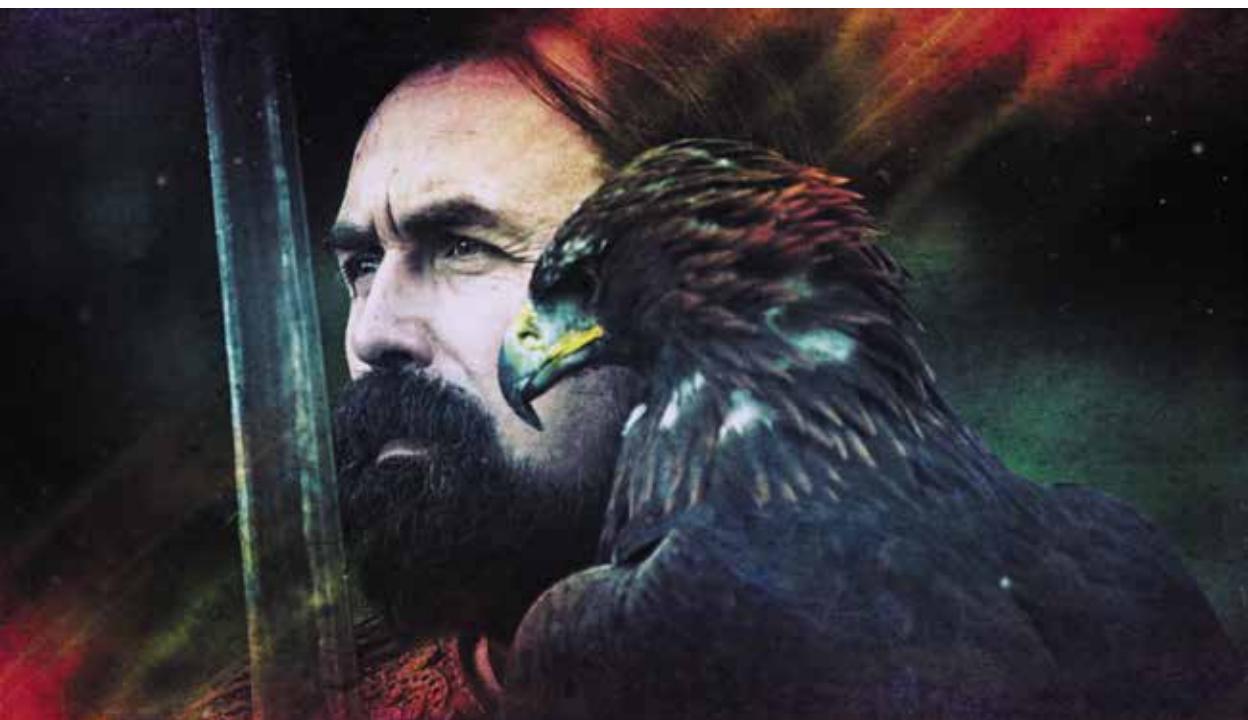
The Road to a Kingdom is a film about the origins of Poland, one the largest countries in East Central Europe, with roots going back to the mid-tenth century. The film shows how Mieszko I, the creator of the Polish State, gradually took control over the lands between the Oder and the Vistula Rivers which laid the foundation for Poland. Zdzisław Cozac examines the various regions of modern Poland to see what vestiges can be detected in them to signal the presence of Mieszko and his army. He reviews the latest archaeological discoveries to see if they tally with the traditional map of Mieszko's dominions.





Zdzisław Cozac je poljski redatelj, scenograf i producent dokumentarnih filmova. Snimio je više od 30 filmova o lokalitetima kulturne baštine u Poljskoj, a koji su prikazani na poljskoj državnoj televiziji (TVP1, TVP2, TVP History). Autor je filmske serije *Secrets of the beginnings of Poland* (*The Royal Island*, *The City of Sunken Gods*, *Secret Nest of the Dynasty*, *Cross and Crown*, *The Road to a Kingdom*) prikazane na poljskoj državnoj televiziji i *National Geographic TV*-u. Na festivalima arheološkog i povijesnog filma primio je više od 20 nagrada.

