

7. MEĐUNARODNI FESTIVAL
ARHEOLOŠKOG FILMA SPLIT

10. - 12. 11.
2022.

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA
SPLIT, ŠETALIŠTE IVANA MEŠTROVIĆA 18

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT
7. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
7th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL



MUZEJ HRVATSKIH
ARHEOLOŠKIH
SPOMENIKA SPLIT



MEĐUNARODNI
FESTIVAL
ARHEOLOŠKOG
FILMA

Izdavač / *Publisher*
Muzej hrvatskih arheoloških spomenika Split

Za izdavača / *For the Publisher*
Miroslav Katić

Tisak / *Printed by*
Dalmacijapapir, Split

Naklada / *Copies*
150 kom

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

**7. MEĐUNARODNI FESTIVAL
ARHEOLOŠKOG FILMA**
7th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL

SPLIT
10. – 12. 11. 2022.

Muzej hrvatskih arheoloških spomenika u Splitu organizira sedmi po redu *Međunarodni festival arheološkog filma* – projekt koji se u Splitu kontinuirano bijenalno održava od osnutka 2010. godine. U proteklom razdoblju Festival je okupio šaroliku publiku koja obuhvaća različite dobne, obrazovne i interesne skupine, te na jednom mjestu istodobno okuplja znanstvenike (arheologe, povjesničare umjetnosti, povjesničare, antropologe, forenzičare...), zainteresirane građane, učeničke, studente...

Od niza pristiglih, na ovogodišnjem Festivalu bit će prikazan dvadeset i jedan film u konkurenciji, koji pred publiku donose tematski i kronološki raznovrsne, k tome vrlo intrigantne teme. Tako će publika imati jedinstvenu priliku, u vrlo atraktivnom interijeru – u kojem se susreću suvremena arhitektura i ranosrednjovjekovni kameni spomenici – gledati filmove britanske, francuske, njemačke, portugalske, španjolske, talijanske, turske i iranske produkcije, koji joj daju uvida u nepoznate odnosno manje poznate, novootkrivene arheološke lokalitete, ali i u nova saznanja o onim odavno poznatima. K tome, saznajemo o svakodnevnom životu različitih kultura i naroda, o velikoj važnosti i dragocjenim podacima koje pružaju povijesni izvori, o rijetko sačuvanim pejzažima s izvornom florom, o originalnim primjerima eksperimentalne arheologije i sl. Već sumarni uvid u program ovogodišnjeg izdanja Festivala ukazuje na širok spektar tema, geografskih područja i srodnih znanstvenih disciplina koji će biti podastrijeti publici.

Organizatori su se pobrinuli i za veoma zanimljiv popratni program koji obuhvaća predstavljanja nekoliko veoma zanimljivih projekata u dvjema europskim prijestolnicama kulture – Parizu i Ateni. Cyrille Gouyette, povjesničar umjetnosti i kustos, publici će predstaviti projekt *Ulična umjetnost i muzej, putovanje u oba smjera*, u okviru kojeg potiče *street art* umjetnike da pronalaze inspiraciju

u remek-djelima *Louvra* i ostalih muzeja. Uz to, Gouyette će zainteresiranoj javnosti dati uvida u projekte koje realizira s *Muzejom prirode* i bolnicama. Splitska publika imat će priliku upoznati se i s kulturnim sadržajima i projektima *Muzeja Bizanta* iz Atene, s naglaskom na njihov recentni projekt – izložbu *Lepanto 1571. – 450 godina od najveće pobjede*.

Uvid u program 7. *Međunarodnog festivala arheološkog filma* te njegovih prethodnih izdanja jasno pokazuje da se profilirao kao veoma vrijedna kulturna manifestacija Splita, k tome jedina takva u Republici Hrvatskoj. Preostaje nam još samo zaželjeti Festivalu dug vijek, sve širu publiku i jednako kvalitetne filmove u konkurenciji!

Lada Laura

Direktorica

Međunarodnog festivala arheološkog filma

The Museum of Croatian Archaeological Monuments in Split is organizing the seventh International Archaeological Film Festival - a project that has been continuously held biennially in Split since its founding in 2010. Over the years, the Festival has gathered a diverse audience that includes different age, educational and interest groups, and at the same time brings together scientists (archaeologists, art historians, historians, anthropologists, forensic scientists...), interested citizens, pupils, students...

Twenty-one films in competition will be shown at this year's Festival, which bring to the audience varied and chronologically diverse and, moreover, very intriguing topics. Thus, the audience will have a unique opportunity, in a very attractive interior - where contemporary architecture and early medieval stone monuments meet - to watch films of British, French, German, Portuguese, Spanish, Italian, Turkish and Iranian productions, giving them an insight into unknown or less well-known, newly discovered archaeological sites, but also new knowledge about those that have been known for a long time. In addition, we learn about the daily life of different cultures and peoples, about the great importance and precious data provided by historical sources, about rarely preserved landscapes with original flora, about original examples of experimental archeology, etc. Even a brief insight into the program of this year's edition of the Festival indicates a wide spectrum of topics, geographical areas and related scientific disciplines that will be presented to the audience.

This year's accompanying program consists of presentations of very interesting projects in two European capitals of culture - Paris and Athens. Cyrille Gouyette, art historian and curator, will present the project Street Art and Museum, a round trip, in which street artists are encouraged to find inspiration in the masterpieces of the Louvre and other museums. In addition, Gouyette will give the interested audience an insight into the projects he is realizing

with the Museum of Hunting and Nature and hospitals. The audience in Split will have the opportunity to discover the cultural contents and projects of the Byzantine and Christian Museum from Athens, with an emphasis on their recent project - the exhibition Lepanto 1571 - 450 years since the greatest victory.

An insight into the program of the 7th International Archaeological Film Festival and its previous editions clearly shows that it has profiled itself as a very valuable cultural event of Split, moreover, the only one of its kind in the Republic of Croatia. All that remains is to wish the Festival a long life, an ever-growing audience and equally high-quality films in competition!

Lada Laura

International Archaeology Film Festival
Directress

Predsjednik Festivala / President

dr. sc. Miroslav Katić

Direktorica Festivala / Directress

Lada Laura

Organizacijski odbor / Organizing Committee

Silvana Matković

Josipa Marić

Maja Visković

Natalia Bazina

Stručni žiri / Jury

Dora Baras, predsjednica žirija / president of the jury; filmologinja i povjesničarka umjetnosti / *filmologist and film critic*

Janko Heidl, filmski kritičar / *film critic*

dr. sc. Nikolina Uroda, muzejska i znanstvena savjetnica, Muzej hrvatskih arheoloških spomenika – Split / *museum and scientific advisor, Museum of Croatian Archaeological Monuments - Split*

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

Gérard Denegri, dipl. ing., suosnivač i prvi predsjednik Hrvatsko-francuske udruge Alliance française de Split, prvi počasni konzul Republike Francuske u Hrvatskoj sa sjedištem u Splitu / *co-founder and first president of the Croatian-French Society Alliance française de Split, first Honorary Consul of France based in Split*

Studentski žiri / Students' jury

Frane Prpa, predsjednik žirija, Filozofski fakultet u Splitu, Odsjek za povijest umjetnosti

Rina Dubravec, Umjetnička akademija u Splitu, Odsjek konzervacije-restauracije

Lucija Duplančić, Umjetnička akademija u Splitu, Odsjek konzervacije-restauracije

Klaudia Hozjan, Umjetnička akademija u Splitu, Odsjek konzervacije-restauracije

Vicenco Pijerov, Filozofski fakultet u Zadru, Odjel za arheologiju

Nagrade / Awards:

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

Nagrada publike / *Audience award*

Nagrada studentskog žirija / *Students' jury award*

Vizualni identitet / Visual identity

Zoran Boban

Silvana Juraga – logo

Zoran Alajbeg - fotografija / *photograph*

Animacija / Animation

Dalibor Popović

Trailer

Animacija / Animation: Vjekoslav Živković

Prema ideji / Based on the idea of: Silvana Juraga

Producent / Producer: Rea Rajčić

7. MFAF teaser

Matko Petrić

Lektorica / Croatian language editor:

Roberta Skočić

Prijevod i titlanje /

Film translations and subtitles:

Dejan Bojc, EN

Božidarka Ščerbe Haupt, DE, IT

Antonia Milač, FR

Tehnička realizacija / Technical production:

Star System

Zahvale / Acknowledgements:

Ministarstvo kulture i medija Republike Hrvatske

Hrvatski audiovizualni centar

Grad Split

Splitsko-dalmatinska županija

Turistička zajednica grada Splita

Turistička zajednica Splitsko-dalmatinske županije

JU Park šuma Marjan

Croatia osiguranje

Francuski institut u Hrvatskoj

Hotel Jadran

Slobodna Dalmacija

Radio Dalmacija

Dalmatinski portal

Catering – Restoran Gašpić

City Photo Studio V

Vinarija Grabovac

Pekara Babić

Festival della comunicazione e del cinema archeologico – Licodia Eubea

Atelje Vasko Lipovac

Muzej grada Splita

Etnografski muzej Split

Riznica splitske katedrale

Arheološki muzej Split

Andi Alajbeg

Kristina Babić

Denis Matković

Diana Nenadić

Renco Posinković

svim djelatnicima Muzeja hrvatskih arheoloških spomenika



PROGRAM / PROGRAM

Četvrtak / Thursday 10. 11. 2022.

