



In the context of cinematography, the eighties can be characterized as an age of continuity, primarily through the works of representatives of the "Prague School", but also the works of some already recognized authors and debutants. In 1981, Miki Stamenković's crime novel "Some Other Woman", Miša Radivojević's rebellious "The Promising Boy" and the historical drama from the period of Nemanjic Serbia's "Dorothey" by Zdravko Velimirović gained public and critic acclaim. In cinemas public laughed at comedies such as "Love, love but do not lose your head" by Zoran Čalić, "Sixth gear" by Zdravko Šotra and "Lion at heart" by Mića Milošević. The following year, we could see Karanović's drama about impossible love between a Serb and an American, "Something in Between", Darko Bajić's debut narrative about finding a life path for young people, "Live Stream", "A tight spot", the first of several sequels of Mića Milošević's incredibly successful comedies, as well as "The Marathon family", a brilliant farce about a family funeral company between the two wars, directed by Slobodan Šijan. "Balkan Express", an addictive comedy about a group of pickpockets during the Second World War, directed by Branko Baletić, was the best film of 1983.

"The Deceptive Summer of '68" by Goran Paskaljević, a comedy in the spirit of Czech films from the 1960s, and especially "Balkan Spy", by Dušan Kovačević and Bota Nikolić, an unforgettable tragicomedy about the ingrained need for control and monitoring, were the most impressive films of 1984. Same year we could see the debutants Predrag Antonijević and Dragan Kresoja, with the films "Nothing but words of praise for the deceased" and "The end of the war". In 1985, Goran Marković and Srdjan Karanović continued with their well-established directorial mood in the films "Taiwan Canasta" and "A Throful of Strawberries", but artistically, the greatest success was achieved by Bora Drašković in the harsh story of our natures "Life is Beautiful", and Jovan Acin in a nostalgic memory of the fifties, with the film "Hey Babu Riba". Živko Nikolic, a poet of Montenegro and its karst, was at the peak of 1986 with the film "Beauty of Vice", while in 1987 Dragan Kresoja's "Oktoberfest" was among the most interesting with the theme of the contradiction between the idyllic dreams of young people and the reality of life and ideologically similar but far more cinematic "On the way to Katanga." by Živojin Pavlović. The following year, 1988, was richer in films of the experiment and absurd, such as Slobodan Pešić's "Harms Case" and Dragan Marinković's "Some Strange Land", as well as engaged works such as Darko Bajić's "Forgotten", about abandoned to orphans, and Želimir Žilnik's "That's How Steel Was Tempered", about the decline of the working class, and finally, deeply political works, such as "The House by the Railway Track" by Žarko Dragojević about the suffering of Serbs from Kosmet and "Maternal

Halfbrothers " by Zdravko Šotra, about the long-standing unresolved dispute between ethnically close Serbs and Croats. In the year of celebrating six hundred years since the greatest Serbian battle, Zdravko Šotra shot a dramatically interesting, but as a spectacle insufficiently successful play by Ljubomir Simović "The Battle of Kosovo", and Aca Bošković cinematically very successful story about the Belgrade mafia "The Last Lap in Monza".

The following year, 1990, Zoran Maširević made his successful debut with the film "Border", about the relationship between Serbs and Hungarians in the village of Vojvodina after the Second World War.

However, apart from the films that were made in undoubtedly domestic production, the eighties are significant for a number of works produced in inter-republican cooperation, and cooperation with foreign producers, and the most important from the larger list are: "Rhythm of Crime" by Zoran Tadić; "Death of Mr. Goluža" by Živko Nikolić and "Variola Vera" by Goran Marković from 1982; "Body Scent" by Živojin Pavlović and "Just once more" by Dragan Kresoja 1983; "The Jaws of Life" by Rajko Grlić 1984 "Beautiful Women Walking about the Town" by Želimir Žilnik from 1986; "The Guardian Angel" by Goran Paskaljević, "Reflections" by Goran Marković and "Officer with a Rose" by Dejan Šorak 1987; "Blackbird" by Miša Radivojević from 1988; "The Collection Point" by Goran Marković, "Landscape with a Woman" by Ivica Matić and "The Time of Miracles" by Goran Paskaljević in 1989, as well as "A Little Bit of Soul" by Ademir Kenović in 1990.

Unlike feature films, documentary production experienced its decline during the eighties, which was seen both in terms of quality and the number of films made. The most significant works of this period are; "From this side" (1981) and "I am suing the state and my son" (1983) by Nikša Jovićević; "Dung Beetles" (1982) by Petar Lalović; "Yugoslavia at the Will of the People" by Miki Stamenković, "This Time Again" by Želimir Gardiol and Mihajlo Ilić, "Thank You for Freedom" and "Moševac" by Krsto Škanata (from 1988), with the most prominent film of the decade being "The Last Oasis" by Petar Lalović from 1983.

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