Zdzisław Cozac is a Polish director, screenwriter and producer of documentary films. He has made over 30 films about Polish cultural heritage sites, which have been shown on the Polish state television, (TVP1, TVP2, TVP History). He is author of the movie series Secrets of the beginnings of Poland (The Royal Island, The City of Sunken Gods, Secret Nest of the Dynasty, Cross and Crown, The Road to a Kingdom) broadcasted on the Polish state television and National Geographic TV. He has received over 20 awards at archaeological and history film festivals.



VIKINGOS: GUERREROS. GIGANTES DEL MAR VIKINZI: RATNICI SA SJEVERA. MORSKI DIVOVI VIKINGS: WARRIOR FROM THE NORTH. GIANTS OF THE SEA

Gustavo Vilchez, Fundation de la C. V. MARQ

Španjolska / Spain, 2016, 11'

Skandinavija je bila naseljena davno prije doba Vikinga. Njeno stanovništvo činili su potomci germanskih naroda s kojima su dijelili mitologiju, jezik i kulturu. Stanovnici današnje Danske, Švedske i Norveške trgovali su i održavali veze sa susjednim zemljama i zajednicama. U 8. st. veze i svrhe ovih ekspedicija su se promijenile kad su se Vikanzi otisnuli brodovima, čiji su trupovi građeni preklapanjem platica oplate, i počeli ploviti po svijetu. Tri tisuće godina trajala su pustošenja, trgovine i migracije na području kršćanske Europe i većim dijelom tada poznatog svijeta.

Long before the Viking Age, Scandinavia was settled. Its population was descendants of the Germanic Peoples, with whom they shared their mythology, language and culture. The inhabitants of present Denmark, Sweden and Norway were trading and had contact with the surrounding countries and societies. In the 8th century the contact and purpose of these expeditions changed, when they set sail in their clinker-built ships and the Vikings sailed all over the world. Three thousand years of raids, trade and migration took place all over Christian Europe and a huge part of the known world.

«DE LA FURIA DE LOS
HOMBRES DEL NORTE
LÍBRANOS SEÑOR»





Gustavo Vilchez je nezavisni redatelj i animator specijaliziran za oglašavanje i muzejske audiovizualne djelatnosti. Njegove produkcije obično su koncipirane kao pripovijedanje i traže emociонаlni odgovor koji podržava informacije o prijenosu. Sinkronizacija s glazbom također je konstanta u njegovu radu, pretvarajući zvuk u sliku u trenutku definiranja poruke. Većina njegovih djela temelje se na animaciji materijala različitog porijekla (analogna, vektorska, fotografnska i video ilustracija). Radio je za MARQ, Museu d'Arqueologia de Catalunya, Museums Partner Gmbh, Greenpeace International, filmsku tvrtku Rebel Movies i brojne agencije za oglašavanje diljem Španjolske.

Gustavo Vilchez is an independent director and animator specialized in advertising and museum audiovisuals. His productions are usually narrative (storytelling) and seek an emotional response that supports the information that it is about transmitting. The synchronization with music is also a constant in his work, turning sound into such an important element as the visual at the time of defining the message. Most of his production consists of animations (motion graphics) from material of diverse origin (analog, vector, photo and video illustration). He has worked for the MARQ, the Museu d'Arqueologia de Catalunya, Museums Partner Gmbh, Greenpeace International, the film production company Rebel Movies and numerous advertising agencies throughout Spain.



THE PREHISTORIC NIGHT OF VENUS AND MARS PRAPOVIJESNA NOĆ VENERE I MARSA

Darko Pušarić, Mirela Hutinec
Hrvatska / Croatia, 2018, 35'

Na jednom od najznačajnijih lokaliteta Europe, na Vučedolu pokraj Vukovara, u grobu otkrivenom 1985. g., nalazilo se osam pokojnika: muškarac, jedna žena položena uz njega u položaju muškarca te drugih šest žena. U tom neobičnom grobu nalazila se bogato dekorirana i po svemu jedinstvena posuda – vučedolska terina. Asimetrično urezan i inkruširan niz simbola na jedinstvenoj posudi, prof. dr. sc. Aleksandar Durman, dugogodišnji istraživač Vučedola, pročitao je i definirao kao sliku neba u određenom trenutku iznad Vučedola. Položaj pokojnika u grobu i jedinstvena posuda ukazuju na vezu između događaja na nebu. Na terini su piktografskim pismom zabilježeni specifični datumi, te se iz kolektivnoga groba s osam pokojnika iščita-va najstariji datum ljudske prapovijesti.

