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Splitska škola filma
60 godina Kino kluba Split

Split Film School
60 Years of Cine Club Split

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Branka Benčić

SVE JE POVEZANO **EVERYTHING IS CONNECTED**

1–30 **Kontekst**
Context

1–30 **Bilješke iz povijesnog okvira**
Notes from history

1–30 **Amaterski film**
Amateur film

1–30 **Kinoklubovi / Autori / Manifestacije**
Cinema clubs / Authors / Manifestations

1–30 **Kino klub Zagreb**
Zagreb Cinema Club

1–30 **Kino klub Split**
Cine Club Split

1–30 **Kino klub Beograd**
Belgrade Cinema Club

1–30 **Manifestacije**
Manifestations

1–30 **Veze s drugim umjetnostima / medijske prakse – "sve je povezano"**
Connections to other arts / media practices – "everything is connected"

1–30 **Situacija / Rekontekstualizacija / Rekonstrukcija**
Situation / Re-contextualization / Reconstruction

Diana Nenadić

"SPLITSKA ŠKOLA" IZMEĐU KLUPSKE I OSOBNIH MITOLOGIJA **"SPLIT SCHOOL" BETWEEN CLUB AND PERSONAL MYTHOLOGY**

1–30 **Druga generacija ili "splitska škola"**
The Second Generation or "Split School"

1–30 **Mozak "splitske škole" – Ivan Martinac**
The brain of the "Split School" – Ivan Martinac

SADRŽAJ

CONTENT

- 1–30** "Udovi" i "osjetila" kluba – Zafranović, Nakić, Verzotti...
"Limbs" and "senses" of the club – Zafranović, Nakić, Verzotti...
- 1–30** Alternacije "treće generacije"
Alternations of the "third generation"
- 1–30** Četvrta – "anything goes" – generacija
The fourth – "anything goes" generation
- 1–30** Epilog: kraj mitologije, početak arheologije?
Epilogue: end of mythology, beginning of archaeology?

Adriana Perojević

60 GODINA "ČAKULE" O FILMU 60 YEARS OF "CHITCHAT" ON FILM

- 1–30** Foto–kino klub Adolfa Doležala
Photo Cine–Club Adolf Doležal
- 1–30** Kino klub Split
Cine Club Split
- 1–30** I. generacija: '52. – '62.
1st generation: '52 – '62
- 1–30** II. generacija: '62. – '72.
2nd generation: '62 – '72
- 1–30** III. generacija: '72. – '82.
3rd generation: '72 – '82
- 1–30** Sabor alternativnog filma
Alternative Film Meeting
- 1–30** IV. generacija: '82. – '92.
4th generation: '82 – '92
- 1–30** Ratne godine i novi mediji '92. – '02.
The war years and The New Media '92 – '02
- 1–30** 60 godina "čakule" o filmu – zaključak
60 years of chit chat on film – conclusion

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SPLIT FILM
SCHOOL
60 YEARS
OFF-CENTRE
MAGNET
SPLIT

Većina nas koji smo djelovali u klubu ima svoju priču o njemu. Većina nas imala je tamo svoja jutra, večeri, osobne trenutke zanosa i topline, frustracije i tuge. I vjerujem da svako od nas misli kako najbolje zna što je klub. Klupska je priča, osim od suhoparnih činjenica, čak i više sačinjena od intimnih stanja, refleksija i odnosa ljudi koji su kroz njega prošli. Naših potraga i čežnji, autorskih senzibiliteta, poleta i posustajanja, intenzivnih druženja, pijanih i trezvenih razgovora, tulumarenja, spletki i prepirki, rasprava i svađa. Teško je pogoditi čiji je dojam točniji i čija je istina vrijednija.

Zato su ovi tekstovi samo kamenčići mozaika, i koliko god naša namjera da rasvijetlimo sliku, otkrivajući ih dio po dio, bila ambiciozna, ta slika ne može, a možda i ne treba biti do kraja otkrivena. Osobne priče i putevi pripadaju sektoru nevidljivih konstelacija, puno širem kontekstu vremena i prostora, i uvijek će ostati neiskaziva uspomena, zaboravljeno sjećanje, neka nepravedno zapostavljena činjenica i film, ili neka namjerno prešućena misao ili zgoda. Kao što svi znamo – selekcija je pomalo nemilosrdna i preživi ono što preživi, bez tajni i velike mudrosti. A od onoga što je preživjelo, do čega smo uspjeli doći, koliko nas je slučaj služio, vodio vlastiti senzibilitet, znanje, intuicija i savjest, sastavljena je ova publikacija.

Mada kinoklubovi povijesno i ideološki teže autorskom ustroju, ovu poziciju treba razjasniti. U odnosu na svoje prethodnike, suvremeni autori i autorice nalaze se u drugoj i tehnološki prilično drugačijoj stvarnosti. Poznajemo nekadašnju magičnu jednostavnost filmskih kamera i projektor. Upoznati smo s procesom razvijanja filmske vrpce i svim eksperimentima koji pripadaju ovom postupku. Većini nas su jasni individualni pristupi elementarnim oblicima montaže i fizičkog reza. Osjećamo film kao medij i manje–više bliska nam je većina istraživanja koja su unutar zakonitosti filmske trake bila moguća. Čak smo odlučili ponovo pokrenuti mali filmski laboratorij za 8mm film. Na koncu, jedan od razloga zbog kojega sve ovo radimo je želja da bolje upoznamo i razumijemo vlastitu prošlost i tradiciju. Svjesni smo da kvaliteta sadržaja ponajviše ovisi o talentu i sposobnostima autorâ. Međutim, izbor medija danas sukladan je senzibilitetu autora i, usudim se napisati – stilu.

S druge strane, digitalna tehnologija još uvijek je u razvoju, a film je s tim praktički završio – ne kao potencijalno sredstvo izražavanja, već kao medij čije su fizičke granice ispitane, poznate i ocrtane, što može imati svoje prednosti. Tradicionalni filmski jezik i njegove inačice

Most of us who were active at the Club have a story about it. Most of us have had their mornings, evenings, personal moments of enthusiasm, warmth, frustration and sadness at the Club. I believe that each one of us thinks they know better what the Club is. The story of the Club is much more than just the dry facts, it is made of intimate states, contemplations and relations of people that were part of it. Our quests and desires, auteur sensibilities, enthusiasms and falterings, intense friendships, drunken and sober conversations, parties, intrigues, quarrels, discussions and arguments. It is hard to establish whose impression is more accurate and whose truth is more valuable.

That is why these texts are only pieces of a mosaic and no matter how ambitious our intention might be to shed light on the big picture by revealing bits and pieces, this picture cannot and perhaps should not be revealed completely. Personal stories and paths belong to the area of invisible constellations, to a much wider context of time and space and will always remain as some kind of unsaid memory, forgotten remembrance, some unjustly neglected fact or film, or some deliberately unspoken thought or anecdote. As we all know – selection is merciless, leaving only survivors to live on, with no big mysteries or wisdom involved. This publication is indeed made of what has survived, what we have managed to find, sometimes by chance, guided by our own sensibility, knowledge, intuition and conscience.

Although the cine-clubs have a historical and ideological tendency towards an auteur structure, this has to be explained. Compared to their predecessors, contemporary authors live in another and technologically quite different reality. We know the magic simplicity of film cameras and projectors. We are familiar with the process of developing film tape and all the experiments that are part of this process. Most of us understand the individual approaches to elementary forms of editing and the physical cut. We feel film as a medium and are more or less close to most of the research and exploration within the possibilities of the film tape. We even decided to set up a small laboratory for the 8mm film again. In the end, one of the reasons we do all this is the desire to have a better understanding of our past and our tradition. We are conscious of the fact that the quality of contents depends mostly on the talent and skill of the authors. However, the choice of the media today is in keeping with the sensibility of the author and, I dare say – style.

moguće je koristiti u digitalnim tehnologijama, ali eksperiment podrazumijeva čitav raspon drugačijih i specifičnih znanja. Inovativno korištenje suvremenih tehnologija redefinira poznate granice narativnih kodova, struktura i remedijaciju uvriježenih formi filmskog izražavanja, što rezultira ekspanzijom stilova i širenjem pojma u audiovizualne medije. A taj pojam obuhvaća široku paletu umjetničkih i znanstvenih praksi i istraživanja. Dakle, postoji niz opcija, ali još uvijek ostaje otvoreno pitanje u kojem će konkretnom smjeru pojedini kinoklubovi širiti ili sužavati svoje djelovanje.

Ispod naoko mirne površine uljuljane u mit o magičnoj prošlosti, počinje polako tinjati neka nova vatra. Svima koji su trenutno uključeni u rad kluba postaje više nego jasno da njegova budućnost ne ovisi ni o čemu drugom osim o angažmanu članova, njihovoj mašti, kreativnosti i volji da razviju vlastite potencijale, brže realiziraju ambicije, izbruse talent istovremeno vraćajući snagu i značaj samom klubu.

Ideali na kojima se danas temelji rad Kino kluba Split vrijede svog onog truda i nevolje s kojima smo se susretali i susrećemo u svakodnevnom pokušaju da pokrenemo sustav. Ideja o klubu kao multidisciplinarnoj platformi koja svima omogućava autorsku slobodu, besplatno obrazovanje i bavljenje filmom definirala se polako i još uvijek hvata svoj konačan oblik. Pritom, ona amaterima omogućava jednu veliku prednost pred profesionalcima – potpunu autorsku i fizičku slobodu. Ako je mudro koriste, klub će se transformirati u sofisticiranu "letjelicu" koja ih je u stanju odvesti na bilo koju (filmsku) destinaciju.

To tvrdim iz vlastitog primjera. Naime, koliko god zvučalo neskromno, čini mi se ipak važno napomenuti kako ove redove pišem iz stana u Sarajevu gdje sam angažirana kao asistentica Béle Tarra na projektu doktorskog studija filma, a zahvalnost za to, kao "amaterka" bez formalnog filmskog obrazovanja, dugujem velikim dijelom Kino klubu Split i svima koji su, uz svu težinu vođenja ovakvog oblika organizacije, vjerovali u njezin napredak, unutar nje djelovali sa srcem i održavali je onako kako su najbolje znali.

11. 11. 2012.
Sunčica Fradelić

Moreover, digital technology is still evolving while film is practically at a standstill – not as a potential means of expression but as a medium whose physical boundaries have been explored, learned and mapped, which, on the other hand, can have its advantages. The traditional film language and its variants can be used in digital technologies but the experiment presupposes a whole range of different and specific knowledge. The innovative use of modern technologies redefines the known boundaries of narrative codes, structures and the remediation of conventional forms of film expression, resulting in an expansion of styles and a spreading of the term into audiovisual media. This term encompasses a wide variety of artistic and scientific practices and researches. Therefore, in spite of a series of options, there is still the issue of the direction in which single cine-clubs are going to extend or narrow down their activity.

Under a seemingly calm surface lulled in a myth of the magical past, a new flame is slowly smoldering. All those currently involved in the activity of the Club clearly understand that its future depends exclusively on the engagement of its members, their imagination, creativity and desire to develop their own potentials, realize their ambitions faster, polish their talents while at the same time giving back strength and importance to the Club itself.

The ideals that are the foundation of the activity of the Cine Club Split are worth all the effort and trouble we had to deal with and still deal with in the daily attempts to make the system move. The idea of a club as a multidisciplinary platform giving everybody author freedom, free education and filming defined itself slowly and is still looking for its final form. In the meantime, it gives amateurs one great advantage over professionals – total auteur and physical freedom. If used wisely, the Club will transform into a sophisticated "flying object" capable of taking them to any (film) destination.

I can say this from my own experience. Although it may seem immodest, I think it is important to mention that I am writing these lines from my apartment in Sarajevo where I was engaged as assistant to Béla Tarr on the project of his post-graduate film course and, as an "amateur" without any formal film education, my gratitude for this opportunity largely goes to the Cine Club Split and all the people who, in spite of the difficulties in running this kind of organization, believed in its advancement, took part in it with all their hearts and maintained it to the best of their abilities.

11th of November 2012
Sunčica Fradelić

VII. FESTIVAL
AMATERSKOG FILM



Martin Crvelin, Ivo Perišić, Andrija Pivčević, Ante Verzotti,
Kursar, Ranko Kursar, Lordan Zafranović, Sardelić

Z. Festival amaterskog filma u Sarajevu
7th Amateur Film Festival in Sarajevo

MA JUGOSLAVIJE



SVE JE POVEZANO
/ EVERYTHING IS
CONNECTED

Kontekst kinoklubova – amaterski, alternativni
i eksperimentalni film i nova umjetnička praksa

The context of cinema clubs – amateur, alternative
and experimental film and New Artistic Practice

Branka Benčić

Danas, kada je vidljivo da ne postoji jednosmjerni evolutivni slijed umjetničkih problematika, kada se pojmovi tradicije i inovacije prije ukrštaju nego oštro dijele, teško je izdvojiti oblike i jezike koji bi bili potpuno tradicionalni, kao i one koji bi bili potpuno novi. Kao da postoje – to osjećamo potpuno subjektivno – distinkcije ne po obliku i jeziku nego po mentalitetu, po odnosu umjetnika prema dominantnom nasljeđu, prema pojedinim institucijama društva, prema raširenoj duhovnoj i kulturnoj klimi. Nije, dakle, uvijek riječ o novom, nego o drukčijem u odnosu na mnoga okolna zbivanja, riječ je o drugoj liniji u kontekstu poslijeratne jugoslavenske umjetnosti.¹

— Jerko Denegri: *Krajnosti druge linije*, u: *Prilozi za drugu liniju*, Horetzky, Zagreb, 2003.

Tekst koji je pred nama neće pristupiti fenomenu kinoklubova i produkciji amaterskog, alternativnog i eksperimentalnog filma, pojedinim filmovima i filmskim djelima kao "izoliranim" predmetima akademskog proučavanja i istraživanja, "ispravljanju" uspostavljene historiografije, faktografije ili formalističkom pristupu pojedinim djelima i njihovim stilskim karakteristikama, već će pokušati uspostaviti obuhvatan kontekstualan okvir kao niz društvenih i kulturoloških odnosa, sagledati prakse amaterskog, alternativnog, eksperimentalnog filma, te avangardne tendencije u filmu kao dio "diskurzivnog fenomena", ispitati pozicije i transformacije unutar šireg društvenog, kulturnog i institucionalnog polja.

Pogled unazad, na razdoblje najkreativnijeg i najintenzivnijeg zamaha rada kinoklubova, predstavlja pokušaj interdisciplinarnog pristupa u sagledavanju dometa i aktualnosti kinoamaterske produkcije, u suočavanju gledišta filmske historiografije i povijesti umjetnosti, sociologije kulture i teorije medija, kulturne politike i institucionalne kritike.

Kontekst

Danas se produkcija kinoklubova sagledava u procesima ponovnog otkrivanja i aktualizacije produkcije i značaja kinoamaterizma u Jugoslaviji za

Today, when it is obvious that there is no one-way evolution of artistic issues, when the terms of tradition and innovation are intertwined rather than sharply separated, it is difficult to single out forms and languages which would be completely traditional, as well as those that would be totally new. As if, and we feel it completely subjectively, there was a distinction not according to form and language but according to mentality, to the relationship of the artist towards the dominant heritage, towards single social institutions and towards a widespread spiritual and cultural climate. Therefore, it is not always about the new but rather about the different with respect to the surrounding events, it is about a second line in the context of after-war Yugoslav art.¹

— Jerko Denegri: *Extremes of the second line*, in: *Contributions to the second line* Horetzky, Zagreb, 2003

This text is not going to approach the phenomenon of cinema clubs and the production of amateur, alternative and experimental film, single films and film works as "isolated" subjects of established historiography, factography or formalist approach to single works and their stylistic features. It will try to establish an encompassing contextual framework as a series of social and cultural relationships, perceive the practices of amateur, alternative and experimental film, and the avant-garde trends in cinema as part of a "discursive phenomenon", question the positions and transformations within a wider social, cultural and institutional field.

A look backwards to the period of the most creative and most intense bloom in the activity of cinema clubs as an attempt of an interdisciplinary approach to the consideration of the range and relevance of amateur film production, to confronting views on film historiography and art history, sociology of culture and media theory, culture policy and institutional critique.

Context

The production of cinema clubs today is perceived in the processes of rediscovery and re-actualization of the production and importance of film

10.
SABOR ALTERNATIVNOG FILMA
U SPLITU
FESTIVAL DU FILM ALTERNATIF
A SPLIT
FESTIVAL OF ALTERNATIVE FILM
IN SPLIT

organizator
KINO KLUB SPLIT
projekcije
KINO ZLATNA VRATA
24,25,26. 4. 1987

J.Huston THE MISFI

cjelokupni razvoj novih umjetničkih praksi i filmskih poetika. Možemo pratiti veze između eksperimenta u takozvanoj amaterskoj filmskoj umjetnosti, i umjetnosti pedesetih i šezdesetih godina, i anticipacije, odnosno nastajanja, nove umjetničke produkcije na nekadašnjem kulturnom prostoru Socijalističke Federativne Republike Jugoslavije.

Heterogena produkcija kinoklubova u kulturnom prostoru SFRJ doista je raznolika u smislu kvalitete, kvantitete, izraza i usmjerenja, a obuhvaća različite tematske, estetske, produkcijske, društvene i kulturne paradigme, gdje značajno mjesto zauzimaju filmovi koji se na specifičan način odnose prema filmskom mediju, sustavu kinematografije i jeziku filma, koji su usmjerili amaterski film, ponudivši stvaralački poticajan estetski koncept.

Kritička pozicija različitih umjetničkih praksi obilježila je svjetsku umjetničku scenu 1970-ih godina, a slične aktivnosti umjetnika pronalazimo i na prostorima bivše Jugoslavije. Radikalne i inovativne umjetničke prakse šezdesetih i sedamdesetih pokrenule su alternativan način umjetničke produkcije i prezentacije umjetnosti, redefiniciju umjetničkog djela, mijenjanje umjetničkih konvencija te preispitivanje umjetničkih sustava. Jedna od važnijih promjena koju je područje umjetničkog kritičkog djelovanja putem nadovezivanja na prakse avangarde i neoavangarde izazvalo tih godina pojava je inovativnih i alternativnih umjetničkih formi i modela produkcije i reprezentacije umjetnosti.²

U kontekstu sagledavanja "druge linije" kao niza "drugih" – alternativnih, eksperimentalnih, kritičkih, istraživačkih umjetničkih oblika i praksi suvremene umjetnosti, nove umjetničke prakse u odnosu na konvencionalne oblike izražavanja možemo razumjeti kao pripadanje tom "misaonom krugu" i velik dio produkcije alternativnog, avangardnog, eksperimentalnog i amaterskog filma, filmsku produkciju koja je mahom nastajala u okvirima kinoklubova. Ona se "ideološki" i poetski vezala za, preplitala i bila dio onih pojava u lokalnom kontekstu kao što su zagrebački GEF, Nove tendencije, Muzičko biennale, beogradski BITEF ili Aprilski susreti, splitski Sabor alternativnog filma, pulski MAFAF.

Dva svijeta, onaj vizualne/likovne umjetnosti i onaj koji pripada kinematografiji, čiji su narativi konvencionalno udaljeni čak i danas kada granice još više izmiču, rastaču se i brišu, a nove forme izranjaju, ovdje su se u trenucima približavali i preplitali, što su u velikoj

amateurism in Yugoslavia for the complete development of new artistic practices and film poetics. We can follow the connections between experiments in the so-called amateur film art, the art of the fifties and sixties, and the anticipation, i.e. creation of a new artistic practice in the former cultural space of the Socialist Federative Republic of Yugoslavia.

The heterogeneous production of cinema clubs in the cultural space of SFRY is indeed diverse in the sense of quality, quantity, expression and orientation, and includes different topical, esthetic, production, social and cultural paradigms, where a significant point is taken by films with a specific relationship towards the film media, the cinematographic system and the language of film, and which have given a direction to amateur film, offering a creatively inspirational esthetic concept.

The critical position of various artistic practices marked the global artistic scene in the 70ies, and similar artists' activities can be found in the territories of former Yugoslavia. The radical and innovative artistic practices of the sixties and seventies started an alternative artistic production and presentation of art, a redefinition of work of art, a change of artistic conventions and questioning of systems of art. One of the most important changes caused in those years by the artistic and critical activity through adding to the practices of avant-garde and neo-avant-garde, is the appearance of innovative and alternative artistic forms and models of production and representation of art.²

In the context of perceiving the "second line" as a series of "other" – alternative, experimental, critical, research artistic forms and practices of modern art, the new artistic practice, as opposed to conventional forms of expression, can be understood as the affiliation to that "circle of thought" and a large part of the production of alternative, avant-garde, experimental and amateur films, that film production mostly created within cinema clubs. It is "ideologically" and poetically tied to, intertwined with and part of such local context phenomena like Zagreb's GEF, New Tendencies, Music Biennale, Belgrade's BITEF or April Meetings, Split's Alternative Film Meeting, Pula's MAFAF.

Two worlds are the preoccupation of a generation, one of visual art and the other belonging to cinematography, whose narratives are conventionally far apart even today, when the boundaries seem to disappear in a blur and new forms come out. Nevertheless, they were close and intertwined at times, much aided by the (then) new



Proslava povodom 25. godišnjice Kino Kluba Split i 1. Sabor neprofesionalnog i alternativnog filma u Splitu, 1977.

Celebration of the 25th anniversary of Cine Club Split and the 1st Meeting of Non-professional and Alternative Film in Split, 1977

mjeri omogućavali (tada) novi mediji – fotografija, film i video koji ulaze na umjetničku scenu i koje su umjetnici prigrlili – a različiti izrazi, postupci, eksperimenti, interes za medijska istraživanja, performativnost, govor u prvom licu, analitičko-kritički interes u odnosu na jezik umjetnosti i društveni kontekst preokupacije su generacije.

U tom smislu i kinoamaterizam na određeni način možemo razumjeti kao dio "alternativne" kinematografije, u odnosu na onu dominantnu, profesionalnu. Autor je neograničen i slobodan pri izražavanju osobnih stavova, intimnih svjetova, stanja, a zbog limitirajućih tehničkih i ekonomskih mogućnosti poseže za istraživanjem inovativnih modela filmskog izraza, koristeći "čiste" filmske elemente: montažu, ekspresivnu fotografiju, pokret, ritam, kojima se na estetskoj razini prevladavaju ograničene tehničke mogućnosti. U kinoamaterizmu postoji dovoljno mogućnosti i razloga da filmovi budu avangardistički i eksperimentalni, pa on već od samih početaka kinematografije predstavlja njen "eksperimentalni laboratorij".³

Riječ je o shvaćanju umjetnosti, o mentalitetu koji je u svojem vremenu, tokom prošla četiri desetljeća

media – photography, film and video entering the artistic scene and being embraced by the authors – and various expressions, processes, experiments, interest for media research, performativeness, speech in first person, analytical-critical interest in relation to art and the social context.

In that sense, cine-amateurism can to some extent be understood as part of an "alternative" cinematography, as opposed to the dominant, the professional one. The author is unhindered and free in expressing his personal attitudes, intimate worlds, states, and because of limited technical and economic possibilities he researches innovative models of film expression, using "pure" film elements: editing, expressive photography, movement, rhythm, which, on an esthetic level, help overcome the limited technical possibilities. Cine-amateurism offers enough possibilities and reasons for films to be avant-garde and experimental so that, from the very beginning of cinematography, it represents its "experimental laboratory".³

It is about the understanding of art, about a mentality that, in its time, i.e. in the past four decades, aspired to some impossible extremes. Extremes mean danger for

težio nekim nemogućim krajnostima. Krajnosti su po nekome opasnost, po nekome srž suvremene umjetnosti. Ako ništa drugo, krajnosti su poriv za avanturom, a bez rizika avanture umjetnost svake sredine, pa tako i jugoslavenska umjetnost od rata na ovamo – bila bi prikraćena za neka od svojih najizazovnijih i najprivlačnijih poglavlja.⁴

Bilješke iz povijesnog okvira.

Počeci kinoamaterizma u Zagrebu i Hrvatskoj, odnosno u tadašnjoj Kraljevini Jugoslaviji sežu u 1928. godinu kada Maksimilijan Paspas osniva kinosekciju u fotoklubu Zagreb. 1935. godine u Barceloni je održan Osnivački kongres svjetske organizacije neprofesijskog filma (UNICA). U Zagrebu se 1934. i 1935. godine priređuju prve manifestacije neprofesijskog filmskog stvaralaštva, a kinosekcija se osamostaljuje i postaje samostalnim klubom (Kinoklub Zagreb).⁵

Nešto ranije, 1924. godine u Beogradu se osniva Klub sineasta (filmofila), a članovi su bili Boško Tokin, Dragan Aleksić i Slavko Vorkapić. Svijest o avangardnim strujanjima i mogućnostima avangardnog izraza u novom filmskom mediju vrlo su rano bili upisani u amatersku produkciju kinokluba.

U istom se razdoblju pojavljuju filmski amateri u drugim sredinama – u Rijeci Ivan Tićak, Boris Pajkurić, Milan Dilny; u Splitu Dinko Mrkonjić, Vinko Marojević, Ante Benzon; u Karlovcu Josip Vaništa.

Do kraja Drugog svjetskog rata Paspas i Oktavijan Miletić nižu uspjehe svojim dokumentarnim filmskim zapisima, putopisima i eksperimentima bojom i zvukom na filmu, osvajajući nagrade u Amsterdamu, Londonu, Barceloni, Veneciji, te Oktavijan Miletić igranim filmovima – *Faust*, *Nocturno*, *Poslovi konzula Dorgena* – osvaja nagrade u Berlinu, Parizu, Barceloni, Veneciji, a nakon 1934. godine postupno postaje najznačajniji profesionalni filmski autor hrvatske kinematografije (Šešir, 1937., *Lisinski* 1944.).⁶

Godine 1946. u Rijeci je osnovan Fotokinoklub Rijeka, 1952. u Splitu Kino klub Split, a 1953. obnovljen je rad Kinokluba Zagreb. Kino klub Beograd osnovan je 1951. godine, kada se odvaja od fotokluba u okviru kojeg je funkcionirao kao kinosekcija, a 1958. g. u Beogradu se osniva Akademski filmski klub.

Nadalje, 1954. godine kada se u Zagrebu osniva Prvi zagrebački festival amaterskog filma, i nacionalni

some and the essence of modern art for others. If nothing else, extremes inspire adventure, and without the risk of adventure, art in any ambience, therefore Yugoslav art from the war on as well – would come short of some of its most enticing and most attractive chapters.⁴

Notes from history

The beginnings of cine-amateurism in Zagreb and Croatia, i.e. in the then Yugoslav Kingdom, go back to the year 1928 when Maksimilijan Paspas founded a film section in the Zagreb photo club. In Barcelona in 1935, there was the Founding Congress of the International Union of Non-professional Film (UNICA). In Zagreb, in 1934 and 1935, we have the first manifestations of non professional film production and the film section becomes a separate club (Zagreb Cinema Club).⁵

Some time earlier, in 1924, a club of cineastes (cinophiles) is founded in Belgrade, with members such as Boško Tokin, Dragan Aleksić and Slavko Vorkapić. The conscience of avant-garde stream and possibilities of avant-garde expression in the new film media became part of the cinema club amateur production very early.

The same period sees the appearance of film amateurs in other areas - Ivan Tićak, Boris Pajkurić, Milan Dilny in Rijeka; Dinko Mrkonjić, Vinko Marojević, Ante Benzon in Split; Josip Vaništa in Karlovac.

Until the end of the Second World War, Paspas and Oktavijan Miletić produce one success after the other with their documentaries, travels and experiments with colour and sound on film, winning awards in Amsterdam, London, Barcelona and Venice, and Oktavijan Miletić with his feature films – *Faust*, *Nocturno*, *Poslovi konzula Dorgena* – wins awards in Berlin, Paris, Barcelona, Venice, and after 1934 he gradually becomes the most important professional film author in Croatian cinematography (Šešir, 1937, *Lisinski* 1944).⁶

The Photo-Cinema Club Rijeka appeared in Rijeka in 1946, the Cine Club Split in Split in 1952 and activity was resumed in the Zagreb Cinema Club in 1953. The Belgrade Cinema Club was founded in 1951 when it separated from the photo club within which it operated as a film section, while Belgrade's Academic Cinema Club was founded in 1958.

Furthermore, in 1954, when the First Zagreb Film Festival of Amateur Film is organized, the national (professional) feature film also gets its festival. In summer

(profesionalni) igrani film dobija svoj festival. U ljeto 1954. godine u pulskoj se Areni održava prvi Festival jugoslavenskog igranog filma. Dvije isprepletene povijesti počele su se pisati.

U nekim se raspravama o avangardnom filmu, u širem internacionalnom kontekstu problemu kino-amaterizma pristupalo iz dva gledišta – dok se s jedne strane avangardni film promatrao u kontekstu elitnih institucija kulture i umjetnosti, s druge je strane uočljiva transformacijska mogućnost filma kao masovnog medija za masovnu publiku.

Hrvoje Turković ipak ističe kako u vrijeme "prve filmske avangarde" u ondašnjim hrvatskim krajevima u okviru Kraljevine SHS nema traga nečega što bi se moglo držati proizvodnom filmskom avangardom.⁷

Pravi (drugi) procvat kulture kinoklubova, nakon Drugog svjetskog rata u socijalističkoj Jugoslaviji ima sasvim drugačiji društveni i ekonomski okvir. Predstavlja nelinearnu rizomatičnu povijest kinoklubova koji se osnivaju u većim i manjim urbanim središtima, stvarajući heterogenu, estetski raznoliku i neujednačenu produkciju. Dok su u razdoblju tridesetih godina amateri pripadali imućnijem građanstvu, skupini koja je financijski mogla podržati pristup skupoj tehničkoj opremi i materijalu, i na taj način bili elitna djelatnosti, nakon Drugog svjetskog rata kinoklubovi su bili dijelom socijalističkog projekta približavanja tehničke kulture i stvaralaštva građanima. U institucionalnom okviru Narodne tehnike poticano je osnivanje cijelog niza amaterskih skupina, a pristupačnost bavljenja kulturom, umjetnošću, radioamaterizmom, pa i filmom proširila se; putem osnivanja kinoklubova širem je krugu populacije, studenata, znatiželjnika i entuzijasta omogućen rad s filmom, a težili su drugačijem filmu od onoga što su mogli vidjeti u kinodvoranama kao proizvode nacionalne kinematografije. Osnivanje Narodne tehnike imalo je veliku ulogu u organiziranju kinoamaterskog pokreta u SFRJ, omogućavajući institucionalni i organizacijski okvir koji je sudjelovao u pribavljanju potrebne filmske opreme i osnovnih sredstava za rad s filmom. U lokalnom kontekstu, u periodu državne kontrolirane kinematografije, kinoklubovi (i omladinski centri) funkcioniraju kao organizirani prostori slobode. Realiziraju se filmovi koji propituju društvenu stvarnost i normativnu kinematografiju – formom i sadržajem.

Isto tako, u to vrijeme, u nedostatku organiziranog formalnog obrazovanja u području filma, kinoklubovi su nositelji i obrazovne funkcije, a ne

1954, the amphitheatre in Pula hosts the first Yugoslav Feature Film Festival. This is the beginning of two intertwined histories.

In some discussions on avant-garde film in a wider international context, the issue of amateur filmmaking is approached from two points of view – on one hand, avant-garde film was seen in the context of elite cultural and artistic institutions, while on the other there is a prominent transformational quality of film as mass media for a mass audience.

Nevertheless, Hrvoje Turković points out that at the time of the "first film avant-garde" in the then Croatian territories within the Kingdom of SHS, there is no trace of anything that could be defined as avant-garde film production.⁷

The real (second) boom of cinema club culture, after the Second World War in socialist Yugoslavia, has a totally different social and economic framework. It represents a non-linear rhizomatic history of cinema clubs that are founded in larger and smaller urban centers creating a heterogeneous, esthetically variegated and uneven production. While in the period of the thirties amateurs belonged to the wealthier population, a group that could financially afford expensive technical equipment and material and therefore be part of an elite activity, after the Second World War cinema clubs become part of the socialist project to bring technical culture and creativity to the people. The institutional framework of *Narodna tehnika* (People's Technic) encouraged the creation of a whole series of amateur groups, and the availability of possibilities to practice culture, art, radio-amateurism and even film spread throughout the country; owing to the organization of cinema clubs, working with film was made possible to a wide circle of population, students, curious and enthusiasts, and they aspired to a different film than the one that could be seen in cinemas as the production of the national cinematography. The foundation of People's Technic had an important role in the organization of the amateur filmmaking movement in former Yugoslavia, giving an institutional and organizational framework that took part in obtaining the necessary film equipment and the basic means for work with film. In the local context, in the period of state controlled cinematography, cinema clubs (and youth centers) operate as organized spaces of freedom. Films are made that question the social reality and normative cinematography – both with form and content.

At the same time, in a situation where there is a

samo mjesta proizvodnje filma kao praktičnog rada. To su mjesta gdje su se učile osnove tehnike i praktična znanja, isto kao i mjesta razgovora, rasprava, uspoređivanja i kritike.