- 17:00** **Otvorenje / Opening**
- 17:15 - 17:45** **Planetarij iz Antikythere**
The Antikythera Cosmos
Martin Freeth, GB, **30'**
- 17:45 - 18:42** **Ljudi s dina**
The Dune People
David Geoffroy, FR, **57'**
- Pauza / Pause 5'**
- 18:50 - 19:28** **Talajotska Menorca**
Talayotic Menorca
Manuel Balaguer, ES, **38'**
- 19:31 - 20:23** **Marat, Robespierre, bolesnici Revolucije**
Marat, Robespierre, sick men of the Revolution
Dominique Adt, FR, **52'**
- Pauza / Pause 7'**
- 20:30 - 20:40** **Gospodarev odraz između mita i stvarnosti na mozaicima rimske vile u Casalu u Piazzu Armerini**
The reflection of the Dominus between myth and reality in the mosaics of the Roman Villa del Casale in Piazza Armerina
Maria Aloisi, IT, **10'**
- 20:40 - 21:32** **Dame i prinčevi prapovijesti**
Ladies and Princes of Prehistory
Pauline Coste, FR, **52'**
- 21:35 - 21:53** **Rimska cesta Nacionalnog parka Gerês**
The Roman Route of Gerês National Park
Rui Pedro Lamy, PT, **18'**

Petak / Friday 11. 11. 2022.

- 16:30 - 17:02** **Radkanski toranj**
The Radkan Tower
Ehsan Mollazadeh, Hojjat Heidari, IR, **32'**
- 17:02 - 17:17** **Putovanje oko svijeta**
Travel around the globes
Henri-Louis Poirier, FR, **15'**
- 17:20 - 18:50** **Sicilija Grand Tour 2.0**
Sicily Grand Tour 2.0
Giorgio Italia, IT, **90'**
- Pauza / Pause 10'**
- 19:03 - 19:08** **Pogled na helenistički Pergamon**
Looking into Hellenistic Pergamon
Serdar Yılmaz, TR, **5'**
- 19:11 - 19:58** **Tako govori Tarām-Kūbi, asirska prepiska**
Thus speaks Tarām-Kūbi, Assyrian Correspondence
Vanessa Tubiana-Brun, Cécile Michel, FR, **47'**
- Pauza / Pause 5'**
- 20:03 - 20:43** **Popratni program**
Cyrille Gouyette: Street art and museum, a round trip
Accompanying program:
Cyrille Gouyette: Ulična umjetnost i muzej, putovanje u oba smjera
- 20:43 - 20:52** **Akragas, grad ljepote**
Akragas, city of beauty
Maria Aloisi, IT, **9'**
- 20:52 - 21:05** **Brončane statue s brežuljka Kvirinal: Arheološki eksperiment /**
The bronzes from Quirinal Hill in Rome - two enigmatic antique statues reborn
prof. dr. Vinzenz Brinkmann, Elli Gabriele Kriesch, DE, **13'**
- 21:05 - 21:35** **Cumila, kulturne inovacije u srednjem i mlađem kamenom dobu istočne Afrike**
Cumila, Cultural Innovations in the Middle and Later Stone Age of East Africa
Francesco D'Errico, FR, **30'**

Subota / Saturday 12. 11. 2022.

- 16:30 - 16:58** **Ovdje počinjemo slikati kamenom**
Here we start painting with the stone
Massimo D'Alessandro, IT, **28'**
- 17:01 - 17:57** **Tajna špilje Cosquer**
The mystery of the Cosquer Cave
Marie Thiry, FR, **56'**
- Pauza / Pause 5'**
- 18:05 - 18:18** **Izvanredna priča o olupini rimskog broda Port-Vendres 1**
The extraordinary story of the Roman wreck Port-Vendres 1
Fabrice Paul, FR, **13'**
- 18:21 - 19:13** **Narbo Martius, kći Rima**
Narbo Martius, Rome's daughter
Marc Azéma, FR, **52'**
- Pauza / Pause 10'**
- 19:26 - 20:18** **1001 lice Palmire**
The 1001 Faces of Palmyra
Meyar Al-Roumi, FR, **52'**
- 20:21 - 20:32** **Stromboli: provokativan otok**
Stromboli: a provocative island
Pascal Guérin, FR, **11'**
- Pauza / Pause 5'**
- 20:37 - 21:17**
- Popratni program:**
Dr. Paraskevi Kalamara: Bizantski i kršćanski muzej, Atena
Accompanying program:
Dr. Paraskevi Kalamara: Byzantine and Christian Museum, Athens
- 21:17 - 21:47** **Proglašenje nagrađenih filmova**
Awards ceremony

The Antikythera Cosmos Planetarij iz Antikitere

Martin Freeth, Images First Ltd
Ujedinjeno Kraljevstvo / United Kingdom, 2021., 30'



Istraživački tim Antikitere na Sveučilištu u Londonu hvata se u koštac s izazovnim kreiranjem modela prednje strane kulturnog mehanizma iz Antikitere, fragmentiranog starogrčkog astronomskeg računala koje su 1901. godine otkrili grčki spužvari. Ova znanstvena detektivska priča rješava izuzetno složenu 3D slagalicu kako bi se otkrio sjajan prikaz drevnog grčkog kozmosa, tvorevine genija, kombinirajući cikluse babilonske astronomije, matematiku Platonove Akademije i drevne grčke astronomske teorije.

The Antikythera Research Team at University College London (UCL) struggle to create a model of the front of the iconic Antikythera Mechanism - a fragmentary ancient Greek astronomical calculator discovered by Greek sponge divers in 1901. This scientific detective story solves a fiendish 3D jigsaw puzzle to reveal a dazzling display of the ancient Greek Cosmos - a creation of genius, combining cycles from Babylonian astronomy, mathematics from Plato's Academy and ancient Greek astronomical theories.



Oproštaj od Martina Freetha koji je preminuo netom prije dovršetka filma.
Farewell to Martin Freeth who died shortly before the completion of the film.

Le peuple des dunes

Ljudi s dina

The dune people

David Geoffroy, Court-Jus Production
Francuska/France, 2019., 52'



Otkriće neobjavljenog arheološkog nalazišta na normandjskoj plaži vodi ekipu arheologa stopama keltskoga naroda čija se kultura doima različitom od kulture njihovih susjeda u ostatku Galije. Istraživanje malo-pomalo omogućuje stvaranje predodžbe o načinu života ovih ljudi s ruba mora i vezama koje su održavali sa stanovništvom otoka Britanije, današnje Engleske.

On a Normandy beach, the discovery of an unpublished archaeological site leads a team of archaeologists in the footsteps of a Celtic people whose culture seems to differ from that of their neighbors in the rest of Gaul. Little by little, the investigation makes it possible to get an idea of the way of life of these people on the edge of the sea and the links they maintained with the Isle of Britain populations, present-day England.



Menorca Talaiòtica

Talajotska Menorca

Talayotic Menorca

Manuel Balaguer, Espiral Producciones TV SL / Consell Insular de Menorca
Španjolska/Spain, 2021., 38'



Više od tisućljeća Talajoti su gradili kamene spomenike koji nisu odražavali samo njihov način života, već i njihovu organizaciju društva, vjerovanja i rituale. Bila je to izuzetna kultura koja je u nasljeđe ostavila navete, talajote, taule, talajotske krugove i špilje pune simbolike u kojima su zvijezde bile jednako važne kao i zemlja na kojoj su živjeli. Stotine spomenika danas su nezaobilazni laboratorij za proučavanje prapovijesti na otočnim prostorima. Stanovnici Menorce oduvijek su živjeli u skladu s naslijeđem, neprocjenjivim blagom koje su štitili generacijama. Consell Insular de Menorca promovira dokumentarni film „Menorca Talaiòtica“, otočnu kiklopsku odiseju, kako bi podržao kandidaturu za upis na UNESCO-ov popis svjetske baštine. Cilj ovog projekta je suočiti se s izazovom očuvanja prapovijesnih arheoloških ostataka Menorce te iskoristiti priliku za otkrivanje i predstavljanje ovog putovanja kroz civilizaciju koja je još uvijek živa i prisutna na svakom dijelu otoka.

For more than a millennium, the Talaiòtics built stone monuments reflecting not only their way of life but also their social organization, beliefs and rituals. It was an exceptional culture which bequeathed navetes, talaiots, taules, circles talaiòtics and caves full of symbolism in which the stars were as important as the land on which they stood. Hundreds of monuments today make up a laboratory essential for the study of the prehistory in the island territories. Menorcans have always proven to live up to a legacy, a priceless treasure they have protected from generation to generation. The Consell Insular de Menorca promotes the documentary Menorca Talaiòtica, an insular Cyclopean Odyssey supporting the candidacy for its entry on the UNESCO World Heritage list. The objective of this project is to face the challenge of continuing to ensure its preservation and to take advantage of the opportunity to discover and share this journey, a journey through civilization which is still alive and present in every landscape of this island.



