# 9. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

2022

9th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT

*MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT*

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MFAF

MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA

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SPLIT
26. – 28. 10. 2026.

Deveti Međunarodni festival arheološkog filma ponovno okuplja dokumentarne filmske priče koje nas vode kroz različita razdoblja ljudske prošlosti, kulture i civilizacije, otvarajući pritom pitanja o očuvanju i razumijevanju naše zajedničke baštine. Kao bijenalna manifestacija posvećena arheologiji, kulturnoj i povijesnoj baštini, zaštiti spomenika i antropologiji, Festival pruža priliku da kroz filmski medij upoznamo rezultate istraživanja, otkrića i ljude koji svojim radom otkrivaju, tumače i čuvaju tragove prošlosti.

Kroz dvadeset pet filmova u konkurenciji, ovogodišnji program donosi širok raspon tema i autorskih pristupa – od života neandertalaca i prapovijesnih zajednica, preko antičkih civilizacija, vjerovanja i povijesnih ličnosti, do srednjovjekovne umjetnosti, arhitekture i suvremenih konzervatorsko-restauratorskih postupaka. Filmovi nas vode od Europe i Mediterana do Bliskog istoka, Grenlanda i Srednje Amerike, pokazujući kako arheološka baština nadilazi geografske i vremenske granice. Pritom ne svjedoče samo o onome što je bilo, nego i o izazovima današnjice: očuvanju spomenika, nestajanju arheoloških lokaliteta uslijed klimatskih promjena te mogućnostima i granicama suvremenih tehnologija u istraživanju i tumačenju prošlosti.

Popratni program usmjeren je na baštinu nama bližeg prostora. Predavanje dr. sc. Silvije Bekavac *Arheologija leda* i projekcija filma *Tajne biokovskih tumula i ledenica* Rade Popadića povezuju arheološka istraživanja, povijest života na Biokovu i korištenje prirodnog leda u prošlosti. Ovaj susret znanstvenog izlaganja i dokumentarnog filma podsjeća nas koliko su prirodna i kulturna baština isprepletene te koliko je njihovo očuvanje važno u vremenu ubrzanih promjena okoliša.

Iznimno se ove godine Festival održava u prostoru Kinoteke Zlatna vrata, umjesto u Muzeju hrvatskih arheoloških spomenika, koji je njegov organizator od 2010. godine. Promjena prostora ujedno je prilika da se festivalski filmovi susretnu s publikom u ambijentu posvećenom filmskoj umjetnosti, naglašavajući pritom svoj cilj – povezivanje znanosti, kulture i filma.

Zahvaljujem autorima, suradnicima i svima koji svojim doprinosom omogućuju održavanje Festivala te publici koja prepoznaje važnost istraživanja, očuvanja i prezentacije baštine kroz filmski medij. Vjerujem da će i ovo izdanje biti poticaj novim spoznajama, dijalogu i promišljanju o prošlosti kao živom dijelu našega identiteta i odgovornosti prema budućim naraštajima.

**Lada Laura**
Direktorica
Međunarodnog festivala arheološkog filma

The 9th International Archaeological Film Festival once again brings together documentary films that guide us through various periods of human history, culture, and civilization, while raising questions about the preservation and understanding of our shared heritage. As a biennial event dedicated to archaeology, cultural and historical heritage, monument protection, and anthropology, the Festival offers an opportunity to explore – through the medium of film – research findings, discoveries, and the people who, through their work, uncover, interpret, and safeguard traces of the past.

Featuring twenty-five films in competition, this year's program presents a wide array of themes and creative approaches – ranging from the lives of Neanderthals and prehistoric communities, ancient civilizations, beliefs, and historical figures, to medieval art, architecture, and contemporary conservation and restoration practices. The films take us from Europe and the Mediterranean to the Middle East, Greenland, and Central America, showing how archaeological heritage surpasses geographical and temporal boundaries. In doing so, they bear witness not only to the past but also to the challenges of the present day: the preservation of monuments, the disappearance of archaeological sites due to climate change, and the abilities – as well as the limitations – of modern technologies in the research and interpretation of the past.

The accompanying program focuses on the heritage of our own region. A lecture by Silvia Bekavac, Ph.D. "Archaeology of Ice" and the screening of the film "Secrets of the Biokovo Tumuli and Ice Pits" by Rade Popadić explore the intersection of archaeological research, the history of life on Mount Biokovo, and the historical use of natural ice. This combination of a scholarly presentation and a documentary film serves as a reminder of how deeply intertwined natural and cultural heritage are, and underscores the importance of their preservation in an era of rapid environmental change.

Exceptionally, this year's ninth edition of the Festival is being held at the Zlatna Vrata Cinematheque, rather than at the Museum of Croatian Archaeological Monuments – the institution that has organized the event since 2010. This change of venue offers a unique opportunity for the festival's films to reach audiences within a setting dedicated to the art of cinema, while continuing to pursue the Festival's core mission: bridging the worlds of science, culture, and film.

I extend my gratitude to the authors, collaborators, and everyone whose contributions have made this Festival possible, as well as to the audience for recognizing the importance of heritage research, preservation and cinematic presentation. I trust that this edition, too, will inspire new insights, foster dialogue, and encourage reflection on the past – not merely as history, but as a living component of our identity and a responsibility we hold toward future generations.

**Lada Laura**
Directress
International Archaeology Film Festival

**Predsjednik Festivala/ *President***
dr. sc. Miroslav Katić

**Direktorica Festivala/ *Directress***
Lada Laura

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**Nicolò Bongiorno**, redatelj i scenarist/ *director and screenwriter*
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**Nagrade/ *Awards*:**
1., 2. i 3. nagrada žirija/ *Jury awards*
Nagrada publike/ *Audience award*
Nagrada studentskog žirija/ *Students' jury award*

**Nagrada studentskog žirija/ *Students' jury award***
Zoran Boban

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

**Trailer**
Animacija/ *Animation*: Vjekoslav Živković
Prema ideji/ *Based on the idea of*: Silvana Juraga
Producent/ *Producer*: Rea Rajčić

**9. MFAF teaser**
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Atelje Vasko Lipovac
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Općina Klis

# PROGRAM / *PROGRAM*

## PONEDJELJAK / MONDAY **26. 10. 2026.**

**17:00** **Otvorenje / Opening**

**17:15** **Lubanja C**
*Cranium C*
Laura Sinovčić, HR, **12'**

**17:27** **Iz Cambridgea s ljubavlju**
*From Cambridge with love*
Bruce Clark, Leonidas Liambeys, GB/GR, **26'**

**17:53** **Kuro-arakska kultura ranog brončanog doba**
*Early Bronze Age Kura-Araxes Culture*
A.Kadir Özdemir, TR/DE, **9'**

**18:02** **Artemida – izgubljeni hram**
*Artemis, the lost temple*
Sébastien Reichenbach, CH/FR, **52'**

**PAUZA** / PAUSE **10'**

**19:05** **Veliki san - Monreale i njegovo blago**
*The great dream. Monreale and its treasure*
Lorenzo Mercurio, IT, **20'**

