



## 6<sup>th</sup> International Meeting of Archaeological Film of the Mediterranean Area November 28<sup>th</sup> – December 3<sup>rd</sup>, 2006

### PRESENTATION OF THE FILMS

(\* films in competition)

#### DIG DEEPER (GERMANY, 14'30")

director: Matthias Merkle, producer: RETSINA FILM Bochart & Merkle

A letter in the mailbox; an invitation to submit a film to the International Meeting of Archaeological Film AGON. Archaeological Film?

A young woman begins her research in wintry Berlin. Following the idea of "agon" (doing everything as a contest), she comes across different "Greek aspects", although nothing seems to be particularly helpful. Finally she meets a Greek colleague, Rosa, who obviously has already found her excavation site. But is the contest between the two girls actually what we mean by "agon"? What they finally discover is at least a very interesting idea for an archaeological film, in which aspects of mythology, archaeology and the cinema become one.

#### DAYS OF POTTERY (GREECE, 46')

directors: K. Papadopoulos, M. Mourelatos, F. Filis, A. Boufalis, producer: MAD Productions

The "Days of Pottery" took place from 8-13 May 2005 in the village of Garazo, at Milopotamos, Crete. This is a meeting where potters from all over Greece, are producing pottery for everyday use by traditional, pre-industrial means.

In the course of this event there was a revival of "vedema": earthenware jar makers from Thrapsanos, at Padiada, went to rural Cretan villages in order to make earthenware jars on the spot. It worths mentioning the case of a craftsman from Messinia with his own age-old technique, as well as that of a sculptor from Turkey.

On the last day of the event all the pots were baked in a specially-constructed kiln.

This film focuses on the various techniques as well as on the folkloric aspects of its subject, while it documents a slowly vanishing art.

#### \*THE DIG – UNEARTHING THE ANCIENT PAPHOS THEATRE (AUSTRALIA, 46')

director- producer: Darrell Rigby

"The Dig" is about the unearthing of a 2.000 year old theatre in Paphos, Cyprus. Paphos is a Mediterranean seaside tourist town, and the workers are Australian volunteers brought together under a team from Sydney University.

The dig is partly seen through the eyes of these volunteers, their expectations, likes and dislikes via interviews shot on location during the last dig season. Their stories are supported by Professor Richard Green, Head of Classics and Archaeology at Sydney University. He fleshes out the story of the theatre and provides the narrative upon which our story sits.

Providing an educational role, the documentary looks briefly at the nature of ancient theatrical performance, the role of theatre in ancient society. We also visit the Tombs of the Kings, part of the Unesco World Heritage Sites. As well, some exciting discoveries are made in the shape of an inscribed marble slab.

At its core however is the volly's story. Through a number of diverse perspectives the viewer will gain an insight into "the dig experience". Why did they go? What did they expect? What did they find on Cyprus, a country so far from home yet culturally linked to modern Australia.

### \*A JOURNEY TO THE GREEK MYTHS (GREECE, 53')

director: Kostas Mahairas, producer: Dimitris Bakalbassis

The geography of Greece enjoys a unique cultural privilege: Mountains, rivers and places that may seem indifferent to us now, are the setting of some myth, of one of the most ancient stories of the Greek civilisation. Travelling the country one finds the peaks of Mt Olympus, the rivers of Hades, the sanctuaries and the oracles, the fountains and the caves once inhabited by Nymphs, the paths once traveled by Ulysses and Oedipus, as well as their cities, their homelands and their tombs.

This exciting documentary gives viewers the chance to get to know all this.

### \*THE AMPHORA OF ELEUSIS (GREECE, 4')

director-producer: Eleni Stoumbou

The film is a reconstruction of an episode from Book 10 of the Odyssey: the blinding of the Cyclops Polyphemus by Odysseus and his companions. Iconographical material used is the well-known depiction on the proto-attic amphora, now in the Eleusis Museum near Athens. The amphora was originally used for the burial of a child.

Since the film's intended audience are the children visiting the Museum, the commentary has been written in the manner of popular Greek fairy-tales using digital special effects.

### \*GREECE– GARDEN OF THE GODS (AUSTRIA, 52')

director-producer: Michael Schlamberger

Imagine a world where everything in nature, from the landscapes and oceans to the weather and the animals, reflected the willful activities of a pantheon of powerful gods; where every plant, every animal, every geological feature had a story that linked it directly to the supernatural. Once upon a time, for a brief shining moment, such a place existed: this was Ancient Greece. A world of fascinating wildlife. This was the Garden of the Gods.