Marat, Robespierre, les malades de la Révolution

Marat, Robespierre, bolesnici Revolucije

Marat, Robespierre, sick men of the Revolution

Dominique Adt, CAPA Presse
Francuska/France, 2021., 52'



Forenzičar i antropolog Philippe Charlier proučava dvije najpoznatije ličnosti Francuske revolucije: Jean-Paula Marata, prijatelja naroda, i Maximiliena Robespierrea, nepotkupljivog. Ova su dva velikana bila ozbiljno bolesna (u znanstvenom smislu riječi). Kao liječnik mrtvih, Philippe Charlier ponovno otvara medicinske dosjee dvojice revolucionara čiji su se putevi ukrstili. U utvrđivanju njihovih bolesti koristi najnovije tehnike moderne znanosti; napravio je CT snimke, sekvenciranje DNK-a, 3D rekonstrukcije, kao i toksikološke i biološke pretrage kako bi ušao u trag portretima dvojice revolucionara i utvrdio patologije koje su ih polako uništavale.

Philippe Charlier, a forensic scientist and anthropologist, studies the two most famous figures of the French Revolution! Jean-Paul Marat, the friend of the people and Maximilien Robespierre, the incorruptible. These two big names were both seriously ill (in the scientific sense of the term). As a doctor of the dead, Philippe Charlier reopens the medical files of these two revolutionaries with crossed paths. Scanner, DNA sequencing, 3D reconstructions, toxicology, and biology were examined to trace the portrait of the two revolutionaries and determine the pathologies that were slowly destroying them. He uses the latest techniques of modern science to identify their diseases.



Il riflesso del Dominus tra mito e realtà, nei mosaici della Villa romana del Casale di Piazza Armerina **Gospodarev odraz između mita i stvarnosti na mozaicima rimske vile u Casalu u Piazzu Armerini** *The reflection of the Dominus between myth and reality, in the mosaics of the Roman Villa del Casale in Piazza Armerina*



Maria Aloisi, GOLEMNET By Datanet srl za Arheološki park Dolina hramova u Agrigentu /for the Valley of the Temples Archaeological Park in Agrigento, Italija/Italy, 2020., 10'

Ambijent i scene prikazane na mozaicima rimske vile u Casalu donose narativ o liku gospodara. Može se, naime, ustvrditi kako spomenuta veličanstvena kasnoantička rezidencija odražava kompleksnost života i djelovanja osobe visokog društvenog položaja, gospodarevu kulturu i kulturu njegovoga vremena. Poput didaktičkog kartografskog istraživanja, živopisni se mozaici protežu među prostorijama i donose prizore između mita i stvarnosti prožete poučnim porukama.

Video je izrađen u sklopu Školskog i komunikacijskog projekta za unapređenje UNESCO-ovih lokaliteta na Siciliji – #SmartEducation UnescoSicilia – za MiC zakon 77/2006 o UNESCO-ovim lokalitetima u Italiji.

The environments and scenes depicted in the mosaics of the Roman Villa del Casale eloquently interpret the profile that was to distinguish the figure of the dominus. It is likely, in fact, to affirm that the late antique residence, due to its magnificence, reflects the complexity of the life and activities of a person of high social standing, who has commissioned, within it, a path that reflects his culture and that of his time. As in a large didactic cartography, the mosaics that unfold between the rooms present scenes between myth and reality with vivid colors, imbued with explanatory messages.

The video was produced as part of the School and Communication Project for the enhancement of the UNESCO Sites of Sicily - #SmartEducation UnescoSicilia - for the MiC Law 77/2006 dedicated to the Italian UNESCO Sites.



Dames et princes de la Préhistoire **Dame i prinčevi prapovijesti** *Ladies and Princes of Prehistory*

Pauline Coste, Camille Gouby-Monin
Francuska/France, 2021., 52'



Jedinstveni ukopi iz vremena paleolitika široj su javnosti ostali slabo poznati. Stari su uglavnom oko 25 000 godina, a njihovim proučavanjem otkriven je vrlo neočekivan i izrazito lijep ukras koji postavlja važna pitanja: tko su bili ljudi pokopani s toliko pažnje i ukrasa – Šamani? Vođe? Ili obični pojedinci? Sva će postavljena pitanja biti istražena kako bi se bolje razumio jedan od primjera ovakvog ukopa, onaj Dame iz Cavillona pronađen na sjeveru Italije, koji će poslužiti kao nit vodilja kroz ovu istragu.

The exceptional burials of the Paleolithic remain very poorly known by the large public. Mostly dated around 25,000 years old, their study reveals an ornament that is quite unexpected according to our usual ideas. Of great beauty, they also raise an essential question: who were these individuals buried with so much care and adornment: shamans? Chiefs? Or common individuals? All these questions will be explored to better understand one of these exceptional burials: that of the Lady of Cavillon, found in the North of Italy, which will serve as a thread throughout this investigation.



O caminho romano da serra do Gerês Rimska cesta Nacionalnog parka Gerês *The Roman Route of Gerês National Park*

Rui Pedro Lamy, ETHNO e LANTANA
Portugal, 2022., 18'



Mata de Albergariju, dio prekograničnog rezervata biosfere Gerês-Xurês, UNESCO je 2009. prepoznao kao područje velike nacionalne važnosti. Na ovom su području, zaštićenom okolnim uzvisinama, još uvijek očuvani dijelovi izvorne klimatske šume, staništa prioritnog očuvanja na kojima se razvijaju jedinstveni, rijetki i ugroženi ekosustavi. Povijest Pirenejskog poluotoka ovjekovječena je u ovoj šumi smještenoj na rimskoj cesti do Geira koja na tom mjestu bilježi posljednje kilometre na portugalskom teritoriju. Rimska cesta XVIII, zvana Geira ili Via Nova, izgrađena je tijekom 1. stoljeća, a povezivala je Bracaru Augustu, današnji grad Braga, s Asturias Augustom, danas poznatim kao Astorga u Galiciji. To je najočuvanija rimska cesta nekadašnjeg Zapadnog Rimskog Carstva uzduž koje, hodaajući putom kojim su nekada prolazile rimske vojske, vojnici i trgovci, možemo vidjeti krajolike izuzetne ljepote.

The Mata de Albergaria, included in the Gerês-Xurês Transfrontier Biosphere Reserve, was recognized in 2009 by UNESCO as one of the areas of enormous importance at the national level. The forest, protected by the elevations surrounding it, still preserves patches of primitive climatic forest, a habitat of conservation priority, where unique, rare and endangered ecosystems develop. The History of the Iberian Peninsula is perpetuated in this forest, anchored in the Roman road to Geira, which marks its last miles in Portuguese territory. Roman road XVIII, called Geira or Via Nova, was built during the 1st century and connected Bracara Augusta, the current city of Braga, to Asturias Augusta, nowadays known as Astorga, in Galicia. It is the best-preserved Roman road in the former Western Roman Empire. Along its route, we can see landscapes of great beauty as we walk the same path once travelled by Roman armies, soldiers, and merchants.



Borj-e-Radkan Radkanski toranj *The Radkan Tower*

Ehsan Mollazadeh, Hojjat Heidari / Vahid Zarif
Iran, 2019., 30'



Radkanski toranj, 25 metara visok stožasti toranj načinjen od opeke, stoljećima je privlačio pažnju posjetitelja. Je li bio grobnica istaknute osobe? Ili astronomsko remek-djelo? Prema nedavnim otkrićima vjeruje se kako se radi o vrlo naprednom astronomskom instrumentu izgrađenom pod nadzorom Khawaje Nasira al-Dina al-Tusija prije gotovo 800 godina. Radkanski toranj može odrediti smjenu godišnjeg doba i donijeti sretnu vijest o dolasku proljeća.

The Radkan Tower, this 25-meter conical brick tower, has attracted the attention of visitors for centuries. Was it the personal tomb of a prominent person? Or an astronomical masterpiece? According to recent discoveries, the Radkan Tower is now believed to be a highly advanced instrument of astronomy, built almost 800 years ago under the supervision of Khawaja Nasir al-Din al-Tusi. The Radkan Tower has the ability to determine the time of change of each season and bring good news of the arrival of spring.



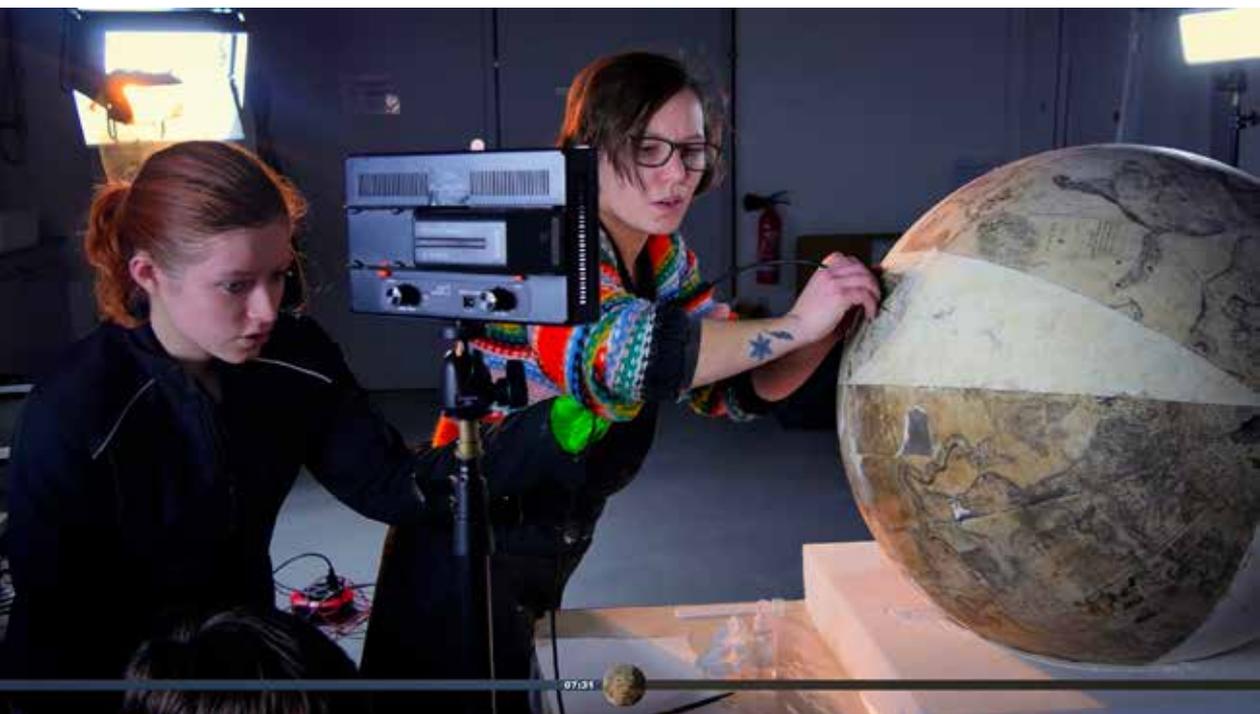
Voyage autour des globes Putovanje oko svijeta *Travel around the globes*