Amaterski film

Od najranijeg razdoblja i svojih početaka film je nastao iz entuzijazma amatera. Nije uvijek bilo jasne granice i bilo je gotovo nemoguće razlikovati amatersku i profesionalnu produkciju, a za prve poznate filmske zapise, djela novog filmskog medija, doista možemo tvrditi da pripadaju radu amatera koje je zanimalo istraživanje, igra i razonoda. Sam razvoj amaterskog filma ubrzala je proizvodnja amaterskih filmskih kamera (između 1922. i 1924.). Jan Christopher Horak u *Lovers of Cinema* ističe kako se američki avangardni film u svojim počecima ne može odvojiti od povijesti amaterskog filma, a tvrdnju možemo preuzeti kada govorimo o tradiciji eksperimentalnog filma u SFRJ.⁸

Tehnička ograničenja i nemogućnosti motivirali su autore za pronalaženjem inovativnih rješenja, stvarajući prilike da filmovi budu avangardistički i eksperimentalni, omogućavajući amaterskoj kinematografiji i kinoklubovima da postanu poligoni za eksperimentiranje – od rada s "glumcima", zvukom, zatim shvaćanju dramaturgije, prisilnim montažnim rješenjima, do rada s kamerom.

U tom smislu eksperimenti nisu samo nastajali iz težnje za samim eksperimentiranjem, već iz puke potrebe iznalaženja poetičkih, stilskih i tehničkih rješenja uslijed ograničenih sredstava, nedostatka tehničke opreme, a rezultirali su poetičkim simbolima, simboličkim stilom poput onoga Maya Deren, (na uvjete i način rada "amatera" je i sama Maya Deren obratila pažnju u eseju *Amateur Versus Professional*⁹).

Povijest amaterskog filma paralelna je povijesti tradicionalne kinematografije, ponekad stvarajući lomove u njezinu linearnom i homogenom tkivu.¹⁰ Lomove koji postaju prekretnice koje proizvode promjenu paradigme. I u povijesnim revalorizacijama hrvatske kinematografije kratkoga metra *amatersku* produkciju nipošto ne treba odvajati od profesionalne.¹¹

Međutim u okvirima ovako kompleksnog sustava, sama definicija amaterskog filma ne može nas zadovoljiti – posebno onda kada nije shvaćena dovoljno elastično, često u negativnom kontekstu, kulturološki

lack of formal education in the area of film, cinema clubs are not only places of production of film as practical work but they also have an educational function. These are places where basic techniques and practical knowledge was taught but also places for discussion, an exchange of ideas, comparison and critique.

Amateur film

Ever since the earliest period and its very beginnings, film was created with the enthusiasm of amateurs. The boundaries were not always clear and it was almost impossible to discern amateur and professional production, so much that we can truly say for the first known film recordings, results of the new media, that they belong to the work of amateurs interested in research, play and entertainment. The development of amateur film was accelerated by the production of amateur film cameras (between 1922 and 1924). Jan-Christopher Horak in *Lovers of Cinema* points out that the American avant-garde film in its beginnings cannot be separated from the history of amateur film and we can take over that statement when speaking of the tradition of experimental film in the Socialist Federative Republic of Yugoslavia.⁸

The technical limitations and impossibilities motivated authors to find innovative solutions, creating opportunities for such films to be avant-garde and experimental, enabling amateur cinematography and cinema clubs to become polygons for experimentation – from working with "actors" and sound, to the understanding of dramaturgy, forced editing solutions, up to working with the camera. In that sense the experiments were not only an aspiration to itself, but the result of a search for poetical, stylistic and technical solutions to circumvent the limited means and the lack of technical equipment, resulting in poetical symbols, a symbolic style like that of Maya Deren (Maya Deren herself spoke of the conditions and way of work of "amateurs" in her essay *Amateur Versus Professional*⁹).

The history of amateur film is parallel to the history of traditional cinematography, sometimes creating breaks in its linear and homogeneous tissue.¹⁰ Breaks that become turning points that produce a change of paradigm. Even in the historical revalorizations of Croatian short film cinematography, the *amateur* production should never be separated from the professional.¹¹

However, within such a complex system, the very

konzervativno, referirajući se na kvalitetu, cehovski društveni status, a ne produkcijsko okruženje i estetske kriterije – a "amaterizam" podložan prijeporima stoga i zaslužuje reartikulaciju, redefiniciju, reinterpretaciju. U intervjuu objavljenom u *Zarezu* Želimir Žilnik tvrdi kako mu je "okruženje amaterskog filma omogućilo (...) da se riješi administrativnih labirinata kroz koje je jedino bilo moguće nabaviti novac za snimanje filma. Bio je to određeni oblik slobode."¹²

Na valu amaterizma u SFRJ, u razdoblju nakon Drugog svjetskog rata osnivala su se brojna sportska, tehnička, kazališna, književna i druga amaterska društva, te kinoklubovi u kojima je neprofesionalcima omogućeno da se na organiziran način bave filmom. Osim raznolikog bavljenja filmom u okviru stvaralaštva djece, dokoličarskog i obiteljsko-dokumentacijskog bavljenja odraslih, do umjetnički ambicioznog i zalačkog rada pojedinaca ili skupina koje nisu uključene u profesionalnu kinematografiju – stvorene su prilike u kojima amaterska kinematografija preuzima ulogu alternativne kinematografije, omogućavajući svojim organizacijskim strukturama proizvodnju, distribuciju, prikazivanje i prihvaćanje filmova koji se ne bi mogli ni javiti ni opstati s obzirom na dominantnu profesionalnu kinematografiju. Primjeri za to su počeci eksperimentalnog filma kod nas, a i primjerice počeci novog vala u Francuskoj, te počeci naše autorske kinematografije.¹³ Tako i u internacionalnom kontekstu, šezdesetih godina dolazi do raslojavanja dominantne, industrijske kinematografije u *underground* film i autorski film.

Na području filma značaj amaterizma preuzimao je ulogu alternativne kinematografije, uz uspostavljanje posebnih estetskih i izvedbenih standarda. U tom su razdoblju iskušane avangardističke strategije u radu s filmom, prije no u dominantnoj kinematografiji. U klubovima kinoamatera iskušavane su karakteristično modernističke, romantičko-personalne, *poetsko asocijativne strukture*, negdje uz razgradnju prototipskih fabulativno narativnih struktura, a drugdje uz razgradnju vladajućih dokumentarističkih strategija, čineći to kako bi ocrtavali "autorsko raspoloženje" – uglavnom raspoloženje "egzistencijalističkog" beznada, u to vrijeme izrazito "anti-ideološkog" (npr. neki Pansinijevi filmovi iz pedesetih i neki iz šezdesetih, Martinčevi filmovi s početka šezdesetih, odnosno filmovi "splitskog kruga" iz šezdesetih – Lordana Zafranovića, Vjekoslava Nakića i dr., potom neki filmovi Tomislava Gotovca, Anđelka Habazina, Gorana Švoba

definition of amateur film cannot be entirely satisfying – especially when it is not understood with sufficient elasticity, often in a negative context, culturally conservative, referring to quality, the social status of a guild and not the production environment and esthetic criteria – an "amateurism" subject to such discussion indeed deserves to be rearticulated, redefined and reinterpreted. Želimir Žilnik, in an interview published in *Zarez*, says that "*the ambience of amateur film enabled him (...) to get rid of administrative labyrinths through which one had to pass to get the money for filming. It was a certain kind of freedom.*"¹²

The wave of amateurism in the Socialist Federative Republic of Yugoslavia after the Second World War led to the creation of numerous sports, technical, theatrical, literature and other amateur societies, as well as cinema clubs in which non-professionals were able to work on film in an organized manner. Besides the variegated film activities from that of children, through that of adults documenting leisure and family life, to those artistically ambitious and knowledgeable works of individuals or groups not included in professional cinematography – conditions were created in which amateur cinematography took over the role of alternative cinematography, using its organizational structures to enable the production, distribution, screening and acceptance of films that otherwise could not come to be, considering the dominant professional cinematography. Examples of that are the beginnings of experimental film in our country, or the beginnings of the new wave in France as well as the beginnings of our author's cinematography.¹³ In an international context, the sixties see a stratification of the dominant, industrial cinematography into *underground* film and author's film.

In the area of film, the importance of amateurism gradually took over the role of alternative cinematography, establishing particular esthetic and performative standards. Avant-garde strategies were tested in working with film in that period, sooner than in the dominant cinematography. In amateur filmmakers' clubs authors experimented with typically modernist, romantic-personal, poetically associative structures, sometimes with the deconstruction of narrative structures, and other times with the deconstruction of dominant documentary strategies, all in order to depict the "author's mood" – mainly that of "existentialist" hopelessness, at that time markedly "anti-ideological" (ex. some of Pansini's films in the fifties or sixties, Martinac's films from the beginning

iz tih godina...). Naročito je provokativno djelovala struja "materijalističkog" usmjerenja koju je predvodio Vladimir Petek – tj. struja koja je iskušavala dojmovne mogućnosti generirane fizičkim intervencijama u samu filmsku vrpcu.¹⁴

"Herojsko" ili "zlatno" razdoblje filmskog amaterizma u kulturnom prostoru SFRJ -ono je koje počinje sredinom pedesetih godina, osnivanjem ili obnavljanjem kinoamaterizma i rehabilitiranjem djelatnosti kinoklubova nakon Drugog svjetskog rata, te produkcija filmova koja je uslijedila od pedesetih, šezdesetih i sedamdesetih godina. Priliku da se bave filmom iskoristili su prvenstveno mladi ljudi, dijelom studenti i zaljubljenici u film, stvorivši na taj način značajnu platformu za eksperimentiranje i preispitivanje konvencionalnog filmskog jezika koji je dominirao u jugoslavenskoj kinematografiji.¹⁵

Kinoklubovi / Autori / Manifestacije

U procesima kritičke valorizacije i kontekstualizacije kinoamaterizma na području SFRJ potrebno je istaknuti upravo aspekte "institucionalnoga", odnosno organizacijskog, ali i konceptualnog konteksta, i koncepcije, dakle s jedne strane važnost kulture i mreže kinoklubova od 1960-ih godina u SFRJ, kao načina okupljanja i oblika samoorganizacije u samoupravnom socijalizmu, a s druge njihov utjecaj na razvoj umjetničkih praksi i autorskih poetika. Kinoklubovi, a nešto kasnije i studentski kulturni centri, postaju izvansistemski prostori autonomije, te svjedoče o razvijanju i supostojanju paralelnih sustava kulture u odnosu na onu oficijelnu. Institucionalni okvir se, dakle, pokazao sklon rekonfiguraciji, reinveciji i prilagodbi, te omogućio paradigmatičke obrate u filmskoj i umjetničkoj produkciji.¹⁶

Posebnim pristupom, inovativnošću produkcije istaknula su se od kraja pedesetih i početka šezdesetih godina na području SFRJ tri kinokluba – onaj u Zagrebu, Splitu i Beogradu. Ta su tri kinokluba najavila različite pristupe i interese, različita usmjerenja i umjetničke tendencije. Kao kuriozitet možemo primijetiti podatak da se 1953. godine u Kinoklub Zagreb učlanjuje Mihovil Pansini, a iste godine u Kino klub Beograd Dušan Makvejev – dva autora koji će značajno obilježiti film i kulturni krajolik u kojem djeluju.

of the sixties, i.e. films made by the "Split's circle" in the sixties – Lordan Zafranović, Vjekoslav Nakić and others, some films by Tomislav Gotovac, Anđelko Habazin, Goran Švob in those years...). Especially provocative was the current of "materialist" streaming led by Vladimir Petek – i.e. a current trying out the impressionist possibilities generated by physical interventions on the film tape.¹⁴

The "heroic" or "golden" age of film amateurism in the cultural area of the Socialist Federative Republic of Yugoslavia – is the one beginning in the mid-fifties, with the creation or renewal of film amateurism and the rehabilitation of cinema club activities after the Second World War, as well as the production of films that followed in the fifties, sixties and seventies. The opportunity to engage in film was taken mostly by young people, students and film enthusiasts, thus creating a significant platform on which to experiment with and question the conventional film language which was dominant in Yugoslav cinematography.¹⁵

Cinema clubs / Authors / Manifestations

In the processes of critical valorization and contextualization of film amateurism on the territories of the Socialist Federative Republic of Yugoslavia, what needs to be pointed out are the aspects of the "institutional", i.e. organizational as well as conceptual context, and the concept itself. On one hand, we have the importance of culture and the network of cinema clubs since the 1960s in SFRY, as a way of gathering and a form of self-organization in self-governing socialism, while on the other hand we have their influence on the development of artistic practices and author's poetics. Cinema clubs, and some time later also student cultural centers, become areas of autonomy outside the system, witnessing a development and coexistence of parallel cultural systems as opposed to the official one. The institutional framework was, therefore, proven to be prone to reconfiguration, reinvention and adjustment, enabling paradigmatic turns in film and artistic production.¹⁶

From the end of the fifties and the beginning of the sixties there were three cinema clubs in SFRY that were prominent for their particular approach and innovative production – those of Zagreb, Split and Belgrade. Those three cinema clubs announced different approaches and interests, different orientations and artistic tendencies. As a curiosity, we can mention the

Kinoklub Zagreb

Skupina kinoamatera okupljena oko Kinokluba Zagreb radikalno je usmjerila amaterski film, ponudivši estetski koncept koji je provocirao i stvaralački poticao. GEFF (Genre film festival) je možda najznačajnija manifestacija eksperimentalnog filma kod nas. Odvijala se gotovo jedno desetljeće (1963. – 1970.) i kroz knjigu i četiri realizirana izdanja ostavila dubok trag. Formiran kao "bijenalni susret filmskih istraživača", GEFF je proistekao iz razgovora koji su se početkom 1960-ih godina vodili u Kinoklubu Zagreb na temu antifilma. Osnovan je u Zagrebu 1963. godine u kulturnom krajoliku i internacionalnoj duhovnoj klimi koju su u to vrijeme obilježile i Nove tendencije i Muzičko biennale. U duhu vremena, koje bilježi intenzivna istraživanja na području filma i drugih umjetnosti (književnost, slikarstvo, glazba i dr.), festival je poticao otvorene razgovore o filmu i njegovim "granicama", o njegovu povezivanju s drugim umjetnostima i znanosti, o njegovu integriranju u svakodnevni život itd.

U nekoliko razgovora 1962. i 1963. godine, tijekom priprema za GEFF, festival istraživačkog filma, javila se i oblikovala ideja antifilma. Parafrazirani su tekstovi Novih tendencija i Gorgone pa je i na taj način legitimiran i afirmiran njihov utjecaj na antifilm.¹⁷ Tako u okruženju ideja o antiumjetnosti umjetničke grupe Gorgona izranja i koncept antifilma Mihovila Pansinija, a antifilm se definira kao radikalno negiranje konvencija filma, dekonstrukcija i samosvijest, istraživanje i otkrivanje, redukcija izražajnih sredstava filma.

Veza s Novim tendencijama i "konstruktivističkim" pristupom umjetnosti, prisutna još od umjetnosti EXAT-a 51 može se uočiti u pojavi Aleksandra Srneca, koji je vizualna istraživanja apstraktne i kinetičke umjetnosti povezo s GEFF-om. Film je za Srneca dio kontinuiranog istraživanja interesa systemske, apstraktne umjetnosti, svjetlosnih, optičkih kinetičkih efekata. Uz luminokinetičke objekte radi na istraživanju pokreta i svjetlosti u mediju filma. Luminoplastike Aleksandra Srneca možemo shvatiti kao remek-djela apstraktnog filma, jedinstvene primjere u hrvatskoj kinematografiji svog vremena. U njegovu liku i djelu, u kontekstu druge avangarde, susrele su se likovna umjetnost i film, apstraktna umjetnost i apstraktni film, ideje EXAT-a, Novih tendencija i GEFF-a. "Počeci" Aleksandra Srneca, niz posve *apstraktnih* filmskih sekvenci, bez presedana su u filmskoj tradiciji Hrvatske, tvrdi Hrvoje Turković.¹⁸

fact that in 1953 Mihovil Pansini became member of the Zagreb Cinema Club, and Dušan Makavejev joined the Belgrade Cinema Club– these two authors would leave an indelible mark on film and their cultural ambience.

Zagreb Cinema Club

A group of film amateurs gathered in the Zagreb Cinema Club gave a radical direction to amateur film, offering an esthetic concept that was both provocative and creatively stimulating. GEFF (Genre Film Festival) is perhaps our most significant manifestation of experimental film. It was held through almost a decade (1963 – 1970) and left a profound trace with a book and four realized editions. Conceived as a "biennial meeting of film explorers", GEFF came about from discussions held in the Zagreb Cinema Club in the beginning of the sixties on the topic of anti-film. It was founded in Zagreb in 1963 in the cultural ambience and international spiritual climate marked at the time by the New Tendencies and Music Biennale. In the spirit of the times, marked by intense research in film and other art forms (literature, painting, music etc.), the festival stimulated open discussions on film and its "limitations", on its connection to other arts and science, on its integration in everyday life, etc.

A few discussions in 1962 and 1963, during preparations for GEFF, the experimental film festival, resulted in the idea of anti-film. Texts published by New Tendencies and Gorgona were paraphrased thus legitimizing and affirming their influence on anti-film.¹⁷ In this way, surrounded by ideas on anti-art coming from the art group Gorgona, we see the appearance of the concept of anti-film by Mihovil Pansini, defining anti-film as a radical negation of film conventions, deconstruction and self-consciousness, exploration and revelation, reduction of film's means of expression.

The connection with New Tendencies and the "constructivist" approach to art, present ever since the art of EXAT 51, can be seen in the appearance of Aleksandar Srnec who connected the visual research of abstract and kinetic art to GEFF. For Srnec, film is part of a continuous exploration of interests of systemic, abstract art, of light, optical and kinetic effects. He works on exploring movement and light on film using luminokinetic objects. Aleksandar Srnec's luminoplastics can be considered masterpieces of abstract film, unique examples in Croatian cinematography of the times. His work,



U isto vrijeme blizak kinoklubu, ali izvan diskusija o antifilmu javlja se Tomislav Gotovac filmom *Prijepodne jednog Fauna* (1963.). Svojom strukturalnom logikom i bliskošću s *underground cinema*, Tomislav Gotovac druga je umjetnička osobnost koja je u velikoj mjeri povezivala alternativni, amaterski film i suvremenu umjetnost. Bilo da se radilo o performansu, serijama fotografija, eksperimentalnom, strukturalnom filmu i sl., cijeli njegov životni i umjetnički vijek te su veze bile intenzivne i neodvojive.

Kino klub Split

Kino klub Split osnovan 1952. godine, a iz njega su proizašle brojne generacije autora amaterskog filma. U osvrtu "Pola stoljeća Kino kluba Split" Zdravko Mustać ističe kako su različite generacije filmaša oblikovale Kino klub Split, "60-ih godina dolazi druga, "zlatna" generacija koja je u povijesti kluba ostavila najdublji trag i po broju filmova, nagradama, ali i po estetskim postulatima gledanja na film. *Martinac, Zafranović, Verzotti, Nakić, Pivčević, Kursar, Crvelin, Drušković i Buljević uspjeli su svojim otvorenim, nekompromisnim i nadasve poštenim pristupom kreirati filmove prepoznatljivije forme nazvane*

in the context of second avant-garde, combined visual art and film, abstract art and abstract film, the ideas of EXAT 51, New Tendencies and GEFF. "The Beginnings" by Aleksandar Srnc, a series of utterly *abstract* film sequences, are without precedent in Croatian cinematic tradition in the words of Hrvoje Turković.¹⁸

Also close to the cinema club but not involved in the discussion on anti-film was Tomislav Gotovac with his film *Prijepodne jednog Fauna* (The Morning of a Faun) (1963). With his structural logic and closeness to underground cinema, Tomislav Gotovac is the second artist who largely connected alternative, amateur film and modern art. Whether it was a performance, a series of photographs, experimental or structural film, etc, these connections were intense and unbreakable his whole life and artistic activity.

Cine Club Split

The Cine Club Split was founded in 1952 and it gave us numerous generations of amateur filmmakers. In his review "Half a century of the Cine Club Split" Zdravko Mustać points out that various generations of filmmakers helped shape the Cine Club Split, "in the 60ies comes the

"splitska škola" filma.¹⁹

Došavši na scenu 60-ih godina naišli su na već formiranu klupsku infrastrukturu. Kasnija generacija, ona koja se javlja sedamdesetih godina (Karabatić, Tasić, Bošnjak, Bojić), formira nov i različit pristup estetici, formatu, mediju, novoj tehnologiji video slike, pa i poimanju filmske umjetnosti, a kraj 1970-ih obilježava i formiranje Sabora alternativnog filma (1977.), jedne od najznačajnijih manifestacija kinoamaterizma i alternativaca kod nas. U drugoj polovici 1980-ih na scenu stupa četvrta generacija ne narušavajući logičan razvoj i kontinuitet, te uz prepoznatljivost splitske filmske škole donosi i niz novina koje omogućava novo vrijeme (Batinović, Bezić, Mustać, Poljak, Fradelić).²⁰

Središnja osobnost Kino kluba Split bio je Ivan Martinac – filmaš, pjesnik, arhitekt. Školovanjem najprije u Zagrebu, te u Beogradu, na neki je način povezojao tri kinokluba, posebno obilježivši i ranu produkciju Kino kluba Beograd. Kao zanimljivost možemo istaknuti primjer da se u *Rondu* Ivana Martinca snimljenom 1962. u KK Beograd, pojavljuje povjesničar umjetnosti i kritičar Ješa Denegri, tadašnji Martinčev cimer. *Jump-cuts*, montažni ritam skokova, spirala koja uvlači prizore u vrtlog, izmjena kadrova lica i interijera daju ovdje naslutiti vorholovski, *underground* izraz. U početku splitsku školu karakterizira specifična vizualnost i montažna struktura, grad Split često je u središtu interesa Ivana Martinca, dok Ante Verzotti u prirodnom okolišu pronalazi apstraktne uzorke i ritmičke montažne pokrete.

Ako je Zagreb imao GEFF, Split je imao Sabor alternativnog filma. Sabor kao festival, manifestacija, simpozij, smotra... predstavlja jedno od ključnih "događanja" koja su promišljala položaj alternativnog filma. Trajao je deset godina, između 1977. i 1987. Sabor je zamišljen kao simpozij kinoamatera Jugoslavije, pilot manifestacija, inicirana povodom 25. godišnjice Kino kluba Split i dodatni element koji se formira u okvirima rada kluba, naglašavajući njegov razvoj i kontinuitet, svjedočeći o (samo)svijesti amaterskog filma o vlastitoj tradiciji.²¹

Današnje generacije osim temelja koje su uspostavili prethodnici, na raspolaganju imaju ne samo Kino klub koji posljednjih godina ozbiljno intenzivira svoju djelatnost i program, već i Festival novog filma i videa, te formalno umjetničko obrazovanje koje uključuje usmjerenje za film i video u okviru Umjetničke akademije – UMAS.

second, "golden" generation which left the deepest mark in the club's history, by the number of films, awards as well as esthetic postulates of the approach to film. Martinac, Zafranović, Verzotti, Nakić, Pivčević, Kursar, Crvelin, Drušković and Buljević with their open, uncompromising and utterly honest approach, succeeded in creating films of a recognizable form called "Split's school" of film.¹⁹

When they came to the scene in the 60ies they found an already formed club infrastructure. The later generation, the one appearing in the 70ies (Karabatić, Tasić, Bošnjak, Bojić), created a new and different approach to esthetics, format, media, new video image technology, and even the very understanding of cinema as art, while the end of the 70ies sees the establishment of the Alternative Film Meeting (1977), one of the most important manifestations of amateur cinema and alternative authors in our country. In the second half of the 80ies comes the fourth generation, not disrupting the logical development and continuity. Along with the recognizable Split's school of film it brings a series of innovations made possible by the new times (Batinović, Bezić, Mustać, Poljak, Fradelić).²⁰

The center figure of the Cine Club Split was Ivan Martinac - filmmaker, poet, architect. His education started in Zagreb and continued in Belgrade so that, in a way, he connected the three cinema clubs, leaving a particular mark on the early production of the Belgrade Cinema Club. As a curiosity we can mention that the art historian and critic Ješa Denegri, then his roommate, appears in Martinac's *Rondo*, shot in the Belgrade Cinema Club in 1962. *Jump-cuts*, an editing rhythm of jumps, a spiral sucking scenes up in a vortex, the exchange of face cadres and interiors remind us of a Warhol-like *underground* expression. In the beginning, Split's school is characterized by a peculiar visuality and editing structure, the city of Split is often the center of interest for Ivan Martinac, while Ante Verzotti finds abstract patterns and rhythmic editing moves in the natural environment.

If Zagreb had GEFF, Split had the Meeting of Alternative Film. The Meeting as festival, event, symposium, muster... represents one of the key "events" contemplating the position of alternative film. It lasted for ten years, from 1977 to 1987, and it was conceived as a symposium of amateur filmmakers in Yugoslavia, a pilot 3-day-event initiated on occasion of the 25th anniversary of the Cine Club Split and an additional element resulting from the club's activity, stressing its development and continuity, witnessing how (self)-conscious amateur film is

Kino klub Beograd

"Istorija Kino kluba (Beograd) istovremeno je istorija borbe njegovih članova za moderan i slobodan film u našoj zemlji. Svojim veoma originalnim, krajnje subjektivnim i u svakom pogledu provokativnim delima, članovi Kino kluba obilježili su jednu značajnu etapu jugoslovenskog filmskog amaterizma. Istovremeno, nenamerno ali neminovno, suprotstavili su se oficijelnoj kinematografiji, kao i režimskim stavovima i partijskim direktivama u umjetnosti."²² Mnogi od beogradskih amatera poput Dušana Makavejeva, Živojina Pavlovića i Aleksandra Petkovića ostvarili su zapažene rezultate u profesionalnoj kinematografiji. Radovima su sudjelovali u definiranju "novog jugoslovenskog filma" etiketiranog u "crni val". Pripovijedanjem okolnosti oko rada u Kino klubu Beograd, monografska publikacija Martinac nas u uvodi u preteču našeg filmskog modernizma, odakle će vrlo brzo niknuti "crni val". Rani filmovi u produkciji Kino kluba Beograd, poput *Ruke ljubičastih daljina* Save Trifkovića ili *Zida* Kokana Rakonjca, filmovi su ekspresivne vizualnosti, simbolike, egzistencijalne tjeskobe, otuđenja i začudnih elemenata. Često se naslanjaju na tradiciju nadrealizma.

Želimir Žilnik rano je prihvatio film kao kritički alat i slobodu koju omogućava pozicija amatera. Ovaj kinoamater iz Novog Sada, jedan od protagonista crnog vala, za *Rane radove* (1969.) osvojio je Zlatnog lava na filmskom festivalu u Berlinu, a njegov provokativan stav i duh eksperimenta pozicionirali su ga kao kulturnu i političku avangardu.

Manifestacije

Osim uvida u primarni filmski materijal, filmove realizirane u okviru produkcija kinoklubova, za pogled na amaterski film, "produkciju entuzijazma", značajno je mapirati i različita događanja i manifestacije u SFRJ koja su bila puno više od mjesta prezentacije radova. Bila su to mjesta susreta, dijaloga, razmjene mišljenja, a načine i formate organizacije – kao što su festivali eksperimentalnog, odnosno alternativnog filma poput zagrebačkog GEFF-a, beogradskog Festivala alternativnog filma, pulskog MAFAF-a (Međuklupskog i autor-skog festivala amaterskog filma), te splitskog Sabora alternativnog filma – potrebno je istaknuti kao važna mjesta okupljanja i razmjene mišljenja i iskustava koja

of its own tradition.²¹

Besides the foundations laid by the predecessors, today's generations have not only the cinema club, which has seriously intensified its activity and program in the last years, but also the New Film and Video Festival and a formal artistic education including the department of film and video at the UMAS Art Academy.

Belgrade Cinema Club

"The history of the Cinema Club (Belgrade) is at the same time the history of the struggle of its members for a modern and free cinema in our country. With their truly original, utterly subjective and by all means provocative works, the members of the cinema club marked an important milestone of Yugoslav amateur filmmaking. At the same time, unintentionally but unavoidable, they confronted the official cinematography as well as the regime positions and party directives on art."²² Many of Belgrade's amateurs like Dušan Makavejev, Živojin Pavlović and Aleksandar Petković achieved noteworthy results in professional cinematography. Their works took part in defining the "new Yugoslav film" labeled as "black wave". By recounting the circumstances in which the Belgrade Cinema Club operated, the monograph publication by Martinac introduces the precursor of our modernist cinema which would shortly after result in the appearance of the "black wave". The early films in the production of the Belgrade Cinema Club, like *Ruka ljubičastih daljina* (Hand of Purple Distances) by Sava Trifković or *Zid* (The Wall) by Kokan Rakonjac, are films of expressive visuality, symbolic, existential anxiety, alienation and amazing elements. They often lean on the tradition of surrealism.

Želimir Žilnik was very precocious in embracing film as a critical tool and the freedom obtained in the position of amateur. This amateur filmmaker from Novi Sad, one of the protagonists of the black wave, was awarded with the Golden Lion at the Berlin Film Festival for his *Early Works* (1969), and his provocative attitude and the experimenting spirit secured him the position of cultural and political avant-garde.

danas zauzimaju gotovo mitski status.

Na području SFRJ nicao je niz različitih manifestacija amaterskog filma koje su okupljale filmske entuzijaste, članove kinoklubova, a upravo sudjelovanjem na različitim smotrama i festivalima i realiziranim radovima broj istaknutih amatera, koji su napredovali u strukturiranom sustavu amaterizma, unapređivani putem titula majstora amaterskog filma, te ostvarili profesionalne karijere, nije zanemariv.

GEFF (1963. – 1970., Zagreb), MAFAP (1965. – 1990., Pula), Sabor alternativnog filma (1977. – 1987., Split), Festival alternativnog filma i videa (od 1982., Beograd) neke su od najznačajnijih manifestacija kinoamaterizma. Uobičajeno bi bili strukturirani od radnog i prikazivačkog dijela. S obzirom na predmet interesa, prevladavajuću terminologiju, u središte postavljaju različite termine – eksperimentalni film, antifilm, amaterski film, alternativni film, prepoznaju autorsku poziciju. Od sredine sedamdesetih godina prepoznaje se novi moment *najveće iskušenje: video ulazi na velika vrata i sada je ravnopravan s filmom.*²³ Sredina osamdesetih godina tako naznačava još intenzivnije upisivanje video umjetnosti u programe festivala i rad kinoklubova, a novi je medij promatran *pod kosim svjetlom koje baca filmski projektor.*²⁴ Istraživati tehnološke i estetske okolnosti novoga medija, aspekte i mogućnosti video slike, postaje zadatak budućih naraštaja. Nastaviti tamo gdje su prethodnici stali.

Aprilski susreti održavani su između 1972. i 1977. Godine – kao festival proširenih medija, s interdisciplinarnim umjetničkim programom. Koncipirani bijahu u aktualnom duhu svog vremena – s ciljem prelaženja klasičnih granica među umjetnostima. Godinu dana prije osnivanja Aprilskih susreta SKC u Beogradu formirao je program Filmforum usmjeren ka nezavisnoj, alternativnoj, eksperimentalnoj i neprofitnoj produkciji; bilo je to mjesto prikazivanja filmske baštine, kao i aktualne filmske produkcije, te je funkcionirao kao mjesto kritičkog mišljenja. A od 1982. g. u Beogradu je pokrenut Festival alternativnog filma i videa koji je aktivan i danas.

Ti festivali i manifestacije bili su jedina mjesta za prikazivanje fimova iz produkcije kinoklubova, i recentne produkcije autora koji su se na različite načine bavili pokretnim slikama različitog formata. Čak i danas različiti specijalizirani festivali, kojima broj iz godine u godinu rapidno raste, uz sve veći broj muzejskih i galerijskih prostora i programa, (p)ostaju jedina mjesta prikazivanja one audiovizualne produkcije i produkcije

Manifestations

Besides an insight in the primary film material, films produced within cinema clubs, in order to have a complete view of amateur film and the "production of enthusiasm" it is necessary to map the various events and manifestations in the SFRY that were much more than merely places for the presentation of works. These were places of meeting, dialogue, exchange of thought, while the organization modalities and formats – like the festivals of experimental, i.e. alternative film like Zagreb's GEFF, Belgrade's Alternative Film Festival, Pula's MAFAP (Inter Cine Club Amateur, Alternative and Artist Film Festival), Split's Alternative Film Meeting – have to be pointed out as important places of meeting and exchange of thought and experience that are today considered almost mythical. In SFRY there were a series of various amateur film manifestations gathering film enthusiasts, cinema club members who participated in different musters and festivals presenting their work. The number of prominent amateurs who moved up within the structured system of amateurism, promoted by way of titles of amateur film masters, and realized professional careers, is not negligible.