Greece is a place of astonishing diversity with seven of the most varied and extreme habitats of any country in Europe, ranging from the marine world to freshwater wetlands, alpine meadows to underground grottos. This is a country of contrasts, of thousands of islands scattered across the deep blue waters of the Mediterranean, and a mainland where snow-capped mountains tower over green valleys. Such rich habitat support a stunning variety of wildlife: wolves and owls in the forests, dolphins and turtles in the sea, scorpions and vipers in the dry scrubland, even blind rodents underground.

This film takes an extraordinary journey across the beautiful natural world of Greece, into the stories of the Gods who once presided here, and featuring the animals that inspired them.

### \*ACHILLES ON THE ISLE OF SKYROS (SPAIN, 5')

director: José Luis Gomez Merino (Gugurian), producer: BALAWAT.COM

This is the story of Achilles:

His mother, Thetis, submerges him in the Styx Lake in order to make him invulnerable. Then, the oracle says that Achilles will die at Troy. So, Thetis hides Achilles in Skyros, among the daughters of king Lykomedes...

### QUDAD: RE-INVENTING A TRADITION (USA, 58')

director – producer: Caterina Borelli

Qudad is an ancient lime waterproofing plaster that has been used for several millennia in the Arabian Peninsula. In Yemen, where it most likely originated, it is found on religious and secular buildings and archaeological sites. Because of its elaborate and labor-intensive application (it takes a full year to set properly), this strong, resistant material has barely been in use for the past 30 years. As a consequence, very few masons know how to make and apply it. In 1983, the Yemeni and the Dutch Governments collaborated to preserve one of the most important and unique monuments in Yemen, a 16th Century mosque in the town of Rada called the Amiriya Madrasa. The conservation team chose to revive the practice of mixing and applying qudad since it covers most of the surface of the building. In doing so, they not only used the same techniques as originally used in the construction, but also trained a new generation of masons. Now this tradition will not be lost, and it is hoped that the knowledge can be imparted to other countries whose monuments require qudad restoration, countries where the knowledge of the craft of qudad has died.

The film portrays the qudad work at the Amiriya as narrated by the workers, who are all Rada locals. Because of this project, they are all now part of a government restoration team which will take care of decaying architecture throughout Yemen. In this film, it is clear that their meticulous care and craftsmanship are devoted to restoring the Amiriya not only for its significance as a unique architectural structure, but a part of their city's own history and culture.

### IVAN'S MASTERPIECE (EGYPT, 13')

director: Raymond Collet, producer: Centre d'Etudes Alexandrine, Jean-Yves Empereur

Yvan, a young stonecutter at the Center for Alexandrian Studies, must create a masterwork in order to prove his capacities and become a Companion of the Tour of France. He has decided to create an Islamic architectural item, a mihrab, which is the Mecca-oriented niche in a mosque. After doing extensive field research visiting several monuments in Cairo, Yvan sketches out his mihrab on the computer. Then, he orders stones from a quarry and he prepares the instruments he is going to need himself. He can then begin his work. It is going to take about 1.000 hours, i.e. 7 months.

The film shows in detail the successive stages of Yvan's work, from conception to realisation and to placement, with commentary by the stonecutter, who also shares his thoughts on the Companionship and on the progress of its members.

### \*THE MARBLE EMPIRE (ITALY, 58')

director: Folco Quilici, producer: Istituto LUCE

Scattered around the Mediterranean are remains of the quarries which produced the coloured marble so lavishly used to make classical Rome the splendid city it was.

The story of marble told in stunning digital detail: its triumphs from the first to the third century AD, its strong silence and its rediscovery which inspired a new era of beauty.

A column of rose-coloured granite in the Pantheon. Two thousand kilometres away the site it was quarried from in rocky, desolate Egypt. From there it was transported across the desert to the Nile and sent down the river to the sea on rafts. A specially built ship carried it across the Mediterranean to Rome where it was erected with others in the Pantheon and the Basilica Ulpia. Rearing up in all their might and beauty like the other thousand creations in marble which made imperial Rome unique. Marble came from all over the empire: golden yellow from Numidia, red from the Peloponnese, pink alabaster from Algeria, green from Thessaly, dark red from Thebaïd.

A strictly scientific film, inspired by the book "Marmora Romania" by Raniero Gnoli, it explores the world of the "marble hunters" present and past, and their search for deposits of the "shiny stone", at times more precious than gold. Panoply of the divine regality of Emperors, portraits of lovely women, warriors, slaves, mythical beings and golden divinities with precious inlays. "The shiny stone", star of an "archaeological adventure".