Henri-Louis Poirier, PY-FILMS Productions
Francuska/France, 2019., 15'



U samo nekoliko mjeseci dovršena su dva nevjerovatna putovanja... a nismo morali ni izići iz sobe. Prvo je ono oko svijeta, poznato istraživačima 17. stoljeća, a drugo kroz nebeski svod kako ga opisuju astronomi. Nekoliko je nevjerovatnih putovanja koje je osmislio veliki nizozemski geograf Wilhem Blaeu. Dva velika globusa izrađena u njegovoj radionici postala su krhka, prljava i nečitljiva, međutim, skrivala su mnoge tajne te je njihova restauracija postala prava arheološka avantura.

In just a few months, two prodigious journeys have been completed... without even having to leave the room. The first one, around the world, is known to seventeenth-century explorers, the second, through the canopy of heaven as described by astronomers. Some fabulous travels as designed by the great Dutch geographer Wilhem Blaeu. Two of the big Globes produced in his workshop had become fragile, dirty, and unreadable. They did however hide many secrets. Their restoration became a true archaeological adventure.



Sicilia Grand Tour 2.0 Sicilija Grand Tour 2.0

Giorgio Italia, Fine art produzioni SRL
Italija/Italy, 2019., 90'



Mladi student Giorgio u knjižnici pronalazi stare knjige: pune su papira, skica i crteža – pune su priča. Mladića je toliko fascinirala priča koju je Jean Houel, francuski arhitekt osamnaestoga stoljeća, uspio isplesti oko Sicilije da odluči istražiti otok, pri čemu koristi kao vodič knjigu „Voyage pittoresque de Isle de Sicilie de Malte de Lipari“. Na ovaj će način spoznati da Houelove riječi kako je Sicilija „najzanimljivije mjesto u svemiru“ vrijede i danas. Susret s lokalnim stanovništvom mladiću nudi priliku da mjesta i pojave promotri iz različitih kutova, hvatajući sve aspekte, što njegovo iskustvo čini jedinstvenim i suvremenim.

Giorgio, a young university student, finds old volumes in the library: they are full of papers, sketches and drawings. They are full of stories. The young man is so fascinated by the story that Jean Houel, a French architect of the eighteenth century, manages to weave Sicily and decides to explore this island, making his guide of the “Voyage pittoresque de Isle de Sicilie de Malte de Lipari“. In this way, he will discover that the words of Houel, who defined Sicily as “the most curious place in the universe”, are still true. To make the experience unique and contemporary, the encounter with the locals offers the young man the opportunity to observe places and phenomena from different angles, capturing all facets.



Helenistik Bergama'ya Bakmak Pogled na helenistički Pergamon *Looking into Hellenistic Pergamon*

Serdar Yılmaz, Ufuk Soyöz
Turska/Turkey, 2020., 5'



Pergamon je bio jedno od prvih novonastalih kraljevstava helenističkoga svijeta. Atalidski vladari projektirali su grad gotovo kao pozornicu za vjerske rituale. U helenističkom dobu ti su rituali prilagođeni ritualima kraljevstva. Prije pojave helenističkih kraljeva, u klasičnom razdoblju, grčkim je svijetom vladala demokracija, a najvažnija predstava za demokraciju bio je kružni ples u kojem su sudjelovali timovi mladića predstavljajući različita plemena koja su sačinjavala njihov grad. Plesna natjecanja olakšavala su im socijalnu integraciju. Ovaj film inspiriran je doktorskom disertacijom Ufuk Soyöz o arhitekturi i svečanostima drevnoga grada Pergamona. Bergama je utvrđeni grad helenističkog kraljevstva kojim je upravljala dinastija Atalida. Za vrijeme svečanosti, koje su se odvijale pod pokroviteljstvom kraljeva Atalida, javni su se prostori grada pretvarali u pozornicu za demonstracije kraljevske moći. Velika moć atalidskih kraljeva dolazi do izražaja u postupnom povećanju pozornice nauštrb područja orkestre koje je bilo tradicionalno mjesto izvedbe kružnih plesova.

Pergamon was one of the first emerging kingdoms of the Hellenistic world. Attalid rulers designed the city almost as a stage to house the religious rituals. These rituals were re-fashioned in the Hellenistic age to accommodate rituals of the kingship. Before the emergence of the Hellenistic kings, the Greek world in the Classical period was ruled by democracy. The most important performance for the democracy was the circular dance. Teams of young men represented various tribes that constituted their city. Dance competitions facilitated the social integration to the society. This movie is inspired by the doctoral dissertation of Ufuk Soyöz on the architecture and festivals of the ancient city of Pergamon. Bergama is the citadel of an Hellenistic kingship governed by the Attalid dynasty. During the festive celebrations sponsored by the Attalid kings the public spaces of the city turn into a stage for demonstrations of kingly power. The increased power of Attalid kings finds expression in the conquest of the orchestra area, which was traditionally the locale of the participatory performance of the circular dances by the gradually increased stage building.



Ainsi parle Tarām-Kūbi, Correspondances Assyriennes **Tako govori Tarām-Kūbi, asirska prepiska** *Thus speaks Tarām-Kūbi, Assyrian Correspondence*

Vanessa Tubiana-Brun, Cécile Michel, CNRS – MSH Mondes (USR 3225)
Francuska/France, 2020., 47'



Prije otprilike 4000 godina asirski su trgovci osnovali trgovačko naselje u drevnom grad Kanešu, u središnjoj Anatoliji. Došli su iz Aššura, sjeverno od Mezopotamije. O njihovoj povijesti saznajemo iz zapisa na glinenim pločicama koje su sačuvane do danas; na arheološkom lokalitetu Kültepe pronađeno je više od 22 500 pločica s klinastim pismom. Kako su ove mezopotamske glinene pločice stigle u Anatoliju i što nam govore? U prošlost nas vraća glas Tarām-Kūbi, Asirke koja se dopisivala s bratom i mužem u Kanešu.

About 4,000 years ago, Assyrian merchants established a commercial settlement in the ancient city of Kaneš, within Central Anatolia. They came from Aššur, north of Mesopotamia. We have come to understand their history through their writings on clay tablets that have stood the test of time: more than 22 500 cuneiform tablets have been unearthed from the archaeological site of Kültepe. How did these Mesopotamian clay tablets arrive in Anatolia and what do they tell us? The voice of Tarām-Kūbi, an Assyrian woman who corresponded with her brother and her husband in Kaneš, takes us back in time.



ULIČNA UMJETNOST I MUZEJ, PUTOVANJE U OBA SMJERA STREET ART AND MUSEUM, A ROUND TRIP

Cyrille Gouyette

Ulična umjetnost danas pronalazi novo mjesto u srcu grada. Ova nezaobilazna vrsta vizualne umjetnosti već dvadeset godina cvjeta na zidovima grada kako bi nam govorila o našoj stvarnosti, ljudskosti, ali i baštini. Obuzeti grafitom, dirnuti slikom, prolaznici svakim danom sve više otkrivaju njima suvremenu umjetnost.

Potaknuti izazovima društva, umjetnici svojim djelima, bilo intimističkim ili monumentalnim, s političkim, humorističnim ili poetskim opaskama, redovito upozoravaju ili uveseljavaju, ali i zadivljuju. Svojim glasom umjetnici kreiraju prostor izražavanja naših emocija i briga, kao i prenošenja kritičkih ili sanjarskih poruka. Time je bez prelaska grani-

ce muzeja, fizičke i simboličke, popularna ulična umjetnost dostupna svima, pri čemu je riječ o novom muzeju „na otvorenom“. Kao nasljednici dojučerašnjih velikih majstora i čestim referiranjem na istaknuta remek-djela, ulični umjetnici postaju dijelom tradicije. Štoviše, odabirući remek-djela u muzejima, ulični umjetnici promatraju ih u novom svjetlu i nude modernu interpretaciju, potvrđujući aktualnost djela koja ostaju izvorom inspiracije i u suvremenom stvaralaštvu. Njihovim „ponovnim posjećivanjem“ omogućuju nam da ih ponovno vidimo i ne zaboravimo, pri čemu se uspostavlja veza djela, vremena i mjesta te stvara recipročan odnos. Ako ulična umjetnost omogućuje ponovno otkrivanje „klasične“ umjetnosti i razgledavanje muzeja u potrazi za njezinim izvorima, iščitavanje tih istih referentnih remek-djela zauzvrat baca svjetlo na ulična djela i omogućuje nam da cijenimo njihove estetske kvalitete i odgonetnemo upisane umjetničke kodove. Ova će prezentacija stoga pokazati interakcije između ulice i muzeja, kao i načine na koje ulična umjetnost može stvoriti most između ta dva svijeta. Na primjerima Muzeja Louvre i Muzeja lova i prirode vidjet ćemo kako klasika izlazi na ulicu, a urbana umjetnost ulazi u muzej...



