

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT
MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

8. MEĐUNARODNI FESTIVAL ARHEOLOŠKOG FILMA
8th INTERNATIONAL ARCHAEOLOGY FILM FESTIVAL



MUZEJ HRVATSKIH
ARHEOLOŠKIH
SPOMENIKA SPLIT



MEĐUNARODNI
FESTIVAL
ARHEOLOŠKOG
FILMA

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SPLIT

7. – 9. 11. 2024.

Početak studenog svake parne godine, vrijeme je održavanja još jednog – osmog po redu Međunarodnog festivala arheološkog filma – u organizaciji i prostoru Muzeja hrvatskih arheoloških spomenika u Splitu.

Zamišljen od samog početka kao manifestacija koja široj javnosti, ali i struci nudi vrhunske dokumentarne filmove o arheologiji, povijesti umjetnosti, kulturnoj i povijesnoj baštini i restauraciji, ovogodišnji Festival ima bogat filmski i prateći program.

U veličanstvenom interijeru Muzeja hrvatskih arheoloških spomenika, među izvornim arheološkim artefaktima, osma edicija Festivala publici donosi osamnaest filmova poznatih ali manje poznatih spomenika i lokaliteta, primjere upotrebe najsuvremenije tehnologije u službi složenih pothvata spašavanja i obnove svjetske baštine i novih pristupa dosad neistraženim temama od antike preko srednjeg vijeka, renesanse do novije povijesti. Filmske su kamere bilježile jedinstvena otkrića nepoznatih lokaliteta i znatno dublja istraživanja već poznatih spomenika i lokaliteta, otkrivajući do sada nezamislive činjenice, stvarajući plastičniju sliku i poimanje baštine.

Osim natjecateljskog dijela, festivalski program obiluje bogatim popratnim programom u okviru kojeg će biti prikazan film *Louvre – temelj ulične umjetnosti* Frédérica Bouqueta, u film pretočen projekt Cyrille Gouyettea, povjesničara umjetnosti i kustosa Louvra o uličnoj umjetnosti inspiriranoj remek djelima svjetski poznatog muzeja koju pratimo kroz rad četiri umjetnika.

Najaktualnija europska tema konzervatorske struke posljednjih pet godina, obnova je pariške katedrale Notre Dame. O pristupima, brojnim strukama i neočekivanim saznanjima govorit će Martine Regert, članica znanstvenog istraživačkog tima obnove Notre Dame u svom predavanju *Notre Dame u Pari-*

zu: katedrala istraživanja. Uoči službenog otvaranja za javnost obnovljene pariške katedrale početkom prosinca ove godine, ovo predavanje, kao i film o stradanju katedrale u požaru 2019. godine u službenom programu, potvrđuju aktualnost i suvremenost ovogodišnjih festivalskih tema.

Popratni program donosi nam i program za djecu i mlade – projekcije animiranih filmova, posjete izložbama i forenzične radionice tijekom cijelog festivalskog tjedna.

Uoči dugo iščekivane obnove i pripreme novog stalnog postava, prvi put od svog otvorenja za javnost 1978. godine, ovogodišnjim Festivalom opraštamo se nakratko od vjerne muzejske (i festivalske) publike, te iščekujemo ponovni susret u obnovljenom interijeru.

Lada Laura

Direktorica

Međunarodnog festivala arheološkog filma

Like every even-numbered year in early November, it is time for yet another International Archaeology Film Festival, now celebrating its eighth edition. Organized and hosted by the Museum of Croatian Archaeological Monuments in Split in its premises, this event has, as intended from its outset, become an event where outstanding and superb documentaries about archaeology, art history, cultural and historical heritage, and conservation, are presented not only to experts but also to the general public. This year's program offers once again an impressive selection of films and accompanying events.

Set in the stunning interiors of the Museum of Croatian Archaeological Monuments, amid original archaeological artefacts, the festival's eighth edition presents eighteen films featuring both renowned and lesser-known monuments and historical sites, but also showing examples of the latest technology being used in complex heritage rescue and restoration projects, as well as fresh approaches to previously uncharted topics, spanning from Antiquity and the Middle Ages to the Renaissance and modern history. Cameras have not only captured the unique discoveries of unknown sites and the in-depth research at already known monuments and sites, but they have also unveiled previously unimaginable facts and provided us with a sharper, plastic image and deeper understanding of our heritage.

The festival program offers a rich accompanying program alongside the films in competition. One highlight is the screening of *Beneath the Street Art*, the Louvre directed by Frédéric Bouquet. This film is a screen adaptation of Cyrille Gouyette's project, who, as an art historian and curator at the Louvre, explores street art that is inspired by the masterpieces of this world-renowned museum through the work of four talented artists.

In the past five years, the restoration of Notre Dame Cathedral in Paris has emerged as one of Europe's

most significant topics among conservation and restoration experts. Martine Regert, a member of the scientific research team in the restoration of Notre Dame, will share her insights in her lecture titled *Notre Dame de Paris: A Cathedral of Research*, where she discusses approaches, the diverse disciplines involved in this undertaking and unexpected discoveries and findings. Just as the restored cathedral of Paris prepares to officially reopen to the public in early December this year, this lecture, along with the documentary about the devastating fire that struck the cathedral in 2019 in the festival's program, highlights the relevance and contemporary nature of this year's festival themes.

The accompanying program will also feature activities for children and young adults, including screenings of animated films, visits to exhibitions and forensic workshops throughout the festival week.

In anticipation of the long-awaited restoration and the preparation of a new permanent exhibition, the first since the Museum's opening in 1978, with this festival we are also saying a brief farewell to our loyal museum and (festival) audience and we look forward to reuniting in the newly restored interior.

Lada Laura

Directress

International Archaeology Film Festival

Predsjednik Festivala / President

dr. sc. Miroslav Katić

Direktorica Festivala / Directress

Lada Laura

Organizacijski odbor / Festival team

Silvana Matković

Jolanda Pisac

Antonia Mihovilović

Maja Visković

Natalia Bazina

Stručni žiri / Jury

Ana Hušman, *predsjednica žirija/ president of the jury, vizualna umjetnica/redateljica /visual artist/director*

Deni Tojčić, *mag. archeol. mag hist., kustos, Muzej hrvatskih arheoloških spomenika/curator, Museum of Croatian Archaeological Monuments*

Saša Ban, *redatelj/director*

Dr. sc. Dino Demicheli, *izv. prof., Odsjek za arheologiju Filozofskog fakulteta, Sveučilište u Zagrebu,/University of Zagreb Faculty of Humanities and Social Sciences, Department of Archaeology*

Cyrille Gouyette, *povjesničar umjetnosti i kustos, voditelj projekata, Louvre/art historian and curator, project manager, Louvre Museum*

Studentski žiri / Students' jury

Ana Morosavljević, *predsjednica žirija/president of the Students' Jury, Filozofski fakultet u Zagrebu/Faculty of Humanities and Social Sciences, Odsjek za arheologiju/Archaeology Department*

Jadran Parunov, *Umjetnička akademija u Splitu/Arts Academy in Split, Likovni odjel, Film i video/Film and video department*

Đivo Lučić, *Filozofski fakultet/Faculty of Humanities and Social Sciences in Split, Povijest i Povijest umjetnosti/History and Art history Department*

Ana Stojanov, *Umjetnička akademija u Splitu/Arts Academy in Split, Likovni odjel, Konzervacija – restauracija/Conservation-restoration*

Anamarija Papić, *Sveučilišni odjel za stručne studije, Primijenjeno računarstvo/University Department of Professional Studies/Applied computing*

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

Model – Mate Tavrić

Trailer

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

8. MFAP teaser

Antonia Mihovilović

Animacija / Animation

Dalibor Popović

Prijevod kataloga / Catalog translated by

Kontekst d.o.o.