### \*KIZILBURUN SHIPWRECK (USA, 15')

director: Donald Frey, producer: Institute of Nautical Archaeology (INA)

During the summer of 2005, an international team of 20 INA staff members and graduate students from the Nautical Archaeology Program at Texas A&M University initiated the excavation of a Roman stone carrier wrecked off the Aegean coast of Turkey southwest of Izmir at Kizilburun ("Crimson Cape"). This ship was transporting a single monumental marble column comprised of eight individual drums and what appears to be a Doric capital. In fewer than 12 weeks, the team logged over 1.000 dives to the wreck and raised over 800 artifacts. INA president Donny Hamilton served as the project director, assistant professor Deborah Carlson as the team's archaeological director, and Ilker Tepekoy as the representative of the Turkish Ministry of Culture.

### \*METALLA OIASSONIS (SPAIN, 25')

director: Giorgio Studer, producer: Felix Ugarte Elkarte

This documentary introduces viewers to the complex world of ancient mining as it was practiced in the old Roman city of Oiasso, present-day Irun. There, on the western foothills of the Pyrenees and near the Bay of Biscay, stands the granite massif of Aiako Harria. On this site an intense mining activity was taking place; it lasted for several centuries and it was comparable to that of the principal mining centres of the Iberian Peninsula.

### \*MEMORY OF SPAIN: FROM ALTAMIRA TO METAL TOOLS (SPAIN, 55')

director: Adolfo Dufour, producer: Jesus Gonzalez

"Memory of Spain" is a documentary series that presents the entire course of Spanish history, from the earliest times to the present day.

"From Altamira to Metal Tools" is the second program in this series. Marcelino Sanz de Sotomayor's discovery of the Altamira cave has altered dramatically the popular view of prehistory. Contrary to what everybody believed until then, Palaeolithic people had expressed their concerns through beauty, creation and art. Altamira questions scientific dogmas.

### A JOURNEY TO THE FIVE FRENCH SCHOOLS (ΓΑΛΛΙΑ, 32')

directors: Jean-François Dars, Anne Papillault, producer: CNRS Images

There are five French Schools outside France. These low-profile institutions nevertheless have a distinguished track record and are the upholders of a continuous, century-long tradition of historical research, archaeological excavation and monument restoration. They also offer research opportunities to scholars and Ph.D. students.

The five Schools are: The French School of Rome at the Palazzo Farnese, the Casa Velazquez in Madrid, the French School of Athens, the French Institute for Oriental Archaeology in Cairo, the French School for the Far East with its various branches. They all work to further our knowledge of the rich cultural heritage and the equally rich cultural present of the countries in which they have been established. Among the things that make these great institutions unique are the on-line conversion of their resources as well as the development of a network for scholarly exchange.

### SUNDIALS – THE SILENT VOICE OF TIME (SERBIA, 33')

director: Violeta Nedanovski, producer: Radio Television of Serbia

This documentary is dedicated to the history of gnomonics, a branch of science dealing with sundials.

The oldest sundial dates from 1300 BC; it has been discovered in Palestine. According to Herodotus, the Greeks adopted the use of the sun stick from the Babylonians and dubbed it the gnomon. This is also the name of a branch of astronomy, out of which the modern science of geography evolved. Nevertheless, gnomonics has to do with the theory of sundial construction, and incorporates various elements of mathematics and geography. The oldest and most valuable sundial in Serbia dates from Roman times. It was discovered in the ruins of ancient Sirmium. It was made in the 1st or 2nd century AD and is made up of three marble statues. The medieval clock chiselled on the southern wall of the Notre Dame Church at Studenica Monastery dates from the time of St. Sava.

Chronologically presenting the evolution of gnomonics in Serbia, this documentary stresses their diversity and beauty, chief characteristics of the sundials from the beginning. Particular attention is paid to the horizontal sundial in the southern Serbian town of Krajlevo, one of the largest in Europe. Its dial is actually a circular city square 70 m. across. The monument to Serbian soldiers killed during World War I, 14,5 m. high, serves as gnomon.

Professor Milutin Tadic', Ph.D., one of the very few contemporary sundial makers, explains the construction process, as he creates a sundial on the wall of an elementary school in Serbia.

### \*NI-ANCH-NEFERTUM: THE FORGOTTEN PRIEST (POLAND, 22')

director-producer: Hubert Chudzio

The film was made during Polish excavations in Saqqara, Egypt. The archaeological mission has worked at the location of the oldest pyramid, that of Djoser, under the supervision of Prof. Karol Myśliwiec'. Surprisingly, during the first three weeks of excavation works, the mission succeeded in finding several dozens of ancient mummies. The most spectacular success of the mission, however, has been the discovery of the tomb of an unknown Egyptian priest named Ni-anch-Nefertum. He was pharaoh Teti's secretary and priest of the two pyramids 4.500 years ago. This spectacular discovery one can compare to an earlier, similar Myśliwiec' discovery: that of vizier Merefnebef's tomb. Our camera records the entire progress of the enterprise, from the beginning of the excavation works until the moment when the name and capacity of the priest were read out aloud.