Photo credit: Lionel Belluteau - unoeilquitraine - Andrea Ravo Mattoni - Le MUR Bastille - Rue de la Roquette 11è-30



Photo credit: Andrea Ravo Mattoni

Today, street art is finding a new place in the heart of the city. Essential, for twenty years, this art has been flourishing on the walls of the city to tell us about our actualities, our humanity but also our heritage. Captivated by a graffiti, moved by a painting, passers-by discover more every day, an art that is contemporary to them.

Intertwined by the challenges of our society, the artists, in turn alert or amuse, but also amaze by their works, intimate or monumental, with political, humorous or poetic remarks.

Through the voice of the artists, it is the place for expressing our emotions and concerns, conveying critical or dreamlike messages. Thus street art, essentially popular, is accessible art available to everyone without having to cross the physical and symbolic barriers of the museum. In doing so, street artists organize a new "open-air" museum in the heart of the city. Often quoting the great masterpieces, they are part of a tradition because they are the heirs of the great masters of yesterday. Thus, they testify to the topicality of these works, which will always remain

sources of inspiration for contemporary creation. Moreover, by focusing on the masterpieces in museums, street artists shed new light on them and offer a modern interpretation. By "revisiting" them, we are allowed to see them again and not forget them. But, this relationship is reciprocal because it opens up a round trip between works, times and places. If street art makes it possible to rediscover "classical" art and to browse museums in search of its sources, the reading of these same relevant masterpieces in turn sheds light on that of street works and allows us to appreciate their aesthetic qualities and decipher their artistic codes. This presentation will therefore show the interactions that exist between the street and the museum: how street art can create a bridge between these two worlds. Through the examples of the Louvre Museum and that of Hunting and Nature, we will see how the classics step into the street and how urban art enters the museum...

Akragas, città della bellezza

Akragas, grad ljepote

Akragas, city of beauty

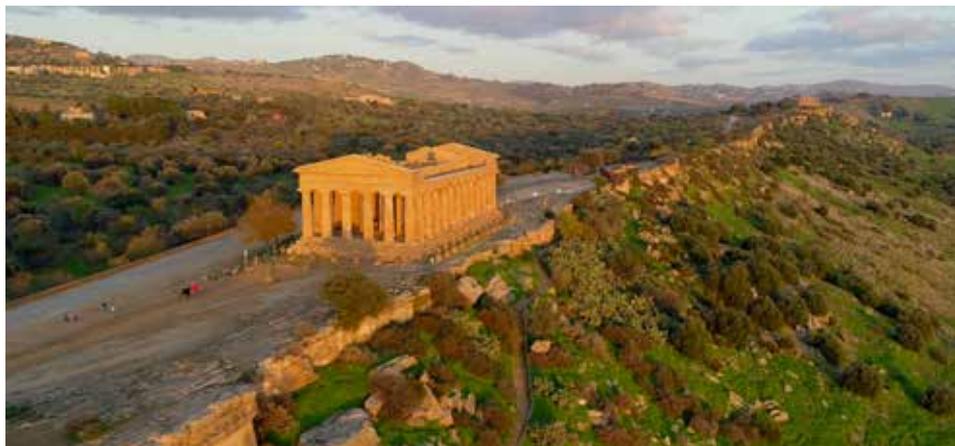
Maria Aloisi, GOLEMNET By Datanet SNL
Italija/Italy, 2020., 9'

Film otkriva prošlost Akragasa sagledanu kroz ljepotu spomeničke, ali i prirodne baštine antičkoga grada. Projekt razvoja Akragasa potaknut je idealom ljepote, a to se ogleda već u samom odabiru mjesta naseljavanja koje obiluje prirodnim bogatstvima, vodom i plodnom zemljom. Naseljeno središte i njegova obilježja, koja su utjecala na čitavu povijest, Pindaro je definirao kao „najljepši grad smrtnika“. Kult ljepote proizlazi ne samo iz književnih izvora, nego prije svega iz odabira mjesta koje se proteže prema obali i koje su stanovnici Akragasa odabrali za izgradnju templarske arhitekture. Impozantna, a istovremeno i trezvena, ona je i danas simbol grada Agrigenta. Veličanstveni ostatci jedne od drevnih metropola danas su dijelom UNESCO-ove baštine iznimne svjetske važnosti. Video je izrađen u sklopu Školskog i komunikacijskog projekta za unapređenje UNESCO-ovih lokaliteta na Siciliji – #SmartEducation UnescoSicilia – za MiC zakon 77/2006 o UNESCO-ovim lokalitetima u Italiji.

This video rediscovers the past of Akragas, in which the key to interpretation is the beauty of the monumental and natural heritage of the ancient city. The Akragas development project, in fact, appears inspired by an ideal



of beauty right from the choice of the place of building the colony in, a naturally luxuriant site rich in water and fertile land. The inhabited center and its characteristics that have influenced the entire history were defined by Pindaro as “the most beautiful city of mortals”. The cult of beauty emerges not only from literary sources but also and above all, from the place stretching towards the coast that the citizens of Akragas chose for the construction of the Templar architecture. Imposing and sober at the same time, it is even today, a symbol of Agrigento city. The magnificent and evocative remains of what was once one of the ancient metropolises are today heritage of exceptional universal value recognized by UNESCO. The video was produced as part of the School and Communication Project for the enhancement of the UNESCO Sites in Sicily - #SmartEducation UnescoSicilia - for the MiC Law 77/2006 dedicated to the Italian UNESCO Sites.



Die bronzen von Quirinal in Rom-wiederbelebung zweier raetselhafter antiker statue **Brončane statue s brežuljka Kvirinal: Arheološki eksperiment**

The bronzes from Quirinal Hill in Rome - two enigmatic antique statues reborn

prof. dr. Vinzenz Brinkmann, Elli Gabriele Kriesch
Njemačka/Germany, 2018., 12'

Dvije vrlo poznate brončane statue, „Boksač“ i tzv. „Vladar termi“, zajedno su otkrivene 1885. godine na rimskom brežuljku Kvirinal. Površine ovih dviju „ikona“ rimskog Nacionalnog muzeja Palazzo Massimo alle Terme analizirane su najnovijim metodama, izrađene su njihove kopije te su još jednom oživljene u ljevaonici u Süssenu kraj Stuttgarta. Nakon različitih faza izrade nanesena je patina, a oči su napravljene od dragog kamenja, kao i Boksačeva krv. Dvije impresivne statue izgledaju kao da su pune vitalnosti. Stručnjaci za istraživanje antičke polikromije, dr. Ulrike Koch Brinkmann i prof. dr. Vinzenz Brinkmann, nastavili su svoje eksperimente s metalom na kopijama dviju brončanih skulptura iz Riace.



Two very famous bronzes, the "Boxer" and the so-called "Ruler of the Thermes", were discovered together in 1885 on the Quirinal Hill in Rome. The two ICONS of the Museo Nazionale Romano - Palazzo Massimo alle Terme, have been analyzed on their surface with new methods, copied and reanimated in a foundry in Süssen near Stuttgart. After having been built in different phases the patina was applied, the eyes were made of gems and the blood of the Boxer was made of precious stone as well. The two impressive statues look like they are full of vitality. So the two experts for research of colors in the Antiquity, Dr Ulrike Koch Brinkmann and Prof. Dr Vinzenz Brinkmann, continued their experiments with metal following the copies of the two Riace Bronzes.



CUMILA, innovations culturelles dans le Middle et Later Stone Age d'Afrique de l'est

CUMILA, kulturne inovacije u srednjem i mlađem kamenom dobu istočne Afrike

CUMILA Cultural Innovations in the Middle and Later Stone Age of East Africa



Francesco D'Errico, Université de Bordeaux
Francuska/France, 2020., 30'

Dokumentarni film prikazuje tim istraživača prapovijesti uključenih u proučavanje arheoloških ostataka srednjeg i kasnog kamenog doba pronađenih na nalazištu Panga ya Saidi u Keniji. Daje se pregled istraživačkog rada od pripreme i terenskog istraživanja do obrade prikupljenih podataka i njihovoga korištenja u svrhu davanja odgovora na pitanja o najstarijem groblju u Africi.

This documentary shows the work of a team of pre-history researchers involved in the study of archaeological remains from the Middle and Late Stone Age site of Panga ya Saidi, Kenya. It follows the team from the preparation of the mission to the field survey and the use of the data collected to answer the questions raised by the oldest burial site in Africa.