Prijevod i titlanje / Film translations and subtitles

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Francuski institut u Hrvatskoj
Francuska alijansa u Splitu
Talijanski institut za kulturu u Zagrebu
Hotel Slavija
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Muzej antičkog stakla Zadar
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Festival della Comunicazione e del Cinema
Archeologico
Atelje Vasko Lipovac
Arheološki muzej Split
Muzej grada Splita
Splitsko-makarska nadbiskupija
Vinarija Grabovac
Kristina Babić
Martin Kuzman
Denis Matković
Diana Nenadić
Mili Peračić



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PROGRAM / PROGRAM

Srijeda / Wednesday 6. 11. 2024.

20:00 **Čudna priča o srcima kraljeva**
The Strange Story of the Hearts of Kings
Dominique Adt, FR, **52'**
(mjesto projekcije: Alliance française de Split, Marmontova 3)

Četvrtak / Thursday 7. 11. 2024.

17:30 **Otvorenje / Opening**

17:45 **Zlato Venecije**
The Gold of Venice
Nicola Pittarello, IT, **53'**

18:40 **Dama iz Elchea**
The Lady of Elche: A Brief Story
Arly Jones, Sami Natsheh, ES, **6'**

Pauza / Pause 10'

18:55 **Nomadski jahač**
The Nomadic Horse Rider
Sarah Gorf-Rolof, DE, **4'**

19:00 **Obnova katedrale Notre-Dame**
Rebuilding Notre Dame
Vincent Amouroux, FR, **52'**

Pauza / Pause 10'

20:05 **File, potopljeno svetište**
Philae, the Sunken Sanctuary
Olivier Lemaître, DE, **52'**

21:00 **Zaron u egejsku povijest**
Diving in Aegean History
Stelios Apostolopoulos, GR, **12'**

21:10 **Pastiri iz Gordiona**
Gordion's Shepherds
Kadir Uluç, TR, **20'**

Petak / Friday 8. 11. 2024.

- 17:00** **Vrijeme koje su ovdje proveli,**
The Time They Spent Here
Ed Owles, UK/SE, **10'**
- 17:10** **Iznik, potopljena enigma**
Iznik, the Sunken Enigma
Pascal Guérin, FR, **55'**
- Pauza / Pause 10'**
- 18:15** **Popratni program / Accompanying program**
Louvre - temelj ulične umjetnosti
Beneath the Street Art, the Louvre
Frédéric Bouquet-Grilli, FR, **55'**
- 19:10** **Otkrivanje Mikulčica,**
Discovering Mikulčice
Zdenek Skokan, CZ / SK, **25'**
- Pauza / Pause 10'**
- 19:45** **Crna renesansa**
The Black Italian Renaissance
Cristian Di Mattia, IT, **90'**
- 21:15** **U početku**
In the Beginning
Shaun Clark, UK, **11'**

Subota / Saturday 9. 11. 2024.

- 10:00 - 12:00** **Program za mlade*** / *Young visitors program*
Vodstvo kroz izložbu Ratnici u ranom srednjem vijeku, forenzična radionica,
te projekcije filmova:
Marko Marulić 500
Dalibor Popović, Muzej Grada Splita HR, 4'
Roda / Stork
Katarzyna Zimnoch and Paweł Kleszczewski, PL, 3'
Most do grada / Bridge to the City
Klym Klymchuk, Ganna Polonichenko, UA, 4'
- 17:00** **Ljudi i bogovi, more i svetost**
Men and Gods, the Sea and the Sacred
Massimo D'Alessandro, IT, 43'
- 17:43** **Kurnati: abeceda sjećanja - Zidi**
Kurnati: The Alphabet of Memories - Walls
Matea Šarić, HR, 10'
- 17:53** **Tajne Tapiserije iz Bayeuxa**
Mysteries of the Bayeux Tapestry
Alexis de Favitski, FR, 60'
- Pauza / Pause 10'**
- 19:05** **Anima insulae**
Anima insulae
Lorenzo Daniele, IT, 50'
- 19:55** **Tipasa**
Tipasa
Ahmed Berramdane, Mohamed Dia Djaballah, Abderrahim Sebti, DZ, 5'
- Pauza / Pause 10'**
- 20:10** **Popratni program / Accompanying program:**
Dr. Martine Regert: Notre Dame u Parizu nakon požara:
istraživanja katedrale
Notre Dame de Paris After the Fire: A Cathedral of Research
- 21:00** **Proглаšenje nagrađenih filmova**
Awards ceremony

* Zbog ograničenog broja mjesta, obavezna prethodna prijava na subotnji program namijenjen djeci. Prijave se vrše na e-mail adresu mfafsplit@gmail.com. Isti se program održava i u razdoblju od 4. do 8. studenog za učeničke grupe koje u sklopu nastave dolaze u Muzej.

L'étrange histoire des cœurs des rois Čudna priča o srcima kraljeva

The Strange Story of the Hearts of Kings

Dominique Adt, France Télévisions, Capa Presse, Matcha,
Francuska/France, 2023, 52'

(mjesto projekcije: Alliance française de Split, Marmontova 3)

Philippe Charlier, forenzički patolog i antropolog, odlučio je detaljno proučiti dvojicu najvažnijih francuskih kraljeva: Luja XIII. i Luja XIV., oca i sina. Prvi je poznat kao „Pravedni“, dok je drugi, slavljjen kao „Kralj Sunce“, ostavio za sobom veličanstvenu palaču Versailles. Charlier je, uz pomoć izvanrednih arhiva i vodećih stručnjaka, sastavio detaljne zdravstvene kartone ova dva monarha te krenuo istraživati tajne njihovih posmrtnih ostataka. Kako bi riješio ove zagonetke, dobio je pristup fascinirajućim relikvijama – mumificiranim srcima kraljeva. No, jesu li ove relikvije autentične? Osim toga, istražiti će i jednu intrigantnu legendu: navodno su komadići mumificiranih srca francuskih kraljeva korišteni u slikama...



Philippe Charlier, forensic pathologist and anthropologist has decided to study two of the most important kings in the history of France: Louis XIII and Louis XIV, father and son, the former known as the Just, and the latter as the Sun King, who left the Palace of Versailles as his legacy. After consulting exceptional archives and eminent specialists, the pathologist draws up the health logs of the two monarchs and delves into the mysteries of the remains of the two sovereigns. To solve these enigmas, Charlier has gained access to some surprising relics: the mummified hearts of the kings. Are these two relics real? He will also investigate a legend: pieces of mummified hearts of the kings of France are said to have been used in paintings...



L'oro di Venezia Zlato Venecije

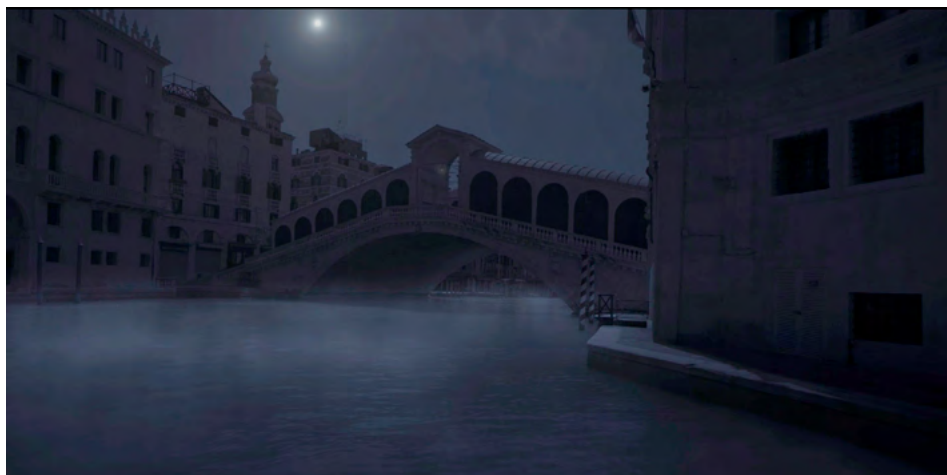
The Gold of Venice

Nicola Pittarello, Roberto Dall'Angelo / SD Cinematografica
Italija/Italy, 2022, 53'



U Veneciji 1500-ih godina, usred borbi za prevlast s Osmanskim Carstvom, krije se priča o otpornosti i domišljatosti oblikovanoj drvom. Dokumentarac "Zlato Venecije" istražuje stratešku važnost drva, koje je bilo ključno za izgradnju venecijanske mornarice. Suočena s nadolazećim ratovima, Venecija je kroz mudro upravljanje šumama i održivim postupcima ojačala svoju vojnu moć, te poticala razvoj inovacija u brodogradnji poznatog venecijanskog brodogradilišta Arsenal. Ovaj film osvjetljava slojeviti odnos čovjeka s prirodom, ukazujući na ranu ekološku svijest u Europi, koja je učvrstila status Venecije kao predvodnika u predviđanja ekoloških promjena.