### \*THE BURIED PHARAOH (FRANCE, 17')

director: Antoine Chéné, producer: CNRS

In the great temple of Ammon at Karnak, a statue was unexpectedly found during a check excavation. Although its position, which is in front of the great obelisk of Hatshepsut, poses serious security problems, the statue was slowly unveiled. So we share with the excavation team the moments of joy as well as the deception felt when it was decided not to extract the statue...

### \*A NEW LIFE FOR THE ANCIENT COINS (EGYPT, 13')

director: Raymond Collet, producer: Centre d'Etudes Alexandrines, Jean-Yves Empereur

The Greco-Roman Museum of Alexandria houses a collection of hundreds of thousands of coins; 2.000 of them are exhibited. These coins have been found in the various excavations around Alexandria. Thanks to them it has been possible to precisely determine the date of the stratigraphic layers.

All the coins that have been found are sorted out at the excavation warehouse used by the Centre for Alexandrian Studies. Then a complex restoration procedure begins. Initial cleaning enables workers to determine what kind of corrosion has affected the coins and what kind of additional treatment will be necessary: ultrasounds or electrolysis.

Finally, a protective coating is applied, and then every piece is moulded, using dentist's plaster. Numismatists can now begin studying these coins in detail. The most interesting pieces are published and exhibited at the Greco-Roman Museum.

### \* BUTRINT – THE RISE AND FALL OF A MEDITERRANEAN CITY (UK, 24'25'')

director: Andrew Guy, producer: The Butrint Foundation, Eye to Eye Television

Butrint, in southern Albania, is a Unesco World Heritage Site. It was originally excavated by an Italian mission under Luigi Ugolini in the 1930's and the Albanian Institute of Archaeology. Since 1993 an Anglo-Albanian archaeological mission has been working at the site.

Butrint is in many ways a microcosm of the history of the Adriatic and Ionian seas with appearances by every major historical player from the Illyrians and Greeks to the Venetians, Turks and Napoleonic French. The project has focused on elucidating the transition from classical antiquity into the middle ages excavating a large late antique domestic residence, the colonial suburb of the city and an extra-urban villa complex that ultimately evolved into a small monastic complex.

More than this though, the Butrint project has been the proving ground for a new generation of Albanian archaeologists and the centre of a recently created national park tying the archaeology to the needs of a developing European country.

### \*APOLLONIA (ALBANIA, 30')

director: Esat Musliu, producer: Vision Plus, Florenc Cani

"Magna urbs et gravis": big and imposing town. That's the way Cicero described Apollonia. This is the story of the remains of an ancient town that flourished in the 6th century BC and died away in the early centuries after Christ. Its end was brought about by wars, earthquakes as well as the deviation of the river Aos, present-day Vjosa.

The dimensions of many of the items discovered during excavations (i.e. temples, amphitheatres, monuments, statues, sarcophagi) suggest that Apollonia was one of the most developed cities of its time, and a centre of Greek and Roman culture. Octavian Augustus spent his youth there.

French and Albanian teams are still excavating the various sites in order to discover more about this important ancient city.

### \*ADAM'S GRANDSONS (ROMANIA, 20')

director: Mihai Bauman, producer: Imago Design

6.000 years on from the disappearance of the Cucuteni Culture (that lived for 1000 years in an area in the east of today's Romania), everything that is left from them are the charred remains of their settlements, the painted earthenware, a handful of statuettes but most of all, a spate of questions unanswered and unfathomable mysteries. The reasons of their end are unexplained yet, and nobody knows what were they doing with their deads, because no necropolis was found and no traces of incineration either.

The documentary is presenting conflicting interpretations, as a fertile soil for some of the most troubling hypotheses about how the Cucuteni culture disappeared. The newest one is relating the end of the civilization with the Biblical Flood.

In fact, the film is a tribute to the extraordinary art of the people from Cucuteni, which seemed to have only one reason to live: painting pottery.

### THE NEMESIS OF THE OBELISK (ITALY, 52')

director: Eugenio Bongioanni, producer: Camera Stylo-Eugenio Bongioanni

In the Semitic languages the obelisk is called *betyle*; *bet-el* means the "dwelling of the god". It is a meeting point between earth and sky, between the darkness of underground forces and the power of solar and celestial light. That's why obelisks increasingly became the symbols of political power par excellence.

Every obelisk is a fascinating symbol of a particular balance of powers. But no obelisk in history had the chance to travel from one continent to another, to stay there and to finally return home.

This is the truly amazing story of the Ethiopian obelisk that stayed in Rome for 68 years and is now back in Axum. The obelisk was looted by Mussolini in 1937. After World War II, according to a 1947 peace treaty between Italy and the United Nations, its restitution was to take place within 18 months. Colonial mentality, however, dies hard...