**19:25** **The Metropolitan Cloisters: Odiseja klaustara**
*The cloisters odyssey*
Marc Azéma, FR, **52'**

**20:18** **Murali San Bartola**
*The San Bartolo murals*
Riley Mallory, Heather Hurst, GT/US, **13'**

**20:31** **Provadija i majstori soli**
*Provadia and the masters of salt*
Misho Landzhev, BG, **28'**

## **UTORAK** / TUESDAY **27. 10. 2026.**

**16:00** Archaeodigit

**16:05** **Špilja Chauvet: prvo remek-djelo čovječanstva**
*Chauvet: Humanity's first great masterpiece*
Guy Padovani, FR, **52'**

**16:57** **Kraljeve kronike i urartsko klinasto pismo**
*King chronicles and the Urartian cuneiform*
A.Kadir Özdemir, TR/DE, **8'**

**17:05** **Galijom po Limesu**
*Living Danube Limes*
Milica Popović, RS, **28'**

**PAUZA** / PAUSE **5'**

**17:38** **Nechir**
Nechir
Keyvan Shamshirbeigi, IR, **11'**

**17:49** **Langobardi: Grimoald, prvi kralj Furlanije**
*Langobardi – Grimoaldo, the first Friulian king*
Sandra Lopez Cabrera, IT, **54'**

**18:43** **Repliciranje nasumičnosti**
*Replicating the randomness*
Stelios Apostolopulos, GR, **13'**

**18:56** **Nina i rijeka**
*The river and Nina*
Lorenzo Daniele, IT, **7'**

**PAUZA** / PAUSE **5'**

**19:08** **Pristaništa**
*Landings*
Lorenzo Scaraggi, IT, **47'**

**19:55** **Počeci sjedilaštva**
*Becoming settled*
Fanny Bocquentin, Paul Rambaud, FR, **13'**

**20:08** **Sunce u dolini Ahijadero**
*Magec in the Ahijadero Valle*
Tarek Ode, ES, **21'**

**20:29** **Odgovor s Grenlanda**
*Greenland response*
Alice Watterson, IS/GL, **21'**

## **SRIJEDA** / WEDNESDAY **28. 10. 2026.**

**16:00** **Replika mozaika ranokršćanske bazilike u Novalji**
*Replica of the early Christian basilica mosaic in Novalja*
Marijo Dragičević, HR, **5'**

**16:05** **Mary Lefkowitz i žene stare Grčke**
*Mary Lefkowitz and women in Ancient Greece*
Nikos Dayandas**,** GR/US, **13'**

**16:18** **Aleksandrovo lice**
*The face of Alexander*
Vanni Gandolfo, IT, **54'**

**PAUZA** / PAUSE **5'**

**17:17** **Lux in vitro**
*Lux in vitro*
Vedrana Jović Gazić, Berislav Štefanac HR, **15'**

**17:32** **Voltaire - potraga za izgubljenim tijelom**
*Voltaire, in search of the dispersed body*
Dominique Adt, FR, **52'**

**PAUZA** / PAUSE **5'**

**18:29** **Vojska ljubavnika - sveti odred stare Grčke**
*Army of lovers - the sacred band of Ancient Greece*
Lefteris Charitos, GR, **56'**

**19:25** **Popratni program**
**dr.sc. Silvia Bekavac: Arheologija leda/**
*Archaeology of ice*

**Film: Tajne biokovskih tumula i ledenica/**
*Secrets of Biokovo's tumuli and ice pits*
Rade Popadić, HR, **22'**

**20:05** **Proglašenje nagrađenih filmova**
*Award ceremony*

# Cranium C - a legacy of global paleoanthropological heritage
# **Lubanja C: svjetska paleoantropološka baština**



Laura Sinovčić, Anita Juka
Hrvatska/ Croatia, 2025, 11'

Dokumentarni film vodi gledatelje od otkrića u njemačkoj dolini Neandertal 1856. do Krapine i Hušnjakova brda, gdje je Dragutin Gorjanović-Kramberger otkrio stotine kostiju neandertalaca. U središtu je Lubanja C s neobičnim urezima koji otvaraju pitanja nasilja, rituala i simbolike. Film prikazuje njihov život u ledenom dobu te otkriva da neandertalski geni i danas žive u nama, propitujući granicu između „njih" i „nas".

*The documentary takes viewers from the discovery in the German Neanderthal Valley in 1856 to Krapina and Hušnjakovo Hill, where Dragutin Gorjanović-Kramberger discovered hundreds of Neanderthal bones. In the focus is Skull C, with its unusual carvings that raise questions of violence, ritual, and symbolism. The film depicts their life during the Ice Age and reveals that Neanderthal genes still live on in us today, questioning the boundary between "them" and "us."*



# From Cambridge with love
# **Iz Cambridgea s ljubavlju**



Bruce Clark, Leonidas Liambeys,
Grčka, Ujedinjeno Kraljevstvo/ Greece, United Kingdom, 2024, 26'

Britanski pisac i novinar, duboko vezan za Grčku, vraća se u Cambridge i na Akropolu kako bi razmislio o nasljeđu skulptura Partenona. U dijalogu s klasičarima i umjetnicima, *Iz Cambridgea s ljubavlju* iznosi snažan, osobni argument za ponovno objedinjenje najznačajnijih grčkih kulturnih spomenika – mjesta gdje se spajaju povijest, umjetnost i pravda.

*A British writer and journalist with deep ties to Greece returns to Cambridge and the Acropolis to reflect on the legacy of the Parthenon sculptures. In dialogue with classicists and artists, From Cambridge with Love makes a powerful, personal case for the reunification of Greece's most iconic cultural treasures – where history, art, and justice converge.*










Erken Tunç Çağı, Karaz Kültürü

# **Kuro-arakska kultura ranog brončanog doba**

## *Early Bronze Age Kura-Araxes Culture*



A.Kadir Özdemir,
Turska, Njemačka/ Turkey, Germany, 2025, 10'

Fokusiran na arheološko nalazište Pulur Höyük blizu Erzuruma u istočnoj Anatoliji (Turska), film istražuje Kuro-araksku kulturu, jedno od najranijih raširenih društava drevnog Bliskog istoka. Arheološka istraživanja u kombinaciji s vizualnim rekonstrukcijama otkrivaju svakodnevni život, proizvodnju keramike, strategije preživljavanja i simboličke prakse. Premošćujući znanstvenu interpretaciju i filmsko pripovijedanje, film promišlja o tome kako su prapovijesne zajednice shvaćale prirodu i održavale život unutar izazovnog krajolika.