In 1500's Venice, amidst power struggles with the Ottoman Empire, lay a story of resilience and ingenuity shaped by timber. The 'Golden' documentary explores the strategic importance of wood, key to constructing Venice's naval fleet. Facing impending wars, Venice's forestry management and sustainable practices underpin its military prowess and the famed Arsenal's shipbuilding innovations. It illuminates a tale of man's nuanced relationship with nature, marking an early environmental consciousness in Europe and sealing Venice's legacy of ecological foresight.



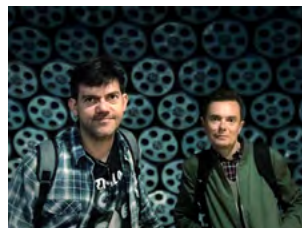
La dama de Elche (Contada sencillamente)

Dama iz Elchea

The Lady of Elche: A Brief Story

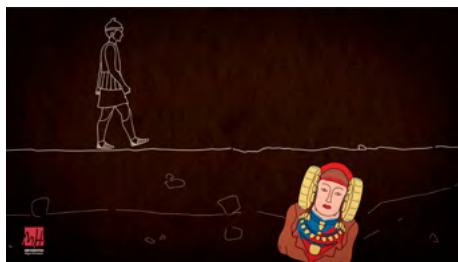
Arly Jones, Sami Natsheh, Flying Head Animation

Španjolska/Spain, 2019, 6'



Didaktički kratki film, sniman različitim tehnikama animacije, istražuje podrijetlo Dame iz Elchea, vapnenačkog poprsja otkrivenog 1897. godine, koje se smatra jednom od najpoznatijih skulptura na svijetu.

A didactic short film made with different animation techniques about the origin of the Lady of Elche, a limestone bust discovered in 1897, considered one of the world's most renowned pieces of sculpture.



Der Reiternomade Nomadski jahač

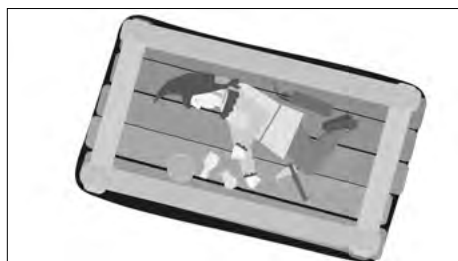
The Nomadic Horse Rider

Sarah Gorf-Rolof, Karina Iwe
Njemačka/Germany, 2022, 4'



Ova animacija stvorena je u sklopu izložbe "Chic!" u Državnom arheološkom muzeju u Chemnitzu (Njemačka). Prikazivala se uz više od 2000 godina staru ledenu mumiju iz južnog Sibira, prepričavajući njenu priču i pružajući informacije o njezinim tetovažama, čime je na živopisan način posjetiteljima približila ovu arheološku priču.

This animation was created as part of the exhibition "Chic!" at the State Museum of Archaeology Chemnitz (Germany). It was exhibited alongside more than a 2000 years old ice mummy from Southern Siberia and provided storytelling and information about its tattoos - in order to illustrate the archaeological story to visitors in an engaging and vivid way.



Notre-Dame de Paris : Le chantier du siècle **Obnova katedrale Notre-Dame**

Rebuilding Notre Dame

Vincent Amouroux, Christine Le Goff
Francuska / France, 2021, 52'



Godinu dana nakon požara, arheolozi i znanstvenici istražuju oštećene kamene dijelove katedrale Notre-Dame i pri tome otkrivaju tajne njezine gradnje koje se skrivaju iza najviših svodova kršćanstva.

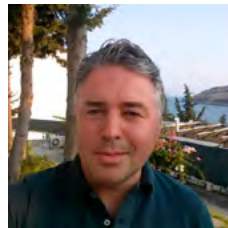
A year after the fire, archaeologists and scientists examine the battered stones of Notre-Dame. This investigation leads them to unveil the construction secrets laying behind the highest vaults of Christendom.



Philae - das versunkene Heiligtum **File, potopljeno svetište**

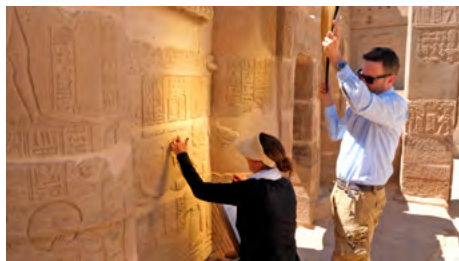
Philae, the Sunken Sanctuary

Olivier Lemaître, ARTE/ NDR/ HISTOIRE TV
Njemačka/Germany, 2023, 52'



Nakon izgradnje brana, raskošni hramovi File potopljeni su vodama Nila i morali su biti premješteni na susjedni otok 1970-ih godina. Što nam ti drevni spomenici, bogati poviješću, govore? Kao važno mjesto hodočašća u antici, otok File stoljećima je fascinirao putnike. Na toj su hridi vladari gradili monumentalna svetišta, od posljednjih faraona do Rimljana. Kasnije su hramovi bili opljačkani, vandalizirani ili preuređeni, a sudbina otoka dodatno je zapečaćena izgradnjom dviju brana u 20. stoljeću. Kako bi spasil dragocjene ostatke od rastuće vode, pokrenuta je međunarodna kampanja pod okriljem UNESCO-a u 70-im godinama prošlog stoljeća.

Submerged by the waters of the Nile after the construction of dams, the sumptuous temples of Philae had to be moved to a neighboring island in the 1970s. What do these ancient monuments steeped in history tell us? An important place of pilgrimage in Antiquity, the island of Philae has fascinated travelers for centuries. On this rock sovereigns built monumental sanctuaries from the last pharaohs to Romans. Subsequently, the temples were looted, vandalized or transformed, before the successive constructions of two dams in the 20th century sealed the fate of the island. To save the precious vestiges of the rising waters, an international campaign coordinated by UNESCO was undertaken in the 1970s.



ΚΑΤΑΔΥΣΗ ΣΤΗΝ ΙΣΤΟΡΙΑ ΤΟΥ ΑΙΓΑΙΟΥ

Zaron u egejsku povijest

Diving in Aegean History

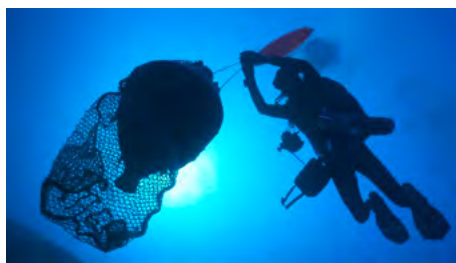
Stelios Apostolopoulos, Aori Films

Grčka/Greece, 2023, 12'



Film prati prvo sustavno podvodno arheološko istraživanje područja oko otoka Kasos. Podvodna arheologinja Xanthi Argyris predvodi tim arheologa, znanstvenika i tehničara, koji rone u potrazi za antičkim olupinama. Nakon što su pregledali 60 km obale, otkrili su deset olupina brodova iz različitih razdoblja, od antičkog do suvremenog doba. Nakon 220 zarona i 320 sati provedenih pod vodom, na površinu je izvučeno 108 različitih arheoloških nalaza. Proučavanje položaja olupina i prikupljenih predmeta dovelo je do novih spoznaja koja značajno doprinose boljem razumijevanju podvodne arheološke karte Egejskog mora.