At one of the most significant sites in Europe, at Vučedol, near Vukovar, a grave discovered in 1985 had 8 burials: a man, a woman laid beside him in a man's position, and six other women. This unusual grave yielded a unique vessel – the Vučedol terrine, a richly ornate vessel. Asymmetrically carved and inlaid sequence of symbols on a unique foundation was read and interpreted by Aleksandar Durman, PhD, years-long researcher of Vučedol, as an image of the sky above Vučedol in a certain moment. The position of the deceased and the unique vessel, indicate the connection between the events on the sky. The pictographic script on the terrine reveals specific dates, the mass grave with eight deceased recording thus the oldest date in human Prehistory.





Darko Puharić rođen je u Münchenu, a školovanje je završio u Vinkovcima i Osijeku. Nakon početnih nekoliko godina rada na grafičkom dizajnu i fotografiji, pronalazi svoj životni poziv – video produkciju i multimediju. Od snimanja i montaže pa sve do redateljskog posla, iskustvo stječe u suradnji s tvrtkama i TV kućama iz cijele Hrvatske, a osnivanjem vlastitog produkcijskog studija radi na kratkim filmovima turističkog i dokumentarnog žanra. Najnagrađivaniji je turistički film *Vukovar – for some new memories* koji je osvoji treću nagradu na filmskom festivalu u Berlinu, u kategoriji europskih gradova. Nakon dokumentarnih filmova *Abonus i dendrokronologija*, *Alka u Vukovaru*, *Pogled u zvjezdanu prošlost*, posljednje dvije godine usmjerene su prema dokumentarno-igranom filmu *The Prehistoric Night of Venus and Mars*, kao i dokumentarnom filmu *Petar Preradović kao nadahnuće*.

Darko Puharić was born in Munich, and continued his education in Vinkovci and Osijek. After working as graphic designer and photographer, he soon discovered his vocation – video-production and multimedia. From shooting and editing to directing, he gathered experience cooperating with TV companies throughout Croatia. Since the founding of his own production studio he has been working on short tourist and documentary films. His most awarded film is *Vukovar* – for some new memories that won third prize at the Berlin film festival in the category of European cities. After documentary films *Abonus* and *dendrokronologija*, *Alka u Vukovaru*, *Pogled u zvjezdanu prošlost*, the past two years he has been focused on the documentary film *The Prehistoric Night of Venus and Mars* as well as the documentary *Petar Preradović* kao nadahnuće.

LE MYSTERIEUX VOLCAN DU MOYEN AGE TAJANSTVENI SREDNJOVJEKOVNI VULKAN THE MYSTERIEUX VOLCANO OF THE MIDDLE AGES

Pascal Guérin, ARTE KWANZA PRODUCTION / CNRS / IRD

Francuska / France, 2017, 53'

Više od trideset godina znanstvenici širom svijeta uzalud tragaju za tajanstvenim vulkanom koji je proizveo najveću erupciju u posljedne dvije tisuće godina, dvaput veću od erupcije vulkana Tambora. Znanstvenici su otkrili da se ovo dogodilo u srednjem vijeku, u 13. stoljeću, te da je tajanstveni vulkan zasigurno prouzrokovao velike klimatske promjene na Zemlji. Bez ikakvih vidljivih tragova vulkana ili njegovih posljedica, znanstvenici i povjesničari širom svijeta poduzimaju opsežna istraživanja u nadi da će riješiti ovu tajnu.

More than thirty years, scientists around the world have been searching in vain for the mysterious volcano that produced the greatest explosive eruption in the last two thousand years, twice as big as the eruption of Tambora. Scientists know that this happened in the Middle Ages, in the 13th c. and that it must have made a great impact on the climate on our planet. Leaving no traces behind, either of the volcano or of its impacts, scientists and historians across the globe undertake ample investigations in hope of solving this great mystery.