*Set around the archaeological site of Pulur Höyük near Erzurum in Eastern Anatolia (Türkiye), the film examines the Kura-Araxes culture, one of the earliest widespread societies of the ancient Near East. Combining archaeological research with visual reconstructions, it reveals domestic life, ceramic production, subsistence strategies, and symbolic practices. Bridging scientific interpretation and cinematic storytelling, the film reflects on how prehistoric communities understood nature and sustained life within a challenging landscape.*



# Artémis, le temple perdu
# **Artemida - izgubljeni hram**
# *Artemis, the lost temple*



Sébastien Reichenbach, Stéphane Goël, Climage Audiovisuel
Švicarska, Francuska/ Switzerland, France, 2023, 52'

Lokacija Artemidina svetišta u Amarintu bila je jedna od najdugovječnijih grčkih arheoloških tajni sve do 2017. godine. Više od 50 godina, švicarski arheolog Denis Knoepfler bio je posvećen otkrivanju tajni ovog izgubljenog hrama. Njegova strast i neumorni napori švicarsko-grčkog arheološkog tima, doveli su do revolucionarnog otkrića. Njihovo pedantno istraživanje otkrilo je dugo skrivano nalazište, otkrivajući neprocjenjive uvide u starogrčku kulturu i religiju. Ovo izvanredno otkriće ubraja se među najspektakularnija arheološka otkrića u Grčkoj u tri desetljeća, uvelike obogaćujući naše razumijevanje antičkog svijeta i njegovih svetih prostora.

*The location of the Sanctuary of Artemis at Amarynthos remained one of Greece's most enduring archaeological mysteries until 2017. For over 50 years, Swiss archaeologist Denis Knoepfler was dedicated to uncovering the secrets of this lost temple. His passion, along with the relentless efforts of a Swiss-Greek archaeological team, led to a groundbreaking discovery. Their meticulous research unveiled the long-hidden site, revealing invaluable insights into ancient Greek culture and religion. This extraordinary find ranks as one of the most spectacular archaeological discoveries in Greece in three decades, significantly enhancing our understanding of the ancient world and its sacred spaces.*







# Il grande sogno. Monreale e il suo tesoro
# **Veliki san - Monreale i njegovo blago**
# *The great dream. Monreale and its treasure*



Lorenzo Mercurio, Arcidiocesi di Monreale
Italija/ Italy, 2025, 20'

Monreale je impozantan sakralni arhitektonski kompleks, izgrađen po nalogu kralja Vilima II. od Sicilije u 12. stoljeću. Zbog njegove jedinstvenosti, tijekom vremena se razvila usmena predaja koja govori kako je kralj, zaspavši pod stablom rogača tijekom putovanja, sanjao Madonu Hodigitriju. Ona mu je otkrila postojanje golemog blaga koje se krije zakopano ispod tog stabla, a koje će kralj iskoristiti za izgradnju katedrale posvećene Santa Mariji La Nuovi.

*The Cathedral of Monreale is an imposing sacred architectural complex, built by order of King William II of Sicily in the 12th century. Due to its uniqueness, an oral tradition has developed over time, telling how the king, having fallen asleep under a carob tree during a trip, dreamed of the Madonna Hodigitria, who revealed to him the existence of an immense treasure buried beneath that very carob tree, with which the king would build the Cathedral dedicated to Santa Maria La Nuova.*







# Cloisters, l'odyssée des cloîtres
# **The Metropolitan Cloisters: Odiseja klaustara**
# *The cloisters odyssey*



Marc Azéma, Passé Simple JeanMarc Saunière,
Francuska/ France, 2025, 52'

The Cloisters Museum sadrži najveću zbirku srednjovjekovne umjetnosti u Americi. Kao podružnica njujorškog muzeja Metropolitan, sadrži četiri srednjovjekovna klaustra donesena iz francuske regije Okcitanije početkom 20. stoljeća. Ovaj film prepričava odiseju ovih klaustara – koje je sakupio „lovac na starine" George Grey Barnard – a koja je kulminirala izgradnjom muzeja Cloisters 1938. godine. Uz ovu priču, pratimo i rad znanstvenika i konzervatora koji se brinu o opatijama iz kojih potječu ovi putujući klaustri.

*The Cloisters Museum houses the largest collection of medieval art in the Americas. A branch of New York's Metropolitan Museum of Art, it incorporates four medieval cloisters brought from the French region of Occitanie in the early 20th century. This film recounts the odyssey of these cloisters – collected by "antiquities hunter" George Grey Barnard – which culminated in the construction of The Cloisters Museum in 1938. Alongside this story, we follow the work of scientists and conservators tending to the abbeys from which these traveling cloisters originated.*







# The San Bartolo murals
# **Murali San Bartola**



Riley Mallory, Heather Hurst,
Proyecto Regional Arqueológico San Bartolo-Xultun,
Gvatemala, Sjedinjene Američke Države/ Guatemala, USA, 2024, 12'

Dvojezični dokumentarni film o drevnim majanskim zidnim slikama San Bartola i arheolozima koji istražuju nalazište, napravljen je u sklopu Regionalnog arheološkog projekta San Bartolo-Xultun.

*A bilingual documentary film about the ancient Maya mural paintings of San Bartolo and the archaeologists investigating the site. Made with the San Bartolo-Xultun Regional Archaeological Project.*







# Provadia i povelitelite na solta
# **Provadija i majstori soli**
# *Provadia and the masters of salt*



Misho Landzhev, Bella Karagiozova,
Bugarska/ Bulgaria, 2024, 27'

Putevi soli prethodili su trgovačkim putevima Puta svile. Najraniji vladari soli na Balkanu razvili su prvu tehnologiju za vađenje bijelog zlata u blizini Provadije. Kako bi zaštitili svoje bogatstvo, prije 7000 godina izgradili su prvo kameno utvrđeno naselje u Europi. Vrijednost dobivene soli dovela je do utvrđivanja naselja, što ga je učinilo prvom potpuno kamenom utvrdom u Europi, čak i prije nego što su se počeli koristiti metali.

*The salt roads preceded the Silk Road trade routes. The earliest salt rulers on the Balkans developed the first technology for extracting white gold near Provadia. To protect their wealth 7,000 years ago they built the first stone fortified settlement in Europe. The value of the extracted salt led to the fortification of the settlement, making it the first fully stone fortification in Europe, even before metals were used.*







# Chauvet, voyage aux origines
# **Špilja Chauvet: prvo remek-djelo čovječanstva**
# *Chauvet: Humanity's first great masterpiece*



Guy Padovani, Caroline Broussaud & Alexis Monge/ France Télèvision, Francuska/ France, 2025, 52'

U prosincu 1994. godine, arheološko čudo skriveno duboko u prostranom vapnenačkom planinskom lancu francuskog Gorges de l'Ardècheu prvi je put otkriveno modernom svijetu: špilja Chauvet. Znanstvenici su odmah shvatili iznimnu prirodu ove špilje: zatvorena klizištem prije više od 20 000 godina, u izvanrednom je stanju očuvanosti. Kako je ovaj dragulj špiljske umjetnosti, s preko 1000 slika koje krase njegove zidove, odolio vremenu, dopuštajući nam da ga vidimo nakon svih ovih tisućljeća? Tko ga je stvorio i na koji način? Kako ga možemo sačuvati za buduće generacije?
Chauvet, prvo veliko remek-djelo čovječanstva, vodi nas na arheološku, geološku i umjetničku avanturu uz znanstvenike koji već 30 godina rade na razumijevanju i očuvanju ove iznimne špilje.

