



If the second half of the sixties was known as the time of the triumph of Serbian cinematography, the first half of the seventies was the antipode, the age of stagnation, prohibitions and the total decline of authorship. There were several reasons for that, starting with the financial collapse of the leading film company, Avala Film, but more important ones related to politics and the persecution of the author of a critical view of the world and the ruling ideology. Dušan Makavejev film "The Mystery of the Organism", from 1971, was banned from 1971, because the author equates politics and pornography, Saša Petrović was criticized for his free film adaptation of Mikhail Bulgakov's "Master and Margarita" (1972), the filming of the film "Freedom or Comics" was interrupted for Želimir Žilnik at the very end of the same year, Žika Pavlović could shoot only in Slovenia, while Jovan Jovanović debut work "Young and Healthy as a Rose", from 1971, immediately ended up in a bunker. The political reaction of the top leadership, led by Josip Broz, was such that not only were some films "bunkered" and the authors prevented from working for years, but one of them, a recent graduate student of directing, Lazar Stojanović, was sentenced to prison for mockery Tito himself and the critique of the basic values of society and socialism in the 1971 film "Plastic Jesus". Thus, the first half of the decade passed with strictly controlled topics and authorial self-censorship, but still, some films achieved above-average achievements, primarily the naturalistic works of Pavlović's frequent collaborator Zdravko Randić, "Bet" from 1971 and "Traces of a Black Girl" (1972), then the black comedy about growing up "Bug killer" directed by Milan Jelić (1971), the fierce drama about collectivization in Vojvodina "Breakfast with the Devil" by Miroslav Antić (1971), the debut work of the young Srdjan Karanović "Social Game" (1972), and the rural drama from the Vojvodina desert "The neglected land" by Karol Viček from 1974. In addition to this were the usually good films of veterans, such as Zdravko Velimirović with the film "Dervish and Death" from 1974, the film adaptation of the novel by Meša Selimović, Žika Mitrović with the partisan spectacle "67 days/The republic of Užice" (1974), and Branko Bauer with children's war film "Winter in Jakobsfeld" in 1971, based on the work of Arsen Diklić. After years of bad, uncritical and regime-desirable films called "white wave", in the second half of the seventies there was a certain renaissance of Serbian film, created by the appearance of young directors who were colloquially called "Prague School" due to their studies at the Prague Film Academy. Goran Paskaljević made his debut with the contemporary drama "The Beach Guard in Winter" (1976), showing refinement in mixing serious and witty details, and then distinguished himself with a documentary portrayal of the lives of the elderly in a retirement home in "These Earthly Days Go Rolling By" (1979) and black humor metaphor on alcoholism "Special treatment" from 1980. After the notable drama about young people from the correctional facility "Special Education" (1977), Goran Marković continued his career with comedies with the message "National Class" (1979) and "Would you believe it" (1980). In "The Scent of Wild Flowers" (1976), Srdjan Karanović dealt with the issue of human freedom, while in "Petrija's Wreath" (1980), based on the novel by Dragoslav Mihajlović, he meticulously described the difficult life of a woman in a Serbian village. In this decade, several other quality genre achievements were created, in the domain of the war film "Maiden's Bridge" (1976) by Miki Stamenković, "The Pursuit" (1977) by

Žika Pavlović and "A Brief Moment" (1978) by Stole Janković, and among the dramatic works "Pavilion 6" by a guest from Romania, Luciano Pintilije, and "Breakdown" by Mišo Radivojević, both from 1978.

Among the significant debut works on the feature film are Živko Nikolić's "Beasts" (1977), Aleksandar Mandić's "Personal Affairs" from 1979 and especially the black humor war grotesque "Who Sings Overthere" by Slobodan Šijan from 1980, which was proclaimed by critics for the best Serbian film of the twentieth century. Finally, after many years, the Serbian sense of humor gained primacy in cinemas through a series of popular and watched comedies, such as Dejan Karaklajić's "Love Life of Budimir Trajković" by Zoran Čalić's "Crazy Years", both from 1977, "Tit for tat" by Mića Milošević from 1978, Milan Jelić's "Temporary Work" from 1980 and others. Unlike a feature film, the documentary has maintained the creativity of the previous decade, and among the many artistically and festival-successful works, the most famous are: "In continuo" (1971), "A Day More" (1972), and "Love" (1973) by Vlatko Gilić; "Colt 15 GAP" (1971) by Miodrag Milošević and Jovan Jovanović; "Healthy People for Leisure" (1971) by Karpo Aćimović Godina; "Ice" (1972) and "Mallet" (1977) by Aleksandar Ilić; "Gorge" (1972), "Bogey" (1974), "Marko Perov" (1975), "Window" (1976) and "Builder" (1980) by Živko Nikolić; "Ustasha" (1973) by Krsto Škanata; "Personal Descriptions" (1972), "Naked Truths" (1978) and "Statements and Silences" (1980) by Prvoslav Marić; "Hilandar on Athos" (1975) by Ratomir Ivković; "The Hamster" (1975) by Petar Lalović; "Protected by Law" (1975) by Nikola Jovićević; "De Jong's" 1975 by Mića Milošević and others.

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