Pascal Guérin redatelj je fikcijskih i dokumentarnih filmova. Još kao student snima svoj prvi kratkometražni film, *Tequila dancer*. Po povratku u Francusku, radi kao pomoći redatelj na petnaestak dugometražnih filmova najrazličitijih žanrova: komedija, triler, drama, ratni film. Postao je asistent brojnim zvučnim redateljskim imenima te surađuje s mnogim francuskim filmskim zvjezdama. Snimanja ga često vode širom svijeta. Filmovi su mu prikazani na brojnim francuskim i svjetskim festivalima. Njegov trećiigrani film *Costume Vide*, emitiran je na *France 3* i primljen na nekoliko francuskih i svjetskih festivala. Film *Boreales* označio je početak njegova bavljenja dokumentarnim filmom. Napisao je scenarij i koredatelj je filma *Objectif Lune*, o zaboravljenom brodolomu u vrijeme Kralja Louisa XIV. Ovaj doku-fikcijski film govori o spektakularnoj avanturi podvodne arheologije. Trenutno radi na projektu o Tsunamiju.

Pascal Guérin is director of fiction and documentary films. Already as a student he made his first short movie, *Tequila dancer*. Having returned to France, he worked as co-director on some fifteen films of different genres: comedy, thriller, drama, war film. He became assistant director to a number of major directors and worked with many French film stars. Shooting films often carried him across the world. His films have been shown at many French and international festivals. His third feature film *Costume Vide*, was broadcast on *France 3* and selected at many French and international festivals. *Boreales* marks the beginning of his documentary film career. He wrote the script and co-directed *Objectif Lune*, a film about a forgotten wreck in the time of Louis XIV. This docu-fiction film speaks of a spectacular adventure of submarine archaeology. He is currently working on a project about *Tsunamis*.



CAVEIRAC, LE CHÂTEAU RETROUVÉ CAVEIRAC, PONOVNO PRONAĐENI DVORAC CAVEIRAC, A CASTLE REGAINED

Henri-Louis Poirier, Py-films

Francuska / France, 2012, 21'

Jedan od najznačajnijih baroknih dvoraca u pokrajinji Languedoc nestaje nam pred očima. Ipak, on je još uvijek tu, u centru grada Caveiraca (Département du Gard). Štoviše, postao je gradska vijećnica! Nažalost, zbog uređenja, dogradnji, probijanja ceste, prodaje i podjele nekretnina, dvorac je danas neprepoznatljiv. Povjesno istraživanje i 3D rekonstrukcija omogućili su bolje razumijevanje i rekonstrukciju različitih aspekata dvorca u povijesti.

One of the most important castles in Languedoc from the baroque period disappeared from our sight. However, it is still there, in the center of Caveirac (Département du Gard). Moreover, it's a City Hall! Unfortunately, due to development work, additions, building a road through it, property sale and division, the Castle can no longer be perceived. An historical research campaign and 3D modelling enabled a better understanding and reconstruction of the many facets of the castles throughout its history.





Henri-Louis Poirier bavi se pisanjem scenarija i režiranjem dokumentarnih filmova čija je tematika usko vezana za povijest i znanost. Često prikazuje filmove u specifičnim sredinama, kao što su muzeji i izložbe, pri čemu izbjegava uobičajene načine prikazivanja uvjetovane „televizijskim ograničenjima“ te primjenjuje novije tehnologije i različite forme. 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 projekti- ma *D'une rivière à l'autre*, šest kratkih filmova o Avinjonskom mostu, i *Avignon, le pont retrouvé* (52'). Jedan od njegovih posljednjih filmova je *Mon Hanoi*, o živopisnom glavnom gradu Vijetnama vi- denog očima bivšeg diplomata.

Henri-Louis Poirier is a scriptwriter and film director whose topics are closely related to history and science. His works are often commissioned for specific sites such as museums and exhibitions whereas applying new technologies and avoiding common 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'). One of his last films is *Mon Hanoi* (52') reflecting personal observations of a former diplomat on life in the bustling capital of Vietnam.



ZIBA, BAFTEYE ASRAR THE BEAUTY, WOVEN OF MYSTERIES LJEPOTA, TAJNAMA ISTKANA

EMIR VALINEZHAD, Documentary & Experimental Film Center (DEFC)
Iran / Iran, 2018, 37'

Tepih iz Pazirika, najstariji tepih na svijetu istkan je u 5. st. pr. Kr. Više od 2500 g. nalazio se pod ledom kada su ga ruski znanstvenici pronašli 1949. u grobu skitskog velikaša u dolini Pazirik u Altajskom gorju u Sibiru. Ovo izuzetno umjetničko djelo čuva se u Ermitažu u Sankt-Peterburgu. Tepih iz Paziraka primjer je drevnog znanja izraženog simbolima.