*In December of 1994, an archeological marvel that had remained hidden deep inside a sprawling limestone mountain range in France's Gorges de l'Ardèche was revealed to the modern world for the very first time: the Chauvet cave. Scientists immediately realized the exceptional nature of this cave: sealed by a landslide more than 20,000 years ago, it is in an extraordinary state of preservation. How did this cave art jewel, with over 1,000 paintings adorning its walls, stand the test of time, allowing us to behold it after all these millennia? How and by whom was it created? And how can we keep it intact for future generations? Chauvet, Humanity's First Great Masterpiece takes us on an archaeological, geological and artistic adventure alongside the scientists who have been working for 30 years to understand and conserve this incredibly exceptional cave.*





# Kral Kronikleri ve Urartu Çivi Yazısı
# **Kraljeve kronike i urartsko klinasto pismo**
# *King chronicles and the Urartian cuneiform*



A.Kadir Özdemir,
Turska, Njemačka/ Turkey, Germany, 2026, 9'

Klinasto pismo, koje su Sumerani izumili oko 3500. godine prije Krista, a kasnije prihvaćeno diljem drevnog Bliskog istoka, stiglo je u Anatoliju preko Hetita i Urarta. Snimljen u bazenu jezera Van, ovaj dokumentarac prati natpise na stijenama i kraljevske kronike urartskih kraljeva poput Minue, Argista I. i Sardurija II., čiji su anali pohoda i građevinskih radova uklesani u bazalt te se osvrće na još uvijek nedešifrirani jezik sačuvan u kamenu.

*Cuneiform, invented by the Sumerians around 3500 BC and later adopted across the ancient Near East, reached Anatolia through the Hittites and Urartians. Filmed in the Van Lake basin, this documentary follows the rock inscriptions and royal chronicles of Urartian kings such as Minua, Argisti I and Sarduri II, whose annals of campaigns and building works were carved into basalt, and reflects on a still-undeciphered language preserved in stone.*







# Galijom po Limesu
# **Galijom po Limesu**
# *Living Danube Limes*



Milica Popović, Radio televizija Srbije, Svetlana Bandić
Srbija/ Serbia, 26'

Kakav je bio osjećaj ploviti Dunavom u davna vremena, kada je Dunav predstavljao dio granice moćnog Rimskog Carstva, poznati Limes? U to vrijeme, Dunav je bio divlja rijeka. Granice carstva čuvala je rimska vojska sastavljena od legionara na kopnu i pripadnika riječne flote, braneći carstvo od divljih barbarskih plemena koja su se nalazila s druge strane Dunava.

*What was it like to sail on the Danube in ancient times, when the Danube represented a part of the border of the powerful Roman Empire, the famous Limes? At that time, the Danube was a wild river. The borders of the empire were guarded by the Roman army made up of legionaries on land and members of the river fleet, defending the empire from the wild barbarian tribes that were on the other side of the Danube.*





# راکش
# Nechir

*Nechir*



Keyvan Shamshirbeigi,
Iran, 2024, 11'

NECHIR je eksperimentalni, poetski dokumentarac koji prikazuje isklesane kamene reljefe područja Taq-e Bostan u Kermanshahu u Iranu. Pokušava se približiti subjektivnom gledištu anonimnog sasanidskog klesara (moguće Qontusa, sina Senmara, velikog arhitekta sasanidskog doba). Narativ je minimalistički i ostaje unutar reljefa - mjesta gdje se prošlost otkriva kroz kamen, stvarajući duboku vezu s kulturnim pamćenjem.

*NECHIR is an experimental, poetic documentary capturing the carved rock reliefs of the Taq-e Bostan area in Kermanshah, Iran. It attempts to approach the subjective viewpoint of an anonymous Sasanian stone carver (possibly Qontus, son of Senmar, the great architect of the Sasanian era). The narrative is minimal and stays within the relief - a place where the past reveals itself through stone, forging a deep connection with cultural memory.*







# Langobardi – Grimoaldo, il primo re friulano
# **Langobardi – Grimoald, prvi kralj Furlanije**
# *Langobardi – Grimoaldo, the first Friulian king*



Sandra Lopez Cabrera, Invicti Lupi,
Italija/ Italy, 2024, 52'

Dokumentarni film koji objedinjuje povijest, akciju i identitet kako bi ispričao priču o legendarnoj figuri: Grimoaldu, ratniku rođenom u Cividaleu oko 600. godine, koji je od mladog langobardskog plemića uspio postati kralj. Ne bilo kakav kralj, već prvi langobardski vladar furlanske loze. Između bitaka, intriga moći i epskih prekretnica, dokumentarni film nas vodi u srce 7. stoljeća, kada je Italija bila mozaik narodâ, a Furlanija zemlja granica i promjenâ. Suvremenim vizualnim stilom i zanimljivim narativom, dokumentarni film spaja povijest i kinematografiju. Nije to uobičajena lekcija iz povijesti, već putovanje između prošlosti i sadašnjosti, kako bi se otkrilo kako su langobardski korijeni ostavili dubok trag u našoj kulturi.

*A docufilm that mixes history, action and identity to tell the story of a legendary figure: Grimoaldo, a warrior born in Cividale around 600 AD, who from a young Lombard nobleman managed to become king. Not just any king, but the first Lombard sovereign of Friulian lineage. Between battles, power intrigues and epic turning points, the docufilm takes us to the heart of the 7th century, when Italy was a mosaic of peoples and Friuli a land of borders and change. With a modern visual style and an engaging narrative, the docufilm combines history and cinema. It is not the usual history lesson but a journey between past and present, to reveal how the Lombard roots have left a profound mark on our culture.*





# Πονταδόρος: αντιγράφοντας το τυχαίο
# **Repliciranje nasumičnosti**
# *Replicating the randomness*



Stelios Apostolopulos, Aori Films,
Grčka/ Greece, 2025, 13'

U samom srcu atenske Akropole, skromni alat djeluje kao čuvar kamenog sjećanja.
Dokumentarni film *Repliciranje nasumičnosti* vodi nas na mjesta rada Svete stijene, uvodeći nas u svijet tradicionalnih tehnika restauracije. Klesari mramora koriste *pontadoros* – punktirku kako bi postigli točnu reprodukciju drevnih kamenih oblika. Od 1960-ih, ovaj instrument služi im kao neprocjenjiv saveznik u restauraciji drevnih spomenika. Danas, novi mramorni umetci stvaraju skladnu vezu između prošlosti i sadašnjosti.
Film ističe izvanrednu preciznost postignutu upotrebom punktirke, ali također ukazuje i na trajne vrijednosti tradicionalnog obrtništva – prakse uma i ruke koja se prenosi generacijama. Punktirka je očuvala i rad i etiku suvremene arhitektonske restauracije. U eri digitalnog skeniranja i reprodukcije, ovaj jednostavan alat postao je dio nematerijalne kulturne baštine, s pravom vrijedan očuvanja.