GEFF (1963 – 1970, Zagreb), MAFAP (1965 – 1990, Pula), Alternative Film Meeting (1977 – 1987, Split), Alternative Film and Video Festival (since 1982, Belgrade) are some of the most important manifestations of amateur filmmaking. They were usually structured so as to have a working and a screening part. Considering the subject of interest and the prevailing terminology, the focus of their interest revolves around different terms – experimental film, anti-film, amateur film, alternative film – and they acknowledge the position of author. Since the seventies there is a new moment, *the greatest trial: video makes its grand entrance on the scene and is now equal to film.*²³ In this way, the mid-eighties mark an even more intense inclusion of video art in festival programs and the activity of cinema clubs, and the new media is observed *under the slanting light of the film projector.*²⁴ Exploring the technological and esthetical circumstances of the new media, the aspects and possibilities of video images, becomes a task for the future generation – go on from where the predecessors stopped.

April meetings were held from 1972 to 1977 as a festival of extended media, with an interdisciplinary art program. They were conceived in the actual spirit of their time – with the aim of crossing the classical boundaries

različitih oblika pokretnih slika koja ne spada u okvire normativne kinematografije i fiksno definiranih kategorija, žanrova, formi i formata.

MAFAF

Međuklupski i autorski festival amaterskog filma odvijao se od 1965. do 1990. u Puli, neposredno prije Festivala jugoslavenskog igranog filma. U organizaciji pulskog Kino kluba Jelen, na inicijativu Kino kluba Beograd, te uz suradnju Kinokluba Zagreb, i podrške Zajednice tehničke kulture i SIZ-ova, manifestacija je brojem prijavljenih filmova i prisutnih autora bila najveća manifestacija alternativnog i neprofesionalnog filmskog stvaralaštva u Jugoslaviji, odnosno *barometar kretanja amaterskog filma u Jugoslaviji* (Martin Bizjak)²⁵, *čvorišna tačka u kojoj se sabiru i ocjenjuju iskustva protekle stvaralačke sezone i anticipiraju koraci budućnosti* (Ranko Munitić)²⁶.

MAFAF nije poput GEF-a imao program i manifest, ali je svojom relativnom dugovječnošću intenzivno sudjelovao u pretpostavkama razvoja amaterskog filma u okviru estetskih i teorijskih stavova, idejama koje su imale za cilj otvaranje novoga prostora u filmskom izrazu. MAFAF je postao susretište "ljudi od filma", nastao u neposrednom vremenskom i duhovnom okruženju GEF-a i ideja antifilma, ali ih nije nametao; bio je Festival potaknut drugim festivalom. Kontekst Festivala jugoslavenskog igranog filma u tom je smislu imao značajnu ulogu. MAFAF je bio jednostavno – MAFAF, festival koji je nikao iskreno, spontano, iz entuzijazma, a ne iz teorija.

"Konceptija Međuklupskog festivala amaterskog filma u Puli sastoji se u povezivanju klupskog i autorskog interesa te u daljnjem razvijanju predispozicija koje prirodno proizlaze iz mjesta i vremena njegova održavanja", doznajemo iz teksta Martina Bizjaka o MAFAF-u 1969. godine, a pitanje koje se od početka postavljalo problematiziralo je status Festivala koji je oscilirao između autorskog i amaterskog.²⁷ Mala Pula pojavila se u trenutku kada je jugoslavenskom filmskom amaterizmu počela prijetiti opasnost od drobljenja u organizacijskom smislu i od potpunog zatvaranja u isključivo amaterske okvire i interese, tvrdi Munitić.

MAFAF je postao ono što je bilo najpotrebnije – radni susret sineasta, prostor za međusobno upoznavanje i razmjenu iskustava, manifestacija koja potiče

between arts. A year before the foundation of the April Meetings, the Students' Cultural Centre in Belgrade formed the Film forum program directed towards an independent, alternative, experimental and non-profit production; it was a place for screenings of film heritage as well as actual film production, and it functioned as a place for critical thinking. The Festival of Alternative Film and Video was born in Belgrade in 1982 and is still active today.

These festivals and manifestations were the only places where films from cinema clubs production were screened, along with recent productions of authors who somehow dealt with moving images of various format. Even today, various specialized festivals growing in number each year, along with an also growing number of museal and gallery programs, become or remain the only places where to screen that audiovisual production and the production of various kinds of moving images that are not part of the normative cinematography and rigidly defined categories, genres, forms and formats.

MAFAF

Inter Cine Club Amateur, Alternative and Artist Film Festival MAFAF took place in Pula from 1965 to 1990 as a prelude to the Yugoslavia National Feature Film festival. It was organized by Pula's Cinema Club Jelen, at the initiative of the Belgrade Cinema Club and the co-operation of the Zagreb Cinema Club and the support of the Technical Culture Community and the SIZ's (Self-governing community of interest). By the number of film entries and filmmakers present, it was the largest alternative and amateur film event in Yugoslavia, in other words, *a barometer of movements in the amateur filmmaking in Yugoslavia* (Martin Bizjak)²⁵, *the point of intersection in which experience from the past creative season is gathered and evaluated and future steps anticipated* (Ranko Munitić)²⁶.

Unlike GEF, MAFAF did not have its program and manifest, but for its relative longevity it had an intense impact on the development of amateur film regarding its esthetic and theoretical standpoints, ideas that wanted to open up a new space in film expression. MAFAF became the meeting place for "film people", it appeared in the immediate temporal and spiritual surrounding of GEF and the idea of anti-film but it did not impose them; it was a Festival inspired by another festival. The context of the Yugoslavia National Feature Film Festival had an

studije i analize. Predstavljao je pionirski pokušaj da se prvi put u okvirima filmskoga amaterizma uspostavi jasan i kontinuiran kriterij, sustav vrijednosti u ocjenjivanju i selektiranju, koji se odrazio na sveopću sliku i standarde produkcije. MAFAF je predstavljao trenutak izravnog suočavanja nezavisne i neprofesionalne produkcije kinoklubova s profesionalnim filmskim radnicima, umjetnicima, teoretičarima i njihovim iskustvom.

Neke od navedenih pretpostavki koje su formirale MAFAF možemo vrlo lako sagledati kao zajedničke težnje i zahtjeve i drugih manifestacija kinoamatera.

Veze s drugim umjetnostima

/ medijske prakse – "sve je povezano"

GEFF, Nove tendencije, Muzičko biennale u Zagrebu, Aprilski susreti, BITEF u Beogradu bila su mjesta gdje se tijekom 60-ih i 70-ih godina odvijala međunarodna umjetnička razmjena.

O prožimanju i utjecajima različitih umjetnosti, kao i duhu novog vremena i novih umjetničkih istraživanja i modela produkcije govori i "manifest" američkog novog filma (New American Cinema):

*As in the other arts in America today – painting, poetry, sculpture, theater, where fresh winds have been blowing for the last few years – our rebellion against the old, official, corrupt and pretentious is primarily an ethical one.*²⁸

Osim toga i povijest umjetnosti i povijest filma u svojoj ranoj fazi, ranim filmskim ostvarenjima iz razdoblja avangarde, radovima Mana Raya, Hansa Richtera, Fernanda Legera, Marcela Duchampa – zajednička je.

Hrvatskim eksperimentanim filmašima glavni poticaji dolazili su upravo iz modernističkih predložaka drugih umjetnosti: likovnih umjetnosti, glazbe, kazališta, književnosti.²⁹ Treći razgovor u knjizi GEFF-a artikulira neka stajališta i relacije filma s romanom toka svijesti, novom glazbom, suprematizmom.³⁰

U okviru produkcije kinoklubova tijekom šezdesetih i sedamdesetih godina nastaje niz "proto-konceptualnih" i konceptualnih radova umjetnika. Razvija se interes za nove umjetničke medije šezdesetih i sedamdesetih godina, kao što su fotografija, film i video, kojima u središtu nije estetski objekt, umjetnički predmet, već ponašanje umjetnika vezano za njegovu egzistenciju, tijelo ili okolinu, a djelo je

important role in that sense. MAFAF was simply – MAFAF, a festival that was born out of sincerity, spontaneity, enthusiasm and not theories.

"The concept of the Inter Cine Club Amateur, Alternative and Artist Film Festival is that of connecting the interest of clubs and authors and further developing the predispositions that naturally result from the venue and time", as we find out in Martin Bizjak's text on MAFAF in 1969, and the question raised from the beginning set forth the issues of the Festival's status which oscillated between author's and amateur.²⁷ Small Pula appeared in the time when Yugoslav film amateurism was in danger from being crushed in the organizational sense or rigidly confined into amateur boundaries and interests only, says Munitić.

MAFAF became what was most needed – a work meeting of cineastes, a space for encounters and an exchange of experience, a manifestation stimulating studies and analyses. It represented a pioneer attempt at establishing a clear and continuous criterion within the framework of film amateurism, a value system in evaluation and selection, which reflected on the general image and production standards. MAFAF represented the moment of direct confrontation of independent and non-professional production of cinema clubs with professional film workers, artists, theoreticians and their experience.

Some of the mentioned assumptions for the organization of MAFAF can easily be seen as joined aspirations and demands of other amateur filmmaker's events.

Connections to other arts

/ media practices – "everything is connected"

GEFF, New Tendencies, Music Biennale in Zagreb, April Meetings, BITEF in Belgrade, were places of international art exchange in the 60ies and 70ies.

The "manifest" of the New American Cinema speaks of the permeation and influences of different arts, as well as of the spirit of the new times and new artistic researches and production models:

*As in the other arts in America today – painting, poetry, sculpture, theater, where fresh winds have been blowing for the last few years – our rebellion against the old, official, corrupt and pretentious is primarily an ethical one.*²⁸

Besides, art history and the history of film in its early stage, early film works from the period of the

analitičko-kritičko u odnosu na okolinu, jezik umjetnosti, ili društveni kontekst.

Brzo prihvaćanje videa kao nove forme od 1960-ih godina s entuzijazmom među umjetnicima – uprkos teškoćama u definiranju i sistematskom studiranju i prihvaćanju u zvanični akademski program – razlog je što je on inspirirao novi pristup suvremenoj umjetnosti i brzo preuzeo vodeću poziciju u eksperimentalnoj umjetničkoj praksi, pripremajući proboj novih medija kojem svjedočimo. U tom smislu video se definira kao ključni aspekt eksperimentalnog procesa 1960-ih i 1970-ih godina.³¹

Od sedamdesetih godina korištenjem tehnologije videa, interesom za multimediju, umjetnosti performansa, "proširenim medijima" dolazi do promjene umjetničke kartografije. Kontinuitet inovacija osiguravaju nova imena koja dolaze iz domena video umjetnosti i nove umjetničke prakse, kao što mjesta prezentacije često sele u prostore galerija i muzeja. Osamdesetih je godina video već "privilegirani" avantgardni medij.

Situacija / Rekontekstualizacija **/ Rekonstrukcija**

U katalogu izložbe "*Sve je to film*" Moderne galerije iz Ljubljane koja je obuhvatila do sada najopsežniji pregled amaterske, alternativne i eksperimentalne produkcije na području bivše SFRJ, Stevan Vuković zapaža kako se danas afirmacija, reaktualizacija i novo čitanje eksperimentalne, alternativne i amaterske kinematografije prvenstveno odvija u galerijama i radovi se izlažu u kontekstu izložbi – danas nam je poznat zapažen broj izložbi koje se bave fenomenom produkcije kinoklubova, eksperimentalnim filmom, načinima samoorganizacije umjetnika, a uključuju i dokumentaciju i filmove, video radove i različite oblike pokretnih slika. Osim toga interdisciplinarnost i otvorenost suvremene umjetnosti posljednjih je nekoliko godina omogućila, usmjerila interes i otvorila prostor za ponovnim otkrivanjem baštine eksperimentalnog, alternativnog i amaterskog filma kod nas i u svijetu.

Nove interpretacije i iščitavanje amaterskog eksperimentalnog filma ne sastoj se samo u tumačenju formalnih inovacija, već razotkrivaju nove veze i odnose. Riječ je o pokušaju otvaranja novoga diskurzivnog prostora i stvaranja subjektivne reinterpretacije. Stoga,

avant-garde, the works of Man Ray, Hans Richter, Fernand Leger, Marcel Duchamp – are one.

The main stimuli for Croatian experimental filmmakers came from the modernist templates of other arts: visual art, music, theater, literature.²⁹ The third conversation in GEF's book articulates some standpoints and relations of film to the stream of consciousness novel, new music and suprematism.³⁰ The cinema club production of the sixties and seventies sees the appearance of a series of "proto-conceptual" and conceptual works of artists.

There is interest for new artistic media of the 60ies and 70ies, like photography, film and video, which focus not on an esthetic object but on the behaviour of the artist in regard to his existence, body or surroundings, and the work is analytical-critical of the ambience, language or social context.

The fast enthusiastic acceptance of video as a new form in the 60ies – despite the difficulties of definition, systematic study or acceptance in the official academic program – is the reason it inspired a new approach to modern art and quickly took over the leading role in experimental artistic practice, preparing the breakthrough of the new media we are all witnessing. In that sense video is defined as a key aspect of the experimental process in the 60ies and 70ies.³¹

Since the seventies, the use of video technology, the interest for multimedia, the art of performance and the "extended media" result in a modification of the artistic cartography. The continuity of innovation is secured with the new names coming from the domain of video art and new artistic practice, so that the places of presentation often move to galleries and museums. In the eighties, video is already a "privileged" avant-garde medium.

Situation / Re-contextualization **/ Reconstruction**

In the catalogue of the exhibition "This is all film!", held in the Museum of Modern Art in Ljubljana and encompassing the most comprehensive presentation of amateur, alternative and experimental production in former Yugoslavia, Stevan Vuković says that today, the affirmation, re-actualization and new reading of the experimental, alternative and amateur cinematography is before all happening in galleries and the works are screened in the context of exhibitions – we are aware today of a number of exhibitions that deal with the

namjera projekta nije stvaranje fiksnog povijesno utemeljenog narativa, nego naznačavanje mape fragmenata, mozaika podataka, proizvoljno povezanih detalja, kako bi se artikulirao drugačiji pogled. Strukturiraju se nizovi individualnih i zajedničkih iskustava u reaktualizaciji manifestacija jugoslavenskog kinoamaterizma. Otvara se prostor za javnu diskusiju o specifičnoj produkciji s gledišta aktualnih stavova o umjetnosti iz entuzijazma, o amaterizmu u svjetlu novih vernakularnih formi umjetničke produkcije i o kontinuitetu eksperimentalne filmske produkcije u regiji.

Produkcija i kontekst kinoklubova u vrijeme šezdesetih i sedamdesetih godina utjecali su na formiranje dvaju najvažnijih fenomena u kulturi i umjetnosti Jugoslavije – Novu umjetničku praksu u likovnim umjetnostima, i crni val u kinematografiji.

Eksperimentalni film je u Jugoslaviji razvijen upravo iz uporišta pozitivne kontekstualizacije i prakse radikalnog amaterizma: kinoklubova.³² Posljednjih nekoliko godina dolazi do obnavljanja interesa za prakse amaterskog, alternativnog i eksperimentalnog filma na području SFRJ, i šire infrastrukture kinoamaterizma i kinoklubova, u okviru brojnih prezentacijskih formata, gdje vodeću ulogu imaju muzejske i galerijske izložbe. Prezentacija primarno filmskog materijala i dokumentacije odvija se u galerijskom kontekstu i formatu izložbe, a upravo takva izmještenost primarnog filmskog materijala i sekundarne dokumentacije, arhivske građe, kataloga, tekstova, foto-dokumentacije -i njihovo uključivanje u galerijski, umjetnički kontekst može imati učinak oneobičavanja i može omogućiti novo čitanje i razumijevanje cjelokupnog konteksta.

U tom smislu izložbe predstavljaju nov društveni prostor u kojem se aktivno radi na značenjima, pričama, povijesti i funkcijama kulturnog materijala; to su mjesta na kojima se susreću umjetnost, umjetnici, institucije i publika. Pridonose stvaranju kontekstualnog pristupa koji se temelji na komunikacijskoj formi u koju se integriraju zajednički društveni, kulturni i estetski aspekti, uvode u raspravu teme, ideje, problemi, stvarajući aktivnu interakciju socijalnog i kulturnog polja, gdje se opisuju, legitimiraju i publici predstavljaju društveni procesi i konteksti iz kojih oni proizlaze, te nagoviješta imaginacija i perspektive budućnosti.

Ostaje otvoreno pitanje je li doista sve (bilo) povezano, ili nam se tako čini danas, s-pogledom nove generacije i vremenske distance.

phenomenon of cinema club production, experimental film, ways of self-organization of artists, and they include documentation and films, video works and various forms of moving images. Besides that, the interdisciplinarity and the openness of contemporary art in the last years has given the possibility, directed interest and opened some space for a renewed revelation of the heritage of experimental, alternative and amateur film in the country and abroad.

The new interpretation and reading of amateur experimental film is not only about interpreting formal innovations, but rather about revealing new connections and relationships. It is an attempt to open a new discursive space and create a subjective interpretation. Therefore, the intent of the project is not to create a fixed, historically grounded narrative, but the marking of a map of fragments, mosaics of information, arbitrarily connected details, in order to articulate a different view. Series of individual and common experiences are structured in the reactualization of manifestations of Yugoslav amateur cinema. There is room for public discussions on the specific production from the standpoint of the actual attitude to art coming from enthusiasm, to amateurism in the light of new vernacular forms of artistic production and a continuity of experimental film production in the region.

The production and context of cinema clubs in the sixties and seventies influenced the formation of two most important phenomena in culture and art in Yugoslavia – new art practice in visual arts and the black wave in cinematography.

Experimental film in Yugoslavia developed from the base of positive contextualization and practice of radical amateurism: cinema clubs.³² In recent years there is a renewed interest for the practices of amateur, alternative and experimental film in former Yugoslavia, and a wider infrastructure of amateur filmmaking and cinema clubs, as part of numerous presentation formats where museums and gallery exhibitions have the leading role.

The presentation of primarily film material and documentation takes place in the context of gallery and the form of exhibition, and such displacement of primary film material and secondary documentation, archives, catalogues, texts, photo documentation and their inclusion in a gallery, i.e. an artistic context can result in an estrangement effect and enable a new reading and understanding of the whole context.

In that sense the exhibitions represent a new social space where there is active work on meanings,

Bilješke

- 1 Jerko Denegri: *Krajnosti druge linije*, u: *Prilozi za drugu liniju*, Horetzky, Zagreb, 2003. (str. 15).
- 2 Branka Benčić: *Nevidljivi MAFAF*, MMC LUKA, Pula, 2010.
- 3 Filmska enciklopedija, LZ, (str. 692, Kinoamaterizam, Z Sud).
- 4 Jerko Denegri: *Krajnosti druge linije*, u: *Prilozi za drugu liniju*, Horetzky, Zagreb, 2003. (str. 18).
- 5 Greg deCuir: *Yugoslav Ciné-Enthusiasm – Ciné-club culture and the institutionalization of amateur filmmaking in the territory of Yugoslavia from 1924–68*.
Poznati članovi kluba su Maksimilijan i Leon Paspas, Oktavijan Miletić, Zlatko Lippa, Aurel Gorjan, Tošo Dabac, Ljudevit Griesbach, M. Marković, Ljudevit Vidas, Oto Almasy, dr Alfred Leitner, Viktor Czerny, dr. Žiga Spitzer, Franjo Schwarzwald, Ivan Paspas, Vladimir Cizelj, Đuro Vojvodić, Karlo Peharec, Ignjat Habermüller, Vladimir Cizelj i drugi.
(<http://hfs.hr/hfs/onama.asp> 16. 12. 2011.)
- 6 Isto.
- 7 Hrvoje Turković: *Hrvatski eksperimentalni film šezdesetih i videoumjetnost sedamdesetih kao avangardno krilo modernizma*, u: *Avangardne tendencije u Hrvatskoj umjetnosti* (katalog), ur. Z. Maković, A. Medić; galerija Klovićevi dvori, Zagreb, 2007.
- 8 Stevan Vuković: *Sve je to film* (katalog), Moderna galerija, Ljubljana (str. 51).
- 9 Maya Deren: *Amateur vs Professional*; Notes, Essays, Letters; Film Culture 39, 1965.
- 10 P. R. Zimmerman: *Reel families: A Social history of amateur film arts and Politics of the Everyday*, Bloomington IUP, 1995.
- 11 Diana Nenadić, publikacija uz DVD izdanje filmova Miroslava Mikuljana, HFS.
http://www.zarez.hr/134/z_vizualna.htm
- 12 H. Turković, Filmska enciklopedija, LZ
- 14 Hrvoje Turković: *Hrvatski eksperimentalni film šezdesetih i videoumjetnost sedamdesetih kao avangardno krilo modernizma*, u: *Avangardne tendencije u Hrvatskoj umjetnosti* (katalog), ur. Z. Maković, A. Medić; galerija Klovićevi dvori, Zagreb, 2007.
- 15 Ana Janevski: *Sve je to film* (katalog), Moderna galerija, Ljubljana.
- 16 Isto.
- 17 Knjiga GEFF-a (str. 8).
- 18 Hrvoje Turković: *Filmska osjetljivost Aleksandra Srneca. Katalizacijska godina filmskog eksperimentalizma u Hrvatskoj – 1963*.
www.avantgarde-museum.com/hr/museum/kolekcija/4477-ALEKSANDAR-SRNEC/text-3862-Turkovic/
- 19 Zdravko Mustač: *Polu stoljeća Kino kluba Split*, u: *50 godina Kino kluba Split*, katalog, 2002.
- 20 Isto.
- 21 Iz transkripta arhivskog materijala Kino kluba Split.

stories, history and functions of cultural material; these are places where art, artists, institutions and the audience meet. They contribute to the creation of a contextual approach based on a communicational form that integrates common social, cultural and esthetic aspects, introducing topics, ideas and issues for discussion, creating an active interaction of the social and cultural field where social processes and the contexts of their origin are described, legitimized and presented to the public, announcing imagination and future perspectives.

The issue is still open on whether everything is/was really connected or it just seems so today, looking with the eyes of a new generation and from a time distance.

Notes

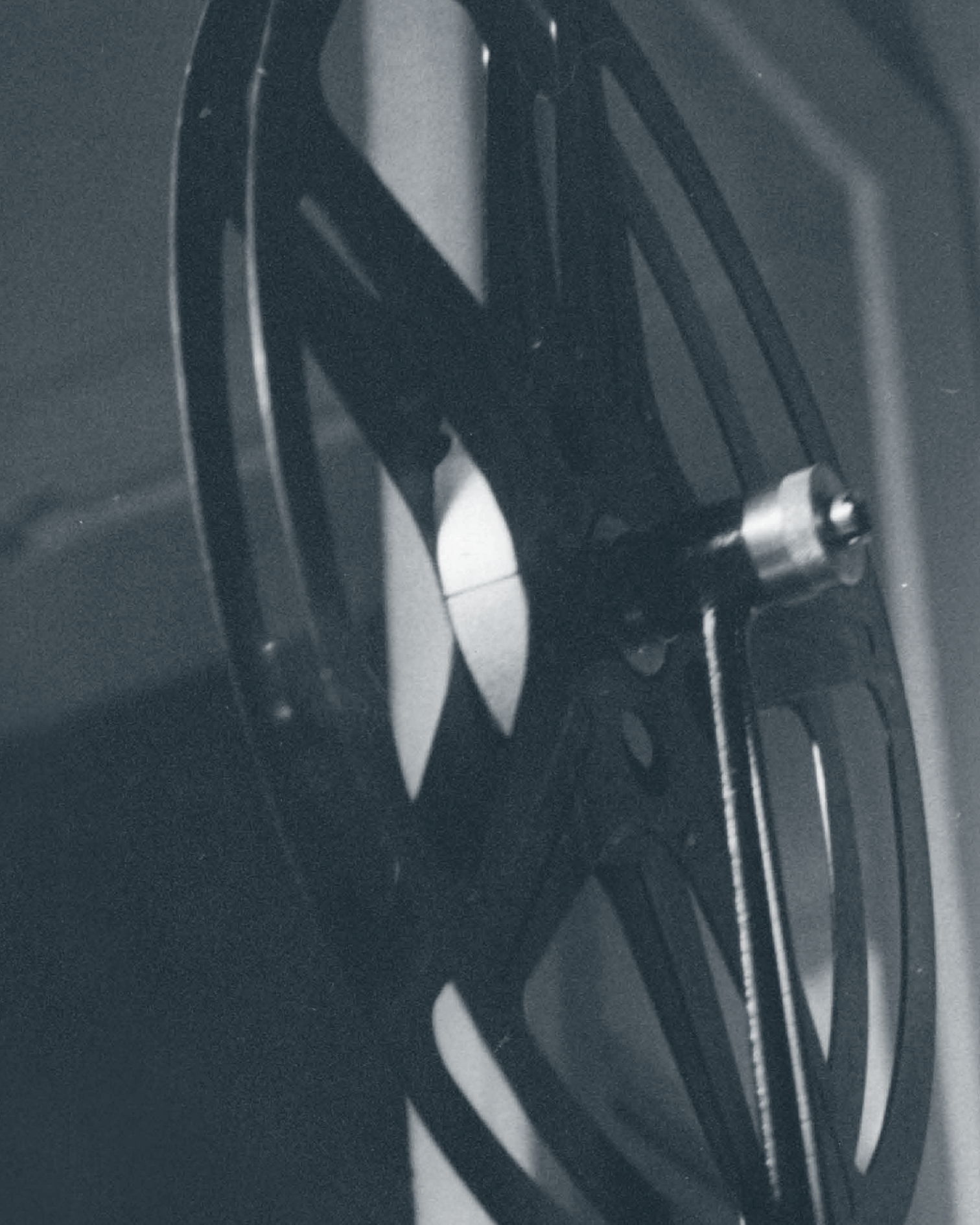
- 1 Jerko Denegri: *Extremes of the second line*, in: *Contributions to the second line*, Horetzky, Zagreb, 2003. (p. 15).
- 2 Branka Benčić: *Invisible MAFAF*, MMC LUKA, Pula, 2010
- 3 Filmska enciklopedija, LZ, (str. 692, Ciné-amateurism, Z Sud).
- 4 Jerko Denegri: *Extremes of the second line*, in: *Contributions to the second line*, Horetzky, Zagreb, 2003. (str. 18).
- 5 Greg deCuir: *Yugoslav Ciné-Enthusiasm – Ciné-club culture and the institutionalization of amateur filmmaking in the territory of Yugoslavia from 1924–68*.
Famous members of the club were Maksimilijan and Leon Paspas, Oktavijan Miletić, Zlatko Lippa, Aurel Gorjan, Tošo Dabac, Ljudevit Griesbach, M. Marković, Ljudevit Vidas, Oto Almasy, dr Alfred Leitner, Viktor Czerny, dr. Žiga Spitzer, Franjo Schwarzwald, Ivan Paspas, Vladimir Cizelj, Đuro Vojvodić, Karlo Peharec, Ignjat Habermüller, Vladimir Cizelj and others.
(<http://hfs.hr/hfs/onama.asp> 16. 12. 2011.)
- 6 Idem.
- 7 Hrvoje Turković: *Croatian Experimental Film in Sixties and Video Art in Seventies as an Avant-Garde Wing of Modernism*, in: *Avant-garde trends in Croatian art* (catalogue), ed. Z. Maković, A. Medić; Klovićevi dvori gallery, Zagreb, 2007.
- 8 Stevan Vuković: *This is all film!* (catalogue), Modern gallery, Ljubljana (p. 51).
- 9 Maya Deren: *Amateur vs Professional*; Notes, Essays, Letters; Film Culture 39, 1965.
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- 22 Marko Babac: Kino klub Beograd, str. 3.
- 23 Vladimir Anđelković (bez naslova), u: 25. MAFAF, Pula, 1990.
- 24 Branka Benčić: *Nevidljivi MAFAF*, (katalog), MMC LUKA, Pula, 2010.
- 25 Martin Bizjak, *IV Međuklupski festival amaterskog filma – Pula 1969.*, Istarski mozaik, br. 5, Pula, 1969.
- 26 Ranko Munitić, *Tri večeri pod zvijezdama*, Istarski mozaik, br. 5, Pula, 1969.
- 27 Martin Bizjak, isto.
- 28 New American Cinema, First statement, 1962.
<http://film-makerscoop.com/about/history> (17. 4. 2012.)
- 29 Hrvoje Turković, publikacija uz DVD izdanje, *Rani eksperimentalni film i video u Hrvatskoj*, str. 6
- 30 Knjiga GEFF-a, str. 34–45.
- 31 Aleksandra Sekulić: *Beleške o sećanju, arhivu i videu*, tekst ustupljen ljubaznošću autorice
- 32 Aleksandra Sekulić: *Filmski letak svim sredstvima*, u: *Cinemaniac / Misliti film. Slobodan Šijan: Filmski letak* (katalog), MMC Luka, Pula i CZKD, Beograd, 2012.
- 15 A. Medić; Klovićevi dvorigallery, Zagreb, 2007.
- 16 Ana Janevski: This is all film! (catalogue), Modern gallery, Ljubljana.
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- 18 GEFF book (p. 8).
- 19 Hrvoje Turković: Film Sensitivity of Aleksanara Srnec. The catalytic year of film experimentation in Croatia – 1963.
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- 20 Zdravko Mustač: *Half a century of Cine Club Split*, in: *50 years of Cine Club Split*, catalogue, 2002.
- 21 Idem.
- 22 From the transcript of Cine Club Split archive material.
- 23 Marko Babac: Belgrade Cinema Club, p. 3.
- 24 Vladimir Anđelković (no title), in: 25. MAFAF, Pula, 1990.
- 25 Branka Benčić: *Invisible MAFAF*, (catalogue), MMC LUKA, Pula, 2010.
- 26 Martin Bizjak, *IV Inter Club Amateur Film Festival – Pula 1969.*, *Istrian Mosaic*, no. 5, Pula, 1969.
- 27 Ranko Munitić, *Three nights under the stars*, *Istrian Mosaic*, no. 5, Pula, 1969.
- 28 Martin Bizjak, idem.
- 29 New American Cinema, First statement, 1962.
<http://film-makerscoop.com/about/history> (17. 4. 2012.)
- 30 Hrvoje Turković, publication with the DVD edition, *Early experimental film and video in Croatia*, p. 6
- 31 GEFF book, p. 34-45.
- 32 Aleksandra Sekulić: *Notes on memories, archives and video*, text kindly conceded by the author
- 33 Aleksandra Sekulić: *Film leaflet by all means*, in: *Cinemaniac / Think film. Slobodan Šijan: Film Leaflet* (catalogue), MMC Luka, Pula and CZKD, Beograd, 2012.



ŠKOLA FILMA
SPLITSKA
60 GODINA
KINO KLUBA
SPLIT

SPLIT FILM
SCHOOL
A 60 YEARS
OF CINEMA
A CLUB SPLIT



Ivan Martinac



"SPLITSKA ŠKOLA"
IZMEĐU KLUPSKE I
OSOBNIH MITOLOGIJA
*/"SPLIT SCHOOL"
BETWEEN CLUB
AND PERSONAL
MYTHOLOGY*

Diana Nenadić

U vrijeme kada Kino klub Split broji šest desetljeća postojanja, scena na kojoj je niknuo i rastao, a riječ je o rubnoj - amaterskoj i alternativnoj - sceni kinematografije bivše Jugoslavije, postoji tek u rijetko sačuvanim fragmentima, dok je njezina prošlost sastavnica socijalističke kulturne mitologije i predmet proučavanja takozvane "medijske arheologije". Neka od žarišta te scene ugasila su se i prije propasti socijalizma koji ju je podržavao (npr. Kino klub Beograd, Kinoklub Ljubljana), neka su utihnula poslije raspada federacije, neka su nastavila postojati samo na papiru, a dio je integriran u veće sustave (Akademski kinoklub Beograd). Tek rijetka su središta, usprkos medijskim (r)evolucijama, tranzicijama i neoliberalnim prijetnjama kulturi kao takvoj, preživjela u starom statusu, potičući nove generacije na "avanturu filma" i pokušavajući održati privid da se s amaterizmom posljednjih dvadeset i više godina zapravo nije dogodilo ništa naročito osim transformacije produkcijskog modela (iz "klupskog" u "individualni") i posljednjeg autizma koje su izazvale elektronička i nove digitalne tehnologije. Pojavili su se čak i neki novi, informirani i organizirani klinci, koji u svemu tome nalaze neki smisao, vjerujući da mogu obnoviti energiju koja je nekad vladala na kinematografskoj margini. No sve se to čini itekako dalekim od "mita" koji s egzotičnom i ekscentričnom etiketom (autohtonog) "istočnoeuropskog", "jugoslavenskog" ili "socijalističkog" fenomena danas obilazi svjetske kulturne metropole, a kod kuće i dalje traži put vlastita priznanja i kanonizacije.