The Pazyryk rug, the oldest carpet in the world was woven sometime in the 5th century BC and had been frozen for over 2500 years when, in 1949, Russian scientists found it in the grave of a Scythian nobleman in the Pazyryk Valley of the Altai Mountains in Siberia. This highly artistic work of art is housed at The State Hermitage Museum in St. Petersburg. The Pazyryk rug is a visual medium of ancient knowledge expressed in symbols.





Emir Valinezhad, rođen 1985., iranski je redatelj, scenarist, fotograf i filmski producent. Iako je odmalena gajio naklonost prema filmu, završio je studij Industrijskog inženjeringu na Sveučilištu K. N. T u Teheranu. Godine 2011. seli se u Rusiju gdje studira kinematografiju i TV na sveučilištu u Sankt-Peterburgu. Za vrijeme studija snimao je kratke eksperimentalne filmove. Oduševljen muzejskim eksponatima, jednog dana u dvorani 26 Ermitaža, ugledao je Tepih iz Pazirika kojeg doživljava kao poeziju i vrijedno umjetničko djelo. Naredne dvije godine proučava najstariji tepih na svijetu te tako nastaje njegov filmski prvijenac *Ljepota, tajnama satkana*.

Emir Valinezhad born in 1985 is an Iranian film director, screenwriter, photographer and film producer. Although fond of the cinema since his childhood, he graduated Industrial Engineering at the University of K. N. T Tehran. Emir Valinezhad moved to Russia in 2011 where he studied filmmaking at the University of Cinema and TV of Saint Petersburg. During the study, he shot experimental short films for the university. One day, on the hall of number 26 of The State Hermitage Museum, Valinezhad saw the Pazyryk carpet as Poetry and highly artistic works of art, so he has spent the last two years researching about oldest carpet of world. In 2018 Valinezhad made his documentary film debut, The Beauty, Women of Mysteries.



POP RATNI PROGRAM / ACCOMPANYING PROGRAM MUZEJ CLUNY, NACIONALNI MUZEJ SREDNJEV VIJEKA I PROJEKT NJEGOVE OBNOVE - CLUNY 4

Michel Huynh, Muzej Cluny, Nacionalni muzej srednjeg vijeka, Pariz

THE CLUNY MUSEUM, NATIONAL MUSEUM OF THE MIDDLE AGES AND ITS RENOVATION - CLUNY 4

Michel Huynh, Cluny Museum, National Museum of the Middle Ages, Paris

Muzej Cluny je otvoren 1844., a sastoji se od jedne jedinstvene monumentalne cjeline koja sadrži ostatke gallo-rimskih terma, čija je velika presvođena sala izvorno bila frigidarium, te nekadašnje patricijske zgrade za boravak opata iz Clunija. U ovim je povezanim i objedinjenim povijesno-kulturnim prostorima izložena kolekcija umjetničkih djela iz kraja antike i srednjeg vijeka. Porijeklo im je dvojako, dio je naslijeden od Muzeja francuskih spomenika, ugašenog 1816., nakon čega je eksponate preuzeo lapidarij Grada Pariza. Preostali dio potječe iz kolekcije jednog amatera, zaljubljenika u umjetnost, imenom Alexandre Du Sommerard. On se 1832. smjestio u stanu gornjeg kata zgrade u kojoj su nekada boravili opati, te je ondje smjestio umjetnička djela koja je prezentirao u srednjovjekovnom ugođaju. Čim je otvoren publici 1844., muzej je doživio veliki uspjeh, a radovi koje je poduzeo, kako na spomenicima i lokaciji, tako i po načinu izlaganja, ustvari nisu nikada prekidani. Aktivnosti koje se i danas odvijaju na lokalitetu i u muzeju, u oblikovanju nove zgrade za prijem posjetitelja i skorašnjem novom muzeskom postavu, doživljavaju novu etapu.