*Inside the beating heart of the Acropolis of Athens, a humble tool labors as the guardian of stone memory. The documentary film Replicating the Randomness takes us into the worksites of the Sacred Rock, introducing us to the world of traditional restoration techniques. Marble sculptors use the pontadoros as a pointing device to achieve the accurate reproduction of ancient stone forms. Since the 1960s, this instrument has been their invaluable ally in restoring ancient monuments. Today, the new marble infills create a harmonious link between the past and the present. The film highlights the remarkable precision achieved through the pontadoros technique, but it also focuses on the enduring values of traditional craftsmanship – a mind-and-hand practice passed down through generations. The pontadoros has upheld both the work and ethics of contemporary architectural restoration. In an era of digital scanning and reproduction, this simple tool has become a piece of intangible cultural heritage, rightly worthy of preservation.*







# Il fiume e Nina
# **Nina i rijeka**
# *The river and Nina*



Lorenzo Daniele, I.C. „D. Costa" Augusta – Fine Art Produzioni, Italija/ Italy, 2025, 5'

Tehnikom stop-animacije, djeca vrtića IV. Instituta „D. Costa" pričaju povijesne događaje na području istočne Sicilije, području Auguste, od prvih ljudskih prapovijesnih naselja do vađenja soli u moderno doba sa stvaranjem solana, prolazeći kroz dva svjetska rata i kasniju industrijalizaciju koja je donijela bogatstvo, ali i zagađenje. Konačna poruka, međutim, poruka je velike nade.

*Through the technique of stop motion, the children of the Kindergarten of the IV Istituto Comprensivo "D. Costa" tell the historical events of a territory in eastern Sicily, the area of Augusta, from the first human settlements in prehistoric times, to salt extraction in modern times with the creation of the salt pans, passing through the two World Wars and the subsequent industrialization that brought wealth, but also pollution. The final message, however, is one of great hope.*





# Approdi
# **Pristaništa**
# *Landings*



Lorenzo Scaraggi, Omero su Marte,
Italija/ Italy, 2024, 45'

Film Pristaništa geopoetsko je putovanje obalom Apulije inspirirano Mediteranskim brevijarom Predraga Matvejevića. Nicolò Carnimeo na svojoj jedrilici susreće intelektualce i pisce: Alessandra Vanolija u Monopoliju, Ritu Auriemmu u Egnazii, Roberta Soldatinija u Traniju, Lucia Caracciola u Bariju, Enrica Simonettija u Giovinazzu i Bjorna Larssona u Brindisiju. Film je izjava ljubavi prema moru Apulije, njenim lukama i obalama.

*Approdi is a geopoetic journey along the coasts of Puglia, inspired by Mediterranean Breviary by Matvejević. Nicolò Carnimeo, aboard his sailboat, meets intellectuals and writers: Alessandro Vanoli in Monopoli, Rita Auriemma in Egnazia, Roberto Soldatini in Trani, Lucio Caracciolo in Bari, Enrica Simonetti in Giovinazzo, and Bjorn Larsson in Brindisi. Approdi is a love declaration to the sea of Puglia, its ports, and its coasts.*







# Devenir sédentaire. Quand le hameau d'Eynan-Mallaha témoigne du basculement du monde
# **Počeci sjedilaštva. Selo Eynan-Mallaha - svjedok povijesne prekretnice**
# *Becoming settled. The time when the hamlet of Eynan-Mallaha reveals a turning point in world history*





Fanny Bocquentin, Paul Rambaud, MSH Mondes, CNRS Images,
Francuska/ France, 2025, 13'

Film predstavlja povijest sjedilačkog načina života posljednjih lovaca-sakupljača bliskoistočne prapovijesti. U fokusu je lokalitet Eynan-Mallaha u dolini Jordana tijekom 70 godina arheoloških istraživanja. Arhivski dokumenti, umjetničke ilustracije i nedavni videozapisi oživljavaju narativ koji povezuje ovu promjenu načina života od prije 15 000 godina s našim današnjim brigama.

Becoming Settled *presents the history of sedentism of the last hunter-gatherers of the Near Eastern Prehistory. The site of Eynan-Mallaha, located in the Jordan Valley, serves as the focal point, drawing on 70 years of archaeological exploration. Archival documents, artistic illustrations, and recent videos are combined to bring to life a narrative that connects this shift in lifestyle from 15,000 years ago to our current concerns.*



# Magec en el Valle del Ahijadero
# **Sunce u dolini Ahijadero**
# *Magec in the Ahijadero Valley*



Tarek Ode, Promofest,
Španjolska/ Spain, 2025, 19'

Uzbudljivo putovanje vodi nas na otok Tenerife kako bismo otkrili Guancheovu oznaku solsticija, iz kulture koja je živjela u savršenom skladu s prirodom.

*An exciting journey takes us to the island of Tenerife to discover a Guanche solstitial marker, from a culture that lived in perfect harmony with nature.*



# Odgovor s Grenlanda
## *Greenland response*



Alice Watterson,
Island, Grenland/ Iceland, Greenland, 2024, 21'

Kratki film koji istražuje arheologije klimatskih promjena u UNESCO-voj Kujatai. Arheološka nalazišta diljem cirkumpolarnog sjevera brzo propadaju kao posljedica porasta globalnih temperatura. Ovaj kratki film dijeli priču o projektu Greenland RESPONSE i arheolozima koji nastoje zabilježiti što više i spasiti ono što je preostalo. Fokusirajući se na subarktički poljoprivredni krajolik Kujatae, na jugu Grenlanda, film dokumentira iskapanja nordijskih (vikinških) poljoprivrednih naselja koja datiraju između 10. i 14. stoljeća, istovremeno istražujući vrlo opipljive veze sa današnjim inuitskim poljoprivrednim zajednicama koje obrađuju isto tlo.

*A short film exploring the archaeologies of climate change in UNESCO Kujataa. Archaeological sites across the circumpolar north are rapidly degrading as a consequence of rising global temperatures. This short film shares the story of the Greenland RESPONSE project and the archaeologists racing to record and rescue what is left. Focussing on the subarctic farming landscape of Kujataa, south Greenland, the film documents the excavations of Norse (Viking) farming settlements dating between the 10th-14th centuries, while exploring the very tangible connections to present-day Inuit farming communities working the same soil.*





# Replika mozaika ranokršćanske bazilike u Novalji

## *Replica of the early Christian basilica mosaic in Novalja*



Marijo Dragičević,
Hrvatska/ Croatia, 2026, 5'

Kratki video prikazuje proces konzervacije mozaika i izrade replike u svim fazama restauratorsko konzervatorske struke.

*This short video shows the process of mosaic conservation and making a replica in all stages of the restoration and conservation profession.*







# Mary Lefkowitz i žene stare Grčke
## *Mary Lefkowitz and women in Ancient Greece*



Nikos Dayandas, ASCSA
Grčka, Sjedinjene Američke Države/ Greece, USA, 2024, 13'

Kratki dokumentarni film, inspiriran radom poznate filologinje Mary Lefkowitz, u kombinaciji s arheološkim dokazima, doveo je do boljeg razumijevanja složenih i često iznenađujućih uloga žena u starogrčkom društvu.