Kako su u svim tim procesima prošli Splitsani? Na prvi pogled, čini se – neloše. Kino klub Split još je živ i funkcionalan, pa je tako i jedan od rijetkih za koji se može reći da je, uza sve krize, održao kontinuitet okupljanja, pomlađivanja članstva, filmske poduke i produkcije. U promjenama fizičkih adresa kroz desetljeća stiglo se do stabilne treće, a u nizanju autorskih generacija do okrugle pete, koja je na scenu stupila u drugoj polovici devedesetih, u vrijeme kada i ideologija celuloidnog materijalizma kapitulira pred naletom sveproždiruće elektronike i digitalizacije. U klubu se danas velika pažnja posvećuje privlačenju i obrazovanju mladoga članstva, kao i čuvanju i obnavljanju arhiviranih filmova, među kojima se - vrijeme će to tek pokazati - nalaze zaboravljeni filmski biseri, ali i neprocjenjivi dokumenti jednog duhovnog i fizičkog prostora te tragovi razdoblja kroz koja je klub prošao. Prikazivi filmovi splitskih autora sve češće gostuju u svjetskim muzejima i galerijama, a da se stvarna uloga njihova "producenta" u konkretnom

Today, when the Cine Club Split is celebrating its 60th anniversary, the scene in which it originated and continued to grow, namely a marginal – amateur and alternative – scene in the cinematography of former Yugoslavia, exists only in rarely preserved fragments, while its past is part of the socialist cultural mythology and an object of study of the so-called "media archeology". Some of the focal points of that scene disappeared even before the disappearance of socialism which was their fertile ground (for example: the Belgrade Cinema Club, the Ljubljana Cinema Club), some slowly faded away after the federation fell apart and some continued to exist only formally, while a part was integrated into larger systems (Academic Film Center Belgrade). Only very few centers, in spite of media (r)evolutions, transitions and neoliberal threats to culture as such, have survived with their old status, inspiring new generations to embark on the "adventure of film" and trying to maintain the illusion that, in the last twenty or more years, nothing really substantial has happened in amateur film besides the transformation of the production model (from "club" to "individual") and the resulting autism caused by electronic and new digital technologies. There are even some new, informed and organized kids who seem to find some sense in all that, believing they can renew the energy that used to rule the margins of cinema. Nevertheless, it all seems really distant from the "myth" touring the cultural capitals of the world under the exotic and eccentric label of (autochthonous) "east European", "Yugoslav" or "socialist" phenomenon, while at home it still has to look for recognition and canonization.

How did Split do in all these processes? At first sight it would seem – not bad. The Cine Club Split is still alive and functional, one of the very few that has, in spite of all the crises, kept the continuity of gathering and renewing its members, giving lectures on film and production. As for changing the physical addresses of the premises in the past decades, it is now at its stable third address, while the generations of authors are now five, with the fifth generation coming on the scene in the second half of the 90s, when the ideology of celluloid materialism gives way under the overwhelming presence of electronics and digitalization. Today, the Club pays great attention to attracting and educating new members, as well as preserving and renovating archive films among which – as time will tell – are forgotten pearls or priceless documents of a spiritual and physical space and traces of periods the Club went through. Films by

kulturnom prostoru i povijesnom vremenu još nije dovoljno razbistrila. Takav jedan poduhvat – iščitavanje značenja KKS-a u lokalnom i globalnom kontekstu, u svakom slučaju i sasvim sigurno ne bi ugrozio njegov status. Dapače, mit iza kojeg današnji "medijski arheolozi" žele prodrijeti, bio bi potkrepljeniji činjenicama, a time i uvjerljiviji.

Premda je temeljna namjera ovoga članka razlučiti autorske i poetske potpornje toga mita, na nužno ritualnom početku pokušat će utvrditi na kakvoj kulturnoj podlozi je niknuo i što je iza sebe ostavio. Prvi i najvažniji okvir pritom je onaj grada Splita. U trenutku službenog utemeljenja Kluba (na osnivačkoj skupštini 27. ožujka 1952), u gradu su kulturni život održavali jedno "veliko" (HNK) i jedno "malo" kazalište (lutkarsko), nekoliko gradskih muzeja, Galerija umjetnina i jedna dnevna novina (*Slobodna Dalmacija*). Od studija društveno-humanističkih znanosti i umjetnosti, koji su u današnje vrijeme raspršena filmofilstva važni poticatelji zanimanja za film, postojat će još dugo tek Viša pedagoška škola (kasnije Pedagoška akademija, odnosno fakultet). Doduše, film se u to vrijeme nije ni percipirao kao umjetnička ili humanistička disciplina, nego kao sastavnica tehničke kulture, koju je, prema ranom socijalističkom i socrealističkom idealu, trebalo "približiti narodu" i tako posredno staviti u ideološko-propagandnu službu društveno-političkog sustava. Tome je trebala služiti i mreža kinoklubova rasprostranjena po teritoriju cijele države, pa tako i splitski kao njezin dio. Na samim počecima i bilo je tako: klub je organizirao projekcije i prikazivao društveno "korisne" filmove, no s vremenom je u njemu prevladala struja koja je htjela više od prosvjetiteljsko-reproduktivne uloge. Htjela je vlastiti film, a nezadovoljna onim koji se proizvodio u njezinoj sredini, htjela je i da taj film bude drukčiji, kreativniji, slobodniji. I tu je početak one najvažnije priče, koja je odavno prerasla granice, mogućnosti i ambicije male hobističke organizacije te postala inicijator promjene šire kulturne slike grada.

Klubaši ponaosob i klub kao organizacija pokrenuli su, izravno ili posredno, sve ono što će mali grad, poznat po golemoj inerciji, učiniti velikim filmskim učilištem. Kinoteka u "Zlatnim vratima" (utemeljena 1972) kao svojevrsni nastavak rane prikazivačke djelatnosti kluba i Filmskih ponedjeljaka, odgojila je generacije amatera, filmofila i budućih profesionalnih filmaša; Slavica film i njegov nasljednik Marjan film povukli su dio amatera u profesionalne vode i privukli autore iz sjeverne Hrvatske, učinivši tako Split centrom

authors from Split are increasingly present in museums and galleries all over the world even though the real role of their "producer" in its actual cultural space and time in history has not yet been clearly sorted out. One such endeavour – an attempt to locate the Cine Club Split in its local and global context, would in no way undermine its status. On the contrary, the myth studied by today's "media archeologists" would be corroborated by new facts and consequently become more convincing.

Although the main intent of this article is to sort out the bases of this myth in terms of authors and poetics, in the beginning it cannot avoid an attempt to establish the cultural substrate that gave it its life and the legacy it left behind. The first and most important framework is that of the city of Split. At the time of the official founding of the Club (founding assembly on March 27, 1952), the cultural life of the city was headed by one "big" (HNK) and one "small" (puppet) theatre, a few museums, the Art Gallery and one daily newspaper (*Slobodna Dalmacija*). As for the cathedras in humanities and art, which today, in the time of a scattered cinephilia, are important instigators of interest for film, only the Higher School of Pedagogy would exist for many years (later it became the Academy of Pedagogy, i.e. a Faculty). Admittedly, at that time film was not really perceived as art or one of the humanities, but rather as part of technical culture which, according to the early socialist and soc-realist ideal, was to be "brought to the people" and thus indirectly put at the ideological and propaganda service of the socio-political system. That was also the purpose of the network of cinema clubs, among which the Cine Club Split, that were widespread all over the state. In the beginnings it was just like that: the Club organized projections and showed socially "useful" films, but with time the stream prevailed that wanted more than an educational-reproductive role. It wanted its own film and, not satisfied with films produced in its immediate surroundings, it wanted that film to be different, more creative, more free. This is the beginning of the most important story, the one that has long ago gone beyond the limitations, possibilities and ambitions of a small hobbyistic organization, in order to become the initiator of change of a wider cultural image of the city.

Directly or indirectly, both the members of the Club personally and the Club as an organization initiated a phenomenon that is going to make this small city, known for its great inertness, into a large film school. The movie theater "Zlatna vrata", founded in 1972 as the

filmske proizvodnje, istodobno su splitski autori bili pioniri nezavisne proizvodnje pri zagrebačkom FAS-u Krune Heidlera; klub je donio gradu dva respektabilna i u europskom kontekstu rijetka festivala alternativnog filma (Sabor alternativnog filma 1977-1987, tekući Festival novog filma i videa (od 1996)), a oni su, osim svjetskog filma, u grad privukli filmske i medijske umove. Sve to dalo je poticaja utemeljenju Odsjeka dizajna, a kasnije i videa, na Umjetničkoj akademiji u Splitu, na kojem su klubaši mogli nastaviti školovanje. Čak je i kulturni mađarski redatelj, Béla Tarr, osjetivši golemu filmsku energiju grada, u jednom trenutku pomislio da bi tu zanimljivu priču mogao nastaviti otvaranjem doktorskog studija sa svjetskom predavačkom elitom.

Ukratko, Split zahvaljujući kinoklubu više nije isti grad. Postao je vidljiv i na europskoj kinematografskoj karti, iako u njemu više ni približno nema one kreativne energije i mišljenja koji su korijen svega, a najglasniji su izraz našli u "splitskoj školi filma".

Druga generacija ili "splitska škola"

Teško je točno reći tko je, kada i u kojoj prilici prvi put izrekao tu sintagmu, no pretpostavlja se da je krenula u optjecaj poslije saveznih festivala kinoamatera Jugoslavije, u Splitu 1965. i Zagrebu 1966, kada su Splitsčani trijumfirali ne samo u pojedinačnim kategorijama, nego kao najuspješnija filmska "ekipa". Ma kako bilo, ona nepogrešivo upućuje na određeno povijesno vrijeme, specifičnu duhovnu i stvaralačku "klimu", nekoliko imena i jedan fenomen. U podnaslovu "škole" stoje imena Ivana Martinca, Mihovila Druškovića, Lordana Zafranovića, Andrije Pivčevića, Vjekoslava Nakića, Ante Verzottija, Ranka Kursara, Martina Crvelina, Zvonimira i Krešimira Buljevića, kao pripadnika druge i najproduktivnije autorske generacije kinokluba, utemeljenog desetak godina prije odluke da svoje slobodno vrijeme posvete filmu. Tijekom 1960-ih (točnije, u razdoblju između 1960. i 1968), u jeku jugoslavenske amaterske i autorske euforije, ta je generacija splitskih kinoamatera snimila oko sto kratkih filmova, stekla nekoliko naslova majstora amaterskog filma, pokupila više nagrada na domaćim i međunarodnim festivalima, a svime skupa "ugrozila" primat zagrebačkih i beogradskih kinoamatera, među kojima su se tada nalazile, pored tvrdokornih avangardista (Pansini, Petek, Gotovac i dr.) i buduće "zvijezde" jugoslavenskog autorskog filma poput Makavejeva, Pavlovića i Rakonjca.

screening room for the film classics and as a sort of a sequel to the early screening activity of the Club and to the Film Mondays, raised generations of amateurs, cinephiles and future professional filmmakers; Slavica Film and its successor Marjan Film took some of the amateurs into professional filmmaking and attracted authors from northern Croatia, making Split a center of film production. At the same time, authors from Split were pioneers of independent film production within Zagreb-based film author studio (FAS) set up by Krunoslav Heidler; the Club earned the city two respectable and, in the European context, rare festivals of alternative film (Alternative Film Meeting 1977 – 1987 and the current New Film and Video Festival (since 1996)) which, besides world film, attracted the greatest film and media minds to the city. All that encouraged the foundation of a Design and later also Video Department at the Art Academy in Split. Even the cult Hungarian director, Béla Tarr, in feeling the huge film energy of this city, thought of upgrading this interesting story by opening a doctoral study with world class elite lecturers.

To put it briefly, it was the Cinema Club that changed the city of Split. It became visible on the European cinema map although these days it's lacking that kind of creative energy and thoughts that were at the root of everything, finding its loudest voice in the "Split school of film".

The Second Generation of "Split School"

It is hard to say exactly who, when and on what occasion used that syntagm, but it is assumed that it appeared after two festivals of Yugoslav amateur filmmakers, held in Split in 1965 and Zagreb in 1966, when authors from Split triumphed not only in individual categories but also as the best film "team". Anyway, it undoubtedly directs us to a definite time in history, a specific spiritual and creative "climate", a few names and one phenomenon. The subheading of the "school" bears the names of Ivan Martinac, Mihovil Drušković, Lordan Zafranović, Andrija Pivčević, Vjekoslav Nakić, Ante Verzotti, Ranko Kursar, Martin Crvelin, Zvonimir and Krešimir Buljević, as members of the second and most productive auteur generation of the Cinema Club founded some ten years before their decision to dedicate their leisure to filmmaking. In the 1960s (more precisely between 1960 and 1968), in the midst of Yugoslav amateur and



Iako je sintagma u usmenom i pisanom optjecaju desetljećima, u hrvatskoj filmologiji, međutim, i dalje se tek stidljivo i površno prepoznaje njezin sadržaj, pa će službena kanonizacija "splitske škole" morati pričekati vrijeme kada će barem oni najvažniji i preživjeli filmovi splitskog kinokluba, a snimljeno ih je nekoliko stotina, biti dostupni za gledanje.

No da bi se shvatilo što je zapravo "splitska škola" možda i nije potrebno čekati tako dugo. Dovoljno je za početak posegnuti za digitaliziranom kopijom *Sedmologije*, klupskog omnibusa, svojevrsnog instant-manifesta ove generacije, koji je šestoro klubaša snimilo u godini kada je klupska produkcija s ukupno 36 naslova dosegla vrhunac. Trećega lipnja 1966., opremljeno N8 mm kamerom, s nešto "spize" i nekoliko litara crnoga vina, filmsko se društvanje protkalo suncem, morem, borovinom i kamenom na padinama Marjana te je, u jednom danu i jednom dahu, odgovarajući na izazove minimalističkog ambijenta, snimilo neupitno najekscitiraniji, ali i najkompaktniji omnibus u povijesti hrvatske kinematografije. Dva filma (*Kada se gadovi zaljube* i *Podne*) režirao je "ideolog" škole Martinac, a po jedan

author euphoria, that generation of Split's amateur film makers shot around a hundred short films, earned a couple of titles of amateur film master, was awarded at several national and international festivals, thus "threatening" the primacy of amateur filmmakers from Zagreb or Belgrade, among which, besides the hardcore avant-gardists (Pansini, Petek, Gotovac and others), there were the future "stars" of Yugoslav author film like Makavejev, Pavlović and Rakonjac. Although this syntagm has been present in speech and writing for decades, Croatian filmology continues to recognize its contents only shyly and superficially, so that the official canonization of the "Split School" will have to wait for a time when at least the most important and survived films of the Cine Club Split, and there are several hundreds of them, will be available for watching.

On the other hand, we might not have to wait that long to understand what the "Split School" is all about. For a start, it is enough to reach for the digitalized version of *Sedmologija* / *Septology* a Club omnibus, some sort of instant-manifest of this generation shot by six filmmakers in the year when the Club production reached its peak with 36 titles. On June 3, 1966, equipped with

su potpisali Verzotti (*Pet*), K. Buljević (*Možda ga nije ni bilo*), Zafranović (*Maestral*), Crvelin (*Nema više vina*) i Kursar (*Poslije toga oputovao sam*). Andrija Pivčević, jedan od istaknutih pripadnika generacije, ne sjeća se zašto taj dan nije bio na Marjanu¹, a među njima nije bilo ni tadašnje klupske prinove, Nakića. Društvo se ipak snašlo i bez Pivčevićeva dragocjenog objektiva, kao da ga je bilo. A to je zato što su u klubu svi zapravo radili i znali raditi sve – režirati, snimati, montirati, često su jedni drugima i glumili, ili bolje rečeno statirali, a ono što je važnije – prožimao ih je isti senzibilitet obilježen podnebljem, duhom vremena i sličnim osjećanjem svijeta, možda i više ili barem jednako kao vizijom nekog drukčijeg, nekonvencionalnijeg filma kojem je cijela generacija težila. O specifičnom duhu kluba svjedoči i Ivan Martinac u razgovoru s Rankom Munitićem:

*U Beogradu, prva garnitura autora imala je neke svoje odrednice, a mlađa grupa imala je nekakve antidrednice. U Zagrebu je Pansini bio rodonačelnik, ali onda se Gotovac pojavio kao čovjek iz drugog vica, i to što je prethodno bio Pansini, to Gotovcu nije značilo ništa. A u Splitu se istovremeno formiralo opće duhovno jedinstvo i suprotnosti koje su se unutar toga jedinstva razvijale. Postojala je jedna temeljna atmosfera. Recimo, moji su filmovi među sobom različiti, ja sam različit autor od Zafranovića, Zafranović od Nakića i tako dalje, ali postoji jedan blok, nekakav atmosferski blok koji pritiska i sjedinjuje sve te filmove.*²

Na prvi pogled čini se da je sve dionice *Sedmologije* režirala ista ruka, jer se neki prizori ponavljaju iz filma u film. Klubaši se dokono izležavaju u travi pod borovinom, kartaju, kuhaju, jedu i piju vino, ili se potpuno prepuštaju pasivnom uživanju na suncu i dražima ambijenta koji može podsjetiti na Antonionijevu otočku *Avanturu*, dok ih kamera vrlo često lovi iz "lijenog", ležećeg rakursa. Na drugi pogled, filmovi se zapravo dosta razlikuju, možda upravo onoliko koliko su se međusobno razlikovali autori "splitske škole". Martinac je, primjerice, primjetno poetičniji od ostalih, osobito u lirski meditativnom *Podnevu*, a u drugom autorskom filmu omnibusa (*Kad se gadovi zaljube*) osobno izgovara stihove u *offu*. Verzotti (*Pet*) je evokativan i istraživački raspoložen – eksperimentira kombinacijom pokretne i statične slike, arhivske fotografije i žive dokumentarne snimke, te svim vrstama pokreta kamere,

a N8 mm camera, some food and a few bottles of red wine, the little film gang went to enjoy the sun, the sea, pine trees and rocks on the slopes of Marjan and, in one day and in one breath, responding to the challenges of the minimalist ambience, shot what is undoubtedly the most eccentric but also the most compact omnibus in the history of Croatian cinema. Two films (*Kada se gadovi zaljube / When bastards fall in love* and *Podne / Noon*) were directed by Martinac, the "ideologist" of the school, and one respectively by Verzotti (*Pet/Five*), K. Buljević (*Možda ga nije ni bilo/Perhaps he wasn't even there*), Zafranović (*Maestral*), Crvelin (*Nema više vina/We're out of wine*) and Kursar (*Poslije toga oputovao sam/After that I left*). Andrija Pivčević, one of the prominent members of the generation, does not remember why he was not on Marjan¹ that day and the Club newcomer Nakić wasn't there as well. Yet, the gang got along even without Pivčević's precious lens, as if he had been there. That was because everybody at the Club did and knew how to do everything – direct, shoot, edit, they often acted for each other, or better, worked as extras, and what is more important – they were pervaded by the same sensibility marked by the particular climate, the spirit of the times and a similar feeling of the world, maybe even more, or at least the same as by the vision of a different, less conventional film that was the tendency of a whole generation. Witness to the specific spirit of the Club is Ivan Martinac in his conversation with Ranko Munitić:

*In Belgrade, the first generation of authors had their own guidelines, while the younger group had their own anti-guidelines. In Zagreb Pansini was the founder, but then Gotovac appeared as a man from a different joke, and what Pansini stood for until then meant absolutely nothing to Gotovac. At the same time in Split there was a general spiritual harmony together with the differences developing inside that unity. There was a basic atmosphere. Let's say, my fans are different among themselves, I am a different author from Zafranović, Zafranović is different from Nakić and so on, but there is a block, some sort of atmospheric block pushing all those films together.*²

At first sight, it seems that all the parts of *Sedmologija/Septology* were directed by the same hand because some scenes repeat in several films. The Club members leisurely lay on the grass under the pine trees, playing cards, cooking, eating and drinking wine, or

s digresijama kojima se udaljava iz aktualnog ambijenta. Zafranovićeva slikarski izgobljena vizualna percepcija sve živo i neživo pretvara u "mrtvu prirodu", dok zvučna apostrofira šum (morskih valova i cvrčanja), što meditativnom *Maestralu* na trenutke daje "užareni" nadrealistički prizvuk. Crvelin je, vidljivo već iz samoga naslova *Nema više vina* dionizijevski "prizemljeniji" od ostalih, dok je Buljevićev protonarativni film *Možda ga nije ni bilo* na otvorenom tragu kamijevskog egzistencijalističkog apsurdna i nihilizma³. A opet, unatoč razlikama, baš kao što inzistira Martinac, među njima postoji zajednička nit: "oplemenjeni dokumentarizam"⁴ i sjedinjujući "atmosferski blok", ono nešto opipljivo u zraku, između rascvalih agava i morsko-nebeske pozadine što je umirujuće biljke "režu" svojim vertikalama, simbolizirajući dodir života i smrti. Između grupe na radnom "ladanju" i mora s plovilima kao pozadinske slike nekog paralelnog i izvanvremenskog svemira otvara se prostor meditacije, dok se začudne "ležeće" mizanscene s protagonistima priobalne sieste ispunjavaju nekom čudnom erotikom, koje bi osjetljivije oko danas moglo proglasiti i latentno homoseksualnom.

Ta dokona konzumacija Mediterana, koju je Martinac primjerenije nazvao "sumanutom kontemplacijom", klupsku produkciju čini prepoznatljivom, a splitske kinoamatere razlikuje od beogradskih i zagrebačkih. S njom su ambijent i *genius loci* postali stalni, gotovo "serijalni" protagonisti splitskoga filma. Iako je i prva, pionirska generacija kluba, počevši s produkcijom sredinom 1950-ih razumljivo bila orijentirana prema događanjima u gradu kao izvoru tema, o čemu govori i jedan od prvih završenih naslova *Karneval podno Marjana* (Mate Bogdanović, 1955), ona je još učila gledati film i svladavati filmske vještine, a to je bilo mnogo djelotvornije na nekoj od verificiranih filmskih vrsta, poput igranog filma ili dokumentarca. Druga je generacija, naprotiv, eksploatirala i konzumirala vlastiti životni ambijent u njegovim svakodnevnim ritmovima, a pritom je paralelno s učenjem iskušavala svoj film, ignorirajući formu i strukturu viđenih uzoraka, oslobađajući ga od svih konvencija i normi koje bi mogle ugroziti ideju drukčijeg, "čišćeg" filma. Takva orijentacija, zbog koje će Splitski "treće generacije", doduše tek u drugoj polovici 1970-ih i na inicijativu srpskog autora Jovana Jovanovića, atribut "amaterski" zamijeniti adekvatnijim "alternativni"⁵, nipošto nije došla tek tako, pa se i ovdje, kao i drugdje kada je riječ o specifičnostima neprofesionalnog filma na prostoru bivše Jugoslavije, postavlja pitanje od koga su

totally enjoying plain sunbathing and the allure of the surroundings that might remind us of Antonioni's island *Adventure*, while the camera often captures them from a "lazy", bottom angle. On second glance, these films are actually quite different, perhaps to the extent to which the authors of the "Split school" were different from each other. Martinac was, for example, notably more poetical than the others, especially in the lyrically meditative *Noon*, while in the other film of the omnibus (*When bastards fall in love*) he personally recites verse in *off*. Verzotti (*Five*) is evocative and in the mood for research – he experiments a combination of moving and static images, archive photographs and live documentary shots, as well as all sorts of camera movements with digressions with which he becomes distant from the actual ambience. Zafranović's out-of-joint visual perception of painter turns everything, living or not, into "still nature", while his sound perception stresses the humming (waves of the sea or crickets) which at times gives the meditative *Maestral* a "blazing hot" surrealist tone. The very title "We're out of wine" introduces Crvelin as one more dionysiacally "down-to-earth" than the others, while Buljević's protonarrative film *Perhaps He Wasn't Even There* is along the lines of Camus's existentialist absurd and nihilism³. Anyway, despite the differences, just like Martinac insists, there is a common trait to all of them: "a refined documentarism"⁴ and a unifying "atmospheric block", that tangible something in the air, among the blooming century plants and a background of sea and sky cut by the vertical dying plants symbolizing the encounter of life and death. A space for meditation opens up between that party of friends on a working holiday in the country and the sea with vessels as a background image of a parallel universe out of time, while the phantasmagoric "lying" *mise-en-scenes* with the protagonists of the shoreline siesta fill up with a strange erotic feeling, something a sensitive eye might today declare latently homosexual.

This lazy consummation of the Mediterranean, appropriately called "near insane contemplation" by Martinac, makes the Club production recognizable and tells apart Split's amateur filmmakers from those in Zagreb or Belgrade. It made the ambience and the *genius loci* permanent, almost "serial" protagonists of Split's film. Although the first, pioneer Club generation, starting with the production in the mid-50s, was naturally oriented towards the events happening in the city as a source of themes, as confirmed by one of the first completed titles *Karneval podno Marjana / Carnival under*

tadašnji splitski amateri mogli učiti, na koga su se mogli osloniti ili ugledati, kojom kulturnom hranom su se hranili kada su skrenuli od kinematografske matice, ukratko: odakle im želja za drukčijim filmom?

Zahvaljujući programima filmske klasike u okviru takozvanih "Filmskih ponedjeljaka", koji se u klupskim prostorijama održavaju od 1957. (uz predavanja Mladena Nožice, Duška Kečkemeta, Vojdraga Berčića i drugih tadašnjih filmofila), oni su mogli vidjeti reprezentativna djela svjetske kinematografije i europskog modernizma, što je moglo biti jedan izvor inspiracije⁶. No kada je riječ o dostupnosti alternativne ili avangardne produkcije splitski slučaj dosta se razlikuje od zagrebačkog i beogradskog, kao što se i interpretacije situacije u dvama glavnim kulturnim centrima bivše države katkad radikalno razlikuju. Cijela se "priča" zapravo svodi na pitanje tko je što vidio ili je mogao vidjeti od djela svjetske avangarde prije pojave onoga što se, ovisno o vremenu, mjestu i kontekstu, nazivalo domaćim *underground*, eksperimentalnim ili alternativnim filmom. Tako se u raznim izvorima istodobno mogu pročitati tvrdnje kako jugoslavenski autori *nisu imali nikakve informacije o avangardnom filmu u svijetu sve do predstavljanja američkog underground filma krajem 1968. godine i predavanja P. Adama Sitneya u nekoliko jugoslavenskih gradova*⁷, ali postoje i svjedočenja koja tomu donekle proturječe. Ona pak govore o ranijoj i presudnoj djelatnosti Slavka Vorkapića, filmaša koji se početkom 1950-ih vratio iz SAD-a u Beograd, da bi počeo s prikazivačkim programima ruske, francuske i njemačke avangarde, koji su se 1950-ih mogli vidjeti i u Zagrebu⁸. To znači da su neki (barem oni izvanamerički) utjecaji ipak mogli zahvatiti kinoamatere koji su startali u drugoj polovici 1950-ih, ali pod uvjetom da su u to vrijeme živjeli u Zagrebu ili Beogradu.

Mozak "splitske škole" – Ivan Martinac

Od Splićana, tom se povlasticom 1950-ih i početkom 1960-ih godina mogao pohvaliti jedino Ivan Martinac, koji od sredine 1955. studira arhitekturu u Zagrebu gdje se, slijedeći prijatelja s fakulteta, Toma Gotovca, pokušava (doduše bez konkretnih rezultata) uključiti u rad KK Zagreb. Tri godine poslije prelazi studirati u Beograd, gdje 1959. prilazi Kino klubu Beograd, u vrijeme kada su svoje prve i antologijske naslove u njemu već bili snimili Dušan Makavejev (*Pečat*, 1955,

Marjan (Mate Bogdanović, 1955), it was still learning how to watch films and master film techniques, and this was far more effectively done on some of the verified film genres like feature films or documentaries. The second generation, on the contrary, exploited and consumed their own environment in its daily routines, while at the same time trying out its own film learning, ignoring the form and structure of the seen patterns, freeing it from all conventions and norms that might jeopardize the idea of a different, "pure" film. Such an orientation, for which Split's third generation would change the attribute "amateur into "alternative"⁵ (only in the late 70s and on the initiative of the Serbian author Jovan Jovanović), was not a coincidence. That is why we can ask ourselves, just as we do elsewhere when we speak of the specificities of non professional film in former Yugoslavia, who Split's amateurs could have learnt from, who was their role model, which cultural food they were feeding on when they strayed from the cinematographic mainstream, to sum up: where did the desire for a different film come from?

Thanks to the screening of classic films within the program of the so-called "Film Mondays" held at the Club since 1957 (with lectures by Mladen Nožica, Duško Kečkemet, Vojdrag Berčić and other cinephiles of the time), they could see representative works of world cinema and European modernism, which was possibly a source of inspiration⁶. However, when we speak of the availability of alternative or avant-garde production, the Split case is quite different from that of Zagreb or Belgrade, much in the same way as there are occasional radical differences between the interpretations of the situation in the two main cultural centers of the former state. The whole "story" can actually be reduced to the issue of who saw or could have seen what of the part of the famous avant-garde works before the appearance of the *underground*, experimental or, later, so-called alternative film at home. We can therefore read in various sources that Yugoslav authors *did not have any information on avant-garde film in the world until the presentation of the American underground film at the end of 1968 and the lecture by P. Adam Sitney in several Yugoslav cities*⁷, but there are also testimonies that are somewhat contrary. They tell us of an earlier and crucial activity of Slavko Vorkapich, a filmmaker who returned to Belgrade from the USA at the beginning of the 1950s, and started some screening programs showing Russian, French and German avant-garde, which could also be seen in Zagreb⁸ in the 1950s. This means that some influences (at least

Antonijevo razbijeno ogledalo, 1957; *Spomenicima ne treba verovati*, 1958), Kokan Rakonjac (*Bela maramica*, 1955) i Marko Babac (*Metamorfoza*, 1955, *Drveni konjić* i *Kavez*, 1957). Oba grada imala su već u to vrijeme kinoteku, što je, uz blizinu Tomislava Gotovca, bilo presudno za Martinčevu filmsku inicijaciju. I Gotovac i Martinac bili su nezasitni "žderači" filmske klasike, a Martinac priznaje da je od Gotovca naučio gledati film, otkrivati putove i načine njegove tvorbe i to upravo na primjerima narativnog filma (šifra: *Stevensovo Mjesto pod suncem*). Dijelili su i neke druge umjetničke interese te pratili kretanja svojega doba. Moglo bi se reći da su Gotovac i Martinac, premda sljedbenici "radikalne volje", rijetki među jugoslavenskim "alternativcima" koji nisu odbacivali ili ignorirali *mainstream* kinematografiju i filmsku baštinu.

Martinac se k tome, igrom slučaja, odmah suočio s montažom kao filmskim umijećem koje je prema njegovoj organicističkoj teoriji "mozak filma"⁹. Svoj prvi (i izgubljeni) film, vrlo simboličnog naslova *Fatum* ili *Sudbina*, realizirao je montažom klupskih restlova, pa je tim *found footageom* počela dvostruka Martinčeva amaterska "karijera" – autorska i montažerska. U KKB



Ivan Martinac

non-American) could have reached the amateur filmmakers who started their work in the late 1950s provided that they lived in Zagreb or Belgrade.

The brain of the "Split School" - Ivan Martinac

Among Split's amateurs, in the 1950s and first 1960s, only Ivan Martinac had that opportunity since he started studying architecture in Zagreb in 1955 and, following a friend from the faculty, Tom Gotovac, tried (with no substantial results) to join the work of the Zagreb Cinema Club. Three years later, he goes to study in Belgrade where he joins the Belgrade Cinema Club in 1959, at a time when the first anthological titles had already been filmed there by Dušan Makavejev (*Pečat / The Seal*, 1955, *Antonijevo razbijeno ogledalo / Anthony's Broken Mirror*, 1957; *Spomenicima ne treba verovati / Monuments Are Not to Be Trusted*, 1958), Kokan Rakonjac (*Bela maramica / White handkerchief*, 1955) and Marko Babac (*Metamorfoza / Metamorphosis*, 1955, *Drveni konjić / Wooden Horsie* and *Kavez / Cage*, 1957). Both cities had a cinematheque theater at the time which, besides the presence of Tomislav Gotovac, was crucial for Martinac's film initiation. Both Gotovac and Martinac were insatiable "devourers" of film classics and Martinac admits that it was Gotovac who taught him how to watch films, to discover paths and ways of its creation and he did it on the examples of narrative film (code: Steven's *A Place in the Sun*). The two of them also shared some other artistic interests and followed the movements of the time. We could say that Gotovac and Marinac, although followers of "radical will", were among the rare Yugoslav alternative filmmakers who did not reject or ignore the *mainstream* cinema and film heritage.