It was finally flown back in 2005. A true Nemesis, anyway, for a colonial war in which 300.000 Ethiopians were killed.

### IN THE LAND OF THE BLACK PHARAOHS (SWITZERLAND, 53')

director: Stéphane Goël, producer: Climage

Charles Bonnet, 71 years old, is one of Europe's leading archaeologists. Geneva-born Bonnet, originally a wine grower, has been combing through the sands of northern Sudan for 40 years. His work has exposed the importance of the Nubian civilisation, the famous "black Pharaohs", and of Kerma, the first capital of the great Nubian empire. The major finds made by him and his team have enabled the Sudanese population, which has been torn apart by decades of civil war, to rediscover some of its national identity.

This film follows Charles Bonnet and his archaeological dig. his team consists of ten or so researchers including Mathieu Honneger, a young prehistorian who has just discovered the oldest necropolis in the Nile valley at Kerma, and Louis Chaix, a former Benedictine monk and retired archaeozoologist. Year after year they return to Sudan hoping to make more exciting discoveries.

### \*AKHENATON, 1350 B.C. (FRANCE, 49'30")

director: Jean Patrick, producer: Palette Production

Around 1350 B.C. a man brought about a great upheaval in the history of Ancient Egypt. Amenophis IV ascended the throne and became a Pharaoh.

During his reign, which only lasted 17 years, he and his wife Nefertiti were the driving force behind a revolution. The various gods with their temples and their clergy were dispensed with. In their place Amenophis IV inaugurated a religion with only one god, Aton, whose only intermediary was Amenophis. The Pharaoh changed his name to Akhenaton and had a new capital, Amarna, built in the middle of the desert in honor of Aton.

Art and representation were radically transformed. Moving away from traditional imagery, there appeared a new kind of representation of the royal couple that placed them apart from the common mortals. A new trend was created, a trend that hardly survived its creator. It left an indelible mark, however, on the history of art and representation.

### \*A PHAROH LEGACY (FRANCE, 33')

director: Antoine Chéné, producer: French-Egyptian Centre of Karnak (CNRS)

Throughout its 2 000-year history the Karnak site in Egypt was a vast worksite, where every pharaoh expanded and embellished Ammon's great temple.

An available area of the temple was made into an open-air museum. During the last few years, a team from the French-Egyptian Centre for the Study of the Karnak Temples has been reconstructing some monuments found in a fragmentary state inside the 3<sup>rd</sup> pylon at Karnak.

The film shows the various stages the making of Thoutmosis IV's peristyle court went through; explains its initial location; shows how these monuments were rediscovered 3 400 years after they were dismantled in antiquity. We can thus follow the various transformations of the central section of the Karnak temples, while admiring a brand-new monument which was recently opened to the public.

### \*ON THE TRAIL OF THE NABATEANS: FROM PETRA TO HEGRA (FRANCE, 52')

director: Bernard George, producer: Valerie Grenon-Gedeon Programmes

The Nabatean civilization is largely associated with the famous city of Petra in Jordan. But their culture extended way beyond these borders into Syria and Saudi Arabia. Now, for the first time ever, a French archaeological mission has been allowed to dig at the Median Saleh site in Saudi Arabia. The excavations are expected to reveal tombs with magnificent inscriptions, as well as a city hidden under the sands. Such new discoveries provide greater insights into this little known culture.

### \*KNOSSOS, THE LABYRINTH OF MYTHS (GREECE, 52')

director: Nikos Dayandas, producer: ERT

Who was the first to discover Knossos? Was the enigmatic structure excavated by the English archaeologist Arthur Evans really a palace? Who sat on the famous "Throne of Minos"? How the myth of the Minotaur influenced the way this famous archaeological site has been excavated and interpreted? What was the Labyrinth, after all?

This documentary presents various hidden aspects of the history of Knossos from antiquity to the present while also trying to explain the nature of archaeological interpretation.

Through the example of the unknown first excavator and also through that of the controversial Arthur Evans, the workings of history and the subjectivity of the historian are discussed. The film tries to explain our relationship with the past and whether we can perceive it objectively. Is the past for each and every one of us a personal labyrinth in which we try to find some sort of thread of meaning for our lives?

The film shows for the first time documents and maps that changed the history of the discovery of Knossos. It draws on interviews with Greek and English archaeologists like Joseph Alexander McGillivray, author of the much-discussed Evans biography, *Minotaur*.

### THE ROMAN VILLA AT HECHINGEN (GERMANY, 28'30")

director: Christopher Paul, producer: SWR

A wine cellar with amphorae, the remains of the heating of the old baths by the sun, the small, partly reconstructed temples of the divine trinity of Zeus, Juno and Minerva; Villa Rustica is an open-air museum showing, through various kinds of exhibits, the way people lived, worked as well as what they believed in this Roman province in northern Germany.