*A short documentary inspired by the work of renowned philologist Mary Lefkowitz which, combined with archaeological evidence, has led to a better understanding of the complex and often surprising roles women played in Ancient Greek society.*







# Il volto di Alessandro
# **Aleksandrovo lice**
# *The face of Alexander*



Vanni Gandolfo, Gioia Avvantaggiato – GA&A Productions
Italija/ Italy, 2025, 52'

Film započinje ambicioznom restauracijom mozaika Aleksandra i Darija, koji se čuva u Nacionalnom arheološkom muzeju u Napulju. Najvažniji mozaik otkriven u Pompejima prikazuje odlučujući trenutak pobjede Aleksandra Velikog nad Darijem III. i predstavlja jedan od najneobičnijih, ali i najpouzdanijih izvora za razumijevanje stvarnog izgleda makedonskog osvajača. Kombinirajući najsuvremenije dijagnostičke tehnologije s inovativnim tehnikama restauracije, projekt ima za cilj sačuvati jedinstveno djelo koje ostaje ključno za naše razumijevanje helenističke kulture. Uz restauraciju, film istražuje potragu za „ljudskim" licem Aleksandra putem umjetne inteligencije. Spajajući povijesna istraživanja i naprednu tehnologiju, ovo putovanje nastoji rekonstruirati autentičniju i pristupačniju sliku Aleksandra.

*The documentary opens with the ambitious restoration of the Alexander and Darius Mosaic, preserved at the National Archaeological Museum of Naples. The most important mosaic ever discovered in Pompeii depicts the decisive moment of Alexander the Great's victory over Darius III and represents one of the most unusual yet reliable sources for understanding the true appearance of the Macedonian conqueror. Combining cutting-edge diagnostic technologies with innovative restoration techniques, the project aims to preserve a unique work that remains essential to our understanding of Hellenistic culture. Alongside the restoration, the documentary explores the quest for the "human" face of Alexander through artificial intelligence. Blending historical research and frontier technology, this journey seeks to reconstruct a more authentic and accessible image of Alexander.*





# LUX IN VITRO - staklene svjetiljke kroz vrijeme

## *LUX IN VITRO - glass lamps across time*



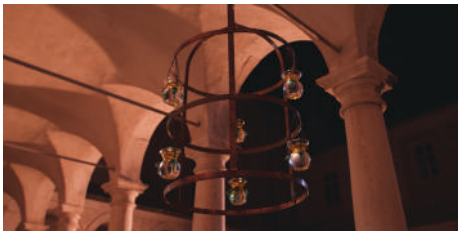


Vedrana Jović Gazić, Berislav Štefanac, Muzej antičkog stakla u Zadru, Hrvatska/ Croatia, 2025, 14'

U kratkom filmu kombiniraju se eksperimentalni i dokumentaristički elementi vezani za primjenu, izradu i značenje staklenih svjetiljki u prošlosti. Naglasak je na rekonstruiranim elementima povijesnih tipova polikandila i pripadajućih staklenih svjetiljki čija se primjena, uz pripremu ulja i paljenje, u filmu aktivno demonstrira, kao i postignuti svjetlosni efekti u ambijentu sakralnog prostora. Film donosi opće podatke o nastanku rasvjetnih tijela, posebno staklenih, kao i zanimljive detalje o staklenim svjetiljkama u kasnoj antici i srednjem vijeku, bazirajući se na povijesno arheološke izvore. Izradu staklene svjetiljke izvornom tehnikom slobodnog puhanja demonstrira staklopuhač Muzeja antičkog stakla u Zadru u muzejskoj radionici.

*This short film combines experimental and documentary elements to explore the use, production, and significance of glass lamps in the past. It focuses on reconstructions of historical "polykandila" (polycandelabra) and their accompanying glass lamps; the film actively demonstrates how these were prepared – including the addition of oil and the lighting process – and showcases the resulting light effects within a sacred space. Drawing on historical and archaeological sources, the film provides a general overview of the origins of lighting fixtures – specifically those made of glass – and offers intriguing details about glass lamps from Late Antiquity and the Middle Ages. Additionally, a glassblower from the Museum of Ancient Glass in Zadar demonstrates the creation of a glass lamp using the authentic free-blowing technique within the museum's workshop.*







# Voltaire - à la recherche du corps dispersé
# **Voltaire - potraga za izgubljenim tijelom**
# *Voltaire - in search of the dispersed body*



Dominique Adt, CAPA Presse,
Francuska/ France, 2025, 52'

Philippe Charlier je forenzičar i antropolog. Zainteresirao se za Voltaireove ostatke. Priča o filozofovu tijelu odražava njegov život: izvanredan. Srce, balzamirani mozak i tijelo prokrijumčareno iz Pariza usred noći kako bi se zaobišlo vjerske vlasti. Doista, smrt filozofa dovela je do pravog raspršivanja njegovih ostataka, koji su postali relikvije. Dr. Charlier pokušat će pronaći svaki od njih, a posebno njegovo balzamirano srce. Također će pokušati napisati Voltaireov zdravstveni karton i, možda, tako otkriti uzroke njegove smrti. Od Pariza, Quai Voltairea, do Ferneya, prolazeći pored Comédie-Française i Panthéona, Philippe Charlier putuje na Voltaireova mjesta u potrazi za filozofovim relikvijama kako bi ih analizirao.

*Philippe Charlier is a forensic pathologist and anthropologist. He became interested in Voltaire's remains. The story of the philosopher's body mirrors his life: extraordinary. A heart, an embalmed brain, and a body smuggled out of Paris in the middle of the night to escape the religious authorities. Indeed, the philosopher's death led to a veritable dispersal of his remains, which became relics. Dr. Charlier will attempt to recover each of them, in particular, the philosopher's embalmed heart. He will also try to write Voltaire's medical records and, perhaps, thus discover the causes of his death. From Paris, Quai Voltaire, to Ferney, passing by the Comédie-Française and the Panthéon, Philippe Charlier travels to Voltaire's places in search of the philosopher's relics to analyze them.*





# Vojska ljubavnika - sveti odred stare Grčke
## *Army of lovers - the sacred band of Ancient Greece*



Lefteris Charitos, Anemon Productions,
Grčka/ Greece, 2025, 56'

Vojska ljubavnika priča epsku sagu o Svetom odredu, elitnoj sili od 150 parova muških ljubavnika koji su postali najstrašniji ratnici antičkog svijeta. Tim vodećih međunarodnih arheologa i povjesničara ponovno ispituje novootkrivene dokaze i stječe neviđeni uvid u priču o Svetom odredu. Njihovi nalazi izazivaju nas da preispitamo svoje razumijevanje antičke Grčke i svoju percepciju herojstva, spola i ljubavi kroz vrijeme.