The film follows the first systematic underwater archaeological survey around Kasos Island. Maritime archaeologist Xanthi Argyris leads a team of archaeologists, scientists and technicians, diving in search of ancient wrecks. After scanning 60 km of shoreline, they have discovered ten shipwrecks. Covering all periods from ancient times to the present. After 220 dives and 320 hours underwater, 108 selected archaeological finds were recovered. Studying shipwreck locations and all these items add tiles to the large mosaic of the Aegean Sea's underwater archaeological map.



Gordion'un Çobanları Pastiri iz Gordiona

Gordion's Shepherds

Kadir Uluç, Kadim Koç
Turska/Turkey, 2022, 20'



Drevni grad Gordion, smješten u središtu Anatolije, odnosno kolijevci civilizacija, ima povijest koja seže unatrag do 1200-ih godina pr. Kr. Tisućama godina, njegovi najvjerniji stanovnici bili su pastiri i njihova stada. Pastiri iz Gordiona kreću s prvim zrakama zore, baš kao što su to radili njihovi preci tijekom tisućljeća. Dokumentarni film prikazuje svakodnevicu pastira koja se nije mijenjala vjekovima u i oko drevnog grada Gordiona, te priča priču o pastirima i njihovim stadima koja su stoljećima prisutna oko ovog antičkog grada.

The ancient city of Gordion, in the middle of Anatolia, the cradle of civilizations, has a history dating back to the 1200s BCE. For thousands of years its most abiding inhabitants have been shepherds and their herds. The shepherds of Gordion set out with the first light of dawn, just as their ancestors had been doing for millennia. The documentary shows a routine that has not changed for thousands of years in and around the ancient city of Gordion and tells the story of the shepherds and their herds that have been seen around the ancient city for centuries.



Vrijeme koje su ovdje proveli **The Time They Spent Here**

Ed Owles

Ujedinjeno kraljevstvo, Švedska/United Kingdom, Sweden, 2023, 10'



Stijenska umjetnost - u čemu leži tajna njene magičnosti? Dvojica iskusnih arheologa iz Tanuma u Švedskoj istražuju najbolje načine za dokumentiranje brončanodobnih reljefa te zemlje, te proučavaju razlike između digitalnog i analognog načina dokumentiranja.

What is the magic of rock art? Two veteran archaeologists based in Tanum, Sweden explore the best way to record Sweden's Bronze Age carvings, and examine the differences between digital and analogue documentation.



Iznik, les mystères de la basilique engloutie **Iznik, potopljena enigma**

Iznik, the Sunken Enigma

Pascal Guérin

Les Batelières Productions, Francuska/France, 2023, 55'

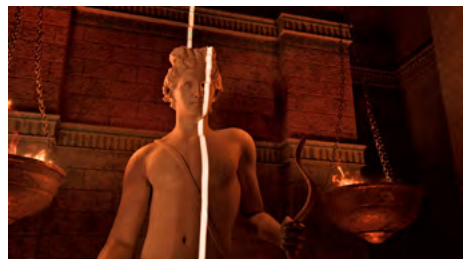
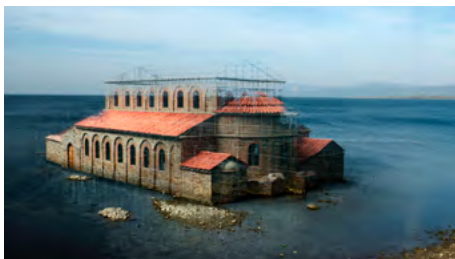


Nakon što je turski arheolog Mustafa Sahin 2014. godine slučajno otkrio temelje potopljene bizantske bazilike u jezeru Iznik, nedaleko od Istanbula, međunarodni tim istraživača iz Francuske, Turske, Švicarske i Sjedinjenih Američkih Država krenuo je u daljnje istraživanje. Pod vodstvom francuske stručnjakinje za arheološku seizmičnost, Julie de Sigoyer, ovaj tim u bliskoj suradnji s turskim arheolozima pokušava rekonstruirati povijest ove tajanstvene bazilike.

Postoji razlog zašto su ti ostaci izazvali tako strastveno i entuzijastično zanimanje cijelog međunarodnog znanstvenog tima: njihova lokacija odnosno grad Iznik. To je današnji turski naziv za nekadašnji rimski grad Niceja, gdje je 325. godine održan Prvi nicejski sabor. Taj ekumenski crkveni sabor obilježio je jednu od najfascinantnijih prekretnica u modernoj ljudskoj povijesti: vjerovanje u jednog Boga, čime je kršćanstvo postalo istinska državna religija. Već prvi nalazi ukazuju na to da potopljena bazilika datira iz 4. stoljeća nove ere, što otvara pitanje: je li ovo moglo biti mjesto održavanja Prvog nicejskog sabora?

Following the fortuitous discovery in 2014 by Turkish archaeologist Mustafa Sahin of the foundations of a Byzantine basilica submerged in Lake Iznik, not far from Istanbul, an international team of French, Turkish, Swiss and American researchers led by French scientist Julia de Sigoyer - a specialist in archaeoseismicity - is investigating in close collaboration with the team of Turkish archaeologists to try and retrace the history of this mysterious basilica.

There's a reason why these remains have aroused the passionate and enthusiastic interest of an entire international scientific team: its location, Iznik. This is the current Turkish name for the ancient Roman city of Nicaea where in 325, the 1st Council of Nicaea took place. This ecumenical assembly was to mark one of the most fascinating turning points in modern human history: belief in one God making the Christian religion a veritable state religion. Yet clues from early excavations suggest that the submerged basilica dates back to the 4th century AD! Could it have been the site of the 1st Council of Nicaea?



POP RATNI PROGRAM / ACCOMPANYING PROGRAM

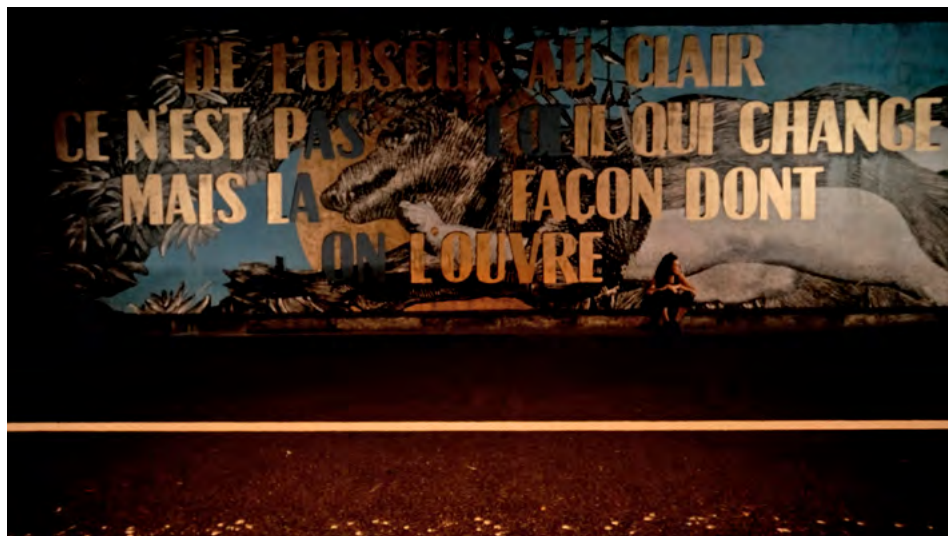
Sous le street art, Le Louvre **Louvre - temelj ulične umjetnosti**

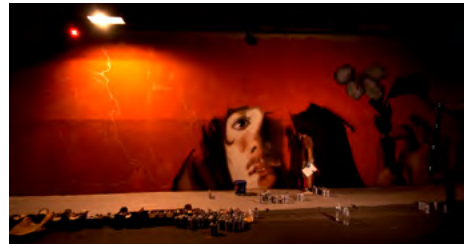
Beneath the Street Art, the Louvre

Frédéric Bouquet-Grilli, Mérapl Productions
Francuska/France, 2023, 55'

Madame, Nadège Dauvergne, Zevs i Andrea Ravo Mattoni četvero su uličnih umjetnika kroz čiju primjenu različitih tehnika i estetika, pratimo način na koji crpe inspiraciju od starih majstora koje kopiraju, reinterpetiraju i prilagođavaju suvremenom kontekstu. Pratimo ih do Louvrea, gdje nalaze svoje ideje u galerijama i razgovaraju s kustosom o nasljeđu umjetničkih djela za buduće naraštaje, i njihovu kritičkoj sudbini i utjecaju na današnju umjetnost. Zatim ih gledamo u njihovim ateljeima, gdje na svoj način reinterpetiraju odabrana djela – bilo kroz slikanje, rezbarenje, instalacije... Na kraju ih gledamo na ulici, gdje svoju umjetnost iznose u javni prostor, špricajući, slikajući ili lijepeći.