While walking in the forest in 1973, Gerd Schollian, mayor of Stein at the time, discovered the foundations of the Villa Rustica. In the last decades the site has not only been excavated but also partly reconstructed. One can thus walk in the arcade and get the feeling of the Roman way of life.

### THE WISIGOTHS AND THEIR TREASURES: FROM BUSCENTO TO TOLEDO (GERMANY, 43')

director: Elli Kriesch, producer: Bayerischer Rundfunk Fernsehen

Banished from their settlements near the Black Sea, the Wisigoths, a Teutonic tribe, departed at the end of the 4th century A.D. searching for a new home first to Italy. In 410 A.D. their king, Alaric, succeeded in capturing the eternal city of Rome. The legendary tomb of this "gothic hero" has probably been built in the river bed of Busento. Then, the Wisigoths marched towards the West where they founded the kingdom of Toulouse. Later they moved to Spain where Toledo was the king's residence. Until today churches, cities, like Merida or the new founded one of Reccopolis, built according to Byzantine ideas, and famous treasures, give evidence of a flourishing empire which lasted nearly 200 years, till 711 A.D.

### FALCONRY IN STARIGARD (GERMANY, 3')

director: Dr Kurt Denzer, producer: Stiftung Oldenburger Wall e.V.

Archaeological studies show that, more than a 1.000 years ago, princes living in the Starigard castle (Wagrin region, on the south-western coasts of the North Sea) went hunting using birds of prey. In addition to dogs they used vultures and falcons. This short film tries to show how falconry was in the past.

### THE PIAZZA ARMERINA MOSAIC (SWITZERLAND, 20')

director: Adriano Kestenholz, producer: Aleph film produzioni

We visit six rooms of the Roman Villa of Casale at Piazza Armerina in Sicily (now a Unesco World Heritage Site). Its point of departure is the eponymous composition for piano and string orchestra by the Swiss composer Carlo Floringo Semini (1914-2004). It's an experimental documentary, made only of music and images, where the eyes and ears of the audience become one.

### LAUNEDDAS, THE MUSIC OF SARDINIA (ITALY, 38')

director: Fiorenzo Serra, producer: Dante Olianas for IS CANDULA

The launeddas is a triple clarinet, played with the technique of circular breathing and made out of exclusively natural materials like: cane, beeswax and thread. It is found only in Sardinia where it has an unbroken history for more than 3.000 years.

Andreas Bentzon heard the launeddas being played for the first time in 1953, during a holiday when it happened that he rented a room at the house of a launeddas player. In 1962 he decided to bring his movie camera and he shot a series of scenes which show, in its daily life and music, the world of the launeddas players, the religious rites their music accompanied, the Sardinian economic situation and in general the way of life of Sard people.

These unique films, unknown until 1981, were found by Dante Olianas during his visit at the Folklore Archives in Copenhagen, where Bentzon had left them before his premature death in 1971, at the age of 35.

The director Fiorenzo Serra, Bentzon's friend, took care of the editing of those films, having to face lots of problems: no correspondence between image and sound, no number on the negatives, varying speed in films and in tapes etc. The making of this documentary was truly a work of "archaeological cinematography".

### \*PUGLIA, THE ACROPOLIS, ODYSSEUS AND THE SWALLOW (ΕΛΛΑΔΑ, 36')

director-producer: Nikoletta Gouli

On the heel of Italy, in the region of Puglia at Salento, one finds nine Greek-speaking villages; their capital is Kalimera.

The Greek-speaking inhabitants of Salento have a double identity. They are Italian citizens, proud of their Greek origins. They are hospitable and charming Italians, and self-confident Greeks.

Like all people living in rural areas, they are sweet, quiet and open-hearted. They are full of music, full of love for the Greeks.

They are of uncertain origin, although grico, their dialect, is one of the most widely studied in Europe.

They live at Puglia, have asked for a stone from the Acropolis to be sent to them, sing the sorrows of the immigrants when a swallow arrives there and talk to their children about the wanderings of Odysseus.

### \*SOME CALLED THEM LEVANTINES (TURKEY, 85')

director: Ragip Taranc, producer: University of Dokuz Eylul

They came to Izmir from Europe the 17th century. They were Italian, French, British, Dutch, Maltese. They settled and they made business. They built railways and theatres, and they imported new cultural elements in Izmir. They were members of famous families: the Girauds, the Wittalls, the Baltazzis, the Forbeses, the Arkases, the Dutilhs, the Barriogottis, the Van der Zees, the Penetties. They were married with people with different culture and religion. The Westerners called them Levantines, from the word Levant (East): those who left Europe and went to the East...