*Army of Lovers tells the epic saga of the Sacred Band, an elite force of 150 pairs of male lovers who became the most formidable warriors of the ancient world. A team of leading international archaeologists and historians re-examines newly uncovered evidence and gains unprecedented insight into the story of the Sacred Band. Their findings challenge us to revise our understanding of Ancient Greece and our perceptions of heroism, gender and love across time.*









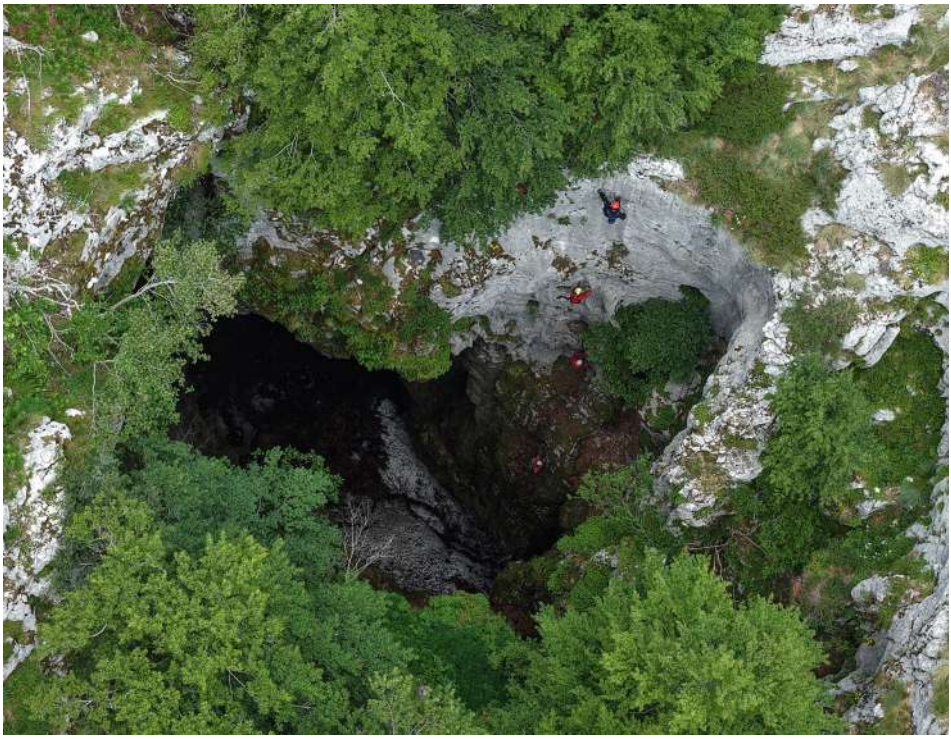
# **POPRATNI PROGRAM** / *ACCOMPANYING PROGRAM*



## Izlaganje/ Presentation
## **dr. sc. Silvia Bekavac: Arheologija leda**
## *Archaeology of ice*

Što nam može ispričati komad leda star više od tisuću godina? I što tumuli na gotovo 1500 metara nadmorske visine govore o ljudima koji su tisućama godina živjeli, kretali se i pokapali svoje mrtve na Biokovu? Biokovo je planina čiji tragovi govore o tisućama godina ljudske prisutnosti. Od prapovijesnih tumula i srednjovjekovnih ukopa do tradicije stočarstva i korištenja prirodnog leda, istraživanja otkrivaju kako su se ljudi prilagođavali živo-

*What can a piece of ice more than a thousand years old tell us? And what do the tumuli at almost 1,500 meters above sea level say about the people who lived, moved around and buried their dead on Biokovo for thousands of years? Biokovo is a mountain whose traces speak of thousands of years of human presence. From prehistoric tumuli and medieval burials to the tradition of cattle breeding and the use of natural ice, research reveals how people adapted to life in the*



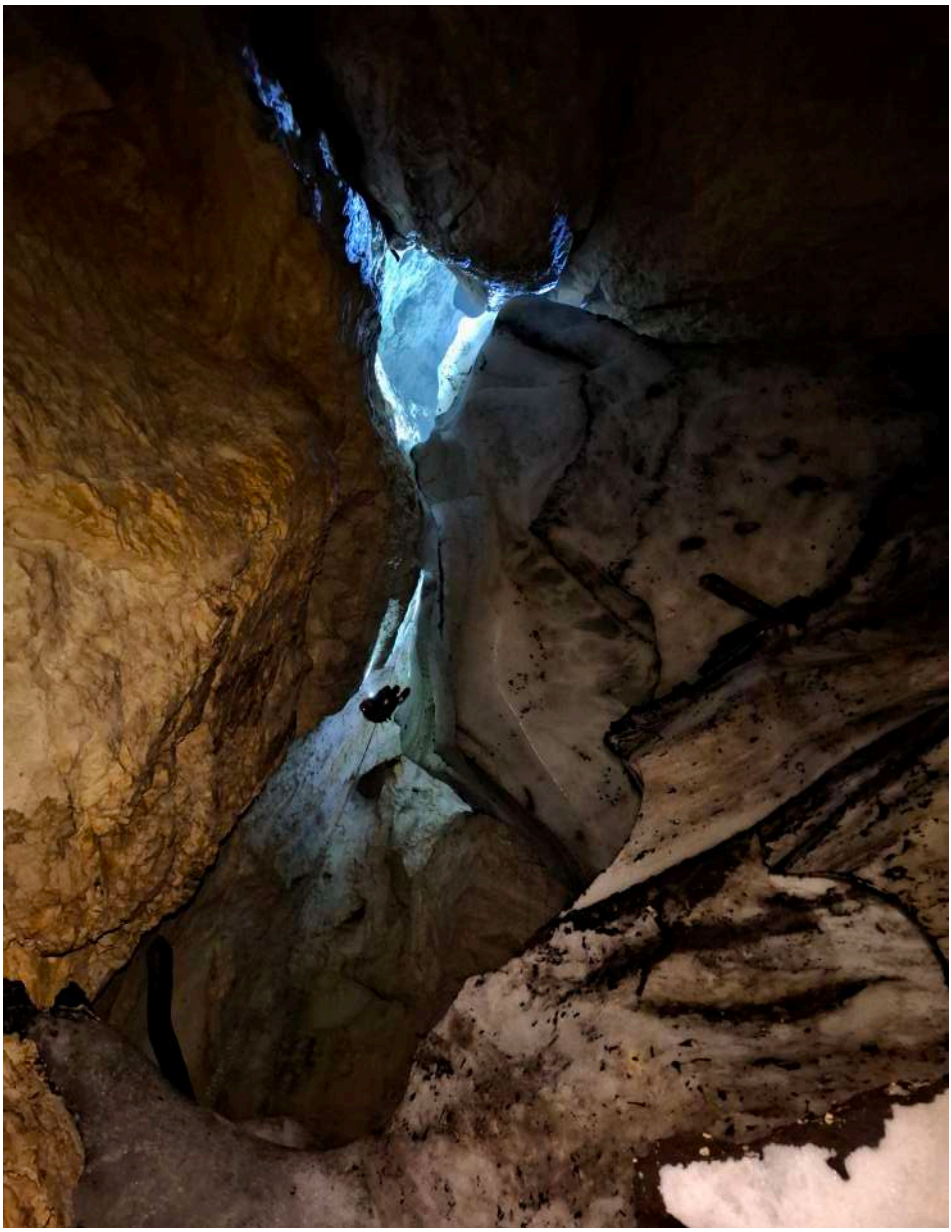


tu u krškom planinskom prostoru. Posebno mjesto zauzimaju biokovske ledenice koje čuvaju zapis klimatskih uvjeta u prošlosti, ali i resurs o kojem je čovjek nekoć ovisio. Led se u vrijeme velikih suša vadio iz dubine planine, koristio za očuvanje hrane i stoke te transportirao u podbiokovska naselja, gdje je

*karst mountain area. A special place is occupied by the Biokovo ice pits, which preserve a record of climatic conditions in the past, but also a resource on which man once depended. During times of great drought, ice was extracted from the depths of the mountain, used to preserve food and livestock, and was transported to the settlements*

postao vrijedan proizvod. Danas se upravo u tom ledu iščitava prošlost Biokova, u trenutku kada zbog klimatskih promjena ono što je stoljećima opstajalo u dubini planine počinje nestajati.