Ecco che cominciamo a dipinger con la pietra **Ovdje počinjemo slikati kamenom** *Here we start painting with the stone*

Massimo D'Alessandro, A.S.S.O. Onlus
Italija/Italy, 2021., 28'



„Sada nam se ne sviđaju ploče ili prostori koji protežu planine u prostoriju: ovdje počinjemo slikati kamenom”

Tako Plinije svjedoči o uvođenju nove dekorativne tehnike koja će ubrzo postati jedna od najpopularnijih tehnika za popločavanja i ukrašavanja carskih zgrada, privatnih rezidencija i javnih objekata – riječ je o mozaiku. Među brojnim mjestima ukrašenim ovom tehnikom, iznimno svjedočanstvo predstavljaju mozaici u jednom od najvećih arheoloških parkova na svijetu: Ostia Antica, nekropola Porto i Portus, carska luka Klaudija i Trajana. Upravo u Portusu, kasnoantičkom termalnom objektu, otkrit ćemo dugotrajne i kompleksne restauratorske zahvate na podnom mozaiku u jednom od servisnih prostora termi. Radi se o važnom arheološkom otkriću koje govori o modelu integracije koji je pak stoljećima bio jedan od temelja rimskoga društva.

“Now we don't like panels or spaces that stretch mountains into a room: here we start painting with stone”

Thus Pliny testifies to the introduction of a new decorative technique that was to become one of the most popular for paving and decorating imperial buildings, private residences and public facilities: the mosaic. Among the many places embellished by these works, one gives us exceptional testimony in one of the largest archaeological parks in the world: Ostia Antica, the Necropolis of Porto and Portus, the imperial port of Claudius and Trajan. And it is here in Portus, in the late antique thermal facility, that we will discover the long and complex restoration work carried out on a floor mosaic of one of the service areas of the baths. This is a recovery of an important archaeological asset telling the model of integration which was one of the foundations of Roman society for centuries.



Cosquer, un chef-d'œuvre en sursis

Tajna špilje Cosquer

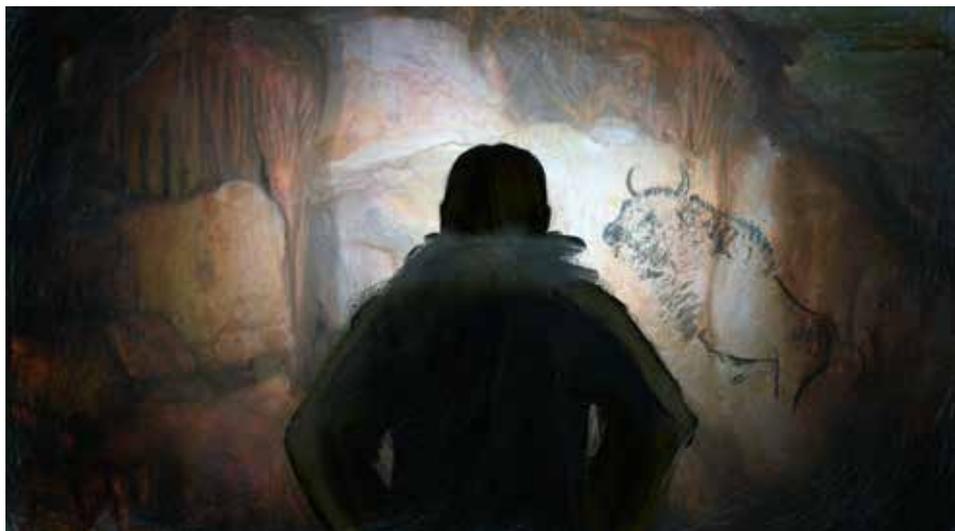
The mystery of the Cosquer Cave

Marie Thiry, Gédéon Programmes / Stéphane Millière
Francuska/France, 2022., 52'



Ulaz u najvažniju podvodnu oslikanu špilju u Europi skriva se 35 metara ispod razine mora u južnoj Francuskoj, u blizini grada Marseillea. Bogat oslik star više od 30 000 godina otkriven je prije 20 godina te je pod ugrozom zbog podizanja razine mora. Kako bi se sačuvao, u tijeku je izgradnja replike špilje u punoj veličini koja bi trebala biti dovršena do lipnja 2022. godine. Film prati ovaj ambiciozni umjetnički i znanstveni projekt zajedno s prapovjesničarima, geolozima i obrtnicima kako bi prikazao nevjerojatnu povijest ranih ljudskih naselja u Provansu.

The entry to the most important underwater decorated cave in Europe is hidden 35 meters under sea level in Southern France near the city of Marseille. The rich paintings discovered 20 years ago date back 30.000 years and are threatened by rising waters. A full-sized replica of the cave is being constructed in order to preserve the paintings and should be finished by June 2022. The film follows this ambitious artistic and scientific project alongside the prehistorians, geologists and craftsmen to retrace the incredible history of early human settlements in Provence.



L'extraordinaire histoire de l'épave romaine Port-Vendres 1

Izvanredna priča o olupini rimskog broda Port-Vendres 1

*The extraordinary story of the Roman wreck
Port-Vendres 1*

Fabrice Paul-Edikom, Naturel Marin du Golfe du Lion
Francuska/France, 2017., 13'



Dokumentarni film pripovijeda o povijesti i spašavanju Port-Vendresa 1, olupine rimskog trgovačkog broda otkrivene kasnih 1920-ih godina u luci Roussillon. Pioniri podvodne arheologije 1960-ih iz vode izvlače brod s dijelom tereta, što je jedan od prvih takvih pothvata. Bila je to i prilika da se pomoću arhivskih slika i 3D rekonstrukcija približi pomorska trgovina i brodogradnja 4. stoljeća.

This documentary recounts the history and the rescue of Port-Vendres 1, the wreck of a Roman trading ship discovered in the late 1920s in the port of Roussillon. It is one of the first to be recovered from the water, with part of its cargo, in the 1960s by pioneers in underwater archaeology. It is an opportunity to approach, through archival images and 3D reconstructions, the maritime trade and naval architecture of the 4th century AD.



Narbo Martius, la fille de Rome

Narbo Martius, kći Rima

Narbo Martius, Rome's daughter

Marc Azéma, Passé Simple, France THM Productions
Francuska/France, 2020., 52'



Narbo Martius, drevni grad Narbonne, pomalo je zaboravljen u našim povijesnim knjigama. Za razliku od grada Nîmesa ili Arlesa, većina njegovih ostataka nije vidljiva. Međutim, riječ je o prvoj prijestolnici u Galiji koju su 118. g. pr. Kr. osnovali Rimljani nadjenuvši joj nadimak „kći Rima“. Dokumentarni film otkriva jedan od najvažnijih gradova Rimskoga Carstva koji je ujedno bio druga antička luka, nakon Rima. Tijekom 25 godina istraživanja arheolozi su došli do mnoštva izvanrednih, bogatih i jedinstvenih otkrića, kao što su monumentalni kanali, gatovi, olupine brodova, rimske kuće i freske toga vremena, Kapitol, carska vila itd. Zahvaljujući 3D prikazima, redatelj Marc Azéma kroz oči mladog Rimljanina omogućuje otkrivanje ove rimske prijestolnice.

Narbo Martius, the ancient city of Narbonne, has somewhat been forgotten in our history books. Most of its remains are not visible, unlike the city of Nîmes or Arles. However, that was the first capital in Gaul, founded by Rome in 118 BC and nicknamed “the daughter of Rome”. This documentary reveals one of the most important cities of the Roman Empire, which was also the second port of Antiquity after that of Rome. For 25 years, archaeologists have made a multitude of extraordinary and unprecedented discoveries, revealing so much wealth to us: piers, monumental canals, shipwrecks, Roman houses and frescoes of the period, the Capitol, the imperial villa, etc. Thanks to 3D renderings through the eyes of a young Roman, the director Marc Azéma has given the opportunity to discover this Latin capital.



Les visages oubliés de Palmyre **1001 lice Palmire** *The 1001 faces of Palmyra*

Meyar Al-Roumi, Agnès Trintzius
Francuska/France, 2020., 52'



Arheolozi kreću u potragu za pogrebnim portretima Palmire raširenim diljem svijeta kako bi ispričali priču o drevnom gradu na do sada neviđen način: kroz lica stanovnika grada. Istraživanje skrivenih pozadinskih priča ovih skulptura otkriva izuzetan karakter tog legendarnog grada i njegov multikulturalni identitet. Stoljetna očaranost gradom leži u činjenici da je Palmira oduvijek budila znatiželju i bila nadahnuće bezbrojnih snažnih priča i slika. Također, ona je jedan od rijetkih primjera globalne integracije u povijesti čovječanstva.

Archaeologists go in search of funerary portraits of Palmyra disseminated around the world to recount the story of the ancient city in a way that has never been done before: through the faces of the city's inhabitants. The exploration of the inner secrets of these sculptures reveals the exceptional nature of this legendary city and its multicultural identity. A key to understanding the fascination the city has exerted for centuries lies in the fact that Palmyra has always aroused curiosity and been the source of countless powerful stories and images. It is one of the rare examples of global integration in the history of humanity.



