



The sixth decade of Serbian cinematography was characterized by the conquest of new genres in the field of feature film and the mastery of crafts by leading directors, as well as the birth of a new critical school of documentary, primarily in the works of the newly created film house, Danube Film. Leading domestic director Radoš Novaković turned to the past, primarily to the genre of partisan film, in which he made two prominent works, "Far is the Sun" from 1953, a film adaptation of the famous novel by Dobrica Cosic, and "The Wind Stopped Before Dawn" from 1959, a story about the heroism of Belgrade illegals. He made a further journey into history very successfully in 1955 in "Songs from Kumbara" with the theme of the liberation of Belgrade in the First Serbian Uprising. The new face in the feature film was Zika Mitrovic, who created a special subgenre of the so-called "partisan western", standing out with the exciting action works "Echelon of Doctor M." from 1955 and "Captain Leshi" from 1960. The opus of the prematurely deceased Velimir Stojanović is also interesting, with a tragicomic study of the pre-war palanquin nature "Four kilometers per hour" from 1958 and a shocking memory of the Italian torture chambers from the last war "Campo Mamula" from 1959. Debt towards domestic literature was honorably fulfilled by Voja Nanović with "Gypsy Woman" from 1953, author's vision of Stanković's novel "Bones", then the first woman director Soja Jovanović, recreating Stevan Sremec's classic "It is not easy to get married" in 1957, also the first domestic color film. as well as Georges Scrigin, who the following year, also in color, created a film version of Nusic's immortal play "Mrs. Minister". But certainly the most influential director of the decade was Vladimir Pogačić, the author of two fascinating works on the theme of war and occupation, "Big and Small" from 1956, for which he won an award at the festival in Karlovy Vary, and "Alone" from 1959. and cult achievement omnibus film "Saturday Night" from 1957, one of the first films that deals with modern youth. In this decade, when the country opens up to the world after the break with the Soviet Union, many co-productions are being made, among which the most known are: Helmut Koitner's war drama "Last Bridge" in 1954, "Bloody Road" by Kare Bergström and Radoš Novaković from 1955, about our detainees in the German camp in Norway and "Aleksa Dundić" by Leonid Lukov from 1958, about the hero of the October Revolution. In the field of documentary film, great progress has been made compared to the previous period, and among the most prominent films are: "Fight with the slope", by Stanko Aleksic (1951), "The chain is broken" by Ivan Draskoci and Milenko Strpce, "Prizren motives" by Zika Mitrovic, both from 1952, "On the Slopes of Maglic" by Zika Mitrovic (1954), "Beauty of Burma" by Otto Denes and "Blood of Freedom" by Zika Cukulic, both from 1955, "Forms" by

Petar Stojanovic, "Girl on the Cover" by Purisa Djordjevic, both from 1958 , "Fair" by Sveta Pavlović in 1959, and "Messages" by Stjepan Zaninović from 1960. However, the classics of this period are "In the Heart of Kosmet" by Milenko Štrpce from 1954, "In the Shadow of Magic" by Krsto Škanata from 1955, and two films by the young and talented Aleksandar Petrović, who will become the leading Serbian feature film director in the next decade, "Flight over the swamp "(1957), a poetic film about nature and" Roads "(1958), about the tragic fate of the great painter Sava Shumanovic. In addition to professional, amateur cinematography also developed, most successfully in the Belgrade Cinema Club, founded in the early 1950s, where the new and great generation of domestic film directors , Zivojin Pavlovic, Dusan Makavejev, Kokan Rakonjac, Marko Babac and others, made their first films.

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