



The 1960s can be called the "golden age" of Serbian and Yugoslav film. Those were a years when the orthodox and ideological film shifted to a critical attitude towards reality, which resulted in misunderstandings and bans through the so-called "bunker". While the change of generations was taking place under the influence of the Polish "critical school", the French "new wave" and Italian neorealism, mostly cadets of the Belgrade Cinema Club emerged on the pedestal of leading authors. Zivojin Pavlovic, a noted writer, distinguished himself with banned episodes in the omnibus "Drops, Water Warriors" (1962) and "City" (1963), followed by a series of naturalistic achievements, such as "The Enemy" (1966), "Awakening of the Rats" and "When I'm Dead and White", both from 1967, and "Ambush" (1969). He gained the epithet of champion of Yugoslav critical film, which politicians called "blackwave". Side by side, there was another "movie club member" Dusan Makavejev, who combined sex and politics in his works, for example "Man is not a bird" (1966) and "Love case or tragedy of a PTT employee" in 1967. Aleksandar Petrović, on the other hand, starts from classic new wave works, such as "Two" (1961), nad "Days" (1963), through demystifications of partisan warfare in "Three" (1965), to culminate in the ancient poem about Gypsies, "I Even Met Happy Gypsies" (1967), the pinnacle of Serbian cinematography, with the rightful first prize at the Cannes Film Festival in the same year. The suggestive works of the painter Mića Popović "Man from the Oak Forest" (1964), "The swarm" (1966) and "The though one" (1968) belong to the same category of critical reflection on the present and the past, as well as works by authors such as: Purisa Djordjevic's war poetic metaphors "Girl" (1965), "Dream" (1966) and "Morning" (1967); the other side of the war in "Holiday" (1967) and "March" (1969) by George Kadijevic, as well as the demythologization of recent, post-war history in the works "Holy Sand" (1968) by Miroslav Antic and "Early Works" (1969) by Zelimir Zilnik. If we add to that classic genre films, such as "March on the Drina" (1964) by Zika Mitrovic, "Warm Years" (1966), by Dragoslav Lazic, "Restless" (1967), by Kokan Rakonjac and "Downstream from the Sun" (1968) by Fedor Skubonja, one gets the impression of cinematography that escaped ahead of its time, giving the society a critical and humanistic line, which existed only on paper. In those years, international cooperation flourished, primarily with Avala Film, which, in cooperation with foreign producers, made a large number of co-production films, including the most famous historical spectacles "Long Ships" (1964) by Jack Cardiff and "Marco Polo" (1965), by Denys de La Patellière. In the field of documentary film, the

sixties represent a fruitful spring, when, primarily within the framework of Danube Film and Flag Film, internationally recognized successes of Serbian cinematography are emerging. Among them are "On the embroidery" by Branko Kalačić, "He" by Puriša Đorđević from 1961, "Parade" by Dušan Makavejev and "Children" by Puriša Đorđević from 1962, "Concerto gymnastico" by Nikola Majdak and Mića Milošević, "Remembrance days" by Dragoslav Lazić and "Rains of My Country" by Milenko Štrpce (1963), "Steps of Ballet" by Nikola Rajić and "The First Case of Man" by Krsto Škanata from 1964, "Convocations" by Sasa Petrović, "Seal" by Branko Ćelović and "I renounce the world" by Krsto Škanata (1965), "Hockey" by Mića Milošević and "Warriors Willingly" by Krsto Škanata (1966), "Journal of Youth in the Village" by Želimir Žilnik (1967), "Nostalgia of the Vampires" by Krsto Škanata and "Valley of the Centuries" by Ratomir Ivković (1968), "June Movements" (1969) by Želimir Žilnik, "Ballad about oil" by Miroslav Jokić and "Tighten the parts" by Vlatko Gilić from 1970. Finally, after the long-lasting "Zagreb Cartoon School", Belgrade also got its own circle of animation, thanks to the work of Nikola Majdak and Divna Jovanović.

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