Besides, Martinac had by chance started practicing editing as a film technique which is, according to his organicist theory, the "brain of the film"⁹. His first (and lost) film with a very symbolic title *Fatum* or *Destiny*, was realized by editing the remains of films in the Club, so that this *found footage* marked the beginning of Martinac's double amateur "career" – that of the author and that of an editor. In the Belgrade Cinema Club he later shot nine author films, edited two directed by Živojin Pavlović for the Academic Cinema Club (*Labyrinth, triptych on matter and death*, 1961), and this double practice continued after his final return to Split in 1962. Even before he came back, he started a third, no less important

snimio je poslije još devet autorskih filmova, usput je montirao dva u režiji Živojina Pavlovića za Akademski kinoklub (*Lavrint, Triptih o materiji i smrti*, 1961), a ta se dvostruka praksa nastavila po konačnom povratku u Split 1962. godine. No već prije povratka, započela je i treća i ne manje važna Martinčeva djelatnost – "ideo-loško-indoktrinacijska", o čemu svjedoče i pripadnici ne samo njegove generacije, od kojih su neki već tada bili u klubu, nego i mlađi autori.

Čime je Martinac mogao indoktrinirati svoje filmu sklone sugrađane, odnosno s kakvom se reputacijom, kao već formirani autor, vratio iz Beograda, vidi se iz samih beogradskih filmova i iz pisanih izvora o njegovoj beogradskoj fazi. Zanimljivo je, primjerice, da u monografiji Kino kluba Beograd,¹⁰ Ranko Munitić koji je 1980. napravio čak i monografski intervju s Martincom,¹¹ cijeneći ga kao autora, zapravo ne izdvaja posebno niti jedan od njegovih beogradskih autorskih filmova, premda se iscrpno posvećuje pojedinim djelima drugih autora. Točnije, čini to samo na jednom mjestu i to posredno, citirajući Dušana Makavejeva, koji pak hvali *Rondo*, njegov posljednji beogradski film, dovršen 1962:

(...) još jedan film atmosfere. Ovo je najuspeliji Martinčev rezultat. I on je na liniji 'ravnodušne kinematografije'. Ali ovog puta umesto nebulozne montaže prepune haotičnih pokreta kamere (što mislim da je bilo obeležje prošlogodišnje Martinčeve produkcije, Martinac film strukturira muzički, vrlo organizovano... INOĆENTI (izgubljeni film iz 1961. op.a.), to je ponovno agresivna ravnodušnost Martinca i majstorska fotografija Petkovića. Još jedan film ni o čemu.¹²

Ako se Makavejevljeve kvalifikacije i čine pomalo ambivalentnima, one što ih je o Martincu i njegovom vjerojatno najboljem beogradskom filmu *Rondo*, zapisao Marko Babac, daleko su određenije:

Film Rondo Ivana Martinca svakako je najbolji film o ljudskoj alijenciji. Pravljen jednostavnim sredstvima redukujući funkcionalno na najmanju meru, u istih mah postižući maksimum intenziteta i komunikativnosti, Rondo zrači humanom toplinom jednog mladog i talentovanog, ali neshvaćenog filozofa. Posle ovog filma mnogima je bilo jasno da se na tom polju više ne može dati.¹³

Žika Pavlović pak za Martinca tvrdi da je vrlo

activity – "ideological indoctrination", of which testify not only the members of his generation, some already in the Club, but also some younger authors.

What Martinac used to indoctrinate his film loving fellow citizens, that is, what reputation he came back with on his return from Belgrade as an established author, can be seen in the films made in Belgrade and written sources of his Belgrade phase. It is interesting that, in the Belgrade Cinema Club¹⁰ monograph, Ranko Munitić who even made a monograph interview with Martinac in 1980,¹¹ appreciating him as an author, did not really single out any of his Belgrade author films, although he extensively dealt with single titles of other authors. To be exact, he does that only once and indirectly, by quoting Dušan Makavejev who is praising *Rondo*, his last Belgrade film, finished in 1962:

(...) another film of mood. This is by far the best Martinac's achievement. He is also along the lines of "indifferent cinema". But this time, instead of nebulous editing full of chaotic camera movements (which was, in my opinion, a feature of Martinac's last year's production), Martinac structures the film musically, in a very organized manner... Inoćenti / Innocents (lost film from 1961, author's note) is again an aggressive indifference by Martinac and master's photography by Petković. Another film about nothing.¹²

If Makavejev's qualifications seem a bit ambivalent, those written by Marko Babac on his probably finest Belgrade film *Rondo*, are far more specific:

The film Rondo by Ivan Martinac is by far the best film on human alienation. Made with simple means reducing the functional to the least possible measure, at the same time achieving the maximum of intensity and communicativeness. Rondo glows with human warmth of a young and talented but misunderstood philosopher. After this film it was fairly obvious that he could not give any more in that field.¹³

On the other hand, Žika Pavlović says that Martinac is very passionate and exclusive, always defending something absolute, while he defines his films hermetic, with the idea already read from the first shot with a later endless variation.¹⁴ The aloofness of part of Belgrade's authors towards Martinac's films

strastan i isključiv, i uvek zagovornik nečeg apsolutnog, dok njegove filmove smatra hermetičnim, sa jednom idejom koja je već pročitana od prvog kadra, a onda beskonačno variranje toga.¹⁴ Rezerviranost dijela beogradskih autora prema Martinčevim filmovima proizlazila je možda i iz toga što su filmovi beogradskoga kruga iz 1950-ih mahom pro-narativni, alegorični i nabijeni simbolizmom te pod osjetnim utjecajem francuske i američke avantgarde, osobito francuskih nadrealista i Maye Deren. Martinac, koji u to vrijeme piše i objavljuje pjesme, prijeteljuje s povjesničarima umjetnosti, glazbenicima, slikarima i drugim umjetnicima, od početka je onkraj tog modela. U Beogradu je snimio samo jedan narativni film (*Nož*, 1962), kojega se poslije gotovo odrekao. Više ga privlači "dramaturgija stanja" (neprikladnosti, osame, tjeskobe) koja je svoj izraz vrlo rano našla u *underground* konceptu i strukturalnoj varijanti filma atmosfere, prepoznatljivima upravo po "beskonačnom variranju" istoga.

Primjenjujući tu "formulu", u Beogradu je poslije *Ronda* završio i prvi profesionalni film *Lice* (za Sutjeska film) da bi se trajno vratio u Split s glasom isključiva sineasta "ravnodušne" kinematografije i autora filmova "ni o čemu" (što su više bile estetičke nego vrijednosne kvalifikacije), te kao mladi neshvaćeni intelektualac naoružan znanjem, osobnom filozofijom, filmskim iskustvom, čvrstim stajalištem, ali i kapricom koji će postati pogonsko gorivo "splitske škole".

Uvertira za taj povratak, ali i jasan signal da se ne kani mijenjati, bio je *Meštrović – egzaltacija materije*, njegov prvi splitski film, snimljen tijekom ljetnih praznika 1960. Snimljen "iz dišpeta", kao dokaz da se i Splićani mogu ozbiljno baviti filmom,¹⁵ *Meštrović* je još autorski neprofiliranom splitskom klubu, a ujedno i jugoslavenskom amaterizmu, donio prvu (brončanu) medalju sa svjetskog festivala amaterskog filma (UNICA). Prije povratka i hvaljenog beogradskog *Ronda*, također u rodnom gradu, snimio je i *Monolog o Splitu*, svojevrsni osobni estetski manifest, u kojem su načela montaže i "čistoga" filma došle do punog izražaja u esejiziranju o smislu života i smrti (najčešćeg motiva Martinčevih filmova) u ritmu Ravelova *Bolera*.

Ako su njegovi rani beogradski filmovi, a osobito nastupna trilogija *Suncokreti* (*Preludij*, *Trakavica*, *Avantira, moja gospođa*, 1960) u većoj ili manjoj mjeri najavili alternativni smjer njegova kina prema filmu stanja, oslobođenog od literarnosti i naracije, tri "međašna" filma međuklupske ili "tranzicijske" faze, ponajbolje iscrtavaju smjer kojim će, pod njegovim utjecajem



came perhaps from the fact that all the films from the Belgrade circle in the 1950s were largely pro-narrative, allegorical and crammed with symbolism, as well as under a substantial influence of the French and American avant-garde, especially the French surrealists and Maya Deren. Martinac, who is at that time writing and publishing poetry, making friends with art historians, musicians, painters and other artists, is from the very beginning outside that model. He filmed only one narrative film in Belgrade (*Nož / Knife*, 1962) that he later almost renounced. He was more attracted to the "dramaturgy



Ante Verzotti, Ivan Martinac: sa snimanja filma *Meštrović* - egzaltacija materije

Ante Verzotti, Ivan Martinac: from the making of the film *Meštrović* - egzaltacija materije/*Meštrović* - exaltation of matter

krenuti splitski klub. Ilustriraju ga i njegove temeljne ideje o filmu, utjecajne u splitskom krugu i u dolazećim generacijama. *Meštrovića*, usredotočena na djelo kiparskog majstora iz fundusa splitske Galerije Meštrović, snimala su čak tri snimatelja - iskusni Mladen Nožica i Mihovil Drušković, te posve mladi Ante Verzotti, no film se ni po čemu, pa čak ni produkcijski, ne doima neujednačenim, još manje amaterskim (Martinac uostalom nije priznavao podjelu na amaterski i profesionalni film, jer za njega postoji samo i jedino film). Štoviše, *Meštrović* pokazuje kako se filmskim jezikom – biranim planovima

of state" (lack of adaptation, loneliness, anxiety) which found its expression very early in the *underground* concept and the structural variant of the film of mood, recognizable precisely for the "endless variation" of one and the same.

Applying that "formula", after *Rondo*, he completed his first professional film *Lice / Face* (for Sutjeska Film) in Belgrade, only to return to Split for good with the reputation of an exclusive cineaste of the "indifferent" cinema and the author of films "on nothing" (which were more of esthetical and value qualifications) and as a young misunderstood intellectual armed with knowledge, personal philosophy, film experience, firm positions but also some caprice that would eventually become the fuel of the "Split School".

The overture to that return, as well as a clear signal that he does not wish to change, was *Meštrović (exaltation of matter)*, his first Split film shot during summer holidays in 1960. Filmed "out of spite", as proof of the fact that people from Split could do serious film,¹⁵ *Meštrović* brought home the first (bronze) medal from the world festival of amateur film (UNICA) to the Split Club which was still undefined in terms of authors, but also to the entire Yugoslav amateurism. Before the return and the praised Belgrade *Rondo*, in his home town he also made a *Monologue on Split*, a sort of personal esthetical manifest in which the principles of editing and "pure" film came to the fore in that essayistic contemplation on life and death (the most frequent motif of Martinac's films) in the rhythm of Ravel's *Bolero*.

If his early Belgrade films, and especially the opening trilogy *Suncokreti / Sunflowers (Preludij / Prelude, Trakavica / Taenia, Avantira, moja gospođa / Adventure, My Lady, 1960)* had to a varying extent announced the alternative direction of his cinema towards a film of mood, freed from literariness and narration, three milestone films of his inter-clubs or "transitional" phase best present the direction that the Split Club would take under his influence. That direction is also visible in his basic ideas on film, influential in Split's circle and in the coming generations. *Meštrović*, focused on the works of the master sculptor in the holdings of the Meštrović Gallery in Split, was filmed by no less than three cinematographers – the experienced Mladen Nožica and Mihovil Drušković, and a very young Ante Verzotti, and yet the film does not appear uneven in any way, not even production wise, nor is it particularly amateur (after all, Martinac did not acknowledge the division

i rakursima, igrom svjetla i sjene, može dodramatizirati egzaltirana kiparska gesta u kamenu kao predmet kontemplacije (prema njegovoj definiciji, "duhovne egzaltacije"¹⁶). Istodobno, izborom i primjenom glazbe, strukturalnom razradom i montažom, uspijeva nadići ograničenja i konvencije žanra *kultur-filma*, koji je u to doba u profesionalnoj kinematografiji patio od pretjerane mehaničnosti i eksplikacije. Taj prvi splitski film (prema Martinčevoj računici, povijesno prvi film s dalmatinskim "domicilom"), ipak još nije ikonografski tipičan za Martinčev splitski opus. On se počinje prepoznatljivije profilirati od *Monologa o Splitu*, ali retrospektivno ilustrira pojmove kao što su "toplina kadra", "intenzitetna montaža" i filmski "kardiogram"¹⁷, kojima će kasnije pokušati (i uspjeti) zaraziti mlađe generacije klubaša.

S "tranzicijskim" *Monologom*, njegovim drugim splitskim filmom, u Martinčev osobni, a potom i klupski objektiv, na nov antirazgledničarski način, ulazi sam grad Split sa svojim trgovima, ulicama, rivom i dakako morem. Zavodljivo fotogenični "atelier Dioklecijan" tu počinje pokazivati svoja različita lica: sunčana i kišna, vedra i sjetna, dinamična i meditativna, prolazna i vječna. O tome Martinac piše:

*Mi smo svojevremeno govorili da je Split najsnimljeniji grad na svijetu. I zaista, imaš u Beogradu ili Zagrebu mnogo filmova koji su locirani negdje u tim gradovima, a zapravo su mogli biti napravljeni bilo gdje drugdje. A imaš malo koji film u Splitu ali tako reći ne postoji film snimljen u Splitu, ako je rađen u eksterijeru, da tu nije sto posto Split, kao osnovni doživljeni fenomen.*¹⁸

Za Martinca će Split postati metafizički pejzaž kojim teče život i pulsira "prolaznost", a vrijeme se otjelovljuje u zidovima Dioklecijanove palače, okamenjenim ulicama, figurama slučajnih prolaznika ili njemu bliskih osoba (oca, majke, sestre, prijatelja), pa i njega samog. Filozof u njemu (ili "filmozof") pobrinuo se da ti efemerni fragmenti dobiju viši smisao. A ono što je prolazno za njega postaje smisljeno samo ako je montažom "u sličicu" ("u kvadrat"), tim Svetim pismom filmskoga jezika, ukomponirano u novi "organizam". Jer Martincu, kako kaže Jovan Jovanović, *film nije život, već novi organizam, novo biće koje nam otkriva magičnu suštinu univerzuma, tajanstveni i čudesni smisao svih stvari.*¹⁹

Nije zato čudno da se kao najreprezentativniji film u cijelom Martinčevu opusu najčešće spominje upravo *Monolog o Splitu* (1961-62), intimni portret rod-noga grada (dug 7 minuta, 21 sekundu i 2 fotograma), ali

into amateur and professional film because for him there was only film). Quite the contrary, *Meštrović* shows how film language – that is, carefully selected plans and views, games of lights and shadow, can be used to add drama to an exalted sculptor's gesture in stone as an object of contemplation (according to his definition, contemplation is "spiritual exaltation"¹⁶). At the same time, with his choice and usage of music, structural elaboration and editing, he manages to transcend the limitations and conventions of the genre of *culture-film*, which was suffering from excessive mechanicity and explication in the professional filmmaking of the time. This first Split film (according to Martinac's opinion, historically the first film with a Dalmatian "domicile") is still not iconographically typical of Martinac's Split opus. He begins to be more recognizably profiled since the *Monologue on Split*, but retrospectively he illustrates terms like the "warmth of shot", "intensity editing" and film "cardiogram"¹⁷, with which he will later try to (successfully) infect the younger generations of Club members.

With his "transitional" *Monologue*, his second Split film, Martinac's personal and later also the Club's lens begins recording the city of Split with its squares, streets, the waterfront and naturally, the sea, but in a new, anti-postcard way. The seductively photogenic "Atelier Diocletian" starts revealing its different faces: sunny and rainy, cheerful and gloomy, dynamic and meditative, ephemeral and eternal. Martinac writes about it:

*We once used to say that Split was the most filmed city in the world. And really, there are many films in Belgrade or Zagreb located somewhere in those cities, when they could actually have been located anywhere else. Yet, there are few films about Split but there is no film shot in Split, if the filming was outdoors, that does not show one hundred percent of Split, as the main experienced phenomenon.*¹⁸

For Martinac, Split would eventually become a metaphysical landscape with flowing life and throbbing "transience", with time embodied in the walls of the Diocletian's Palace, stone streets, silhouettes of accidental passers-by or people he felt close to (father, mother, sister, friends), even in himself. The philosopher in him (or "filmosopher") made sure these ephemeral fragments gained a higher sense. What is transient becomes meaningful for him only if it was incorporated into a new "organism" by way of editing "in frame", this Holy Scripture of film language. In the words of Jovan Jovanović, for Martinac *film is not life but a new organism*,

istodobno i nabijena poetska refleksija o smislu postojanja. Orubljeni autorovim koracima i ozvučeni Ravelovim *Bolerom*, u filmu se smjenjuju kratki kadrovi snimljeni na pet gradskih lokacija (glavni trg, kupalište, groblje, Dioklecijanovi podrumi, interijer stana), uspostavljajući mozaičkom strukturom i besprijeckorno ritmi-ziranom montažom nerazmsriv preplet/dijalog života i smrti, svjetla i sjene, prolaznosti i vječnosti, materijalnog i spiritualnog, zemaljskog i onostranog. Sam je Martinac definirao središnju ideju *Monologa* kao "ideju zajedništva i onostranosti, tj. zajedničke onostranosti", a tim se transcendentnim nagnućem, kao i sklonošću redukciji, približio djelu svojih velikih filmskih religioznih uzora - Dreyera i Bressona.²⁰

Gledajući retrospektivno, čini se da se u nešto ranije završenom *Monologu o Splitu* pripremao za egzistencijalistički *Rondo* koji nedvosmisleno slijedi glazbenu formu ronda. Načelo ponavljanja istih elemenata s varijacijama (u *Rondu* je to variranje statičnih prizora iz interijera s nekoliko likova u istom prostoru), zajednička je crta obaju filmova, a može se reći da je u oba filma na djelu ono što Martinac naziva "intenzitetnom montažom". *Intenzitetna je montaža, dakle, pulsirajući zbroj svih montažnih postupaka, ili drugim riječima – to je uputa o korištenju svega i svačega s ciljem da filmski 'kardiogram' bude onakav kakav bi trebao biti.*²¹ *Rondo* je pritom film o otuđenju, dok je u *Monologu* Martinčev egzistencijalizam bitno protkan i njegovom religioznošću koja upravlja škarama montaže u potrazi za sintaktičkim ekvivalentom križa. Zato je i njegov "kardiogram" bitno drukčiji od onoga u *Rondu*.

Gledajući *Monolog* u okruženju drugih "split-skih" filmova, može se steći dojam da je Martinac cijelog života zapravo snimao isti film. Jer, pored grada što ga uhodi i promatra iz različitih kutova, često i preko ramena svojih "dokonih" prijatelja dok piju kavu ili besposličare na splitskoj rivi, njegovim filmovima dominira "atmosfera", ugođaj. Rijetki su se redatelj u hrvatskoj kinematografiji, čak i u to zrelo modernističko doba antonionijevskih otuđenja, osama i duhovnih "pustinja", odvaživali na snimanje "filma stanja". Martinac je, doduše, odmaknut od matice koja je podlijegala kojekakvim ideološkim preskripcijama, u tome bio beskrajno uporan, tražeći uvijek nove filmske načine artikulacije "atmosfera", "stanja", osjećanja. Uostalom, bio je i pjesnik, pa je mogao i "znao", kako je zapisao njegov pokojni prijatelj Svemir Pavić, u svakodnevici detektirati «trenutak koji se izdvaja, izrezuje za vječnost". Martinac pak o

*a new being revealing a magical essence of the universe, a mysterious and fantastic meaning of all things.*¹⁹

No wonder that *Monologue on Split* (1961-62) is most often mentioned as the most representative film in all of Martinac's opus, an intimate portrait of his hometown (lasting 7 minutes, 21 seconds and 2 photograms), but at the same time a packed poetic reflection on the sense of existence. Framed with the author's footsteps and the sound of Ravel's *Bolero*, short shots alternate in this film, taken on five locations in the city (main square, town's swimming beach, cemetery, Diocletian's basements, interior of an apartment), using a mosaic structure and an impeccable rhythm in editing to establish an indissoluble knot/dialogue of life and death, light and shadow, transience and eternity, material and spiritual, earthly and other-worldly. Martinac himself defined the central idea of the *Monologue* as an "idea of commonness and otherworldliness, i.e. a shared otherworldliness", and this transcendental incline and his tendency to reduction brought him close to the works of his big film religious role models – Dreyer and Bresson.²⁰

In retrospective, it seems that the earlier completed *Monologue on Split* was a preparation to an existential *Rondo* which unequivocally follows the musical form of the rondo. The principle of repetition of the same elements with variations (in *Rondo* it is an exchange of static indoor scenes with a few characters in the same space) is a common trait of both films, and we can say that both films contain what Martinac calls "intensified editing". *Intensified editing is, therefore, a pulsating sum of all editing procedures, or in other words – it is an instruction on the use of all sorts of things in order for the film "cardiogram" to be as it is supposed to be.*²¹ *Rondo* is, for that matter, a film about alienation, while in *Monologue*, Martinac's existentialism is significantly pervaded by his religiousness which controls the scissors of editing in search for a syntactic equivalent of the cross. That is why its "cardiogram" is substantially different from that of the *Rondo*.

If we watch *Monologue* within the frame of other "Split" films, we can get the impression that Martinac filmed the same film over and over again for his whole life. Indeed, besides the city he is spying and observing from different angles, often even over the shoulders of his "idle" friends as they are having coffee or lazing on Split's seafront, his films are dominated by "atmosphere", mood. Only rare Croatian directors, even in that mature modernist time of Antonioni-like alienations, isolation and spiritual "deserts", were brave enough to direct a

sebi piše: *Ja sam pjesnik i kada pišem pjesme i kada režiram, jer se u oba slučaja, premda u različitim jezicima, služim monološkom formom što, dakako, ne znači da monolog ne može djelovati poput dijaloga. I s poezijom se čovjek približava ljudima. Dapače, više nego ičim drugom.*²²

To prožimanje poezije i filma osjetit će se u svim Martinčevim filmovima, svojevrsnim ciné-poemama, kao što je to i *Armagedon ili kraj* (1964), film koji oslikava svijet bez dodira, a odnos između muškarca i žene "dramatizira" dugim crnim blankovima, i time dokazujući da se ono nešto u filmu nalazi u prostoru između dva kadra. *Mrtvi dan* (1965), uz orguljašku pratnju Cesara Francka, na neki se način nastavlja na *Monolog o Splitu*, unoseći dah "zajedničke onostranosti" u živo tijelo tmurnog, kišnog grada – refleksivnom poetskom metodom i ponovno montažom prizornih "atrakcija". Ono neuhvatljivo «stanje» što ga Martinac uvijek iznova pokušava uloviti, u filmu *Život je lijep* (1966) nalazi se negdje između lica (njemu poznatih i slučajnih) "prolaznika", ambijenta što ih okružuje i zvuka "posuđenog" od Jacka Teagardena i Bennyja Goodmana. U dvije godine mlađem *Sve ili ništa* (1968), Martinčeva se meditacija o prolaznosti, ponovno ispunjena portretiranim licima ili odrazima "prolaznika" u staklima njihovih sunčanih naočala, udružuje s novim načinom strukturiranja fragmenata (slično triptihu), uklopljenih i utopljenih u sugestivnu zvučnu pistu (zvona, glas Joan Baez i orgulje C. Francka). *Atelier Dioklecijan* (1967), još jedan iz serije gradskih portreta, ozvučen je pak "upozoravajućom" zvonjavom crkvenih zvona, zvona koja ne zvone na podne nego prizivaju smrt, poput niza filmskih naslova autora opsjednuta smrću. Da ne bi vikao "Ja sam već mrtav", Martinac u jednom svojem "splitskom" filmu, snimljenom 1967. godine, egzaltirano "kliče" «Ja sam lud!» (*I'm Mad*). Njegova se kamera u fazama udaljava od muškoga lika snimljena s leđa, utapajući ga svojim pomaknutim vizurom u opustjeli prostor terase-restorana, da bi odjednom potpuno "poludjela" i poništila ga istrzanim pokretima i posve apstraktnom slikom.

Zapravo, Martinčev splitski opus od četrdesetak režiranih kratkih filmova, vidno obilježen prisutnošću Splita, pa i onaj dio koji će kasnije realizirati u profesionalnoj produkciji (osobito *Fokus*, *Ubrzanje*, *Izlazak*, *Most*, *Ljetni solsticij*, *Grad u sivom* i dr.) kao i jedini cjelovečernji film *Kuća na pijesku* (1984-85) u znaku je tog poništavanja (banalnosti fizičkoga), apstrahiranja, svodenja konkretnoga na univerzalnu mjeru, a ovozemaljskoga na volju

"film of state". Martinac, admittedly removed from the mainstream that was under all sorts of ideological prescriptions, was extremely tenacious in that, always looking for new cinematic ways to articulate "atmosphere", "states", feelings. After all, he was also a poet, so he "knew", in the words of his late friend Svemir Pavić, how to detect "that moment which is selected and cut out for eternity" in everyday life. Martinac, on the other hand, writes about himself: *I am a poet both when I write poetry and when I direct, because in both cases, even though in different languages, I use the form of a monologue which, naturally, does not mean that the monologue cannot act as a dialogue. Poetry can also be a mean used to get closer to people. Perhaps better than any other.*²²

This permeation of poetry and film is felt in all Martinac's films, some sort of ciné-poems, like *Armageddon or the end* (1964), a film depicting a world without touch, in which the relationship between man and woman is "dramatized" with long black blanks, thus proving that the certain something of a film is in the space between two shots. *Mrtvi dan/ The Somber Day* (1965), with the organ accompaniment by Cesar Franck, is in a way a sequel to the *Monologue on Split*, bringing a breath of "shared otherworldliness" into the live body of a gloomy, rainy town – with a reflexive poetic method and again the editing of scene "attractions". That elusive "state" Martinac is repeatedly trying to capture can be found in the film *Život je lijep /Life is beautiful* (1966) somewhere among the faces of the (familiar or accidental) "passers-by", the environment surrounding them and the sound of a "borrowed" Jack Teagarden or Benny Goodman. In the two years younger *Sve ili ništa /All or nothing* (1968), Martinac's meditation on transience, filled again with portrayed faces or reflections of "passers-by" in the lenses of their sunglasses, meets a new way of structuring the fragments (similar to a triptych), fitted or dipped in a suggestive soundtrack (bells, the voice of Joan Baez, the organ of C. Franck). *Atelier Dioklecijan* (1967), another in the series of town portraits, carries the "warning" sound of church bells, bells not chiming noon but calling on death, like the series of film titles of an author obsessed with death. So not to yell "I'm already dead", in one of his "Split" films made in 1967, Martinac cries in exaltation: "I'm Mad!". His camera takes turns in moving away from the male character filmed from the back, merging him with his shifted views in the empty space of the restaurant terrace, only to suddenly "go mad" and annihilate it with twitching movements and a

«nadaravnih entiteta».

Umjetnik s tako visokim kriterijima, umjetničkim i svjetonazornim integritetom, "isključivošću" i kapricioznošću, lako zapadne u autizam i egocentrizam, što se kroz desetljeća često događalo i s Martincem. S druge strane, kao što je "propovijedao" *onostrano zajedništvo*, tako je u klubu živio *ovostrano zajedništvo*, stavljajući se u potpunu službu filma. Montirao je filmove drugih autora (oko tridesetak naslova), organizirao filmske škole i tečajeve za nove članove, kumovao osnivanju splitske Kinoteke i prve filmske edicije, splitskih producerskih kuća i profesionalizaciji splitskih amatera. Svojom je osobnošću i širinom u klub privlačio i druge intelektualce i umjetnike, poput pjesnika Danijela Dragojevića, Tonča Petrasova Marovića i Jakše Fiamenga, uvjerivši ih da film može biti jednako bitan i plemenit kao poezija, slikarstvo, književnost ili filozofija.

"Udovi" i "osjetila" kluba – Zafranović, Nakić, Verzotti...

Ako je Martinac uređujući klubaške "pikštele" bio "mozak" "splitske škole", slijedeći njegovu analogiju filma sa živim organizmom valjalo bi se barem približno posvetiti njegovim "udovima" i "osjetilima". A tu je teško razlučiti kojem od autora "pripada" koji organ ili djelić klupskoga organizma koji se postupno formira tijekom 1960-ih.

U godinama nastanka Martinčeva *Monologa o Splitu* (snimljen je 1961, dovršen 1962) na scenu autorski stupaju novi autori, a nastaju najmanje dva bitna filma za tu generaciju. Zafranović, prema Kursarovoј ideji, snima *Nedjelju* (1961), (navodno izgubljeni) kratki igrani film koji će nekoliko godina poslije preraditi u cjelovečernji u profesionalnoj produkciji Filmskog autorskog studija (FAS). Verzotti počinje eksperimentirati u danas antologijskom prvijencu *Twist-twist* (1962), a u produkciji je već i Martin Crvelin s *Romeom i Julijom* i *Paradom mladosti* (1962). U sljedećim godinama generacija se kompletira novim pridošlicama - Pivčevićem, braćom Buljević, Nakićem itd, a klupska produkcija se razgranava i u žanrovskom smislu i u pogledu osobnih autorskih poetika.

Ta diferencijacija uočljiva je već iz same kategorizacije filmova na klupskim festivalima (Festival amaterskog kino kluba "Split") što su se, održavali od 1966. do 1969. godine. Filmovi su se razvrstavali na igrane, dokumentarne i eksperimentalne, tako su se

totally abstract image.

As a matter of fact, Martinac's Split opus of about forty directed short films is strongly marked with the presence of Split, even the part he would later realize in professional production (especially *Fokus /Focus*, *Ubrzanje/ Acceleration*, *Izlazak /Way Out*, *Most /The Bridge*, *Ljetni solsticij / Summer solstice*, *Grad u sivom / Town in grey* and others) as well as his only feature-length film *Kuća na pijesku /The House on sand* (1984-85) is in the sign of this annihilation (banality of the physical), abstraction, reduction of something concrete to a universal measure and the earthly to the will of "supernatural entities".

An artist with such high criteria, his artistic and world-view integrity, "exclusiveness" and capriciousness, can easily become autistic and egocentric, a thing often happening to Martinac through the decades. On the other hand, just as he sermonized "otherworldly commonness", so at the Club he lived an earthly unity, putting himself entirely at the service of film. He edited films by other authors (around thirty titles), organized film schools and courses for new members, contributed to the foundation of Split's cinematheque and the first film edition, Split's production houses and the professionalization of Split's amateurs. His personality and breadth of vision attracted other intellectuals and artists to the Club, like the poet Danijel Dragojević, Tonči Petrasov Marović and Jakša Fiamengo, convincing them that film can be just as important and refined as poetry, painting, literature or philosophy.

"Limbs" and "senses" of the Club - Zafranović, Nakić, Verzotti ...

If Martinac was the "brain" of the Split school in editing the Club's splices, following his analogy of film to a living organism, we should at least mention its "limbs" and "senses". It is really difficult to tell which organ or part of the Club organism formed in the 1960s "belongs" to which author.

In the years of Martinac's *Monologue on Split* (filmed in 1961 and completed in 1962), new authors come on the scene with at least two films important for that generation. Zafranović, on Kursar's idea, films *Nedjelja / Sunday* (1961), a (supposedly lost) short film he would remake a few years later into a feature-length in professional production of the FAS (Film Author Studio). Verzotti starts experimenting in what is today his



dijelile i nagrade, a postojale su i specijalne nagrade za scenarij, kameru, montažu i režiju, te najbolji film festivala. Prema popisima nagrađenih može se zaključiti da su najuvjerljiviji scenaristi bili Verzotti i Kursar, najdomišljatiji montažeri Martinac, Crvelin i Nakić, dok je Andrija Pivčević dominirao kao klupski snimatelj. Pritom je Martinac, kao redateljski "prvak" i zbirno apsolutni pobjednik svih klupskih natjecanja, imao filmove u svim kategorijama, no samo on i Verzotti, te sporadično Nakić, nalaze se među nagrađenima za eksperimentalne filmove. Svi ostali bili su skloniji igranoj i dokumentarnoj formi, premda se takva kategorizacija iz današnje perspektive doima uvjetnom i anakronom: nijedan klupski film nije bio rodovski "čist", a mogao se lako i prekategoriirati. K tomu, u to doba još nije u uporabi termin "alternativni film", koji će, lansiran na prvom Saboru alternativnog filma u Splitu 1977, obuhvatiti i apsorbirati sve rodovske nečistoće, alternacije i mutacije osobito prisutne u Martinčevu slučaju. Ipak, iz

anthological first *Twist, Twist* (1962), and Martin Crvelin with his *Romeo i Julija / Romeo and Juliet* and the *Parada mladosti / Youth Parade* (1962) is already in production. In the next years this generation is completed with newcomers – Pivčević, the Buljević brothers, Nakić, etc., while the Club production extends in terms of genre and that of personal author's poetics.

This differentiation is visible in the very categorization of the films at Club festivals (Split Amateur Cinema Club Festival) held from 1966 to 1969. Films were classified into feature, documentaries and experimental category, and so were the awards, with special awards being given for scenario, camera, editing and directing, as well as the best film of the festival. According to the lists of award winners we can conclude that the most convincing script writers were Verzotti and Kursar, the most inventive editors Martinac, Crvelin and Nakić, while Andrija Pivčević dominated as Club cameraman. Again, Martinac as the best director and collectively the

popisa nagrađenih filmova razaznaju se pojedine autor-ske orijentacije: Nakićeva, Kursarova, Crvelinova i Buljevićeva podijeljenost između igranog i dokumentar-nog filma, te osobita Zafranovićeva sklonost igranim formama, iz koje se, kao i iz izrazite narcističke crte njegovih filmova, moglo naslutiti da se taj autor neće zadovoljiti samo hobističkim bavljenjem filmom.