The Cluny Museum was opened in 1844 and consists of a unique monumental whole that comprises remains of Gallo-Roman baths whose vaulted room was in fact a frigidarium, and a former town house for the accommodation of abbots from Cluny. These adjoining and united cultural and historic spaces display a collection of works of art from the end of Antiquity and the Middle Ages. Their origin is two-fold, some have been inherited from the Museum of French Monuments that ceased to exist in 1816, whose artifacts were taken over by the stone monument depot of the City of Paris. The other part originates from the collection of an amateur fond of art, Alexandre Du Sommerard, who settled in an apartment on the upper floor of the abbots' residence in 1832, and surrounded by artifacts, wished to present them in a medieval setting. As soon as it was opened to the public in 1844, the museum was a great success, and the works that were undertaken, both on the monuments and site, and in terms of display, have been uninterrupted ever since. Activities that are presently being carried out on the site and in the museum, the new entrance building and the upcoming permanent display, are seeing a new phase.



Photos © M. Denancé

VAUBAN I SVEVREMENE FORTIFIKACIJE

Gérard Sabatier, Sveučilišni profesor,
Zavod za istraživanje dvorca Versailles

Dalmatinska obala pruža dobar primjer obrambenih fortifikacija. Zidine su dugo vremena bile dobra obrana od pješadijskih vojski. Pojava topništva uzrokovala je ojačavanje, a zatim i njihovu zamjenu složenijim strukturama. U unutrašnjosti i u Dalmaciji venecijanski su inženjeri u 16. stoljeću osmislili i osuvremenili fortifikacije. Vauban, inženjer francuskog kralja Luja XIV. (1633. – 1707.), prilagodio ih je topografskoj različitosti pejzaža i one danas predstavljaju kulturno-povijesnu baštinu. Konstrukcije nastale u ratno doba su tako postale turistički aduti.



VAUBAN AND MODERN FORTIFICATIONS

Gérard Sabatier, University professor,
Research Center of the Palace of Versailles

The Dalmatian coast is a fine example of fortifications. The defensive walls have long served as a solid protection against infantry. The occurrence of artillery consequently resulted in stronger walls, after which they were replaced by more complex projects. On

the mainland and in Dalmatia, Venetian engineers designed and modernized fortifications in the 16th century. Vauban, the engineer of French king Louis XIV (1633 – 1707), adapted them to the topographic diversity of the landscape and they nowadays represent sites of cultural and artistic heritage. Wartime structures have thus become tourist assets.



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 početcima 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 primjerici rimskog novca, nakita, oružja i oruđa. U osnovi kompleksa su ostaci 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 ovdajnjeg naselja. Na istim temeljima, a jedna nakon razaranja prethodne, sagrađene su tri različite sakralne građevine s pratećim prostorijama, među kojima i baptisterij s krsnim bazenom. O načinu uređenja tih objekata govore nam manje površine oslikane

žbuke otpale sa stijenki zidova te ulomci različitih ansambala kamenog namještaja izrađenog od lapora – muljike i od mramora: pluteji i pilastri pregrada pred oltarom, kolone i kapitelii, škropionica te kamene prozorske rešetke – tranzene. Oko crkava je nastalo kasnoantičko groblje na kojem se ističu podzemne zidane komore namijenjene ukopu više pokojnika. Iz njih potječu primjerici staklenog i keramičkog posuđa, noževi, pojasne kopče, fibule, naušnice te koštani češalj. U osviti srednjega vijeka, sakralni je kompleks na Crkvini razoren te vjerojatno napušten. U skladu s mogućnostima i standardom, nova generacija stanovnika podiže jednostavne crkve manjih dimenzija, a pokojnike polaže u grobove ograđene suhozidom i kamenim pločama. Nalazi praporaca, različitih tipova srebrnih naušnica te željeznih dječjih ostruga, načinjenih tijekom 9. i 10. stoljeća, okvirno određuju datume ovih promjena te datum kada su Crkvine zauvijek napuštene. Usposredno s arheološkim iskopavanjima, lokalitet je pripreman za javnu prezentaciju, a do danas uređen kao arheološki park na otvorenom.



Ljubomir Gudelj's exhibition Crkvine presents the results and most important finds from the eponymous site in Čista 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 baptistery with a baptismal font, were built on the same foundations, each following the destruction of the previous one. The appearance of these buildings is 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.