Through the work of four street artists, Madame, Nadège Dauvergne, Zevs and Andrea Ravo Mattoni, with their varied techniques and aesthetics, we follow the way they draw inspiration from the old masters, copying them, hijacking them and reinterpreting them. We accompany them to the Louvre, gleaning their ideas from the rooms and discussing with a curator the posterity of the works, their critical fortunes and their influence on contemporary creation. Then we meet them in their studio, where they work on their interpretation of the chosen works, according to their personal modus operandi: painting, cutting, mounting... Finally, we see them at work, in the street, where they bomb, paint or glue.





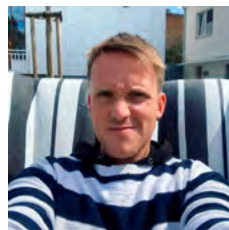
Film dinamično, poput ovog adrenalinskog umjetničkog izričaja, izmjenjuje scene iz Louvrea, ateljea i uličnog prostora, te naizmjenično prikazuje epizode stvaralačkog rada i intervjuje, za vrijeme kojih umjetnici objašnjavaju svoj pristup i način koncipiranja svojih djela. Svaka estetika se također otkriva kroz insert slika njihovih brojnih prošlih kreacija, otkrivajući time bogatstvo njihove kreativne prošlosti. Zatim dva suautora stupaju na scenu, smještajući rad ovih umjetnika u kontekst urbane kulture i povijesti umjetnosti kojoj pripadaju. Razgovaraju o razlozima takvog povratka klasiци. Premještanjem svojih djela u javni prostor, ulični umjetnici simbolički ruše zidove muzeja, vođeni željom za kulturnom demokratizacijom, poetske ili ponekad polemičke potrebe. Ovaj edukativni i inspirativni film nudi ključeve za bolje razumijevanje ulične umjetnosti.

Dynamic, like this adrenalin-fueled art, the film alternates between sequences in the Louvre, the studio and the street. Paced back and forth, the artists explain their approach and conceive their work, alternating between interviews and work sessions. Each aesthetic is also revealed through the insertion of images of their many past creations, demonstrating the richness of their backgrounds. In turn, the two co-authors take the floor to situate the work of these artists in the urban scene and in the history of art of which they are a part. The reasons for this return to the classics are discussed. By moving their works outside, street artists symbolically abolish the walls of the museum out of concern for cultural democratization, a poetic or sometimes polemical need... An educational and invigorating film that provides the keys to a better understanding of street art.

Objevování Mikulčic Otkrivanje Mikulčica

Discovering Mikulčice

Zdenek Skokan, The Institute of Archaeology Czech
Academy of Sciences Brno
Češka, Slovačka/Czechia, Slovakia, 2023, 25'



Film istražuje misterije Velikomoravljana kroz prizmu revolucionarnog otkrića iz 1954. godine – srednjovjekovne utvrde u Mikulčicama, koja obuhvaća palaču Velikog kneza, tri mosta, dvanaest crkava i bogato blago zlatnog nakita. U ovom dokumentarcu otkrivaju se tajne te ranosrednjovjekovne utvrde koje nam omogućuju dublji uvid i bolje razumijevanje života i kulture Velike Moravske.

The film unearths the mysteries of Great Moravians through the lens of groundbreaking 1954 discovery of Mikulčice's medieval stronghold, the Grand Duke's palace, three bridges, twelve churches, and a trove of goldens jewels. This documentary unveils the early medieval fortress, expanding our understanding of Great Moravian's lives and culture.



IL RINASCIMENTO NASCOSTO. PRESENZE AFRICANE NELL'ARTE **Crna talijanska renesansa**

The Black Italian Renaissance

Cristian Di Mattia, Sky Italia, TIWI;
Italija/Italy, 2022, 90'



Zahvaljujući intervjuima s istaknutim stručnjacima, kao i pristupu prekrasnim umjetničkim djelima i povijesnim dokumentima, film "Crna talijanska renesansa" osvjetljava priče crnih Afrikanaca u talijanskoj renesansi, priče koje su predugo ostale neprepoznate.

*Thanks to interviews with prominent experts, the access to beautiful works of art, and historical documents, *The Black Italian Renaissance* shines a light on the stories of black Africans in the Italian Renaissance, stories that for too long have remained unacknowledged.*



U početku **In the Beginning**

Shaun Clark

Ujedinjeno kraljevstvo/United Kingdom, 2022, 11'



Zakopana u tami, jedna žena svjedoči stoljećima koja prolaze dok vapi svijetu u potrazi za svojim identitetom i mjestom u njemu.

Buried in darkness, a woman witnesses centuries passing by as she cries out to the world in search of her identity and place in the world.



Uomini e dei, il mare e il sacro Ljudi i bogovi, more i svetost

Men and Gods, the Sea and the Sacred

Massimo D'Alessandro, Mario Mazzoli, Maria Teresa Pilloni
Italija/Italy, 2023, 43'



Špilje na otočiću Sant'Eufemia, nasuprot grada Vieste, skrivaju tisućljetnu tajnu: više od 200 natpisa u stijeni koji pričaju zaboravljene priče. Dragocjena baština koja već od rimskog doba pa sve do danas pruža fascinantan uvid u živote mornara koji su plovili opasnim vodama Jadranskog mora. Od najranijih uklesanih natpisa posvećenih božici Veneri Sosandri, «spasiteljici ljudi», do kršćanskih natpisa iz srednjeg vijeka, mornari su uklesavali zavjetne posvete na zidove stijena i time izražavali svoju zahvalnost svojim zaštitnicima. Međutim, ova špilja nije bila samo svetište nego i tihi svjedok stoljećima ljudskog života. Mjesto se uklapa u «geografiju svetog» koja karakterizira obale donjeg Jadrana i Otrantskog tjesnaca, gdje otkrivamo i druga pomorska svetišta sve do obale Albanije, u zaljevu Grama. Ovo izvanredno otkriće ne samo da razotkriva fragment povijesti ovog područja, već nas također poziva na razmišljanje o dubokoj povezanosti koju je čovjek oduvijek imao s morem i njegovim božanstvima.

“Aphrodite je moj kapetan, a Eros drži kormilo i time timun moje duše.”

The caves on the islet of Sant'Eufemia, opposite the town of Vieste, hold a thousand-year-old secret: more than 200 rock inscriptions that tell forgotten stories. A precious heritage that from the Roman period to the contemporary age offers a fascinating glimpse into the lives of sailors who plied the dangerous waters of the Adriatic. From the earliest engravings dedicated to the goddess Venus Sosandra, the “savior of men,” to the Christian engravings of the medieval period, where sailors paid homage to their patron deities by carving their votive dedications on the rock walls. But this cave was not just a shrine; it was a silent witness to centuries of life. A place that fits into that “geography of the sacred” that characterizes the coasts of the lower Adriatic and the Strait of Otranto, of which we will discover other maritime sanctuaries as far as the coast of Albania, in the bay of Grammata. An extraordinary find that not only reveals a fragment of the history of this territory, but also invites us to reflect on the deep connection man has always had with the sea and its deities.

“Aphrodite is my captain, Eros holds the helm, holding the tiller of my soul.”