Zafranović se uistinu kasnih šezdesetih (1967), nakon Škole primijenjene umjetnosti te studija književ-nosti i likovne umjetnosti na Pedagoškoj akademiji, upisao na odsjek režije pri uglednoj praškoj filmskoj školi (FAMU), a zahvaljujući svojim izvanrednim klup-skim naslovima "preskočio" je prvu godinu studija. I tu negdje počinje nova dionica njegova životopisa, u kojoj će nastati jedan od politički i estetički najkontroverznijih autorskih opusa u kinematografiji bivše Jugoslavije, a njegovi amaterski film otići u privremeni zaborav. Prijelazom u profesionalni metar Zafranović će do kraja osloboditi prigušeni erotizam rane faze i ukrižati ga s političkim interpretacijama (hrvatske) političke povijesti, a kasnije će zaraditi nimalo laskavu etiketu "državnog redatelja", dakle, upravo ono čega su se apolitični klupski alternativci čuvali. To ga je prvih desetak godina samostalne hrvatske države udaljilo od kinematograf-skog sustava financiranja i iz zemlje, a stigme režimskog redatelja iz komunističkih vremena nije se riješio ni povratkom na domaću scenu.

Hrvatska se kinematografija ipak nije odrekla Zafranovića, ponajmanje ona sa splitskog alternativnog krila. Štoviše, čuvajući uspomenu na zajedničke rane dane i njegove doista impresivne autorske početke, klubaši prve autorske generacije (ali i mnogi profesio-nalci) smatraju da je riječ o filmašu bivše države s najviše kinestetičkog naboja, ili kako se to zna kazati, "s filmom u venama". Zamjeraju mu, međutim, kronični nedostatak samodiscipline i megalomaniju, koji su i izvor nesporazuma njegova kasnijeg profesionalnog kina s publikom, politikom i kritikom.

Razmetni i ekscenčni Zafranović zapravo je, po svojem urođenom mediteranstvu i po svojem naslijeđe-nom katoličanstvu, bio dosta sličan asketskom Martincu, premda su i njegov svjetonazor i njegov pristup filmu bili posve drukčiji. Već je (izgubljena) prva *Nedjelja*, sudeći prema njezinoj cjelovečernjoj preradbi iz 1971. godine, tematizirajući dosadu, izgubljenost i obijesno zgubidanstvo, bila "na liniji" Martinčevih egzistencijalistički obojenih filmova. U drugima je pak podjednako opijen ikonografijom podneblja – žegom,

absolute winner of all Club competitions, had his films in all categories, but only him and Verzotti, and on occasion Nakić, were among the awarded authors of experimental films. All the others were more inclined towards feature or documentarist form, although such a categorization from today's perspective seems conditioned and anachronis-tic: none of the Club's films were "pure" in genre terms, so that they could have easily been recategorized. Besides, the term "alternative film" was not yet in use, as it would be launched at the first Alternative Film Meeting in Split in 1977 encompassing and absorbing all the impurities of genre, all the alternations and mutations especially visible in Martinac's case. Still, the list of awarded films reveals certain orientations of authors: the division between feature and documentary film for Nakić, Crvelin or Buljević, and a particular inclination to feature forms in Zafranović, which, along with a strong narcissistic trait of his films, would foreshadow the fact that this author would not settle for just a hobbyistic playing with film.

In the late 1960s (1967), after the School of Arts and Crafts and a study of Literature and Visual Arts at the Academy of Pedagogy, Zafranović enrolled the department of film directing at the prestigious Film School in Prague (FAMU), and owing to his outstanding titles realized at the Club, he "skipped" the first year of study. This is where a new stage of his life begins, with the appearance of one of the politically and esthetically most controversial author's work in the cinema of former Yugoslavia, while his amateur film is temporarily forgot-ten. His transfer into professional filmmaking will fully set free his subdued eroticism of his early phase and cross it with political interpretations of (Croatian) political history, and later earn him the not at all flattering label of "state director", therefore, precisely what the apolitical alterna-tive-minded Club authors bewared of. This fact kept him away from the cinema financial system and the country all together in the first decade of Croatian independence, and he did not manage to get rid of the stigma of regime director even after his return to the national scene.

Croatian cinema did not renounce Zafranović completely, least of all its alternative wing in Split. On the contrary, keeping the memory of the early days spent together and his really impressive early works, the first generation Club members (as well as many professionals) consider him to be the filmmaker of the former country with the most kinesthetic charge or, as they say, with "film in his veins". However, they resent him his chronic lack of self-discipline and megalomania, often being a cause

Sa snimanja filma *Noć i nakon noći, opet noć*
Lordana Zafranovića (snimio Ante Verzotti)

From the making of the film *Noć i nakon noći, opet noć / Night and*
Night Again by Lordan Zafranović (taken by Ante Verzotti)



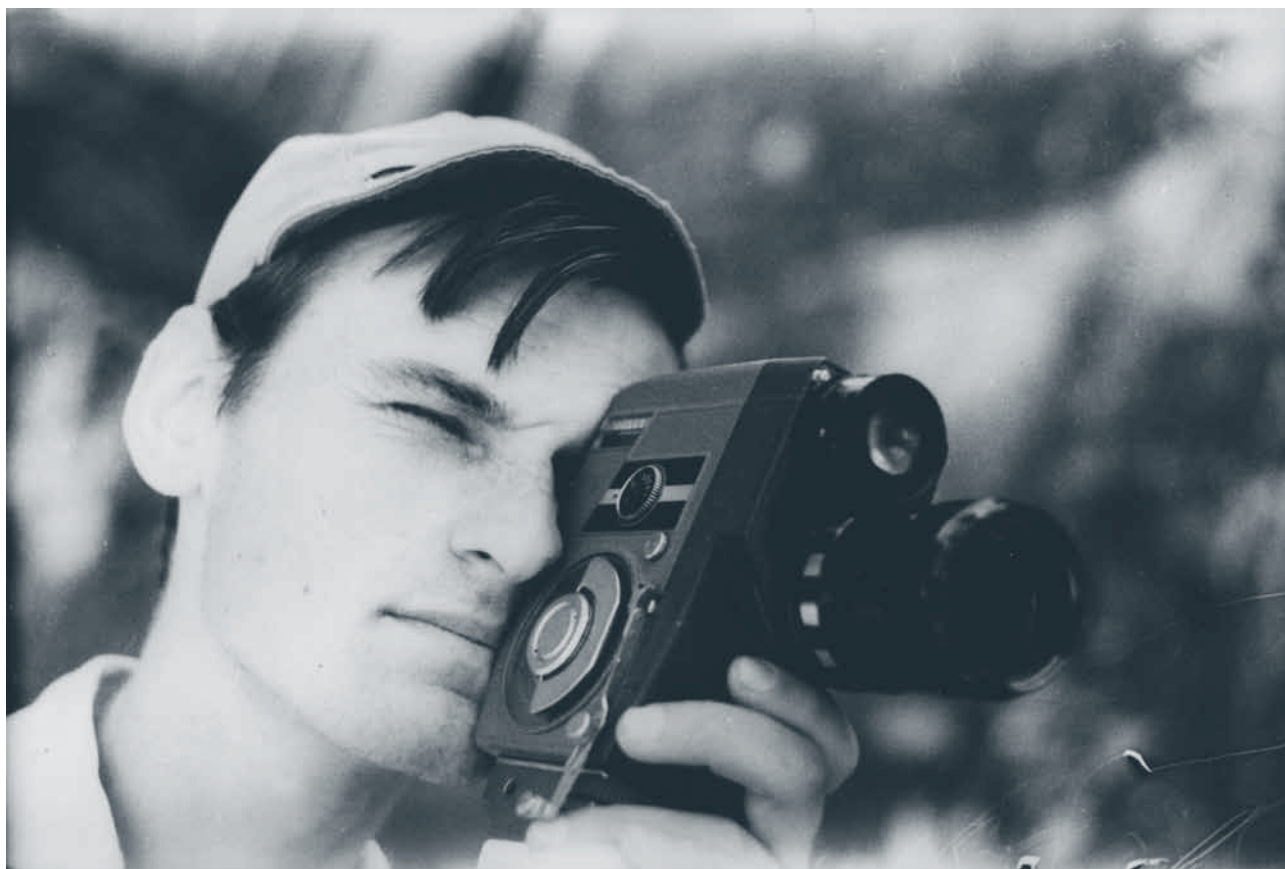


morem, sasušenom vegetacijom i priobalnim zvukovljem. Obojica su u tom pogledu revni portretisti Mediterana, premda je riječ, kao što će netko reći – o tjeskobnom, "crnom", pa i nekrofilskom Mediteranu. Zafranovićeva osebjuna vizura učinit će ga mistično-zlobočnim metafizičkim krajolikom, prije nego što će u njegovim profesionalnim filmovima postati rodni mjestom zla kao takvog. Konačno, obojica splitskih autora pojavljuju se u vlastitim filmovima kao statisti ili glumci, što pojačava njihov subjektivni, osobni *touch*. No, i tu postoje razlike: Martinac, u ime apstrahiranja i svođenja svega na univerzalnu mjeru, voli snimati s leđa, u potiljak, pa u tome ne izuzima ni sebe samoga ni Zafranovića; naprotiv, Zafranovićev nastup u vlastitim filmovima uvijek je *en face* i narcistički povišen, katkada i s velikom dozom artistske samosvijesti i automistifikacije. I konačno, Martinčevi filmovi, unatoč svojoj strukturalnoj "proračunatosti", posjeduju lirsku mekoću i toplinu; Zafranovićevi su katkada rezervirani i hladni, ponekad cinični i začudno jezoviti čak i kada imaju određenu poetsku crtu, ali su još prilično daleko od bizarnosti njegovih profesionalnih filmova.

of misunderstandings between his later professional cinema and the public, politics and critics.

The prodigal and excess prone Zafranović is actually, for his innate Mediterranean character and his inherited Catholicism, quite close to Martinac, although his view of the world and his approach to film were completely different. Already the first (lost) *Sunday*, judging from its 1971 feature-length remake, in portraying boredom, desolation and arrogant idling, was "on the line" of Martinac's existential films. In other works he is equally intoxicated with the iconography of the climate – blazing heat, sea, dried vegetation and sounds of the shore. In that sense, both were zealous in portraying the Mediterranean, although theirs was, as some would say, an anxious, "black", even necrophilic Mediterranean. Zafranović's particular view will make it a mystically ominous landscape, even before it became the birthplace of evil as such in his professional films. After all, both authors appear in their own films as extras or actors, which amplifies their subjective, personal *touch*. Nevertheless, there are differences here as well: Martinac, in the name of abstracting and reducing everything to a universal measure, likes to film from the back, in the back of the head, himself and Zafranović being no exception; on the contrary, Zafranović's appearance in his own films is always *en face* and narcissistic, sometimes even with a heavy dose of artistic self-consciousness and self-mystification. In the end, Martinac's films, despite their structural "calculation", possess a lyrical subtleness and warmth; Zafranović's are at times reserved and cold, sometimes cynical and incredibly creepy, even when they have a certain poetical trait, but are nevertheless quite far from the bizarre quality of his professional films.

In analyzing Zafranović's amateur opus of around fifteen films, we can single out a series of short films from the so-called "metaphysical cycle", in which alienation as a dominating motif (or state) will be supported by cyclical narration and a striking inclination to movement in all its cinematic varieties. This representative series begins with the short *Story* after the script written together with Krešimir Buljević, or "love story without love"²³, and one might say also without a particularly complicated plot. Besides a lonesome young man (Zafranović) and a girl with whom, until an abrupt breakup, he spends his time aimlessly wandering in the city, the main protagonists of the film are the wet streets of Split and an anxiously tangible Southwind weather. Owing to an atmospheric photography and dynamic camera by Andrija Pivčević,



Iz Zafranovićeve amaterskog opusa, koji broji petnaestak filmova, izdvaja se niz kratkih filmova iz takozvanog "metafizičkog ciklusa", u kojem će otuđenje kao prevladavajući motiv (ili stanje) podupirati ciklična naracija te izrazita sklonost pokretu u svim sinematskim varijantama. Taj reprezentativni niz započinje kratka *Priča* prema zajedničkom scenariju s Krešimirom Buljevićem, ili "ljubavna priča bez ljubavi"²³, a reklo bi se i bez naročito komplicirana zapleta. Pored osamljena mladića (Zafranović) i djevojke s kojom, do naprasnog razlaza, provodi vrijeme u besciljnim šetnjama gradom, glavni protagonisti filma su kišom ovlažene splitske ulice i tjeskobno opipljiva "južina". Zahvaljujući atmosferičnoj fotografiji i dinamičnoj kameri Andrije Pivčevića, na jednom od njegovih prvih klupskih zadataka, film izgleda i "diše" *cinémavéritéovski*, poput europskih modernističkih filmova (osobito francuskih novovalovskih). Osebujući "kardiogram" *Priči* osiguravaju Martinčevi precizni "zaljepci", učestali rezovi "na pokret", sugerirajući tjeskobno stapanje lika i njegova ojužena ambijenta.

on one of his first Club assignments, the film looks and "breathes" like *cinémavérité*, like European modernist films (especially the French new wave). A peculiar "cardiogram" is given to the *Story* by Martinac's precise "splicers", frequent action cuts, suggesting an anxious merging of the character and his environment dampened by the southerly wind.

The atmosphere as an identification trait of the "Split School" can be found in an even "purer" state in a year younger Zafranović's *Dnevnik / Journal* (1964), supported by a grainy chiaroscuro photography and ambience compositions taking turns on the soundtrack. Pivčević's camera captures again a young Zafranović in a similar contemplative mood, so that the film can be understood as a sequel to the *Story* indoors, as well as a sort of (self)portrait of the artist as a young man. Surrounded by walls of a scantily furnished room, he seems lost in time and space: he lies in, gets up, walks around the room and twiddles the knob on the radio, longingly going through old photographs, draws and turns up old drawings, looks through the window and lies down

Kao identifikacijska crta "splitske škole", atmosfera se u još "čišćem" izdanju nalazi i u godinu dana mlađem Zafranovićevu *Dnevniku* (1964), potkrijepljena zratom chiaroscuro fotografijom i ugodajnim skladbama koje se izmjenjuju u zvučnoj pisti. Pred Pivčevićevom kamerom opet je mladi Zafranović u sličnom kontemplativnom raspoloženju, pa se film može shvatiti i kao nastavak *Priče* u interijeru, ali i kao svojevrsan (auto)portret umjetnika u mladosti. Okružen zidovima škrto namještene sobe, on se doima izgubljenim u vremenu i prostoru: izležava se, ustaje, hoda po prostoriji i mijenja radijske programe, čeznutljivo pregledava stare fotografije, crta i razgrće stare crteže, gleda kroz prozor pa opet liježe i drijema itd. Tu je ponovno maksimalno zaposlena dinamična Pivčevićeva kamera koja ga prati iz različitih rakursa, prelazeći švenkovima preko polumračnog interijera i po njemu razmještenih umjetničkih predmeta, s tek sporadičnim pogledima kroz prozor na ulicu. Rezovi su maskirani švenkovima "na crno" pa se dobiva iluzija da je cijeli film snimljen u jednom neprekidnom kadru. A ta je eksperimentalna majstorija, izvedena običnom 8mm kamerom, komprimirajući jedan besposleni dan u životu mladog umjetnika, uvelike sudjelovala u sugestiji cikličnosti takozvane "ravnodušne" egzistencije.

Dnevnik započinje Zafranovićev niz vrlo ekspresivnih "komornih" filmova iz čijih zamračenih interijera prosijavaju ljudska lica kao "medij minimalizma", ali s ne definiranim i neopipljivim emocijama. U *Dahu* (1964) još i postoji nekakva neutažena čežnja mladića (Zafranović) za djevojkom koju opetovano promatra s leđa u knjižnici, iako se taj odnos može definirati i kao čisto voajerstvo. U *2,6,3 – Arija – 1,4,5* (1965) među lica društva okupljena u zamračenom prostoru ubacuju se pravila i mehanika pučke igre ("japaneže") ali ne uspijevaju "osloboditi" konkretnije odnose i emocije. A ženama čija lica iz dubine neomeđena mraka izdvaja klizeća kamera Mihovila Druškovića u filmu *Noć i poslije noći opet noć* (1965), već upravlja neka tajanstvena infernalna (muška) sila (na kraju i otjelovljena u Vanji Miličiću) koja ih pretvara u marionete bez vlastite volje. Ako u nekom ranom Zafranovićevu filmu treba tražiti klice dijabolčnosti njegovih profesionalnih ostvarenja, onda je to nedvojbeno i ovaj začudni, ekspresivni, vješto iskoreografirani "eksperiment o vremenu i prostoru, bez vremena i prostora"²⁴ s natruhama fabule, erotske simbolike, mistike, ali i (ponovno) s dozom (auto) mistifikacije.

again for a nap, etc. Pivčević's dynamic camera is at work again following the main character from different angles, panning over the half-dark interior and art pieces in it, with only occasional looks through the window onto the street. The cuts are masked by pans "on black" so that one gets the illusion that the whole film was made in one continuous shot. This experimental stunt, performed with an 8mm camera, compressing one idle day in the life of a young artist, played an important role in suggesting a cyclical quality of the so-called "indifferent" existence.

Dnevnik / The Journal begins what would be a series of Zafranović's very expressive "chamber" films with flashes of human faces as "minimalist media" emerging from the darkened interiors, with undefined and intangible emotions. In *Dah / Breath* (1964) there is still an unquenched yearning of a young man (Zafranović) for a girl he constantly observes from the back in the library, although this relationship can be defined as pure voyeurism. In *2,6,3 – Arija – 1,4,5* (1965), the rules and mechanics of a popular game are introduced among the faces of a circle of friends gathered in a darkened room, but they fail to "release" any concrete relationship or emotion. And women, whose faces are singled out from darkness by the sliding camera of Mihovil Drušković in the film *Noć i poslije noći opet noć / Night and night again* (1965), are ruled by a mysterious infernal (male) force (in the end embodied in Jakša Miličić) that turns them into marionettes without their own will. If we happened to search for the roots of diabolicalness present in Zafranović's professional works, they can undisputedly be found in this strange, expressive, skillfully choreographed "experiment on time and space, without time and space"²⁴, with only hints of plot, erotic symbolism, mysticism but (again) with a dose of (self)mystification.

In his later work during his Club phase, Zafranović will show his belief in the irrational roots of human behavior by going deeper into the poetics of the absurd, which marks structurally totally different films of the *Dijaloška trilogija / Dialogic trilogy – Kišno – nevina subota / Rainy – Innocent Saturday* and *Sunčano – djevojka i apsurd / Sunny – the girl and the absurd* (1966) and his perhaps most acclaimed amateur film *Koncert / Concert* (1965). In the low-keyed and "dialogical" *Kišni / Rainy*, a particular link between the written speech of silent films and a modernist intimism, the dialogical "bouncing" and the exchange of close shots of lovers in bed direct to Zafranović's understanding of love as (erotized) game, verbal and physical, but is still looks



U kasnijim radovima iz klubaške faze Zafranović će dublje zagaziti u poetiku apsurdna, iskazujući svoju vjeru u iracionalne korijene ljudskog ponašanja, koja obilježava strukturalno potpuno različite filmove iz *Dijaloške trilogije – Kišno – nevina subota i Sunčano – djevojka i apsurd* (1966) i njegov možda najcjenjeniji amaterski film *Koncert* (1965). Tako u komornom i "dijaloškom" *Kišnom*, osebujnom spoju pisanog govora nijemog filma i modernističkog intimizma, dijaloška "odbojka" i razmjena krupnih planova ljubavnika u krevetu upućuju na Zafranovićevu shvaćanje ljubavi kao (erotizirane) igre, verbalne i tjelesne, ali ona još izgleda "nevino". *Koncert* je pak jedna od prvih posveta "pijanstvu" kao općem stanju duha, ali i demonstracija raskošnih scenografskih, kinetičkih i svjetlosnih potencijala Splita. U sinergiji arhitekture, pokreta i svjetla, oni se predstavljaju dugim hodom Druškovićeve kamere od Peristila do Bačvica u pratnji troje alkoholiziranih glazbenika i jedne djevojke, koji bauljaju gradom nakon neprospavane noći. Po nekoj simboličnoj inerciji, oni će se na kraju filma dokotrljati do mora, tog simboličnog i graničnog prostora Zafranovićevih (anti)drama, gdje mora doći do nekog

"innocent". *Koncert / Concert*, on the other hand, is one of his first dedications to "drunkenness" as a general state of mind, as well as a demonstration of Split's luscious potential in terms of scenography, kinetics and light. In a synergy of architecture, movement and lights, these elements present themselves in a long movement of Drašković's camera from the Peristil to Bačvice accompanied by three drunken musicians and a girl staggering through the city after a sleepless night. According to some symbolic inertia, they will end up on the shore, this symbolic and marginal space in Zafranović's (anti) dramas, where there has to be a turning point which is far from being cathartic. Thus the walk of the four protagonists to the beach accompanied by Beethoven's "Ode to Joy", filmed from the back, is an introduction to a dramatized *en face* "entanglement" and a preparation to a grotesque "solution". The Concert (Tschaikovsky's) for a conductor, violin and a sea "orchestra" in shallow water is absurd and tailored according to the measures set by the *zeitgeist* and the modernist filmsophers (the first association is Polanski's *Two Men and a Wardrobe*) and peculiar, irrational and grotesque in terms of the Zafranović we shall get to know in the later decades.



obrata koji je daleko od katarzičnog. Tako je i hod četvero protagonista do plaže uz Beethovenovu "Odu radosti", sniman s leđa, uvod u dedramatizirani *en face* "zaplet" i priprema za groteskni "rasplet". Koncert (Čajkovskog) za dirigenta, violinu i morski "orkestar" u plićaku apsurdan je po mjeri *zeitgeista* i modernističkih filmozofa (prva asocijacija su *Dva čovjeka i ormar* i Polanski), a začudan, iracionalan i groteskan po mjeri Zafranovića kakvoga ćemo upoznati u kasnijim desetljećima.

Koncert je ujedno demonstracija Zafranovićevih talenata i osjetljivosti. On je nepobitni majstor atmosfere, čak i kada je "onečišćuju" elementi fabule ili naracija. Ugođajnost njegovih fimova, osim iz vizualnog zapisa i slikovnih kompozicija patiniranih teksturama 8mm vrpce, vrlo često proizlazi iz istančane zvučne strategije, u kojoj se birane glazbene pratnje izmjenjuju i miješaju s "nabildanim" ambijentalnim šumovima. Unatoč svim tehničkim ograničenjima N8 formata, jedinog kojim su u to vrijeme raspolagali Splitsani, Zafranović je od zvuka, a to je po Martinu "duša" filma,

The *Concert* is also a demonstration of Zafranović's talents and sensibilities. He is the undisputed master of atmosphere, even when it is "dirtied" by elements of the plot or narration. The atmosphere of his films, besides from the visual recording and pictorial compositions patinated by the textures of the 8mm tape, very often result from a subtle strategy of sound, in which carefully selected musical soundtracks take turns with "pumped" noises of the ambience. Despite all the technical limitations of the N8 format, the only one they had at the time in Split, Zafranović made the most out of sound of all the Club members, and sound being the "soul" of the film according to Martinac. He ended the amateur stage of his journey in that style, by participating as an author in the omnibus *Sedmologija/ Septology*. The farewell *Maestral/ Landward Breeze* removed all the unnecessary "non-filmic" elements from his film, all except music. He gave the word to mere optical and sound sensations he used to suggestively orchestrate the magical relationship between soil and man, sky and

izvukao možda najviše od svih klubaša, a u tom stilu završio je i amaterski dio puta, autorskim sudjelovanjem u omnibusu *Sedmologija*. Oproštajni *Maestral* uklonio je iz njegova filma sve nepotrebne "nefilmske" sastojke, osim glazbe. Prepustio je riječ golim optičkim i zvučnim senzacijama pomoću kojih sugestivno orkestrira začudne odnose između zemlje i čovjeka, neba i mora, žive i mrtve prirode, mikro i makrosvijeta, banalno opipljivih predmeta i njihovih nedokučivih pozadina, mirovanja i gibanja, neponovljivih trenutaka klubaške sieste i ponovljivih obrazaca vremena i prirode. Bio je to ujedno oproštaj Zafranovića od "nevinog" Mediterana koji će razmetno, groteskno i "grešno" proključati pod omarama njegovih profesionalnih filmova.

U vrijeme kada se Zafranović spremio napustiti klub, njegov prag već je prešao budući autor, Vjekoslav Nakić, tada student kemije, a iako se u njemu zadržao vrlo kratko (nepune tri godine), uspio je brzo svladati sva filmska umijeća i ostvariti opus vrijedan poštovanja. Štoviše, "prvaci" "plitske škole" smatraju da je taj opus godinama nepravedno u sjeni, a tako je još i danas zbog dugogodišnje nedostupnosti Nakićevih klupskih "osmica", kao i činjenice da je nastavio školovanje i ostao živjeti u Beogradu, gdje je neko vrijeme bio članom Akademskog kinokluba. Kako kaže Miodrag Bata Petrović, u Beograd je donio *malo Ivana Martinca, malo mladog Lordana Zafranovića, malo GEFF-a*.²⁵

Petrovićeva definicija Nakićeve autorske poetike prilično je točna, iako joj nedostaju teško utvrdivi omjeri, no ona ne znači da je riječ o epigonu, eklektičnom oponašatelju starijih autora i uzora. Nakić se samo brzo razvijao - od naratora (Zafranovićeve profila) i poetskog meditativca (Martinćeve osjetljivosti) do eksperimentatora (*geffovskog živca*) u završnoj fazi svojeg amaterizma. Napustio je film, kako kaže, kada je iscrpio sve mogućnosti redukcije, a nije se htio ponavljati.

Slijedi li se njegov put, od filma do filma, od Splita do Beograda, tragom preživjelih i rijetkih dostupnih osmica, vidjet će se kako se Nakić ponavljao kreativno, s varijacijama i redukcijama, slično Martincu koji je cijeli život naizgled snimao jedan te isti film. Od ostalih se donekle razlikuje njegov prvi i narativni splitski film *Sloboda*, egzaltirana inačica Zafranovićeve *Dnevnika*, s likom koji se ne ubija dosadom ali podjednako očajava između četiri zida fotografskog studija, čemu opet svjedoči ekspresivna kamera Andrije Pivčevića. Ona stalno mijenja rakurse, tražeći kut iz kojeg će se što bolje protagonista smjestiti u ambijent i

sea, live and still nature, micro and macro world, banally tangible objects and their unfathomable backgrounds, standstills and movements, unrepeatably moments of Club siesta and repeatable patterns of time and nature. For Zafranović this was also a farewell to the "innocent" Mediterranean which will prodigally, grotesquely and "sinfully" boil under the sweltering heat of his professional films.

At the time Zafranović was preparing to leave the Club, a new member was already there, Vjekoslav Nakić, then a student of chemistry, and even if he was member only for a brief period (less than three years), he managed to master all the film techniques quickly and realized a respectable opus. As a matter of fact, the prominent members of the Split School think this work remained unjustly in the shadows for years, as it still is because of the yearlong unavailability of Nakić's Club 8mm films, as well as the fact that he continued his education and life in Belgrade, where he was a member of the Academic Cinema Club for a while. As Miodrag Bata Petrović says, he brought to Belgrade *a little bit of Martinac, a little bit of young Zafranović, a little bit of GEFF*.²⁵

Petrović's definition of Nakić's personal poetics is quite accurate, although lacking proportions of affinity to his counterparts, however, it does not mean that he is an epigone, an eclectic imitator of older authors and models. It means that, in the final phase of his amateurism, Nakić evolved quickly - from a narrator (of Zafranović's profile) and poetic meditator (having Martinac's sensitivity) to an experimenter (having a GEFF-like nerve). He abandoned filmmaking, as he says, when he had used up all the possibilities of reduction, since he did not want to repeat himself.

If we follow his journey, from film to film, from Split to Belgrade, on the traces of his survived and rare eighties, we can see how Nakić repeated himself creatively, with variations and reductions, similar to Martinac who seemed to have been making one and the same film all his life. His first narrative film made in Split, *Sloboda / Freedom*, is somewhat different from the others, it is like and exalted variant of Zafranović's *Dnevnik / Journal*, with a character who is not bored to death but is equally desperate between the four walls of his photographic studio, as is again skillfully shown by the expressive camera of Andrija Pivčević. It keeps changing views, looking for the angle that will best place the protagonist in the attic-interior and capture the altered emotional state (at times even tragically suicidal), while Nakić edits the



uhvatiti emocionalno povišeno (na trenutke i tragikomički suicidalno) stanje, dok Nakić montira materijal tako da priča iz jednog prostora dobije dvije varijante (sugerirajući stvarno i "zamišljeno"), ili dvije vremenske linije s vrlo malim pomakom, kao u kanonskoj izvedbi pjesme. Te se dvije paralelne linije stapaju u jedinstveni opis stanja s egzaltiranim svršetkom.

Ako se kod Zafranovića osjećao francuski (novovalovski, osobito godardovski) *touch*, ovdje ga je još i više, počevši od središnjeg motiva filma i njegova urbanog ozračja, preko francuske šansone koja se prateći "radnju" odvrti dvaput, do završnice koja se može doživjeti kao posveta Godardovu *Do posljednjeg daha*, kad kamera prati vrludav hod splitskog Michela Poiccarda (Josip Orlić) niz ulicu spaljenu suncem. Takvih je "splitskih" prizora kod Nakića daleko manje nego u ostalih splitskih amatera, a njegovi filmovi nisu toliko obojeni lokalnom (mediteranskom) ikonografijom. Zapravo, mogli su biti snimljeni bilo gdje, jer često poniru u unutarnje (lirske) krajolike, bave se univerzalnim temama, a istodobno tragaju za formom u kojoj će ta stanja najbolje izraziti, nalazeći je u nekoj smjesi

material in such a way that the story gets two variants from one space (suggesting reality and "imagination"), or two timelines with very little movement, like a song in canon form. These two parallel lines merge in common description of state with an exalted ending.

If we felt a bit of a French (new wave, especially Godardlike) touch in Zafranović, there is even more of it here, starting from the central motif of the film and its urban ambience, through the French chanson we hear twice as it accompanies the "plot", until the ending which can be seen as a dedication to Godard's *Breathless*, when the camera follows the roaming walk of a local variant of Michel Poiccard (Josip Orlić) down the sun scorched street. We see fewer such scenes of Split in Nakić than in other amateurs from Split, and his films are not so much pervaded with local (Mediterranean) iconography. As a matter of fact, they could have been filmed anywhere because they often reach for inner (lyrical) landscapes, dealing with universal themes while at the same time searching for the form that will best express such states, finding it in some mixture of poetic and structural film.

The most frequent themes of Nakić's films – time

poetskog i strukturalnog filma.

Najčešće sugerirane teme Nakićeva filma - vrijeme i prolaznost, samoća i ništavilo, visoko pozicionirane na filozofskoj i umjetničkoj agendi toga doba, obilježavaju barem tri njegova ključna filma iz 1967. *Tetraedar* je kronološki prvi, a komponiran je kao niz portreta različitih lica i situacija, odijeljenih međunaslovima ("smisao", "vrijeme", "ljepota", "prostor", "biće", "opijanje"). Preko njih u petlji meandrira "upetljani" *twist*, sugerirajući neumoljivi hod vremena koji sve stvari, pojave, radnje i (subjektivne) poglede čini banalnima, prolaznima. Iznimka među tim "banalnim" trenucima možda je samo film kao takav, jer barem prividno "konzervira" prostor i vrijeme, pa prvi od arbitrarno izdvojenih trenutaka u strukturalnom nizu *Tetraedra* zauzima Ivan Martinac dok gleda svoj film *Život je lijep*.