Stromboli: a provocative island **Stromboli: Provokativan otok**

Pascal Guérin, ZED Productions
Francuska/France, 2020., 11'



„Stromboli: Provokativan otok“ kratki je film redatelja Pascala Guérina o arheološkim iskopanjima pod vodstvom Sare Levi u suradnji s Davidom Yonom u produkciji ZED Productions. Film prikazuje blisku interakciju s talijanskim vulkanologom Maurom Rosijem snimljenu na legendarnom, vrlo aktivnom vulkanu usred Sredozemnog mora – Stromboliju. Ovaj znanstveno-edukativni projekt već 11 godina ugošćuje više od 250 studenata s tridesetak sveučilišta u Europi i SAD-u. Film dokumentira istraživanje provedeno na srušenoj crkvi s nekoliko ukopa koje upućuje na dosad nepoznatu kasnosrednjovjekovnu naseljenost 14. stoljeća. Kako se crkva urušila? Što se dogodilo s malom zajednicom koja je tamo živjela? Odgovor bi mogao dati rukopis poznatog talijanskog pjesnika Francesca Petrarce napisan 25. studenoga 1343. godine. Kao što je drugi pjesnik, Joseph Brodsky, rekao, Stromboli je mjesto gdje „geografija provocira povijest“.

Stromboli: a provocative island is a short film directed by Pascal Guérin and produced by ZED Productions about archaeological excavations directed by Sara Levi in collaboration with David Yoon. It presents close interaction with the Italian volcanologist Mauro Rosi, made on an iconic and very active volcano located in the middle of the Mediterranean Sea: Stromboli. For 11 years this scientific and educational project has been hosting more than 250 students from about 30 universities in Europe and the USA. The film documents the research executed on a small collapsed church with several burials showing a previously unknown late medieval settlement in the 14th century. How did the church collapse? What happened to the small community living there? The answer could come from a manuscript written by the famous Italian poet Francesco Petrarca on November 25, 1343. As another poet, Joseph Brodsky, expressed, Stromboli is a place where “geography provokes history”.



Bizantski i kršćanski muzej u Ateni

Dr. Paraskevi Kalamara
Ravnateljica Bizantskog i kršćanskog muzeja

The Byzantine and Christian Museum in Athens

Dr Paraskevi Kalamara
Director of the Byzantine and Christian Museum



Hellenic Ministry of Culture and Sports
BYZANTINE & CHRISTIAN MUSEUM

Bizantski i kršćanski muzej je nacionalni muzej osnovan 1914. godine sa sjedištem u Ateni. Njegova misija bila je „prikupljanje djela bizantske, kršćanske i srednjovjekovne umjetnosti od ranih godina kršćanstva do osnutka Kraljevstva Grčke“. Već tijekom posljednjih desetljeća 19. stoljeća zamjetan je porast interesa za zaštitu bizantskih i srednjovjekovnih spomenika u zemlji, koji su prepoznati kao značajna svjedočanstva kršćanske vjere, koja je pak isprepletana sa stoljetnom grčkom poviješću, što je u konačnici dovelo do osnivanja novog nacionalnog muzeja.

The Byzantine and Christian Museum was established by law by the Greek State in 1914, based in Athens. Its mission was to “collect works of byzantine, Christian and medieval art, from the early years of Christianity to the foundation of the Kingdom of Greece”. The new national museum was created in response to the interest aroused already during the last decades of the 19th century in the protection of the country’s byzantine and medieval monuments, which were recognized as significant testimonies to the Christian faith, as this is intertwined with Greece’s age-old history.



Bizantski i kršćanski muzej, Atena. Pogled na Villu Iliissiju, nekadašnju zimsku rezidenciju Sophie de Marbois-Lebrun, vojvotkinje od Plaisancea, fotografija: Katsikadakos. ©HMCS-BCM.

Byzantine and Christian Museum, Athens. General view of the Villa Iliissia, the ex-winter residence of Sophie de Marbois-Lebrun, the Duchess of Plaisance, photographer: Th. Katsikadakos. ©HMCS-BCM.



Bizantski i kršćanski muzej, Atena. Pogled na stalni postav, fotografija: N. Mylonas. ©HMCS-BCM.

Byzantine and Christian Museum, Athens. View of the permanent exhibition, photographer: N. Mylonas. ©HMCS-BCM.



Bizantski i kršćanski muzej, Atena. Pogled na stalni postav, fotografija: N. Mylonas. ©HMCS-BCM.

Byzantine and Christian Museum, Athens. View of the permanent exhibition, photographer: N. Mylonas. ©HMCS-BCM.

Nekoliko godina kasnije, točnije 1926., Muzej je trajno smješten u nekadašnju zimsku rezidenciju Sophie de Marbois-Lebrun, vojvotkinje od Plaisancea, građenu prema nacrtima arhitekta Stamatiosa Kleanthisa u središtu Atene. Devedesetih godina 20. stoljeća, prema projektu arhitekta Manosa Perrakisa, prostori namijenjeni stalnim i privremenim postavima, kao i muzejski prostori općenito, znatno su prošireni dogradnjom podzemnih prostorija, čime su zadovoljene potrebe moderne ustanove. Sastavni dio Bizantskog i kršćanskog muzeja čine i izuzetno lijepi vrtovi koji su pravo osvježenje u središtu grada.

Stalni postav Bizantskog i kršćanskog muzeja broji više od 30 000 predmeta (ikone, rukopisi, slike i zidne slike, skulpture, tekstil, manji predmeti i još mnogo toga) koji obuhvaćaju širok vremenski period od 3. stoljeća, odnosno kasnorimskog/ranobizantskog razdoblja, do danas, uključujući suvremena umjetnička djela koja se izravno odnose na Bizant i kršćansku umjetnost.

Današnji stalni postav kronološkim slijedom predstavlja povijest Bizanta, ali i kršćanskih zajednica Bliskoga istoka u osvit pada Carstva, stavlajući poseban naglasak na sakralnu umjetnost i njezin razvoj.

Privremene izložbe (čiji su primjeri detaljno predstavljeni) fokusiraju se na posebne teme vezane uz ovo dugo razdoblje povijesti, nude publici priliku za upoznavanje zbirke koje nisu u stalnom postavu, a svrha im je kontinuirano obnavljanje interesa za muzej. Naime, izložbene se teme odabiru na način da se potakne komunikacija sa što širom publikom, a upravo je to krajnji cilj: povećanje broja posjetitelja i jačanje društvene uloge Muzeja. Edukativni programi, dani otvorenih vrata, specijalizirane znanstvene aktivnosti i mnoštvo umjetničkih događanja zaokružuju komunikacijsku politiku Muzeja koja u središte svoga djelovanja stavlja posjetitelje.

Several years later, in 1926, the Museum was permanently housed in the former winter residence of Sophie de Marbois-Lebrun, Duchess of Plaisance, built by the architect Stamatios Kleanthis, situated in the center of Athens. In the 1990s, the rooms of the permanent and temporary exhibitions and the museum spaces, in general, expanded significantly through the underground extension of its premises, designed by the architect Manos Perrakis, so as to meet the requirements of a modern institution. The exquisite gardens, which form an integral part of the Byzantine & Christian Museum, are a true breath of fresh air in the city center.

The permanent collections of the Byzantine & Christian Museum that exceed 30,000 objects (icons, manuscripts, murals, paintings, sculptures, textiles, objects of minor arts and many more) span a very long period of time, from the 3rd c. AD, namely the Late Roman / Early Byzantine period to the present, incorporating in this last phase contemporary artworks that refer directly to Byzantium and Christian art.

Today the permanent exhibition, presents in chronological order the history of Byzantium, but also the Christian communities of the Near East, in the wake of the fall of the Empire, laying particular emphasis on religious art and its evolution.

The temporary exhibitions — examples of which are presented in detail — focus on special themes associated with this long period, offer the opportunity to the audience to be acquainted with collections which are not on permanent display, and intend to continuously renew its interest in the museum. In fact, the selection of the exhibition themes is made in a way that fosters communication with as many potential visitor groups as possible. The ultimate aim is to increase visitor numbers and strengthen the Museum's social role. The educational programs, the open days, specialized scholarly activities and a multitude of artistic events complete the communication policy of the Museum that places visitors at the center of its operation.

Mala škola anatomije – edukativna radionica za učenike nižih razreda osnovne škole

Edukativna i zabavna radionica modeliranja portreta polaznike upoznaje s osnovama anatomije lica i načinom na koji mišići utječu na naš izgled. Za izradu portreta koristit će se plastelin koji će se aplicirati na male 3D printane modele lubanja. Polaznici će biti potaknuti da izraze likovno viđenje lica na svoj jedinstven način.

Trajanje radionice: 90 minuta.

Identifikacija forenzičnom antropologijom – edukativna radionica za učenike viših razreda osnovne i srednje škole

Radionica će se fokusirati na područje forenzične antropologije: razlikovanje ljudskih i životinjskih kostiju, histološke metode i napredne metode analize u forenzičnoj antropologiji. Opisat će se i objasniti metode koje forenzični antropolozi koriste pri analizi ljudskih kosturnih ostataka uključujući procjenu spola, dobi u trenutku smrti i stasa te identifikaciju svih prisutnih traumatskih lezija. Također će se raspravljati o ulozi forenzičnog antropologa unutar sustava sudske medicine.

Trajanje radionice: 90 minuta.

Radionice vodi: Josipa Marić, mag. forens.

Short course in anatomy – educational workshop for tweens

Educational and fun portrait modelling workshop. Participants learn the basics of facial anatomy and the role that muscles play in our appearance. Portrait modelling will be done with playdough that will be applied to small 3D-printed skulls. Participants are encouraged to create their own artistic expression in their unique way.