Kurnati: abeceda sjećanja - Zidi

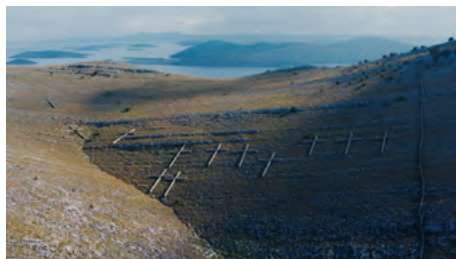
Kurnati: The Alphabet of Memories – Walls

Matea Šarić, Igor Knežević, Prvi red fotelja
Hrvatska/Croatia, 2021, 10'



Pružali su se u paralelnim nizovima od mora do mora na otoku Kornatu i Žutu te na taj način dijelili posjed od posjeda. Gradili su se na mnogo načina, a zajedničko im je obilježje da su svi jednako visoki (cca 130 cm), toliko visoki da ovca nije mogla prijeći s jednog posjeda na drugi.

By running in parallel rows from one seashore to the other across the islands of Kornat and Žut, these walls divide property from property, and while built in many different ways, they share one common feature: they are all equally high, approximately 130 cm, i.e. just high enough to prevent sheep from crossing from one property to another.



Les mystères de la tapisserie de Bayeux **Tajne tapiserije iz Bayeuxa**

Mysteries of the Bayeux Tapestry

Alexis de Favitski, La Compagnie des Taxi Brousse
Francuska/France, 2021, 60'



Tapiserija iz Bayeuxa, koja je i dalje sačuvana u Normandiji, označena je kao UNESCO-va svjetska baština. Ovaj golemi vez dug gotovo 70 metara slikovito prepričava priču o invaziji na Kraljevinu Engleske 1066. godine, koju je predvodio Vilim, vojvoda od Normandije. Prikazuje jedinstvenu odiseju kroz razdoblje značajnih previranja u povijesti, ono u ranom srednjem vijeku kao i početak feudalnog sustava u Europi, kraj Vikinga i početak ere vitezova.

The Bayeux Tapestry, still preserved in Normandy, is designated as a UNESCO World Heritage Site. This immense embroidery of nearly 70 meters long recounts the invasion of the Kingdom of England in 1066 by William, Duke of Normandy. It traces an unparalleled odyssey through a period of major upheavals in History: that of the early Middle Ages and the advent of the feudal system in Europe. The end of the Vikings, the beginning of the Knights.



Anima insulae **Anima insulae**

Lorenzo Daniele, Fine Art Produzioni
Italija/Italy, 2024, 50'



Ovo je priča bez kraja ili početka, smještena na Siciliji. To je priča koja teče uz rijeku, gdje je kamen boje Etna, voda pulsira životom, a špilje su božanske utrobe. Tamo gdje su ljudi molili i tražili zaštitu, gdje su se borili za slobodu i živjeli i kovali svoje sudbine, gdje oni koji dođu mogu osjetiti pravu suštinu ovog otoka, njegovu Dušu. Ovo je priča o Palikè, zemlji Sikula.

This is a story without end or beginning. A story set in Sicily flowing along a river, there where the stone is the color of Etna, the water emits pulses, and the caves are divine wombs. Where people have prayed and sought protection. Where one has fought for one's freedom. Where one lives and digs. Where those who come there can feel the true essence of this Island, its Soul. This is the story of Palikè, the land of the Siculi.



ازابيت

Tipasa

Tipasa

Ahmed Berramdane, Mohamed Dia Djaballah, Abderrahim Sebti
Alžir/Algeria, 2023, 5'



Ovaj kratki film predstavlja putovanje kroz drevne ruine Tipase u Alžiru i istražuje važnost očuvanja nasljeđa.

This short film is a journey through the ancient ruins of Tipasa, Algeria, and an exploration of the importance of heritage preservation.



POP RATNI PROGRAM / ACCOMPANYING PROGRAM

Notre Dame u Parizu nakon požara; istraživanja katedrale

Notre-Dame de Paris After the Fire: a Cathedral of Research

Dr. Martine Regert

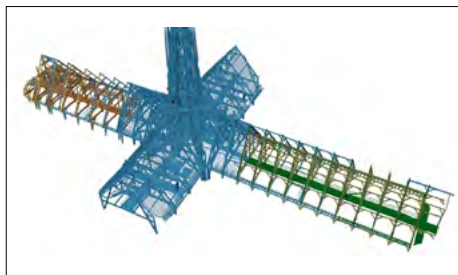
Neposredno nakon velikog požara koji je pogodio katedralu Notre-Dame de Paris 15. travnja 2019. godine, mnogi znanstvenici mobilizirali su se u akciji prikupljanja, očuvanja i istraživanja znanstvenih informacija zarobljenih unutar ostataka oštećenog spomenika. Istraživanje se fokusira ne samo na materijalnost katedrale, već i na njezine nematerijalne aspekte, bilo da se odnose na emocionalne aspekte nasljeđa, pitanja akustike i zvučnih slika ili izradu augmentiranog digitalnog dvojnika katedrale.

Na ovom predavanju predstaviti ćemo ovu iznimnu znanstvenu i ljudsku avanturu, koja trenut-

In the immediate aftermath of the fire that struck the cathedral Notre-Dame de Paris on 15 April 2019, many scientists mobilized to take action to collect, safeguard and investigate the scientific information trapped within the remains of the injured monument. The research focuses on the materiality of the monument but also on its intangible aspects, whether they relate to heritage emotions, issues of acoustics and soundscapes or the construction of an augmented digital double of the cathedral.

In this lecture, we will present this exceptional scientific and human adventure, which currently brings





3D visualisation of dating hypotheses for the roof timbers of Notre-Dame de Paris © Kévin JACQUOT / MAP / Vassar College / AGP / GEA / Chantier Scientifique Notre-Dame de Paris / Ministère de la culture / CNRS



Staple from the Notre-Dame de Paris construction site, after sampling © Cyril FRESILLON / IRAMAT / NIMBE / ArScAn / CEA / Chantier Scientifique Notre-Dame de Paris / Ministère de la culture / CNRS

no okuplja više od 150 znanstvenika iz različitih, ali komplementarnih područja (povijest, povijest umjetnosti, akustika, znanost o materijalima, antropologija itd.).

Detaljno ćemo razložiti izazove s kojima se suočava trenutno istraživanje Notre-Dame de Paris, istaknuti važnost prikupljenih, popisanih, pohranjenih i proučavanih ostataka nakon požara, raspraviti o ograničenjima specifičnim za ovu vrstu istraživanja i predstaviti prve rezultate.

Posebnu pažnju posvetit ćemo podrijetlu materijala i rutama opskrbe u srednjem vijeku i razmotriti kronologiju ovog spomenika temeljenju na drvu korištenom u konstrukcijama, kao i željeznim elementima koji su doprinijeli stabilnosti katedrale. Također ćemo pokazati kako drvo može rasvijetliti klimatske promjene u srednjem vijeku putem analize njegovih godišnjih prstenova i kemijskog sastava.

Stoga, kada se katedrala ponovno otvori za javnost krajem 2024. godine, ona neće biti samo obnovljen spomenik koji se može ponovno posjetiti, već i zgrada obogaćena najnovijim istraživanjima koja će je transformirati iz jedne od najmanje poznatih katedrala u spomenik o kojem ćemo imati znanje u svakom pojedinom detalju.¹

together more than 150 scientists from a wide variety of complementary fields (history, art history, acoustics, materials science, anthropology, etc.).

We will detail the challenges of current research on Notre-Dame de Paris, highlight the importance of the remains that have been collected, inventoried, stored and studied following the fire, discuss the constraints specific to this type of research and present the initial results obtained.

In particular, we will be looking at the provenance of materials and supply routes in the Middle Ages. We will discuss the chronology of the monument, based on the timber used in the frameworks, as well as the iron elements that contributed to the structure of the cathedral. We will also show how wood can shed light on climatic changes in the Middle Ages by examining its tree rings and chemical composition.