IZLOŽBA: "ISTOČNI JADRAN I BIZANT" EXHIBITION: THE EASTERN ADRIATIC AND BYZANTIUM

Izložba "Istočni Jadran i Bizant", valorizira i razrađuje umjetnost i kulturu kasnoantičkoga i ranosrednjovjekovnoga doba koja je nastajala i razvijala se pod različitim utjecajima, a poglavito pod utjecajem bizantske umjetnosti, od 6.-12. stoljeća. U teritorijalnom pogledu obrađuje spomeničku baštinu s područja današnje Hrvatske. Na tim područjima bizantska vlast nije bila jednako intenzivno i jednako dugo nazočna. U Panoniji svega nekoliko desetljeća, u Istri do 788. godine, a u pojedinim priobalnim dijelovima Dalmacije do 12. stoljeća. Stoga je i logično da je izložba uglavnom usmjerena prema prostoru istočnojadranskog arhipelaga, priobalja i zaobalja. U okviru izložbe dotiču se i veze istočne i zapadne obale Jadran (Ravenna, Venecija, Akv-

This exhibition, re-assesses and investigates late antique and early medieval art and culture which emerged and developed under various influences – most notably that of Byzantine art – from the sixth to the twelfth century on the territory of modern-day Croatia. Not all of these areas were governed by Byzantium with the same degree of power and for the same amount of time: Pannonia was lost after a couple of decades, in Istria Byzantine control lasted until 788 while in some coastal areas of Dalmatia it was present until the twelfth century. This is the reason why the exhibition focuses on the eastern Adriatic coast while at the same touching upon its connections with the western Adriatic coast (Ravenna, Venice and Aquileia) and with the imperial seat at Constantinople but also other parts of the Byzantine



leja) te veze s prijestolnicom u Konstantinopolu i drugim dijelovima Bizantskog Carstva. Respektira se i položaj rano srednjovjekovne Hrvatske između Franačkog i Bizantskog Carstva (na primjeru Zadra uoči Aachenskoga mira 812. godine), te relativna normalizacija hrvatsko-bizantskih odnosa u drugoj polovini 10. stoljeća kada je hrvatski kralj Stjepan Držislav (969.–996.) iz Carigrada dobio naslov eparha i patricia. Tijekom 11. stoljeća hrvatski vladari postupno su preuzimali dominaciju u priobalnoj Dalmaciji, u kojoj bizantska vlast do kraja stoljeća potpuno iščezava.

Bizantsko Carstvo vladalo je cjelinom ili dijelovima današnjih hrvatskih prostora s prekidima više od šesto godina (duže nego li i jedna strana sila), no, ostavilo je relativno malo neposrednih i jasnih dokaza svoje nazočnosti. U nas je dakle izostao tipičan pečat bizantske civilizacije kakav je, na primjer, prepoznatljiv u gradovima zapadne obale Jadrana. Vidljiv je primjerice u pismenom baštini, toponomastici, pravnome nasljeđu, graditeljstvu, crkvenim obredima...

Izložba "Istočni Jadran i Bizant" posebnu pozornost

Empire. The position of early medieval Croatia between the Franks and the Byzantines is also taken into account, a case in point being Zadar before the Aachen Treaty of 812, and the relative normalisation of Croatian–Byzantine relations in the second half of the tenth century when King Stjepan Držislav of Croatia (969–996) obtained the title of eparchos and patrikios from Constantinople. During the course of the eleventh century, Croatian rulers gradually assumed more and more control in coastal Dalmatia which saw the disappearance of the Byzantine reign by the end of the century.

For more than 600 years, albeit with occasional interruptions, the Byzantine Empire ruled over the entire territory of present-day Croatia or part of it. Despite this, the immediate material evidence of its presence is few and far between. For example, the stamp imprinted by the Byzantine civilization on the western Adriatic coast is not found on the eastern shore. Byzantine roots go deep and are evident in the fields of written and legal heritage, place names, architecture and ecclesiastical rites.

The Eastern Adriatic and Byzantium gives particular attention to the Justinianic era that ended with the

usmjerava prema Justinijanskoj epohi koja seže do svršetka vladavine cara Heraklija (641.), pa na taj način predstavlja prijelomno i važno prijelazno razdoblje iz kasne antike u hrvatsko rano srednjovjekovlje. Na istočnojadranskoj području, upravo tijekom vladavine cara Justinijana I. (527.-565.), tj. njegove rekonkviste, prepoznaje se primjerice zanimljiv horizont profanog graditeljstva. Utvrde (kastra) raspoređene uzduž istočnog Jadrana i njegova neposrednog zaleđa tvore siguran plovni put koji je alternativa kopnenom prometovanju koje se također utvrđuje tijekom vladavine Justinijana I., jer je bilo kontinuirano ugrožavano doseljavanjem Slavena i Avara.