Duration: 90 minutes

Identification through forensic anthropology – educational workshop for teens

The workshop will focus on forensic anthropology, differentiating human and animal bones, histological methods and advanced/sophisticated methods of analysis in forensic anthropology. Methods used by forensic anthropologists in analyzing human skeletal remains will be described and explained. This includes the determination of sex, age at the time of death, constitution, and identification of all present traumatic lesions. The role of forensic anthropologists within the system of judicial medicine will also be discussed.

Duration: 90 minutes

Workshops led by: Josipa Marić, M.S.F.S.



Fotografija / Photograph by: Nikolina Ćuk

**IZLOŽBA: CRKVINE – CISTA VELIKA I IZLOŽBA FOTOGRAFIJA
ZORANA ALAJBEGA – CRLJIVICA
EXHIBITION: CRKVINE – CISTA VELIKA AND FOTO EXHIBITION
CRLJIVICA BY ZORAN ALAJBEG**

Izložba „Crkvine“ autora Ljubomira Gudelja predstavlja rezultate istraživanja i važnije nalaze s istoimenog lokaliteta u Cisti Velikoj, naselju zapadnog dijela Imotske krajine. O počecima ljudske aktivnosti na ovom području svjedoče keramički ulomci različitih posuda načinjenih tijekom ranog brončanog doba (okvirno od 2000. do 1800. godine prije Krista) pronađeni na lokalitetu u nekadašnjoj lokviti u prirodnoj jami. Za vrijeme antike na tom su se mjestu odvijale različite aktivnosti o čemu svjedoče ostatci građevina i ovdje izloženi spomenici: dijelovi kamenih urni te primjerci rimskog novca, na-

Ljubomir Gudelj's exhibition Crkvine presents the results and most important finds from the eponymous site in Cista Velika, a village in the western part of Imotska krajina. Beginnings of human activity on this site are testified by ceramic pottery fragments from the Early Bronze Age, from approximately 2000 – 1800 BC, discovered in a one-time depression and in a natural cave on the site. Various activities were present here in Antiquity, testified by remains of buildings and exhibits on display: fragments of stone urns, utensils, and Roman coins, jewelry and tools. The complex comprises antiquity buildings and a

Fotografija / Photograph by: Zoran Alajbeg





Fotografija / Photograph by: Zoran Alajbeg

kita, oružja i oruđa. Osnovu kompleksa čine ostatci antičkih zgrada i manja cisterna za kišnicu, ujedno i 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 naselja. Na istim su temeljima, jedna nakon razaranja prethodne, sagrađene tri različite sakralne građevine s popratnim prostorijama, među kojima i baptisterij s krsnim bazenom. O načinu uređenja tih objekata djelomično govore manje površine oslikane žbuke otpale sa stijenki zidova, kao i ulomci različitih

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 edifices with accompanying rooms, among which a baptistery with a baptismal font, were built on the same foundations, each following the destruction of the previous one. The appearance of these buildings 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

cjelina kamenog namještaja izrađenog od lapora (muljike) i mramora (pluteji i pilastri oltarnih pregrada, stupovi i kapiteli, škropionica te kamene prozorske rešetke, tranzene). Postupno je oko crkava nastalo kasnoantičko groblje na kojemu se ističu podzemne zidane komore namijenjene ukopu više pokojnika. U tim su komorama pronađeni primjerci staklenog i keramičkog posuđa, noževi, pojasne kopče, fibule, naušnice i koštani češalj. U osvit srednjega vijeka sakralni je kompleks na Crkvinama porušen te vjerojatno nedugo zatim 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 i željeznih dječjih ostruga, koji potječu iz 9. i 10. stoljeća, približno određuju vrijeme ovih promjena i datum trajnog napuštanja lokaliteta Crkvine. Iako su arheološka iskapanja još uvijek u tijeku, lokalitet je spreman za prezentaciju javnosti kao arheološki park na otvorenom.

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 „NUMIZMATIČKA ZBIRKA MUZEJA HRVATSKIH ARHEOLOŠKIH SPOMENIKA“

Autor izložbe: dr. sc. Tomislav Šeparović

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

EXHIBITION “THE NUMISMATIC COLLECTION OF THE MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS”

Curated by: Tomislav Šeparović, Ph.D.

The special exhibition presents the numismatic collection of the Museum of Croatian Archaeological Monuments, which dates back to the 1880s, when the Franciscan Lujo Marun, visiting northern Dalmatia in search of ancient Croatian monuments, collected and cataloged various monuments, including money. The year of 1893 saw the founding of the First Museum of Croatian Monuments, where numismatic materials from all periods have been preserved ever since. Although it suffered quite a lot in the whirlwinds of the world wars, the collection today has over three thousand objects. It is mostly money – Roman, Greek, medieval and modern, and there are also two tokens, one Roman medallion and one Byzantine lead seal. In addition to individual finds and grave finds, the exhibition also presents specially highlighted collective finds of money. Of particular interest for Croatian history is the medieval part of the collection, especially Byzantine coins, and rare examples of Carolingian and Arabic coins.



Fotografija / Photograph by: Zoran Alajbeg



Fotografija / Photograph by: Zoran Alajbeg

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

The material of the collection significantly contributes to the understanding of the inflow and circulation of money on the eastern Adriatic coast, and is also a significant source for the study of the history of that area from the earliest times to the modern era. The collection is constantly growing enriched by objects found during archaeological research carried out by the Museum of Croatian Archaeological Monuments



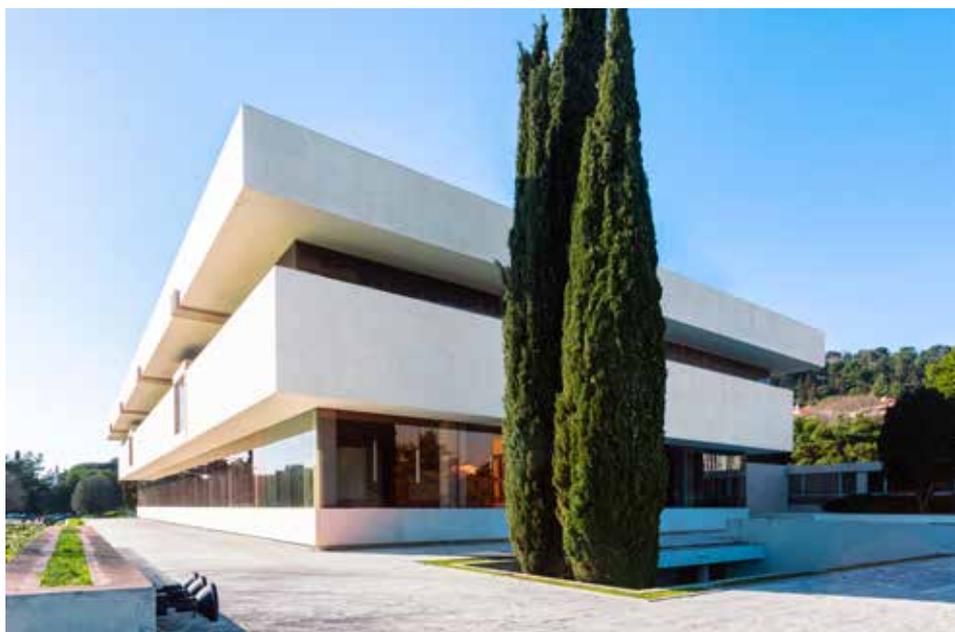
Fotografija / Photograph by: Zoran Alajbeg

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA - SPLIT

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS - SPLIT

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

THE MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS 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. Since 1976, its archaeological treasures has been kept and exhibited in a monumental and representative building that was designed by the



Fotografija / Photograph by: Zoran Alajbeg



Danas Muzej raspolaže opsežnim fondom starohrvatske arheološke baštine od oko 20 000 predmeta. Mahom su to primjerci raznovrsnog nakita, oružja i predmeta svakodnevne upotrebe te velik broj kamenih spomenika koji su nekada pripadali interijerima starohrvatskih crkvice. 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, najznačajnija i povijesno najvrjednija kolekciju predstavljaju epigrafski spomenici od 9. do 12. stoljeća na kojima su uklesana imena hrvatskih vladara te svjetovnih

architect M. Kauzlarić. The Museum of Croatian Archaeological 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 a large number of stone monuments that were part of the interior 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



Fotografija / Photograph by: Zoran Alajbeg

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.

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 exceptional historical documentary value. Besides the museological work, the Museum also undertakes comprehensive archaeological excavations at early Croatian sites, in particular in its South Croatian core territory between the rivers Cetina and Zrmanja. Another important focus of the Museum's works are its exhibition and extensive publishing activities. Its permanent display is expected to be realized in the upcoming three years.

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 baštini 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 masters 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 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 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 author.

Skulpturu Hrvatski kralj, izloženu u Muzeju hrvatskih arheoloških spomenika u sklopu izložbe *Starohrvatskoj baštini u čast*, autor je darovao Muzeju. The sculpture *Croatian King* displayed in the Museum of Croatian Archaeological Monuments within the exhibition "A Tribute to Early Croatian Heritage" was donated to the Museum by the author.

Hrvatski kralj / Croatian King, obojeno drvo / painted wood, 730 x 260 x 210 mm
Fotografija / Photograph by: Zoran Alajbeg



Hrvatski
audiovizualni
centar
Croatian Audiovisual Centre

INSTITUT
FRANÇAIS
Croatie



ETNOGRAFSKI
MUZEJ SPLIT