Strukturalni model komponiranja prevladava i u poetski zakučastom filmu *Poslije potopa* (1967), naslovljenom prema Rimbaudovoj pjesmi, koji se opire razumijevanju i utječe osjetilima, možda upravo zato što se rečenice ili stihovi, opetovano izgovarani u *offu* filma s kanonskim pomacima, semantički i kronotopski prilično mimoilaze sa slikom. Čini se da stihovi u zvučnoj petlji i slike u naizmjeničnim nizovima (vlati trave, drhtave površine vode, kamenja, lica zamišljenog muškarca u travi i silueta muškog lika u sobi...) pričaju svoje zasebne "priče", ali se doživljavaju kao komplementarni elementi "zagušljive" meditacije o prolaznosti i osamljenosti. *L'abandon*, treći film u sličnom registru, strukturalno je "čišći", semantički čitljiviji i ekspresivniji u izboru motiva. Jednolično kloparanje kotača u zvučnoj pisti ovdje prati slične nizove prizora (lelujave vlati trave, odbljesci vode, konture udaljena mosta, prolasci vlaka, ulazak u tunnel itd.), kojima kontemplativni redatelj "velike" kinematografije, poput Japanca Ozua, mjere vrijeme i sugeriraju prozalnost. Ono što Nakićevoj kompoziciji haiku-slika daje poseban, gotovo makabričan prizvuk, repetitivni su inserti sa siluetama ljudskih glava što dijagonalno i natraške prolaze kadrom spuštajući se negdje "dolje" ("nizvodno od sunca"), kao i neočekivani krik u završnici filma koji tone u tamu i svodi sav taj morfološki prepoznatljiv i prolazan svijet na udaljenu točku svjetla. A ta Nakićeva sklonost apstrahiranju i redukciji, "ritmičkim kontrastima" i strukturalnom modeliranju filma, uočljiva i iz njegova minimalističkog priloga drugom klupskom omnibusu 666 iz 1968, ono je što ga autorski obilježava i približava

and transience, loneliness and nothingness, highly positioned on the philosophical and artistic agenda of the time, mark at least three of his key films in 1967. Chronologically, *Tetraedar* / *Tetrahedron* is the first and is composed as a series of portraits of various faces and situations, separated by subheadings ("meaning", "time", "beauty", "space", "being", "getting drunk"). A "twisted" *twist* meanders over them suggesting the inexorable passing of time which makes all things, all phenomena, actions and (subjective) views banal and transient. An exception to these "banal" moments is perhaps film as such, because it "preserves" space and time at least apparently, so that the first of the arbitrarily selected moments in the structural sequence of *Tetraedar* / *Tetrahedron* is that of Ivan Martinac watching his own film *Life is Beautiful*.

The structural model of composition prevails in the poetically obscure film *Poslije potopa* / *After the flood* (1967), which resists understanding and appeals to the senses, maybe because the images and the sentences or verses, repeatedly spoken off film with canonic moves, are semantically and chronotopically quite discordant. It appears that the verses in a loop and images in alternating series (leaves of grass, unsteady water surfaces, rocks, the face of a pensive man in the grass and the silhouette of a man in the room...) tell their separate "stories" but are perceived as complementary elements of a "stifling" meditation on transience and loneliness. *L'abandon*, his third film in a similar register, is structurally "cleaner", semantically easier to read and more expressive in the selection of motifs. The monotonous clattering of wheels on the soundtrack accompanies similar sequence of scenes (swaying leaves of grass, reflections of water, outlines of a distant bridge, passing of a train, entrance in a tunnel, etc.), usually used by contemplative directors of the "big" cinematography, like the Japanese Ozu, to measure time and suggest transience. What gives Nakić's composition of haiku-images a particular, almost macabre tone, are the repetitive inserts with silhouettes of human heads that pass through the shot diagonally and backwards descending somewhere "down" ("downstream from the sun"), as well as the unexpected scream at the end of the film sinking into the dark and reducing all that morphologically recognizable and transient world to a distant point of light. Nakić's propensity for abstraction and reduction, "rhythmical contrasts" and a structural modeling of the film, also visible in his minimalistic contribution to the second Club



geffovskim redukcioničkim tendencijama, prema kojima su neki pripadnici "splitske škole", a osobito Martinac, bili dosta rezervirani. Sudeći po reakcijama Dušana Stojanovića, jednog od teoretičarskih potpornja legendarnog zagrebačkog festivala, koji je 1967. bio jedan od članova žirija GEF-a, Nakić se kvalificirao za društvo "filmskih istraživača" i to filmovima *Sloboda* i *Poslije potopa*.

Iste je godine taj status, stečen klupskim debijem *Twist-Twist* (1962) već na prvom GEF-u 1963, potvrdio Ante Verzotti, višestruko nagrađen za cijeli prikazani opus (osam filmova)²⁶, što ni prije ni poslije nije uspjelo nijednom splitskom autoru. Štoviše, Verzotti, koji ponajbolje oprimjeruje različitosti među autorima "splitske škole", prihvatio je i isticao kao vlastiti autorski moto GEF-ovo načelo: *Film prestaje biti izraz određene ličnosti, prestaje biti izraz neke osjetljivosti. Ostaje samo kao čisto vizualno-akustički fenomen.*²⁷ Geffovci su, pak, u njemu prepoznali filmskog eksperimentatora koji se po medijskoj i tehnološkoj znatiželji mogao uspoređivati s prototipskim "antifilmovcem" Petekom, a po metodološkoj odlučnosti i promatračkoj osjetljivosti s

omnibus 666 from 1968, is what marked him as an author and drew him close to GEF-like reductionist tendencies towards which some members of the "Split School", particularly Martinac, were quite reserved. Judging from the reactions of Dušan Stojanović, one of the theoretical pillars of the legendary festival in Zagreb and member of the GEF jury in 1967, Nakić, with his films *Sloboda / Freedom* and *Poslije potopa / After the Flood*, qualifies as one of the "film explorers".

In the same year, the same status, achieved with the Club debut *Twist-Twist* (1962) on the first GEF in 1963, was confirmed by Ante Verzotti, awarded several times for his whole presented opus (eight films)²⁶, an achievement unparalleled by any of Split's authors ever since. What is more, Verzotti, as one of the best examples of the diversity among authors from the "Split school", accepted GEF's principle and promoted it as his own motto: *Film ceases to be a reflection of a certain personality, of a certain sensibility. It remains a purely visual and acoustic phenomenon.*²⁷ Members of GEF still recognized him as a film experimenter who, for his media and technological curiosity, could be compared to the prototype "anti-filmmaker" Petek, while his methodological determination and sensitivity of observations is parallel to Gotovac. According to his own statement, his distant role-model was Andy Warhol, although he had only read about Warhol's *underground* films since he could not see them at the time. Anyway, Verzotti's main vocation was photography and camera, as was later confirmed by his degree from Prague's FAMU. Most of his experiments resulted from this vocation of his, especially those having a metamedia character like the unusually static and structurally conceived *Objektiv / Lens* (1966), in which he shoots the reflection of a camera in the eye thus establishing multiple (metaphorical, organicistic and purely mechanical) relations and/or analogies between the human "lens" and the mechanical "eye" of the camera: they "look at" or "shoot" each other, forcing the third eye, that of the observer, focused on one and the same scene, to capture the "changes" in the reflection between blinks and editing cuts. Nevertheless, Verzotti's films are remembered and stand out in the Club's production for their exceptional kinetic and lighting energy and a precise rhythmical, almost choreographic organization often backed up by popular 1960s music. Actually, they are remembered mostly as imagined by GEF members gathered around the "anti-filmmaker" Mihovil Pansini: as an esthetic experience based on pure optical and acoustic phenomena.

Gotovcem. Prema vlastitom iskazu, daleki uzor bio mu je Andy Warhol, premda je o njegovim *underground* filmovima samo čitao, jer ih u to toba nije imao prilike vidjeti. Pritom je Verzottijeva osnovna vokacija, kasnije potvrđena i diplomom praškog FAMU-a, bila fotografsko-snimateljska. Iz nje je proizašla većina njegovih eksperimenata, osobito onih metamedijske naravi, poput neobično statičnog i strukturalno koncipiranog *Objektiva* (1966), u kojem, snimajući odraz kamere u oku, uspostavlja višestruke (metaforičke, organicističke, i čisto mehaničke relacije i/ili analogije) između ljudskog "objektiva" i mehaničkog "oka" kamere: oni se uzajamno "gledaju" ili "snimaju", primoravajući treće, gledateljevo oko, fiksirano na jedan te isti prizor, da lovi "promjene" u odrazu između treptaja i montažnih rezova. No, Verzottijevi filmovi pamte se i izdvajaju iz klupske produkcije zbog svoje iznimne kinetičke i svjetlosne energije te precizne ritmičke, gotovo koreografske organizacije, koju često podupire popularna glazba 1960-ih godina. Pamte se, zapravo, uglavnom onako kao što su to zamišljali *geffovci* okupljeni oko "antifilmski" raspoloženog Mihovila Pansinija: kao estetski doživljaj u čijem su temelju čisti optički i akustički fenomeni.

Dvominutni crno-bijeli *Twist-twist* prvi je u nizu takvih redukcionističkih eksperimenata. Snimljen, razvijen i montiran za samo jedan dan, komponiran je od snimaka različitih geometrijskih odraza konopaca i odblesaka svjetla na morskoj površini, zabilježenih među brodovima u splitskoj lučici. "Konopcem montaže nad provalijom sadržaja"²⁸ među pomno komponiranim kadrovima "upravljao" je popratni jazz s kojim su ritmički usklađeni apstraktni oblici u pokretu, tvoreći rijedak primjerak hrvatskog protoapstraktnog filma ili "vizualne glazbe". Sličan eksperiment, ali u boji, Verzotti je ponovio prije odlaska na studij u *Fluorescencijama* (1967), koje se doimaju kao primjerak filmskog *action paintinga*, realiziran 8mm kamerom umjesto slikarskim alatima. Splitske vedute, snimane od jutra do mraka, trzavim se pokretima kamere pretvaraju u fascinantne apstraktne igre svjetla i boje, čiju koreografiju prati pjesma Raya Charlesa reproducirana s gramofonske ploče u krivoj brzini okretaja. Dok zapis "nervozne" kamere sve više gubi figurativno-prikazivačka svojstva, slika jednostavno pleše uz glazbeni broj kojem je ubrzavanjem i posljedičnom distorzijom zvuka zamučena "narativna" funkcija. Iz teksta pjesme do uha razgovjetno dopire tek refren "I feel all right" ("osjećam se dobro") kao ironična potkrepa sugestije da se svijet

The two-minute-long black and white *Twist-Twist* is the first in a series of such reductionist experiments. Shot, developed and edited in just one day, composed of shots of various geometrical reflections of ropes and shimmering light on the surface of the sea captured among the boats in Split's port. "The rope of editing over the abyss of content"²⁸ among meticulously selected scenes is "held" by a background of jazz music to which the abstract shapes in motion are rhythmically synchronized, thus creating a rare example of Croatian proto-abstract film or "visual music". Before leaving for university, Verzotti repeated a similar experiment, this time in colour, in *Florescencije /Fluorescences* (1967), seemingly a film *action painting*, realized with an 8mm camera instead of a painter's brush. Split's panoramas, shot from dawn till dusk, transform through flickering camera moves into fascinating abstract plays of light and colour, to a choreography accompanied by a Ray Charles's song, playing on a record spinning at the wrong speed. While the sequence of the increasingly more "nervous" camera keeps losing its figurative and screening qualities, the image is simply dancing to a musical number whose "narrative" function is blurred by speeding and the consequential distortion of sound. All that can be clearly understood of the song lyrics is just the chorus line "I fell all right", as an ironic corroboration of the suggestion that the world is falling apart and disappearing, suggested also by the scene of a "falling" plane and the collision of a heap of sweeping panoramas distorting the material world and, in the end, reduced to dancing spots of light in the dark. While at the same time conceptually trying out all the possibilities of his basic film instrument (camera), Verzotti is before all interested in abstract categories – rhythm and movement as such, so that the remaining "numbers" from his experimental "juke-box" similarly serve the musical accompaniments in adding rhythm to film composition.

In *Juke-box/Jukebox* (1966), which can be understood as a prelude to *Florescencije /Fluorescences*, there are four²⁹ such accompaniments, and there are as many different visual backgrounds they accompany. There is also a tendency to a counterpoint between different musical compositions and different kinds of movement not only of captured objects (from the movement of *picigin* players on Bačvice beach, through the bubbles of burning celluloid made by karyokinesis, to the uniform exchange of waves on a sandy beach), but also of movements made by the cinematographic apparatus (from

ruši i nestaje, sugeriran i snimkom "rušenja" aviona i srazom gomile brišućih panorama kojima se materijalni svijet izobličuje, i na koncu reducira na plešuće mrlje svjetla u mraku. Verzottija, koji istodobno konceptualno iskušava sve mogućnosti svojega temeljnog filmskog aparata (kamere), prije svega zanimaju apstraktne kategorije – ritam i pokret kao takav, pa se i ostali "brojevi" iz njegova eksperimentalnog "juke-boxa" na sličan način služe glazbenim pratnjama za ritmiziranje filmske kompozicije.

U *Juke-boksu* iz 1966, koji se može shvatiti kao preludij za *Fluorescencije*, ima ih četiri²⁹, a toliko je i različitih vizualnih podloga koje prate. I ovdje se teži kontrapunktu između različitih glazbenih kompozicija i različitih oblika kretanja ne samo snimljenih objekata (od pokreta igrača picigina na Bačvicama, preko mjehurića zapaljenog celuloida što ih proizvodi kariokineza do jednolične smjene valova na rubu pješćane plaže), nego i pokreta što ih tvori kinematografska naprava (od dinamičnih švenkova u prvom "broju" i usporavanja pokreta u negativ-verziji picigina u drugom, do potpuno statičnog kadra u trećem i četvrtom). Ima u toj metodološkoj kombinatorici i dramaturgije i asocijativne metaforike: poslije bure (prvi dio), velikog bljeska i praska (drugi i treći) dolazi zatišje (u četvrtom), ali ne i potpuni spokoj. Svijet je i ovdje, zajedno s celuloidnim materijalom filma, u nekom vrtlogu razaranja ili samouništenja, a filmski postupci uključeni su u repertoar značenja i s njim su spojeni u jednu cjelinu. Na djelu je dijalektika svojstvena strukturalnom ili materijalističkom filmu, koja, prema definiciji Petera Gidala, uspostavlja određene odnose između isječaka, između onoga na što je kamera uperena i načina na koji je "slika" predstavljena. Dijalektika filma uspostavlja se u tom prostoru napetosti između materijalističke plošnosti, zrna, svjetla, pokreta i pretpostavljene stvarnosti koja se prikazuje.³⁰

Sličan, metodološki i strukturalno orijentiran eksperiment okupirao je Verzottija iste godine u filmu *Danas...?*, gdje ujednačen hod muškog lika (Ranka Kursara) splitskim ulicama u stopu prati vokalno "twistanje" Adriana Celentana. Dok kanconca "izlistava" novinske aktualije iz svijeta, Verzottijeva se kamera, pogledom prikovana uz leđa hodača, probija između prolaznika i drugih zatečenih prepreka, uspijevajući zadržati izdvojenu ljudsku figuru u čvrstom fokusu, u prvom planu i na istoj udaljenosti od kamere. Iako *Danas...?*, kao i mnogi drugi filmovi "splitske škole", posjeduje dokumentarističke kvalitete (u

dynamic panning in the first "number" and the slowing down of movements in the negative version of *picigin* in the second, to the completely static shot in the third and fourth). There is dramaturgy and associative metaphors in this methodological combinatorics: after the storm (first part), a flash and a blast (second and third), comes the calm (in the fourth), yet not total serenity. The world is, here too, in a whirl of destruction or self-destruction together with the celluloid material of the film, while the film procedures are included in the repertoire of meaning, thus making a whole. We are witnessing a dialectics typical of structural or materialistic film which, in Peter Gidal's definition, establishes certain relations between clips, between what the camera is focused on and the way in which the "image" is presented. The dialectics of the film is established *in that space of tension between materialist flatness, grain, light, movement and supposed reality that is presented*.³⁰

A similar, methodologically and structurally oriented experiment occupied Verzotti in the same year with the film *Danas...? / Today...?*, where the uniform walk of a male figure (Ranko Kursar) through the streets of Split is closely followed by the vocal "twist" of Adriano Celentano. While the song "enumerates" news from the world, Verzotti's camera, nailed on the back of the walker, getting through the passers-by and other obstacles, managing to keep the singled out human silhouette in firm focus, in the foreground and at the same distance from the camera. Although *Danas...?*, like many other films belonging to the "Split School", has some documentary qualities (a living street of Split is shown in the discontinuous walk) and, due to the "engaged" verses of the song, could also evoke some "political" interpretations, what is in the foreground again is the dialectics, the counterpointing of image and music, the testing of the adaptability of the camera to the movement which is given collocation in space by the marginally captured passers-by, ambiances, automobiles and architecture.

A semantically and narratively more substantial Verzotti's contribution to the Club omnibus *Sedmologija / Septology* is entitled *Pet / Five*, a film having an essayist potential given to it by associative narration and a conceptual insertion of photography in a film on the pointlessness of war. For that reason it is quite different from other author contributions in the omnibus created at the foot of the Marjan hill. A piece of the Mediterranean that in all the other Club members on a similar task, provoked passive contemplation, lying in the sun and enjoying



diskontinuiranom hodu prikazuje se živa splitska ulica) te zbog "angažiranih" stihova pjesme može prizivati i "političke" interpretacije, ovdje je opet u prvom planu kontrapunktiranje slike i glazbe, te testiranje prilagodljivosti kamere na kretanje koje usput i rubno uhvaćeni prolaznici, ambijenti, automobili i arhitektura na začudan način oprostoruju.

Semantički i narativno konkretniji Verzottijev je prilog klupskom omnibusu *Sedmologija* naslovljen *Pet*, film esejističkog potencijala koji mu osiguravaju asocijativno izlaganje i konceptualno umetanje fotografije u film o besmislu rata, pa se prilično razlikuje od ostalih autorskih priloga u podmarjanskom omnibusu. Komadić Mediterana koji je kod drugih klubaša na sličnom zadatku isprovocirao pasivnu kontemplaciju, izležavanje i uživanje na suncu, kod Verzottija je prizvao asocijaciju na aktualni Vijetnam, probuđenu zatečenim ostacima Drugog svjetskog rata uz more – ukopanim topničkim bunkerom, koji je ekipi *Sedmologije* poslužio kao poljska kuhinja. Iz tog prostora kreću uznemirujuće digresije posredovane novinskim fotografijama i "arhivskim" zvukovima, a oni su supostavljeni prizorima

oneself, in Verzotti it evoked an association to the then topical Vietnam, awoken by the found relics of the Second World War by the sea – a dug in cannon bunker which served as kitchen to the crew of *Sedmologija/Septology*. This place is the origin of disturbing digressions mediated by newspaper photographs and "archival" sounds. These digressions are juxtaposed with scenes of a Dalmatian siesta of young men. Although the film, like other Verzotti's experiments, utterly overwhelms our visual and auditive perception with its intense procedures (combination of statics and movement, frequent zooms and blanks, syncopated playing on the guitar), it also awakens our conscience with a melancholic suggestion of a generation that is lost because of the war.

Verzotti parted from the Club in a reductionist and conceptual style, contributing a one-minute self-portrait to the six-part omnibus 666 (1968). It is shot with a camera that, fixed on his face, is spinning in the direction opposite to the dials on a clock. Of course, there is a musical number going through all the parts of the omnibus, but it is especially suited to Verzotti's part. Again, he "speaks" to eyes and ears before all, focusing the gaze

dalmatinske momačke sieste. Iako film, poput drugih Verzottijevih eksperimenata, svojim intenzivnim postupcima (kombinacija statike i pokreta, česti zumovi i blankovi, sinkopirano prebiranje po gitari) maksimalno obuzima vizualnu i slušnu percepciju, on istodobno razbuđuje i savjest melankoličnom sugestijom izgubljenosti generacije koju je zakačio rat.

Verzotti se od kluba i rastao u redukcionističkom i konceptualnom stilu, prinoseći šestodijelnom omnibusu 666 (1968) jednominutni autoportret, snimljen kamerom koja se, usmjerena na njegovo lice, vrti obrnuto od smjera kazaljki na satu. Dakako, tu je i glazbeni broj koji se proteže preko svih dijelova omnibusa, ali naročito dobro priliježe baš uz Verzottijevu dionicu. Ona se ponovno i prije svega "obraća" očima i ušima, a fokusirajući pogled na naizgled nepomično lice koje mu stalno izmiče, stvara hipnotički efekt. I opet je to tako zato što je Verzottijev film u gibanju. Kamera u mehaničkom kruženju, na minutu "oslobođena" od izravne manipulacije ruku, manipulira svojim objektom, ali autoru ipak nije oduzela i "osobnost" (bio bi to još jedan ostvareni ideal "antifilmovaca"), nego ju je štoviše potvrdila u pravom svjetlu. Verzotti se kasnije, premda i snimateljski i autorski izgrađen, ipak profesionalno opredijelio za fotografiju, za medij koji zaustavlja pokret, a izvan kluba tek je sporadično sudjelovao u filmskim ekipama kao snimatelj ili direktor fotografije.

Među ostalim, više se puta našao pri ruci osebnom članu ove generacije, Ranku Kursaru (1940-2004), koji je u klubu od početka 1960-ih, isprva kao scenarist, a potom kao autor i omiljeni statist u filmovima prijatelja. Već 1968. snimio je prvi profesionalni film *Karanfil* u produkciji zagrebačkog FAS-a, nakon što je (s Verzottijem i Pivčevićem kao snimateljima) realizirao desetak amaterskih. Unatoč očekivanjima klubaša da će ostati u profesiji te pokazati sve svoje talente izražene u klupskoj fazi, to je bila tek prolazna avantura, pa je svoj profesionalni vijek odradio u zagrebačkom Botaničkom vrtu kao inženjer agronomije, a snimio je tek četiri profesionalna filma.

Izvana nedovoljno istaknut kao "autor", ali sveprisutan, Kursar je, prema svjedočenju kolega, bio "Katica za sve", čovjek felinijevskog duha i originalnih ideja koje je nesebično dijelio (s) drugima,³¹ ali i autor izrazito dokumenarističkog "živca" koji je prije svega znao do iscrpljenja promatrati svijet u pokretu. U nedostupnosti drugih filmova koje tek treba rekonstruirati i digitalizirati, za to nema boljeg

on a seemingly motionless face that keeps eluding him, thus creating a hypnotic effect. The reason is again in the fact that Verzotti's film is in motion. In a mechanic surrounding, "freed" for a minute from the direct manipulation of the hands, the camera manipulates its object, however, it does not take away the "personality" from the author (this might be another realized ideal of the "anti-filmmakers"), on the contrary, it reaffirms it in the right light. Later on, although established as cameraman and author, Verzotti still professionally opted for photography, a medium stopping the movement, while outside the Club he only occasionally took part in film crews as cameraman or director of photography.

Among other things, he was often at hand to Ranko Kursar (1940-2004), a singular member of the generation, who was at the Club from the beginning of the 1960s, at first as a script writer and later also as an author and favorite extra in his friends' films. He shot his first professional film *Karanfil/Carnation* as early as in 1968, in the production of Zagreb's FAS, after he had realized a dozen amateur films (with Verzotti and Pivčević as cameramen). In spite of the Club members' expectations wanting him to stay in the profession and showing all his talents expressed in the Club phase, this was only a passing adventure and he continued his career, right to the end, in Zagreb's Botanical garden as agronomy engineer, having shot only four professional films.

According to his colleagues, omnipresent Kursar was a factotum, a man of a Fellinian spirit and original ideas he selflessly shared with others.³¹ He was also an author of a peculiarly documentarist "nerve" who, before all, used to observe the world in motion to exhaustion. In the lack of other films that still have to be reconstructed and digitalized, there is no better proof of that than the documentary *Caffe Manon/Caffe Manon* shot in 1967, one of the most prolific years not only in Club history but in Kursar's cine-amateur period as well.³² In front of Pivčević's cooperative and dynamic camera, hurrying waitresses occupied with their daily routine are running in all directions on a busy garden terrace of Split's train station. In editing, Kursar adds to the hectic atmosphere with cuts from one face to another, from one movement to another, so that it seems that the whole film is on a rhythmically programmed energy *trip*, as if it were not caring for tired feet or thoughts of captured female protagonists. Consistent in applying the observing method, and due to a documentarist structure as a feature of most of the "Split School" films, *Caffe Manon* is equally on the hard



dokaza od dokumentarca *Caffe Manon* iz 1967, jedne od najplodnijih godina ne samo u klupskoj povijesti nego i u Kursarovu kinoamaterskom vijeku³². Pred kooperativnom i dinamičnom Pivčevićevom kamerom u svim smjerovima lete užurbane konobarice prometne vrtno terase na splitskom kolodvoru obavljajući svoj dnevni posao. Kursar u montaži dodatno pojačava hektičnu atmosferu rezovima s lica na lice, s pokreta na pokret, pa se čini da je cijeli film na ritmički programiranom energetskom *tripu* i kao da ga nije briga za umorne noge ili misli zatečenih protagonistica. Dosljedan u primjeni promatračke metode, s dokumentarističkom fakturom koja je obilježje većine filmova "splitske škole", *Caffe Manon* je jednako tako na čvrstoj liniji "zakona" (intenzitetne) montaže, koja je ritam fragmentirane stvarnosti prevela u ritam filma s jedinstvenim "kardiogramom".

Kao što je spomenuto prije, montaža je prema Martinčevoj teoriji alfa i omega filma, a među klubašima

line of the "law" of (intensity) editing, which translated the rhythm of fragmented reality in the rhythm of a film with a unique "cardiogram".

As it was mentioned before, according to Martinac, editing is the alpha and omega of film and among the second generation Club members who followed his ontology, both declaratively and in practice, a figure particularly standing out was Martin Crvelin. Awarded several times for editing on Club festivals, Crvelin found his place among the "authors" with a dozen of films he directed. At the same time, he also marked some of the most important "Split School" films as actor, with his distinctive physical appearance, especially Martinac's *Armagedon ili kraj/ Armageddon or the end* (1964). Marked with the ambience like many other Split School films, Crvelin's film also has a noticeable "exterior" which we see in *Aheront/ Acheron* (1965). By entitling the film with the name of the mythological "river of pain",

druge generacije koji su slijedili njegovu ontologiju, i deklarativno i u praksi, posebno se isticao Martin Crvelin. Više puta nagrađivan za montažu na klupskim festivalima, Crvelin se s desetak režiranih filmova svrstao i među "autore", a ujedno je svojom markantnom fizičkom pojavom obilježio neke od važnijih filmova "splitske škole" i kao glumac, osobito Martinčev *Armagedon ili kraj* (1964). Označen ambijentom poput mnogih filmova splitske škole, i Crvelinov film je uočljive "vanjštine", s kojom se susrećemo u *Aherontu* iz 1965. Naslovljujući film imenom mitske "rijeke boli", sinedohe Hada, ali i odlukom da komadiće (prepoznatljiva svijeta (splitska riva, gradske vedute, slučajni prolaznici u šetnji itd.) predstavi silhuetama u sumraku, autor sugerira viđenje grada kao apokaliptičnog mjesta u kojem se tragovi čovjeka i ljudske intime jedva napipavaju u mraku. Jedini "čitljiv" predmet u filmu plakat je za američki film *Ubiti pticu rugalicu*; sve ostalo, čak i izolirani likovi parova, nazire se u obrisima. Slobodno komponiran od fragmenata, *Aheront* po atmosferi podsjeća na Martinčev *Mrtvi dan*, premda je teško vjerovati da je njime bio inspiriran, jer su snimljeni iste godine. Prije će biti da su inspiracija za gradske panorame sa silhuetama udaljenih brodova na pučini, obrisima dizalica, stupova i zgrada na oblačnim i sumračnim pozadinama, bili imaginarni pejzaži i nadrealistički gradovi nad vodom sa slika splitskoga slikara Vinka Bavčevića, jer se Crvelin, zajedno sa Zvonimirom Buljevićem, upravo u njima našao dvije godine poslije, snimajući *Vinka 67* (1967). Panorame nepostojećih gradova u nedogledu, "otete" slikaru i predočene pomoću snimateljskih panorama, pretapaju se s farovima gradskih automobila, pa usporedba infernalnih pejzaža s modernim automobilskim *Aherontom* postaje više nego očigledna. Crvelinov "strah" od modernog mehaničkog pakla, i bez glazbene pratnje koja se (nadajmo se, samo privremeno) izgubila, podjednako izražava dokumentarac *Bageri proždiru zemlju* (1967). Tu se arhetipskim prizorima i likovima vremenskih šetača na splitskoj rivi supostavlja brodska mehanizacija u luci kao "prijetnja" uobičajenom poretku svakodnevice. Kod Buljevića, koji je kompatibilan s Crvelinom, taj strah prerasta u sjetu nad olupinom brodice koja trune u dvorištu kuće udaljene od svojeg "prirodnog" morskog ambijenta. Let galeba nad pučinom u tom kontekstu gubi vrijednost tipično razgledničkog prizora i označava samoću, pa se u oba filma može opipati onaj drukčiji, "crni" ili tjeskobni Mediteran, u

the synecdoche of Hades, as well as with the decision to take fragments of the (recognizable) world (Split's waterfront, urban sceneries, random passers-by walking, etc.) and to present them as silhouettes in the dark, the author suggests a vision of the city as an apocalyptic place where traces of man and his intimate self are barely recognized in the dark. The only "intelligible" thing is the poster for the American movie *To Kill a Mocking Bird*; all the rest, even isolated figures of couples, are only made out in outlines. Freely composed out of fragments, *Acheron* reminds us of Martinac's *Mrtvi dan/ The Somber Day* for its atmosphere, although it is hard to believe that it was inspired by it because they were shot in the same year. A more plausible inspiration for urban panoramas with silhouettes of distant ships off-shore, of cranes, pillars and buildings on cloudy and dusky backgrounds, were the imaginary landscapes and surrealist cities above water in the paintings of Split's painter Vinko Bavčević: Crvelin will be occupied with them two years later, when shooting *Vinka 67* (1967) in tandem with Zvonimir Buljević. The panoramas of non-existent cities in the distance "taken from" the painter and presented by means of cameraman's pans, fuse with the headlights of the cars, so that the comparison of infernal landscapes with a modern automobile *Acheron* becomes more than evident. Crvelin's "fear" of the modern mechanical hell, even without the musical background that got (hopefully only temporarily) lost, is equally expressed by the documentary *Bageri proždiru zemlju / Bulldozers Devouring Dirt* (1967). In this film, the archetypal scenes and figures of elderly walkers on Split's waterfront are juxtaposed with naval mechanization in the port as a "menace" to the daily order of things. In Buljević, who is compatible with Crvelin, this fear grows into melancholy over a wreck of a boat rotting in the yard of a house, far away from its "natural" maritime ambience. The flight of a seagull over open sea in that context loses its value of a typically postcard feature and depicts solitude, so that in both films we can feel again that different, "black" or anxious Mediterranean. In its elevation to a brand of the "Split School" participated also some minor Club members in a particular but equally author's way.

Most of all, this applies to those members who, being the "eyes" of Split's film, its most important sense, helped create its visual and meditative identity. It is impossible to deny authorship of many films to Mladen Nožica, Mihovil Drušković and Andrija Pivčević, and really it never even occurred among the members

čijem su uzdizanju do zaštitnog znaka "splitske škole" na poseban ali podjednako autorski način, sudjelovali i klubaši bez većeg redateljskog opusa.

Pritom se misli i na one koji su, bivajući najvažnijim osjetilom - "očima" - splitskoga filma, sukreirali njegov vizualno-meditativni identitet. Mladenu Nožici, Mihovilu Druškoviću i Andriji Pivčeviću zato je nemoguće osporiti autorstvo u mnogim filmovima, što, istina je, pripadnicima "zlatne" splitske generacije nije ni padalo na pamet. Štoviše, pogled na klupske dokumente i kataloge pokazuje da se autorstvo filmova koji se danas atribuiraju poznatijim autorima "splitske škole" priznavao i njihovim snimateljima.³⁹ Nije riječ samo o legitimaciji legendarnog idejnog i senzibilitetnog "zajedništva", nego o prepoznavanju kreativnog prinosa realizaciji autorskih ideja. Martinčevići i Zafranovićevi filmovi, a osobito oni netipično splitski – komorni (*Meštrovčić, Armagedon ili kraj*, odnosno *Arija, Dah, Noć i poslije noći opet noć*) ne bi bili toliko ekspresivni ili mizanscenski duboki bez Druškovićevih chiaroscuro portreta i oblikovanja svjetla. Jednako tako, prilično velik dio produkcije prve autorske generacije, bez eksponiranih i dinamičnih dokumentarističkih rakursa Andrije Pivčevića, daleko najuposlenijeg splitskog objektiva sa statusom "majstora amaterskog filma" od 1967, vjerojatno bi imao posve drukčije ozračje ili bi ostao bez jedne od svojih najvažnijih identifikacijskih sastavnica – atmosfere.