So, when the cathedral reopens to the public at the end of 2024, it will not only be a restored monument that can be visited once again, but also a building enriched by the latest research, which will transform it from one of the least-known cathedrals into a monument understood in every detail.

¹ Martine Regert¹, Philippe Dillmann¹, Pascal Liévaux², Aline Magnien²

1 – CNRS, France

2 – Ministère de la Culture, France

Ovogodišnji festival obogaćen je raznovrsnim programom namijenjenim djeci i mladima. U tjednu održavanja festivala, od 5. do 7. studenog u jutarnjem terminu, Muzej će svojim interesom i radom ispuniti niz razrednih skupina djece iz osnovnih i srednjih škola Splita i okolice. Za njih su pripremljene forenzične radionice, vodstvo kroz izložbu Chroatorum Bellatores – ratnici u ranom srednjem vijeku te projekcije filmova iz dječjeg, popratnog dijela programa.

Isti je bogati program namijenjen i široj javnosti te dostupan posljednjeg dana festivala, 9. studenoga u jutarnjem terminu. Namijenjeno svim zainteresiranima (djeci uzrasta od 7 do 15 godina) uz prethodnu najavu, održat će se jutro ispunjeno aktivnostima.

This year's festival features a vibrant and diverse program for children and young people. During the film festival week, i.e. from the 5th to 7th November 2024, the Museum will host numerous school groups from primary and secondary schools in Split and the surroundings, offering a range of engaging and interesting activities in the mornings. Students can look forward to forensic workshops, guided tours of the exhibition "Chroatorum Bellatores – Warriors in the Early Middle Ages" and screenings of films from the children's segment of the programme.

On the final day of the festival, November 9th, the same exciting and rich programme will be available to the general public in the morning. The program with its various morning activities is open to all interested participants (children aged 7 to 15), but prior registration is required.

Filmovi obuhvaćeni dječjim programom:

Films featured in the children's program:

Marko Marulić 500

Dalibor Popović, Split City Museum
Hrvatska/Croatia, 4'

Animirani film „Marko Marulić 500“ napravljen je povodom obljetnice 500 godina od smrti hrvatskog književnika. Film je zamišljen kao kazališna predstava i odvija se na pozornici, a prati život Marulića od rođenja, školovanja u Splitu, javnog i književnog rada. Na duhovit način prikazane su neke manje poznate i zanimljive dogodovštine iz njegove biografije. Svaki odabrani dio Marulova života u filmu morao je ispričan u dvadesetak sekundi bez verbalnog pripovijedanja, pa je akcenat prvenstveno stavljen na vizualni efekt kako bi se što vjernije

The animated film "Marko Marulić 500" was created to commemorate the 500th anniversary of the death of the Croatian writer. The film is conceived as a theatrical play and takes place on stage, where it chronicles the life of Marulić from his birth and education in Split to his public and literary achievements. In a humorous way, it portrays lesser-known and interesting anecdotes from his biography. Each selected segment from Marulić's life is depicted in the film in approximately twenty seconds, relying primarily on visual effects rather than verbal narration to faith-

prikazale anegdote i biografske crtice Marka Marulića. Svaku scenu određuju izmjene kazališne scene i kratke gestikulacije "glumaca", uz određenu dozu humora. Animaciju su obogatila dva uglazbljena talijanska soneta Marka Marulića u izvedbi talijanskog glazbenog dua Simone Sorini Syerenarum.

fully show the anecdotes and biographical sketches of Marko Marulić. Each scene is defined by dynamic changes of the theater set and brief gesticulations of the "actors," infused with a good dose of humour. The animation was further enriched with two Italian sonnets by Marulić, set to music and performed by the Italian duo Simone Sorini Syerenarum.

Bocian Roda

Stork

Katarzyna Zimnoch and Paweł Kleszczewski, Poljska/Poland, 3'

Poljska narodna priča koja govori o rodi. Radnja filma temelji se na poljskim bajkama koje su prikupili etnolozi krajem 19. i početkom 20. stoljeća.

A Polish folk tale telling the story of the creation of Stork. The plot of the film is based on Polish fairy tales, collected by ethnographers at the end of the 19th nineteenth and early 20th centuries.

Примостився міст до міста Most do grada

Bridge to the City

Klym Klymchuk, Ganna Polonichenko, Ukrajina/Ukraine, 4'

Jednom davno, mali je most stajao uzdignut blizu malog grada. Od tada se mnogo toga promijenilo, ali most se sjeća starih vremena i može nam ispričati o njima.

Once upon a time the small bridge was perched near a small town. A lot has changed since then, but the bridge remembers old times and can tell us about it.

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

Short course in anatomy – educational workshop for tweens

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: 60 minuta.

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: 60 minutes

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

Identification through forensic anthropology – educational workshop for teens

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.

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



Voditelj radionica: Josipa Marić, mag. forens.
Workshops led by: Josipa Marić, M.S.F.S.

Fotografija / Photograph by: Nikolina Čuk

IZLOŽBA „NUMIZMATIČKA ZBIRKA MUZEJA HRVATSKIH ARHEOLOŠKIH SPOMENIKA“

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

Autor izložbe: dr. Sc. Tomislav Šeparović

Curated by: Tomislav Šeparović, Ph.D.

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 vjhorima 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 predstavljeni i posebno istaknuti skupni nalazi novca. Od osobitog je interesa za hrvatsku povi-

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



Fotografija / Photograph by: Zoran Alajbeg



Fotografija / *Photograph by:* Zoran Alajbeg

jest srednjovjekovni dio zbirke, naročito bizantski novac, te rijetki primjerci karolinškog i arapskog novca.

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

particular interest for Croatian history is the medieval part of the collection, especially Byzantine coins, and rare examples of Carolingian and Arabic coins.

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

CHROATORUM BELLATORES – RATNICI U RANOM SREDNJEM VIJEKU

CHROATORUM BELLATORES – WARRIORS IN THE EARLY MIDDLE AGES

Utemeljenje i održavanje državnosti i identiteta u prošlosti, kao i danas, možda je najčešće vezano upravo za ratovanje. Tragovi ratnika, toliko važnih u utemeljenju hrvatske države u srednjem vijeku, a potom i hrvatskog identiteta uopće, zaista su brojni. Njihove osobne vrijednosti, pretočene u funkcionalne predmete poput mačeva, ostruga ili natpisa na kamenu ukrašenim pleternom ornamentikom, počesto su čin komuniciranja njihove uloge u tadašnjem društvu. Kodove ove komunikacije danas pokušavaju presresti i dešifrirati brojni stručnjaci, priređujući nam određene teorije o pojedincima, društvima i ambijentu toga doba.

Neke od tih pojedinaca, isječak društva i ponešto ambijenta ranosrednjovjekovne Hrvatske, donosi izložba **Chroatorum Bellatores – ratnici u ranom srednjem vijeku** s preko 250 izvornih predmeta izloženih na 500 četvornih metara.

Ti su predmeti pronađeni ponajviše u grobovima, ali i u sklopu crkava, utvrda pa čak i u rijekama.

The foundation and preservation of statehood and identity—both in the past and present—are possibly most often closely linked to warfare. The traces of warriors, who were crucial to the establishment of the Croatian state in the Middle Ages and subsequently to the formation of Croatian identity in general, are indeed numerous. The personal values of these warriors, embodied in functional objects such as swords, spurs or inscriptions on stone embellished with the Croatian interlace known as pleter, often serve as a means of communicating their roles within society at that time. Today, many experts strive to find and decode these codes of communication, presenting us with various theories about the individuals, communities and aura of that era.