Izložba "Istočni Jadran i Bizant" prikazuje i organizaciju prostora, urbano nasljeđe (Poreč, Pula, Salona i sl.), sakralno graditeljsko nasljeđe (Eufrazijana, crkva Sv. Petra i Mojsija u Solinu i sl.), materijalnu kulturu, hagionimiju, numizmatiku te posebno ratovanje s Istočnim Gotima, odnosno doseljavanje Slavena i potom Hrvata.

Sklapanjem Aachenskog mira (812. godine) kojim se uređuju odnosi između Bizantskog i Franačkog Carstva, u bizantskoj interesnoj sferi ostali su gradovi na istočnojadranskoj obali (Kotor, Dubrovnik, Split, Trogir, Zadar) i nekoliko otoka (Krk, Rab, Cres) koji su osiguravali morski put između Konstantinopola i Venecije, dok su preostali dijelovi dalmatinske obale i šire zaleđe ostali u okviru franačke interesne sfere na koju se oslonila i mlada kneževina Hrvatska. Otada se Hrvatska sve više usmjeravala na odnose sa srednjom i zapadnom Europom, jer je u Bizantu nastajala bitno drugačija društvena, kulturna i civilizacijska klima, ponajprije zbog crkvenog raskola 1054. godine.

death of Emperor Heraclius in 641, which in Croatia represents a crucial and important point marking the transition from late antiquity to the early middle ages. It is to the reign of Emperor Justinian I (527–565) that an interesting set of secular buildings can be attributed. A number of forts (castra) dotted along the eastern Adriatic coast and its immediate hinterland enabled safe travel along the sea lanes as an alternative to travelling overland where roads were threatened by the newly arrived Avars and Slavs and had to be guarded by forts also built during Justinian's reign.

This exhibition also addresses late antique town planning (Poreč, Pula and Salona), religious architecture (the Euphrasian Basilica, the Church of SS Peter and Moses at Solin and others), material culture, hagio-toponyms, coinage and especially the Gothic war, that is, the arrival of the Slavs followed by the Croats.

After signing the Aachen Treaty of 812 which regulated the relations between the two empires. The coastal towns (Kotor, Dubrovnik, Split, Trogir and Zadar) and several islands (Krk, Rab and Cres) that secured the maritime route between Constantinople and Venice remained in the Byzantine sphere of influence while the rest of the Dalmatian coast and its hinterland stayed within the Frankish sphere on which the nascent Croatian principality heavily relied. From that point onward, Croatia increasingly focused on relations with central and western Europe while a very different social and cultural climate emerged in Byzantium after the Great Schism of 1054.

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

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,

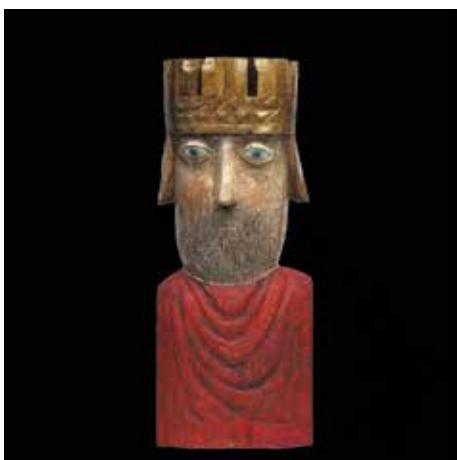


fearing the threats of the war, it was initially moved to Sinj, later to Klis and finally to Split, where it is still located up to this date. From 1976, its archaeological treasure is kept and exhibited in the monumental and representative building that was designed by M. Kauzlaric. The Museum of Croatian 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 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.

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

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.



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

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.



Silvana Matković



Gordana Perković



Natalija Bazina



Marijana Pejković



Lada Laura



Dalibor Popović



Nada Šimundić-Bendić



Maja Visković



Maja Fabjanac



Silvana Juraga



Maja Petrinec



Nikolina Uroda



Zoran Alajbeg



Tomislav Šimundić-Bendić



Tomislav Šeparović



Ante Šundov