



Along with Belgium, Serbia was the country that suffered the most, in terms of looting and devastation, during the First World War. Coming out of the war as a victorious country, a new state, the Kingdom of Serbs, Croats and Slovenes, was totally impoverished and could not invest in film production, so the first companies, not counting military shooting, appeared in 1921. Only a few films from the period up to 1925 have been preserved, including "The Wedding of King Aleksandar and Queen Maria" produced by Serbia Film from 1921, as well as "Celebration of the Tenth Anniversary of the Battle of Kumanovo" from 1922 by the first local cameraman Slavko Jovanović and cameraman of Film Section Serbian Army, Mihajlo Mihajlović, aka Mika Afrika. Then the educational films of the State Film Workshop at the Ministry of Public Health were made, almost all of which are lost today, for example "The Tragedy of Our Children" from 1922 and "Sin of Alcohol" from 1923, as well as unsuccessful attempts by Ernest Bošnjak in Sombor to make feature films, "Lie to Me" and "My Dear Cradle" in 1923. He finally succeeded with the first domestic animated film from 1925 "Look here and you will find a million!" The same year, domestic film production started to recover with the founding of the company Novaković film, whose owner Kosta Novaković, who was also the owner of several cinemas, started film production with a lot of enthusiasm. In addition to creating the first domestic film magazine, with many articles from life in the Kingdom, in the same 1925 he directed an exceptional documentary medium-length film "The Journey of King Aleksandar and Queen Mary to Montenegro and Dalmatia". In that film, he noted almost all the places they visited, with a particularly historically significant part related to the transfer of the relics of the bishop and poet Petar Petrović Njegoš to the chapel in Lovćen. After the insufficiently successful short comedy "King of Charleston" from 1927, Novaković filmed the social drama "Sinner without a Sin" in 1930, about the contradictions of life in a patriarchal village and a crime-ridden metropolis, which was a great success with the audience. Another significant pioneer from that period was Josip Novak, the founder of the company Pobeda film in 1926, and the author of several short promotional feature films. The most interesting among them was "Everything for a smile", an advertisement for toothpaste Kušaković. After the archive film "Balkan War" from 1928, in which he used the materials of Đoka Bogdanović from the Second Balkan War, Novak started shooting the feature film "Miner's Happiness". This work, created on the basis of legend about the buried treasure of Emperor Radovan, but also about the hard life of miners, was approved by the local audience. The best feature film of that decade "Through the Storm and Fire" from 1930, lost today, produced by Adria-National Film and directed by Ranko Jovanović and Milutin Ignjačević, was a painful reminder of the suffering and heroism of the Serbian people during the First World War. Among other authors of that period, Stevan Mišković stands out, with several commercials, survived only "Happiness" from 1928, as well as Aleksandar Lifka with several documentary film reports related to the milieu of Subotica, for example "25th anniversary of Bačka in Subotica" from 1926. Already in this decade, the foreigners rushed to shoot in the Kingdom of Yugoslavia, primarily on the Adriatic, so the exteriors of many, mostly German films were shot in some of the most attractive parts of the state. The same case is with the documentaries, among which the American film "Yugoslavia" from 1923, directed by Baron

Strelecki, stood out. The last impressive film of this era was the feature-length documentary "All-Falcon Rally in Belgrade" by the newly founded Yugoslav Educational Film Company, which brought together leading cameramen to follow a multi-day falconry rally in Belgrade in 1930. Exercises of domestic and a large number of Falcon members from nearby Slavic countries, were recorded, in front of the royal couple and a full audience. This extraordinary work has shown that domestic authors are approaching foreign and well-known role models in terms of technical professionalism.

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