*The exhibition titled **Chroatorum Bellatores – Warriors in the Early Middle Ages** showcases some of these individuals and offers a glimpse into this society. It also aims to convey some of the atmosphere of early medieval Croatia with its more than 250 original items displayed across 500 square meters.*

These items were primarily discovered in graves but also found within churches, fortresses and even rivers. They mainly consist of military or status-military equipment of individuals, as well as parts of church furniture inscribed with names or likenesses of notable individuals. Among these items, swords stand out as one of the most esteemed weapons, serving both practical military purposes and symbolic roles that suggest their owners were deserving and capable individuals. Typically associated with the upper social class are also spurs, riding gear fastened to the foot and ankle to control the horse while riding it. Numerous finds of spurs indicate that the army in medieval times relied heavily



Fotografija / Photograph by: Zoran Alajbeg

Većinom se radi o vojnoj ili pak statusno-vojnoj opremi pojedinaca, ali i dijelovima crkvenog namještaja na kojima se takvi pojedinci bilježe imenom ili likom. Od te opreme možemo izdvojiti mačeve, kao jedne od najcjenjenih vrsta naoružanja, koji uz funkcionalnu tj. ratničku, imaju i onu simboličku ulogu jer sugerira svog vlasnika kao zaslužnu i sposobnu ličnost. Visokom društvenom sloju mogle bi pripadati i ostruge - jahača oprema koja se vezivala za stopalo i gležanj, a služila je za upravljanje konja pri jahanju. Brojni nalazi ostruga svjedoče o tome da se srednjovjekovna vojska umnogome oslanjala na konjicu, a dobar konj vrijedio je zaista mnogo, kao jedno imanje. Kada se tome pridoda i ostala jahača oprema, poput čizama, sedla, uzda i sl., pa onda i naoružanje, osnažuje se pretpostavka da je ratnik u većini slučajeva pripadnik društvene elite, odnosno vladajućeg sloja, kako će se to iskristalizirati u povijesnim izvorima 11. st. Oni nas navode da se društvo dijeli na tri klase – one koji mole (oratores), one koji rade (laboratores) te one koji ratuju – **bellatores**. Naravno, postoji i dio stanovništva koji pripada „radnoj klasi“ te koji po potrebi postaju ratnicima, vjerojatno s obzirom na to koliko je neka opasnost neposredna i zahtjevna. Tijekom samog rata, oni mogu vršiti i pješačku, mornaričku ali i logističku potporu. Takvi su nam ratnici i najmanje poznati jer se nisu mnogo društveno isticali. Ipak, u posljednje vrijeme antropološke analize postale su gotovo neizostavne u arheološkim istraživanjima, a jedna nas je takva analiza odvela još i dalje od same detekcije ratnika – u rekonstrukciju njegovog fizičkog izgleda.

Osim rekonstrukcije fizičkog izgleda jednog od ratnika iz toga doba, izložba sadrži i brojne rekonstrukcije oružja i vojne opreme, odjeće, obuće te mnogo vizualnog i audiovizualnog sadržaja koji bi trebao posjetiteljima približiti temu i ambijent vremena, pomoći u shvaćanju predmeta te ponuditi geografski kontekst.

*on cavalry, where a good horse was indeed worth a lot, often equated with the value of an estate. When combined with other riding gear, such as boots, saddles, reins and the like, along with weaponry, these finds suggest that warriors in most cases belonged to the social elite or ruling class, as reflected in historical sources from the 11th century. These sources describe a society divided into three classes: those who pray (oratores), those who work (laboratores), and those who fight- **bellatores**. Of course, there was also a segment of the population known as the “working class” who could take up arms in times of need, likely depending on the urgency and severity of the threat. During wartime, they could also provide infantry, naval and logistical support. These lesser-known warriors, who did not stand out socially, have therefore often remained in the shadows of history. However, in recent times anthropological analyses have become essential in archaeological research, and one such analysis has taken us even a step further from simply detecting a warrior, it allowed us to reconstruct his physical appearance.*

In addition to reconstructing the physical appearance of one of the warriors from that era, the exhibition features numerous reconstructions of weapons and military equipment, clothing, footwear, but also a wealth of visual and audiovisual content, which aims to bring the theme and atmosphere of the time closer to visitors, enhancing their understanding of the items and providing geographical context.



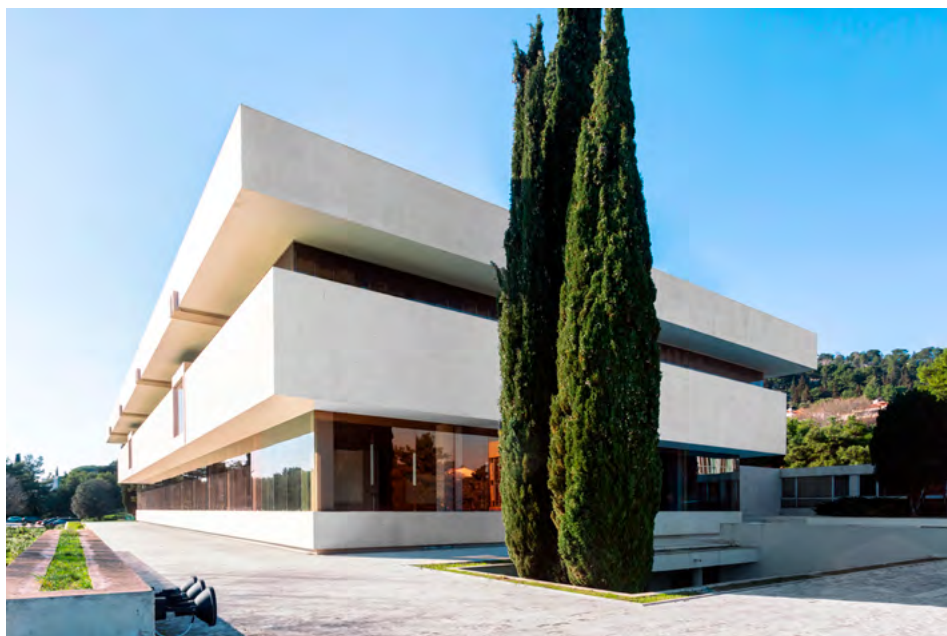
Fotografija / Photograph by: Zoran Alajbeg

MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA SPLIT

MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS SPLIT

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

THE MUSEUM OF CROATIAN ARCHAEOLOGICAL MONUMENTS (MHAS) is one of the oldest Croatian museums and the only museum in Croatia that was founded with the unique task to explore, collect, present and study the remains of the tangible and intangible culture of the Croats from the Middle Ages, respectively from the 7th to 15th century, in particular from the time of the early medieval Croatian State (from the 9th to 12th century). The Museum was founded under the name "First Museum of Croatian Monuments" in Knin in 1893. During World War II, fearing the threats of the war, it was initially moved to Sinj, later to Klis and finally to Split, where it is still located up to this date. Since 1976, its archaeological treasures have been kept and exhibited in a monumental



Fotografija / Photograph by: Zoran Alajbeg



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 crkava. Svojom zbirkom ranosrednjovjekovne pletarne i figuralne plastike te mnošinom latinskih starohrvatskih epigrafskih spomenika, Muzej danas spada među najveće zbirke takve vrste u Europi. Među ostalim, najznačajniju i povijesno najvrjedniju kolekciju predstavljaju epigrafski spomenici od 9. do 12. stoljeća na kojima su uklesana imena hrvatskih vladara te svjetovnih i crkvenih dostojanstvenika, pa taj dio arheološke zbirke Muzeja, kao najstariji hrvatski „arhiv“ (arhiv u kamenu) ima iznimnu povijesnu dokumentarnu vrijednost. Osim muzeološke djelatnosti, Muzej danas provodi i opsežna arheološka istraživanja starohrvatskih lokaliteta, poglavito na svojem matičnom, južnohrvatskom prostoru, u cetinsko-zrmanjskom međurječju, a ima i bogatu izložbenu i izdavačku djelatnost. U sljedeće tri godine, Muzej očekuje realizaciju novog stalnog postava.

and representative building that was designed by 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 many stone monuments that were part of the interiors of early Croatian churches. With its collection of early medieval interlacing-ribbon and figural sculptures and many early Croatian epigraphic monuments in Latin, the Museum nowadays possesses one of the largest collections of its kind in Europe. 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 exceptional historical documentary value. Besides 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 is its exhibition and extensive publishing activity. Its permanent display is expected to be completed in the next two years.

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, a 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.

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