*below Biokovo, where it became a valuable product. Today, it is in this ice that the past of Biokovo can be read, at a time when, due to climate change, what has existed in the depths of the mountain for centuries is starting to disappear.*



# Tajne biokovskih tumula i ledenica
## *Secrets of Biokovo's tumuli and ice pits*



Rade Popadić,
Hrvatska/ Croatia, 2025/2026, 22'

Na surovim visinama Biokova, kamen i led čuvaju priču dugu više od 4000 godina. Od tumula cetinske kulture i srednjovjekovnih ukopa do pastirskih stanova i tradicije vađenja leda, film prati znanstvenike koji sloj po sloj rekonstruiraju život na planini. Istraživanje biokovskih ledenica otkriva kako su ljudi stoljećima opstajali u surovom krajoliku, ali i kako današnje klimatske promjene prijete nestankom „vječnog" jamskog leda, brišući dio prirodne i kulturne baštine Biokova zauvijek.

*On the harsh heights of Biokovo, stone and ice preserve a story that is more than 4,000 years old. From Cetina culture tumuli and medieval burials to shepherds' dwellings and the tradition of ice mining, the film follows scientists as they reconstruct life on the mountain, layer by layer. Research into the Biokovo ice pits reveals how people have survived in the harsh landscape for centuries, but also how today's climate change threatens the disappearance of the "eternal" ice pits, erasing part of Biokovo's natural and cultural heritage forever.*





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

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIK (MHAS) jedan je od najstarijih hrvatskih muzeja i jedini je muzej u Hrvatskoj osnovan s jedinstvenom zadaćom da istražuje, sakuplja, predstavlja i proučava ostatke materijalne i duhovne kulture Hrvata iz razdoblja srednjeg vijeka, od 7. do 15. stoljeća, poglavito iz vremena ranosrednjovjekovne hrvatske države, od 9. do 12. stoljeća. Pod nazivom Prvi muzej hrvatskih spomenika utemeljen je u Kninu 1893. godine, a za vrijeme II. svjetskoga rata iz bojazni od ratnih opasnosti preseljen je najprije u Sinj, a zatim na Klis i u Split, gdje mu je i danas sjedište. Od 1976. g. svoje arheološko blago čuva i izlaže u monumentalnom i reprezentativnom zdanju izvedenom po projektu arhitekta Mladena Kauzlarića. Danas Muzej raspolaže opsežnim fondom starohrvatske arheološke baštine od oko 20 000 predmeta.

*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 research, 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. Since 1976, its archaeological treasures have been kept and exhibited in a monumental and representative building that was designed by architect Mladen Kauzlarić. The Museum of Croatian Ar-*



Fotografija/ *Photograph by*: Zoran Alajbeg



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Mahom su to primjerci raznovrsnog nakita, oružja i predmeta svakodnevne upotrebe te velik broj kamenih spomenika koji su nekada pripadali interijerima starohrvatskih crkvica. Svojom zbirkom ranosrednjovjekovne pleterne i figuralne plastike te množinom latinskih starohrvatskih epigrafskih spomenika, Muzej danas spada među najveće zbirke takve vrste u Europi. Među ostalim, najznačajniju i povijesno najvrjedniju kolekciju predstavljaju epigrafski spomenici od 9. do 12. stoljeća na kojima su uklesana imena hrvatskih vladara te svjetovnih i crkvenih dostojanstvenika, pa taj dio arheološke zbirke Muzeja, kao najstariji hrvatski „arhiv" (arhiv u kamenu) ima iznimnu povijesnu dokumentarnu vrijednost. Osim muzeološke djelatnosti, Muzej danas provodi i opsežna arheološka istraživanja starohrvatskih lokaliteta, poglavito na svojem matičnom, južnohrvatskom prostoru, u cetinsko-zrmanjskom međurječju, a ima i bogatu izložbenu i izdavačku djelatnost. U tijeku je realizacija novog stalnog postava.

*chaeological Monuments has an extensive inventory of early Croatian archaeological heritage with about 20,000 items, mostly examples of jewelry, weaponry, and objects of everyday use, as well as many stone monuments that belonged to interiors of early Croatian churches. With its collection of early medieval interlacing-ribbon and figural sculptures and a large number of early Croatian epigraphic monuments in Latin, the Museum nowadays possesses one of the largest collections of its kind in Europe. Inter alia, the most significant and historically valuable collection is the selection of epigraphic monuments from the 9th to the 12th century, depicting the engraved names of Croatian rulers and ecclesiastical dignitaries. This part of the Museum's archaeological collection, as the oldest Croatian "archive" (archive in stone), has an exceptional historical documentary value. Besides the museological work, the Museum also undertakes comprehensive archaeological excavations at early Croatian sites, particularly in its South Croatian core territory between the Cetina and Zrmanja rivers. Another important focus of the Museum's works are its exhibition and extensive publishing activities. Its permanent display is expected to be realized in the upcoming three years. Its new permanent exhibition is underway.*

# VASKO LIPOVAC

**Vasko Lipovac**, slikar, kipar i grafičar, rođen je 14. lipnja 1931. godine u Kotoru, u Crnoj Gori. 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. Od 1967. godine Vasko Lipovac živi i radi u Splitu, u Hrvatskoj, koji ga svojom mediteranskom klimom inspirira da ostvari svoju pjesničku viziju, te da stvori svoje vizualno bogatstvo, brojna djela, cikluse slika, grafika, akvarela, skulpture i oslikane skulpture. 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. Skulpturu Hrvatski kralj, izloženu u Muzeju hrvatskih arheoloških spomenika u sklopu izložbe *Starohrvatskoj batini u čast*, autor je darovao Muzeju.



***Vasko Lipovac**, painter, sculptor and graphic artist, was born on June 14, 1931 in Kotor, Montenegro. 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. It was a type of postgraduate study that gave talented young visual artists an opportunity to explore, each with their own artistic sensibility, their own 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 built 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, watercolors, sculptures and painted sculptures. Since 1956, Lipovac held around 100 solo exhibitions and over 200 group exhibitions in Croatia and abroad. He received numerous awards for sculpture, illustration and public monuments. Vasko Lipovac died on July 4, 2006. 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 artist.*

**HRVATSKI KRALJ**/ *CROATIAN KING*,
polikromirano drvo/ *polychrome wood*, 730 × 260 × 210mm
Fotografija/ *Photograph by*: Zoran Alajbeg



Hrvatski
audiovizualni
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Atelje
Vasko
Lipovac


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