### QUEEN OF THE MOUNTAIN (USA, 58')

director - producer: Martha Goell Lubell

The film chronicles the story of Theresa Goell, a woman who ignored the dictates of her family, her time, and her body (she was hard of hearing) opting for adventure and challenge in archaeology. In so doing, she achieved her lifelong dream at the age of 50: leading the excavation of Nemrud Dag, the now-famous archaeological site in Southeastern Turkey.

Born in 1901 in New York, Theresa left her husband and child and studied at the American School of Oriental Studies in Palestine in 1933 and got her first taste of fieldwork. She dreamed of excavating at Nemrud Dag, the burial site of a fabulously wealthy king, Antiochus of Gommagene. She finally had the chance to go to Turkey after World War II, when Getty Goldman hired her to work at the Tarsus excavations. The drama of her first trip to Nemrud Dag in 1947 is recreated with 16 mm Kodacolor film her brother, Kermit, shot on location.

She began excavations in 1953. The people who worked for her, were devoted to her. She brought clothing and medicine from New York and treated the medical problems of her workers and their families, and taught their wives hygiene and birth control. She was considered "queen of the mountain".

The film is produced and directed by Martha Goell Lubell, Theresa's niece. Theresa's letters are read by Broadway actress Tovah Feldshuh and the film draws on the Goell family archive as well as the collections of the Semitic Museum and the Radcliffe Institute.

### \*A LEGEND IN THE TAURUS MOUNTAIN (TURKEY, 44')

director: Aylin Eren, producer: Kurtulus Ozgen

This is the tale of King Azatiwada's castle, discovered in 1946 at Karatepe-Aslanta. There, a number of texts were found, written in an ancient Hittite hieroglyph script, that for a long time remained an indecipherable enigma; linguists seemed to have given up all hope. The film tells the story of Prof. Dr. Halet Cambel's selfless efforts over more than half a century. Her initiative brought about the first-ever stone restoration performed in Turkey, as well as the first open-air museum of its kind in the country.

### \*KING SOLOMON'S TABLET OF STONE (UK, 50')

director: Sean Smith, producer: Larissa Acaster -TV 6

In July 2001 a remarkable stone tablet appeared in Israel. Known as the Jehoash Inscription, it was an archaeological marvel which appeared to answer one of the great questions of the ancient world.

It bore an inscription which revealed that 3,000 years ago in the heart of Jerusalem, just as described in the Bible, there had been a magnificent temple –the legendary Temple of Solomon. It was the first archaeological evidence that the Temple had ever existed.

The stone tablet was tested by some of Israel's leading scientists, and their declared verdict was that the stone was authentic. But no one knew where the tablet was from, and without proper provenance archaeologists were suspicious. The Israeli authorities decided to establish an official enquiry to decide if the Inscription was genuine.

The country's top experts now re-examined the tablet, and amidst worldwide publicity, they announced their considered opinion: the Jehoash Inscription was after all an elaborate fake. As the authorities attempted to establish how the fake had been produced, and by whom, they discovered the full extent of the forgers' activities –and the implications of the affair were to resound around the world.

### \*THE LIVING LEGEND OF ARATTA (FRANCE, 52')

director: Olivier Julien, producer: Marie Pierre Aulas - Gedeon Programmes

In the Jiroft district, in southeastern Iran, a change in the course of the Halil Roud River recently revealed traces of a 5,000 year-old civilization on the Iranian Plateau totally unsuspected until that day. More than 80 sites have already been identified on a 40-kilometer strip south of Jiroft. Five huge cemeteries have been plundered but the housing structures pertaining to them remain untouched.

The quantity of relics found, the cultural wealth of the objects and the size of the area (400 km-long!) point to an entirely original civilization, yet unknown. Given the period involved, scientists are unanimous regarding the major importance of this discovery, which may well question the commonly held belief that civilization sprung up from one sole location in Mesopotamia. In 2003, Professor Yusef Madjidzadeh leading an international team, unearthed the first remains of the walls of a city covering a hundred hectares, as well as a vast construction that could be a ziggurat. He is now convinced that he is unearthing the mythical kingdom of Aratta described in the most ancient Sumerian legends found in Uruk: a rich and powerful city-state that would have had a seminal role in the development of the Sumerian religion, so important that writing would have been invented to carry out exchanges between Uruk and Aratta.

\*COA, THE RIVER OF A THOUSAND ENGRAVINGS (FRANCE, 52')

director: Jean-Luc Bouvret, producer: Gabriel Chabanier

Along the banks of the peaceful Coa river in Portugal lies an archaeological treasure: thousands of open-air prehistoric engravings. Their discovery in the 1990's created quite a stir, comparable only to the discovery of cave art which until that time was considered the most important kind of prehistoric art in the area.

The film was made when an extraordinary event took place: the artificial lowering of the river's water level. This resulted in a revolution in the study of prehistory.

MANTOVA, TOWARDS THE ORIGINS OF THE DIOCESE (ITALY, 28')

director: Paolo Chiodarelli, producer: SAP Società Archeologica

2004 marks the 1.200th anniversary of Diocese of Mantua. This event has provided the stimulus to seek out the origins of the Diocese and to establish its cultural identity. Step by step, leafing through the archives and examining the archaeological evidence, a faith community whose roots were probably first nurtured in the fifth century has been brought to light, and the way in which this has shaped Mantova's history and culture.

QUID ESPERANZA (BELGIUM, 14'35")

director: Stéphane Manzone, producer: Atelier jeunes cinéastes AJC!

Travelling between Spain, Portugal and Sicily rocked by the music of Juan De La Cruz's in his "Mystic Night", this three parts documentary strives to bring to light the occult part of mystery embedded in the Catholic Cult in Mediterranean Countries.

POISONED! (AUSTRIA, 53'30")

directors: Steve Nicholls, Alfred Vendl, producer: ORF

Poisoning is humanity's oldest science. But only in the last century scientific techniques have advanced enough for us to understand the effects of deadly toxins. And only recently computer graphics have become sophisticated enough to show the audience what happens inside a poisoned body.

This film looks at the various ways that poisons have been used throughout history, using dramatic reconstructions of some of the most infamous poisonings. With the help of advanced computer animation, we travel inside the bodies of unfortunate victims, to witness from the inside how they died.

\*VARASOVA: THE MOUNT ATHOS OF WESTERN GREECE (GREECE, 25')

director-producer: Apostolos Brendas

This documentary is about the holy mountain of Varasova which, during the Byzantine period, had been named the Mount Athos of Western Greece.

Great temples and monasteries had been founded at the foot of Varasova as well as in the greater region of Aitolia and Akarnania. However, inside the craggy caves of Varasova many monks and hermits found refuge, having left the big monasteries in search of greater austerity.

Among these caves, the most important was the askitirion of Saint Nicholas at Southern Varasova which is unique in Greece.

All these forgotten monuments are filmed and commented upon, with the help of Athanassios Paliouras, Professor of Byzantine Archaeology at the University of Ioannina.

\*NETWORK (GREECE, 82')

director: Andreas Apostolidis, producer: Yiannis Kaspiris

Police investigation and legal disputes. Tomb robbers, archaeologists, private investigators, state police, the Interpol, auction houses, private collections, museums, international organizations, governments. Athens, London, New York, Geneva, Rome, Jerusalem. A film about an increasingly furtive trade carried out by a network of secret agents and go-betweens. How do antiquities become an object of illegal exchange, trade and theft? What lies behind the admiration of priceless exhibits?

## SPECIAL PROJECTIONS

### Dimitrios Pallas: a Seafarer on the “Thalassa of the Churches

director: Lefteris Danikas, producer: ERT, 1990

A biographical portrait of the great archeologist-byzantinologist through testimonies of his own, his partners, his students and friends. A travelogue that begins from his homeland, Salamis, back in 1907 and runs through the 20th century, marked by violence.

As cited in his award with the prestigious international Herder prize in 1985, he is referred as “a remarkable patriot and a great researcher...” who “despite the adverse conditions of his life...he offered a fundamental contribution in the understanding and interpretation of the ancient and mediaeval cultural heritage of Greece”.

These exact “conditions of his life” are highlighted in the film.

### To miss Electra Atreus-Mycenae

director: Memi Spyratou, producer: European Cultural Centre of Delphi, 2006

In an exploration of the soul the heroes of the Atreus House resurrect as archetypes, and speak out through the poems of a modern tragic poet, Stavros Vavouris. His poems turn into roles, monologues, dialogues...We urgently appeal to miss Electra, pleading her to understand the human nature in an attempt to prevent, even in the last minute, the despicable murder. There are considerable symptoms that make her overcome herself and do the things she fears the most. The amassed oppression turns into hate towards the living and affectionous mother and finally becomes a killing blade. There is war and desolation inside, as well as outside her. She only loves darkness and the dead: her dead father and her dead self. Her dead father with whom she identifies and in the name of which she will commit murder, remains in her subconscious as a thought and as a horrific image. All that remains there will not fade away.

### Under the name of Lukac

director: Manos Zakharias, producer: Mosfilm – Mafilm, 1976

Spain 1936. During the civil war, the struggle for democracy is supported internationally and volunteers from all over the world are forming the International Brigades, hoping that fascism won't win.

The Hungarian writer Mate Zalka (General Lukac), leader of the 12th Brigade is fighting against Franco's fascism in Madrid. In the middle of what could be the “last romantic revolutionary exaltation”, just before World War II, we follow the last days of this writer-general's life...