Ako je u ranim filmovima i prvom klupskom omnibusu *Sedmologija* atmosfera donosila to jedinstvo (u razlikama), drugo *ensemble*-djelo "splitske škole" s dijaboličnim naslovom *666* (1968), u kojem su sudjelovali Kursar, Nakić, Martinac, Verzotti, Crvelin i Pivčević, simbolično je prikazalo izdiferenciranost autorskih stilova među pripadnicima prve autorske generacije KKS-a, ali i njezin skorašnji razlaz. Simptomatično, omnibus započinje Kursarovom jednominutnom fiksacijom na "ličnost u središtu kretanja" te demonstracijom/afirmacijom pokreta i pogleda, nastavlja se Nakićevom redukcionističko-strukturalnom artikulacijom teme prolaznosti, potom Martinčevom oprostorenim meditacijom o vremenu, još jednom s prijateljske klupe na splitskoj rivi, Verzottijevim konceptualnim iskušavanjem snimateljskoga i vidnoga aparata, Crvelinovom potragom za skrivenim smislom besmislenih i banalnih prizora, a završava grobljanskim silhuetama i raspelima u "sumraku dalmatinskog pejzaža", kojima je i snimatelj i autor Pivčević simbolično zabio križ na svoju generaciju.



of the "golden" generation. Quite the contrary, the Club documents and catalogues show that authorship of films today attributed to better known authors of the "Split School" was also acknowledged to their cameramen.³⁹ It was not only a legitimization of the legendary "togetherness" of ideas and sensibility, but the acknowledgement of the creative contribution to the realization of author ideas. Films by Martinac and Zafranović, especially those atypically Split-like – low-keyed (*Meštrovčić, Armagedon ili kraj/ Armageddon or the End*, that is, *Arija/ Aria, Dah/ Breath, Noć i poslije noći opet noć/ Night and Night Again*), would not be so expressive or deep in the *mise-en-scène* sense without Drušković's chiaroscuro portraits and light design. Much in the same way, a large part of production of the first generation of authors, except for the exposed and dynamic documentarist angles of Andrija Pivčević, by far the busiest lens in Split with the status of an "amateur film master" since 1967, would probably have a totally different feel or would remain without one of its most important identification features – atmosphere.

If in the early films and the first Club omnibus *Septology* the atmosphere brought on that unity or togetherness (in difference), the other *ensemble*-work of

Drukčiji, poetski epilog dao je njezin predvodnik, Ivan Martinac, u pjesmi 666, odnosno tekstu nastalom u povodu snimanja omnibusa, sažimajući estetska i eksperimentalna načela "škole":

*Ljubav prema kreiranju privatnog svijeta
i sasvim izuzetna sposobnost
potrebna da se ta ljubav i dokaže
Ličnost u centru kretanja kamere
duhovna i duševna stoljenost čovjeka
i mehanizma*

koji snima

Težina

Ritmički kontrasti

Opuštenost

Suprotnost bjesomučnog bijega

Pogreb srca utisnut u celuloid

Nepotisnuti smisao za geg

i tragično naličje gega

Uzavreli eksperiment

zamučen efemernim problemima svijeta

Sfumato

Mirnoća i Skladnost

Ljepota eksponiranog kadra

Sumrak dalmatinskog pejzaža

zraka

naše specifične noći

Tragičnost banalnih odnosa

Oplemenjena dokumentarnost

Osjećaj ambijenta

čovjeka

i situacije

Prerastanje kretanja

u još intenzivnije kretanje

i kretanja u mirovanje

Konopac montaže iznad provalije sadržaja

666

What time is it man?

"Koliko je sati?", pita se splitski filmski "guru" u vrijeme kada su njegovi sljedbenici pred novim izazovima. Zafranović je već daleko od Splita (na studiju u Pragu), a za njim se sprema i Verzotti. Kursar, jednom nogom u profesionalnim vodama, uskoro će odseliti u Zagreb, kao i Nakić u Beograd, dok će se gotovo svi ostali autori na kraće ili dulje vrijeme udaljiti od kluba. S nekoliko novih i prolaznih imena u produkciji 1969. i

the "Split School" bearing the diabolical title 666 (1968), with the participation of Kursar, Nakić, Martinac, Verzotti, Crvelin and Pivčević, symbolically represented the differentiation of authors' styles among the members of the first generation of authors of the Cine Club Split, as well as its imminent falling apart. Symptomatically, the omnibus begins with Kusar's one-minute fixation to a "personality in the center of camera movement" and the demonstration/affirmation of movement and view, continuing with Nakić's reductionist-structural articulation of the theme of transience. Later on there is Martinac's meditation on time collocated in space, once again from a friendly bench on Split's waterfront, Verzotti's conceptual testing of the shooting and visual apparatus, Crvelin's quest for hidden sense in senseless and banal scenes, finishing with graveyard silhouettes and crucifixes in the "dusk of Dalmatian landscape", with which the cameraman and author Pivčević symbolically put a cross on his generation. A different, poetical epilogue was given by its main representative, Ivan Martinac, in the poem 666, i.e. in the text written on occasion of the shooting of the omnibus, summarizing the esthetical and experimental principle of the "school":

Love for the creation of a private world

and a totally exceptional capability

needed to prove that love

A figure in the center of camera movements

the spiritual and mental merging of man

and mechanism

shooting

Weight

Rhythmical contrasts

Relaxedness

The opposition of escape

A funeral of the heart imprinted in celluloid

Unsuppressed sense of gag

and the tragicreverse side of a gag

A boiling experiment

blurred by the ephemere problems of the world

Sfumato

Stillness and Harmony

the beauty of an exposed shot

a ray

of our specific nights

the tragedy of banal relationships

Refined documentary quality

The feeling of ambience

tek jednim realiziranim filmom 1970. godine, klub je bio spreman za stavljanje ključa u bravu, a to se i dogodilo dvije godine prije nastupa nove generacije (1973). U tom razdoblju (1971-1972) produkcija je posve zamrla, ali je zabilježena inicijativa Ivana Martinca da se osnuje profesionalni "Studio 35", jer autori prve autorske generacije s profesionalnim ambicijama nisu bili zadovoljni tretmanom u već postojećem Dalmacija-filmu.³⁴ Od te ideje ostao je, čini se, samo naslov filma *Studio 35* (1973) Ivana Blaževića, pripadnika treće, (odnosno druge autorske) generacije, koja je tijekom 1970-ih pokušala nanovo oživjeti klupski život. Martinac se, k tome, posvetio realizaciji još jedne zamisli bitne za opstanak filmske atmosfere i revitalizaciju stvaralaštva u gradu. Zajedno sa Svemirom Pavićem pokrenuo je 1971. kinoteku "Zlatna vrata" s programima filmske klasike, koja djeluje bez prekida čak i u vremenima najžešće ratne apatije od 1991. do 1995. pri nekadašnjem Narodnom sveučilištu a današnjem Pučkom otvorenom učilištu. Tijekom filmofilmskih 1970-ih i 1980-ih godina klupski prostor učilišta bio je popularno transgeneracijsko okupljalište splitskih kulturnjaka i zaljubljenika u film, kamo se hodočastilo nakon projekcija u "Zlatnim vratima".

Alternacije "treće generacije"

U takvoj atmosferi, pojava nove generacije amatera bila je očekivana, pa se pored Blaževića, među aktivnim članovima kluba u početku javljaju Branko Karabatić i Ivica Bošnjak, sredinom desetljeća Joško Bojić, Edi Domanžić, Radomir Đurđević, Boris Gabela, Siniša Mastelić, Dušan Tasić, a do nove smjene autorskih generacija u prvoj polovici 1980-ih, u filmu će se okušati i desetak drugih imena. Bio je to u svakom pogledu novi početak, a možda i zahtjevniji od onog prve i druge generacije, ponajprije zato što je Martinčeva škola svojim filmovima, priznanjima i entuzijazmom visoko postavila letvicu očekivanja i u lokalnom i u jugoslavenskom kontekstu, a nasljednike opteretila i prepoznatljivom estetikom. U 1970-ima su se promijenile okolnosti i na široj kulturnoj i na kinoamaterskoj sceni. Prošlo je vrijeme "radikalne volje" koje je u Splitu doživjelo vrhunac (i kraj) s konceptualnom akcijom "Crveni Peristil" 1968³⁵, u Zagrebu, među ostalim, s GEF-ovim susretima filmskih istraživača koji se gase nakon četvrtog izdanja 1970, a u Beogradu s "crnim filmom" i progonima "crnofilmaša"

or man

and situation

The growth of movement

into more intensive movement

and movement into stillness

The rope of editing over the abyss of content

666

What time is it man?

"What time is it man?" asks the film "guru" from Split in a time when his disciples are facing new challenges. Zafranović is already a long way from Split (at university in Prague) and Verzotti is getting ready to follow in his footsteps. Kursar, with one foot in professional waters, shall soon move to Zagreb, like Nakić to Belgrade, and almost all the other authors shall for a longer or shorter period depart from the Club. With a couple of new and passing names in 1969 production and only one realized film in 1970, the Club was ready to close down, as it did two years before the coming of the new generation (1973). In that period (1971-1972) the production died down completely, but there was an initiative coming from Ivan Martinac, to found a professional "Studio 35" since the authors of his generation with professional ambitions were not happy with the treatment in the existing Dalmacija-film.³⁴ Apparently all that remains of the idea is the title of the film *Studio 35* (1973) by Ivan Blažević, member of the third (that is, second authors') generation, which had tried to rekindle club life in the 1970s. Besides, Martinac dedicated himself to the realization of another idea important for the survival of film atmosphere and revitalization of creativity in the city. In 1971, together with Svemir Pavić, he founded the cinematheque theater "Zlatna vrata" with film classics program, active without interruptions even in the times of the worst apathy during the war from 1991 to 1995 in the ex People's University, today's Open University. During the cinephile years in the 1970s and 1980s, the Club located at the University was a popular trans-generational meeting point of Split's cultural activists and film amateurs, a place of pilgrimage after the screenings in the "Zlatna vrata".

Alternations of the "third generation"

In such an atmosphere, the appearance of a new generation of amateurs was expected. Besides Blažević, active members of the Club in the beginning are Branko



Karabatić and Ivica Bošnjak, in mid-decade there comes Joško Bojić, Edi Domanžić, Radimir Đurđević, Boris Gabela, Siniša Mastelić, Dušan Tasić, while a dozen of other names shall try out film until the new generation change in the first half of the 1980s. It was a new beginning in all senses, perhaps even more demanding than that of the first and second generation, mainly because Martinac's school with its films, acknowledgements and enthusiasm had set the expectation bar quite high in both the local and Yugoslav context, and burdened the successors with its recognizable esthetics. In the 1970s, the circumstances on a wider cultural as well as on the cine-amateur scene had changed. The times of the "radical will" had passed, seeing its peak (and end) in Split with the conceptual action "Red Peristol" in 1968³⁵, and in Zagreb, with GEF's meetings of film researchers ending after the fourth edition in 1970, while in Belgrade with "black film" and the persecution of "black film authors" mainly stemming from the cine-amateur scene. In the meantime, most of the outstanding European modernist filmmakers from the 1960s became established, and some had even managed to disappoint the biggest fans. A similar atmosphere marked the domestic film in the 1970s as well, after the *boom* of author film in the preceding decade. In the beginning of the 1970s appears the video, at first as a new (and related) audio-visual medium, and later also as a relatively cheap substitute for the expensive film.

All of that was less of a problem for the new generation of Club members than the "Split School" complex, due to which its beginnings were "somewhat timid".³⁶ At the time, the Club was barely present on the national scene, where the Belgrade school is emerging with names like Vladić, Kaljević, Krstić, M. Milošević, Obrenov, Šešić and others, so that Split, besides the renaissance of the Club, has another big task: its presentation to the public.³⁷ In order to resume activity and membership there were courses and lectures held by Martinac, Pivčević and Verzotti resulting soon in a new production with which the Club was again able to participate in federal and republic reviews of amateur film. However, it was not enough for the new generation wanting to give context to its work as well as to redefine the position of amateurism in Yugoslav cinematography generally, resisting equalization with pure hobbyism and dilettantism.

In order to set the record straight, Split's authors led by Dušan Tasić decided to invite guest authors, film theoreticians and critics of non-professional production

uglavnom poteklih iz kinoamaterske sredine. Većina perjanica europskog filmskog modernizma iz 1960-ih u međuvremenu se etablirala, neki su već uspjeli i razočarati najtvrdokornije poklonike, a slična je atmosfera obilježila i domaće filmske sedamdesete nakon *booma* autorskog filma u prethodnom desetljeću. Početkom 1970-ih nastupa i video nudeći se isprva kao nov (i srodan) audiovizualni medij, a kasnije i kao relativno jeftina zamjena za skupi film.

Sve to bilo je ipak manji problem nove generacije klubaša od kompleksa "splitske škole", zbog čije su sjene njezini počeci bili "pomalo bojažljivi".³⁶ Klub je u to vrijeme slabo prisutan na saveznoj sceni, gdje na površinu izbija beogradska škola s autorima kao što su Vladić, Kaljević, Krstić, M. Milošević, Obrenov, Šešić i drugi, pa Splićanima osim renesanse kluba slijedi i drugi veliki zadatak: njegovo predstavljanje prema vani.³⁷ Zbog obnove rada i članstva organizirani su tečajevi, u pomoć su kao predavači pozvani Martinac, Pivčević, Verzotti, pa je ubrzo krenula i nova produkcija s kojom je klub ponovno mogao sudjelovati na savezним i republičkim revijama amaterskoga filma. No, to nije zadovoljavalo novu generaciju, koja je htjela kontekstualizirati svoj rad, ali i redefinirati položaj amaterizma u jugoslavenskoj kinematografiji općenito, opirući se njegovu izjednačavanju s golim hobizmom i diletantizmom.

Radi "raščišćavanja" tog terena, predvođeni Dušanom Tasićem, Splićani su u povodu 25. godišnjice Kluba odlučili pozvati u goste autore, teoretičare filma i kritičare neprofesijske produkcije iz cijele zemlje. Prvi Sabor amaterskog filma Jugoslavije,³⁸ održan 1977, ne bez ideala i "kompleksa" neponovljivog GEFf-a i njegovih razgovora o antifilmu s kojima se festival u povojima nužno uspoređivao, pokazao se jednako prekretničkim. Na inicijativu beogradskog redatelja Jovana Jovanovića, u optjecaj je ušao novi termin "alternativni film" kao zamjena za pogrdno shvaćen termin amaterski ("diletantski"), ali i za atribut "neprofesijski", koji je u to vrijeme prihvatila UNICA (međunarodna organizacija amaterskog filma)³⁹ za one filmove koji se ne igraju filma iz hobija, nego doista hoće biti drukčiji. Kao sastavnica ili produžetak šire alternativne kulture, *odnosno alternativne svijesti, istraživačkog duha i avangardne prakse*,⁴⁰ alternativnim je šire određen film koji se suprotstavlja dominantnim kulturnim modelima, estetskim kodovima i tabuima, a pritom je nevažno je li nastao u amaterskim ili profesionalnim uvjetima.

Poslije prvog splitskog Sabora atribut

of the whole country on occasion of the 25th anniversary of the Club. The first Yugoslav Amateur Film Meeting³⁸, held in 1977, not without the ideal and the "complex" of the unrepeatable GEFf and its conversations on anti-film to which the emerging festival necessarily compared itself, ended up in becoming equally a turning point. At the initiative of the director Jovan Jovanović from Belgrade, the term "alternative film" was introduced instead of the often derogatively understood term amateur ("dilettante"), as well as instead of the attribute "non-professional". It was at the time accepted by UNICA (Union Internationale du Cinéma non Professionnel)³⁹ for those films that do not merely play film out of hobby but have a clear intention to be different. Alternative film is that which confronts the dominant cultural models, esthetic codes and taboos, as a component or continuation of a wider alternative culture, *that is, alternative conscience, exploring spirit and avant-garde practice*.⁴⁰ Whether it was created in amateur or professional conditions is irrelevant.

After the first Meeting in Split, the attribute "alternative" was used as a common denominator for experimental, *underground*, structural, minimalist, personal, extended film and other similar attempts that were detached (for their production, ideology, esthetics and/or structure) from the conventional mainstream cinematography. Round table discussions revealed the appearance of a new generation of amateurs which, as one of the participants said⁴¹, *goes towards the so-called open work (...) where the plot is disrupted and the literary metaphoricalness is demolished in the name of the poetical and sensorial metaphoric quality of the shot, and where there is a new relationship between the public and the viewer, a so-called communication feedback, and the reading of the work does not end with mere viewing but with some kind of empathy. (...) This generation finally realized that the avant-garde of the seventies could not rely on the premises of silent film and that its main value cannot be hermeticity but, on the contrary, communication*. The new amateur film of the 1970s, so it was heard, *did not want to stick to intimism alone, to the recording of the agonies of duration. It got involved in sociology, socialized itself and started thinking in the manner typical of cine-film*.⁴² The categories of *open work, language and speech, manipulation and communication*, often come up in conversation on first meetings, and the participants, among whom there are film theoreticians, refer to linguistics, Eco's semiotics, the media theory and the post-structuralist

"alternativni" rabio se kao zajednički nazivnik za eksperimentalni, *underground*, strukturalni, minimalistički, osobni, prošireni film i druga slična filmska nastojanja koja su bila u (produkcijском, ideološkom, estetičkom i/ili strukturalnom) otklonu od konvencionalne srednjostrujaške kinematografije. U razgovorima za okruglim stolom primijećena je pojava nove generacije amatera koja, kako je rekao jedan od njegovih sudionika⁴¹, *ide ka tzv. otvorenom djelu (...) gdje se narušava fabulativnost i ruši literarna metaforičnost u ime poetske i čulne metaforičnosti kadra, i gdje između publike i gledaoca dolazi do novog odnosa, tzv. feedback komunikacije, a čitanje djela ne završava samim gledanjem nego jednom vrstom uživljanja. (...) Ta je generacija konačno shvatila da se avangarda sedamdesetih godina ne može zasnivati na premisama nijemoga filma i da njezina osnovna vrijednost ne može biti hermetičnost nego, naprotiv, komunikacija*. Novi amaterski film 1970-ih, čulo se, ne želi se zadržati samo na intimizmu, na bilježenju agonija trajanja. On se upleo u sociologiju, podruštvo i počeo razmišljati na način koji je svojstven kino-filmu.⁴² Kategorije *otvoreno djelo, jezik i govor, manipulacija i komunikacija*, često se čuju tijekom razgovora na prvim saborima, a sudionici, među kojima su i teoretičari filma, referiraju se na lingvistiku, Ecovu semiotiku, teoriju medija i poststrukturalističke teorije filma. Sabor nije samo ukazao na cirkulaciju svježeg mišljenja o filmu i na aktualne "alternacije" unutar tzv. neprofesijske kinematografije, nego je istodobno neizravno legitimirao već ufilmljena nastojanja treće splitske generacije da se, uz dužno poštovanje prema prethodnicima, otrgne *intimizmu i agonijama trajanja* Martinčeve škole, a naročito imperativu "montaže (u kvadrat)".

"Oslobađanje" nije bilo lako, a ni potpuno, ali je imalo za posljedicu autorsku različitost, s manjim ili većim otklonima od autora 1960-ih. Najradikalniji u tom pogledu bili su Tasić i Karabatić, dok su, primjerice, Bojić, Gabela i Bošnjak percipirani kao nastavljači prethodne generacije⁴³. Tako se *Vlak* (1977), jedan od najistaknutijih Bošnjakovih filmova, može shvatiti kao neuvijena posveta Martincu i Pivčeviću, ali u nekim elementima i Verzottiju, Zafranoviću i Nakiću. Strukturalno koncipiran film u jednoj od dviju sekvencijalno kombiniranih i repetitivnih sastavnica čak se izravno referira na fotografije sa snimanja Martinčeva profesionalnog filma *Most* (1975), koje su u filmu podvrgnute (verzottijevskim) autorefleksivnim

theory of film. The Meeting not only revealed a circulation of fresh thinking about film and the contemporary "alternations" within the so-called non-professional cinematography, but it also indirectly legitimated cinematic attempts of the third generation in Split to, with due respect of the predecessors, tear away from the *intimism* and *the agonies of duration* of Martinac's school, and especially from the imperative of "editing (in frame)".

The "liberation" was not easy, or complete for that matter, but its consequence was diversity among authors, with lesser or greater detachments from the authors of the 1960s. The most radical in this respect were Tasić and Karabatić, while, for example, Bojić, Gabela and Bošnjak were perceived as continuators of the previous generation.⁴³ In that sense *Vlak/ Train* (1977), one of the most prominent films by Bošnjak, can be interpreted as a straightforward dedication to Martinac and Pivčević, and in some elements also to Verzotti, Zafranović and Nakić. In one of the two sequentially combined and repetitive components, this structurally conceived film even directly refers to photographs from the shooting of Martinac's professional film *Most/ Bridge* (1975), which were, in the film, submitted to (Verzotti-like) auto-reflexive interventions: on the photographs that are revealed with constant zooming (out), parts of the camera, Bošnjak's main tool, have been painted. Another "block" of scenes shows a train as a dynamic (Nakić-like) motif suggesting transience, ending in a look into the distance, towards a tiny dot of sea on the distant horizon (a frequent motif in the first generation films), and thus possibly interpreted as a symbolic connection between generations. In terms of style, Bošnjak's film may be identified as belonging to the Split circle also for the usage of music which accompanies the images throughout the film.

In Dušan Tasić, however, we have a step aside, not only from the standardized way to subsequently add sound to the silent N8 mm record with a selection of music from the generational *juke-box*, but also from the "Mediterranean" iconography and the editing concept, nevertheless keeping the meditative documentarism as the basic affinity of Split's experiment. It is fascinating that, for one of his early films, *Ekspropriрани kompleks / Expropriated Complex* (1976), with its place in the anthology of the Split Club, Tasić had "designed" the soundtrack himself, in a markedly atonal, avant-garde register, in order to add to the style and semantically deepen the strange loot of imagery of his documentarist observation.

This loot of imagery are not the walled windows

intervencijama: na fotografijama, koje se otkrivaju uzastopnim (od)zumiranjem, obojani su dijelovi kamere, Bošnjakova temeljnog alata. Drugi "blok" prizora prikazuje vlak kao dinamični (nakićevski) motiv sugerirajući prolaznost, a odvođeci u završnici pogled u daljinu, prema točkici mora na udaljenom horizontu (učestali motiv u filmovima prve generacije), može se čitati i kao simbolična međugeneracijska spona. Bošnjakov se film stilski identificira kao "splitski" i po uporabi glazbe, odnosno glazbenog broja, kojim je u cijelosti podložena slika.

Kod Dušana Tasića događa se, međutim, zaokret ne samo od gotovo standardiziranog načina naknadnog ozvučavanja nijemih normal-osmica izborom glazbe iz generacijskog *juke-boxa*, nego i od "mediteranske" ikonografije i montažnog koncepta, uz zadržavanje meditativnog dokumentarizma kao bazičnog afiniteta splitskog eksperimenta. Fascinantan je već sam podatak da je za jedan od svojih ranih filmova, *Ekspropirani kompleks* (1976), a ujedno i jedan od antologijskih radova splitskoga kluba, Tasić sam "dizajnirao" *soundtrack* i to u izrazito atonalnom, avangardnom registru, kako bi stilski "oplemenio" i semantički produbio začudni slikovni plijen svoje dokumentarističke opservacije.

Taj plijen nisu više zazidani prozori Dioklecijanove palače, kamenom popločane ulice, klupe pod palmama, brodovi, prolaznici i galebovi u gradskoj luci, drugim riječima - "atelier Dioklecijan" i njegovo priobalno "dvorište", već betonske ruine modernoga doba na jednom od rubova grada, zapravo ono što bi se pomodnim deleuzeovskim rječnikom nazvalo "bilo kojim mjestom", sada obilježeno agonijom raspadanja. Tasić slikarskom senzibilnošću uočava, a potom i pomno biranim kompozicijama registrira, metafizički potencijal uništena i opustošena lokaliteta s prozorskim oknima koja uokviruju pogled na susjedne dotrajale zidove i vrata, na fragment fasade novog stambenog kompleksa u daljini, ili na slučajno uhvaćen komadić žive prirode - drveća, domaćih životinja, ljudi u prolazu. Švenkovima koji opisuju *dechiricovsku* mizanscenu objekata i okolne prirode, potmulo škripavim zvukovima koji prate tu pustolovinu otkrivanja, film stvara novu realnost koja nadilazi značenje prikazanih stvari, kao i ozračje iščekivanja, mûka i zagonetke. Svojim dubinama i slojevima Tasićeve slike obuhvaćaju više različitih prostornih realnosti, ali i različitih vremena, apsorbirajući u novom ambijentu vizualno-meditativni štih

of Diocletian's palace any more, or the stone paved streets, the benches under the palm trees, boats, passers-by and seagulls in the city port, in other words - "atelier Diocletian" and its waterfront "yard", but the concrete ruins of the modern age on one of the outskirts of town, recognizable in the fashionable Deleuzian term "any-space-whatever", now marked by the agony of decay.

Tasić notices things with the sensibility of a painter and with meticulously selected compositions, he registers the metaphysical potential of a destroyed and devastated locality with windows framing the view of neighbouring battered walls and doors, or a fragment of the façade of a new residential building in the distance or again a randomly captured piece of living nature - trees, domestic animals, peoples passing by. With pannings that describe a *mise-en-scene* of objects and the surrounding nature like that of De Chirico, with hollow creaky sounds following that adventure of revelation, the film creates a new reality that transcends the meaning of the shown objects, as well as an atmosphere of expectancy, silence and riddle. With their depth and layers, Tasić's photographs encompass several different spatial realities, as well as different times, absorbing the visual-meditative touch of the "Split School" in a new ambience.

Physics and metaphysics lean against each other in front of Tasić's contemplative lens and keep existing in the same space in his *Aluvij /Alluvium* (1977), a visual essay with cosmogonical dimensions. Series of images of natural, urban and human landscapes and various soundtracks (from Renaissance music, through Strauss, to improvised sound effects) illustrate his vision of the last geological period of the Earth, the one characterized by the ambivalent physical and spiritual presence of man. The structure of this eclectic film is true to the idea of the Odyssey as well as to cyclical movement from the dark beginnings to the darkness of the end, which, according to Tasić, is the only certain destiny of the human fetus in a Kubrick-like levitation or a ton of flattened human heads with no name or identity, passing through his urban landscapes as if on an assembly line. In this way, the favorite existentialist topics of the "Split School" - death, transience, disappearance - do not disappear from the agenda of the Club, they only get a new face and form.

The suggestion of death can be read in Tadić's fixations in *Deveti film / Ninth film* (1980). The first of four images of this minimalist quadriptych is fixed on a panorama shot from the terrace of a building, in whose distance we can see the blue sea; the second is fixed on a

"splitske škole". Fizika i metafizika, naslonjene jedna na drugu pred Tasićevim kontemplativnim objektivom, nastavljaju živjeti u istom prostoru i u *Aluviju* (1977), vizualnom eseju s kozmogonijskim dimenzijama. Nizovi slika prirodnih, urbanih i ljudskih krajolika te raznorodnih zvučnih podloga (od renesansne glazbe, preko Straussa do improviziranih zvučnih efekata) ilustriraju njegovo viđenje posljednjeg geološkog razdoblja Zemlje, onog koje obilježava ambivalentna fizička i duhovna prisutnost čovjeka. Strukturu eklektičnog filma vodi ideja odiseje, ali i cikličnog kretanja od mračnog prapočetka prema mraku svršetka, a to je po Tasiću jedina izvjesna sudbina ljudskog fetusa u kubrickovskoj levitaciji ili gomile oplošnjenih ljudskih glava bez imena i identiteta što protječu kao na traci njegovim urbanim krajolicima. Tako omiljene egzistencijalističke teme "splitske škole" – smrt, prolaznost, nestajanje – ne nestaju s agende kluba, nego samo dobivaju novo lice i formu.

Sugestija smrti može se odčitati i iz Tadićevih fiksacija u *Devetom filmu* (1980). Prva od četiri slike ovog minimalističkog kvadripta fiksirana je na panoramu, snimljenu s terase zgrade, u čijoj se dubini plavi more; druga na bolnički hodnik kojim prolaze pacijenti i bolničko osoblje, treća na tekst neutješne liječničke dijagnoze koja s lijeva na desno curi ekranom, dok je posljednja panorama prometne ulice "grada u sivom", sa sugestijom konačnog odlaska s pomoću kranske snimke. Simetrične kompozicije prvih dviju slika u realnom vremenu omogućuju kontemplativno zadublivanje u sliku, u dubinu praznine, uz nelagodno iščekivanje nečega što bi se trebalo dogoditi i poremetiti simetriju, a događa se kao dijagnoza terminalne bolesti na papiru. Ono što je neobično i u ovom Tasićevu dokumentarcu, ako ga se promatra u kontekstu "splitske škole", nisu toliko njegov režijski asketizam (jer je on upravo splitske, meditativne naravi), koliko drukčija zvučna strategija. S tek nekoliko "funkcionalnih" rezova, u *Devetom filmu* nedvojbeno nema "splitske" montaže, ali nema ni glazbe; prizori su ozvučeni zatečenim, ambijentalnim zvukom koji ponegdje naginje tišini, ali je prizvuk jednako zlokobno tjeskoban kao u većini Tasićevih neprofesionalnih filmova. Vedra iznimka su dadaističke *Stilske vježbe* (1978), rijetko osoban Tasićev film, gdje glazba u podlozi niza portreta njegove kćeri, supostavljenih prethodnim slikarskim artefaktima, naznačuje autorovo roditeljsko uživanje u dječjem licu kao "umjetničkom djelu".

Iako je Tasić primarno dokumentarističke

hospital corridor with patients and hospital staff passing through; the third on a text of an inconsolable medical diagnosis flowing from left to right over the screen, while the last is a panorama of a busy street of the "city in grey", with a suggestion of final departure using a crane shot. The symmetrical compositions of the first two images in real time enable a contemplative immersion in the image, in the depth of the void, with an uneasy expectation of something that is supposed to happen and disturb the symmetry, and it happens in the form of the diagnose of a terminal illness on a piece of paper. What is unusual in this documentary by Tasić, if observed in the context of "Split School", is not so much his directing asceticism (precisely because it is of a Split-like, meditative nature), as the different sound strategy. With only a couple of "functional" cuts, the *Ninth film* has none of the typical Split editing, and no music; the scenes are presenting the found, ambient sound that is sometimes close to complete silence but the tone is equally sinister and anxious as in the majority of Tasić's non-professional films. A cheerful exception are the Dadaist *Stilske vježbe/ Exercises in Style* (1978), a rarely personal Tasić's film, where music in the background of a series of portraits of his daughter, juxtaposed to preceding painter's artifacts, signifies the author's parental enjoying in a child's face as a "work of art".

Although documentaries are Tasić's primary vocation, he also tried making feature films with an equally planned visual habit, something we could not conclude "blindly", on the basis of the almost administrative or technical titles of his films, like *Upotreba sanitarija/ Usage of sanitation* (1978). Only later do we perceive a slight irony in that "indifferent" title because "sanitation" (water and ventilation pipes, sinks, parts of accessories, pieces of soap, tiles, etc.) represents a décor of a hinted passionate relationship or a love horror. There is very little seen or shown, but it is anticipated, which is enough for a "resonance". While the camera is panning across space, incessantly sliding from details of objects to the abstract emptiness, the tension is heated by a recycled soundtrack ("borrowed" from the popular American horror movie, most probably *The Omen*) and the visual synecdoche reducing the actors to models. In this film, considering the fragmentation (of space, people and things) and the "appropriation" of other people's material (sound), an otherwise metaphysically serious Tasić comes somewhat close to Branko Karabatić as some sort of bridge between the third and fourth Club generation.

vokacije, okušavao se i u igranom filmu s jednako promišljenim vizualnim habitusom, što se ne bi moglo zaključiti "naslijepo", na temelju gotovo administrativnih ili tehničkih naslova njegovih filmova, kao što je i *Upotreba sanitarija* (1978). Iz tog "ravnodušnog" naslova naknadno se odčitava blaga ironija, jer "sanitarije" (vodovodne i ventilacijske cijevi, lavabo, dijelovi galanterija, komadići sapuna, zidne pločice itd.) ovdje čine dekor naslućivanog strastvenog odnosa ili ljubavnog horora. Malo se toga vidi i prikazuje, ali se naslućuje, što je dovoljno za "rezonancu". Dok kamera švenka po prostoru, neprestano klizeći od detalja predmeta prema apstraktnoj praznini, napetost se podgrijava recikliranim zvučnom pistom ("posuđenom" iz popularnog američkog filma strave, najvjerojatnije iz *Predskazanja*) i vizualnim sinegdohama kojima se glumci svode na modele. Po fragmentaciji (prostora, ljudi i predmeta) i "prisvajanju" tuđeg materijala (zvuka), inače metafizički uozbiljeni Tasić u ovom se filmu donekle dotiče s Brankom Karabatićem kao svojevrsnom prenosnicom između treće i četvrte klupske generacije.

Karabatić je u klub došao prije Tasića, ali se u njemu dulje zadržao kao autor, sve do druge polovice 1980-ih, kada je već nastupila četvrta generacija. Tijekom petnaestak klupskih godina snimio je otprilike toliko filmova, od kojih je u javnom optjecaju tek nekoliko, ali po mišljenju njegovih kolega riječ je o reprezentativnim eksperimentima autora koji je u dodir s avangardnim filmom došao u Americi, putujući kao pomorac. Je li tada imao prilike vidjeti i filmove Brucea Baillieja, teško je reći, no, najstariji u nizu danas dostupnih Karabatićevih filmova, *My Life* iz 1977, minimalistički autoportret u jednom kadru, asocira na Bailliejev često replicirani lirski *one take - All My Life* iz 1966. Filmovi su im semantički i strukturalno slični, ali ne i identični: Bailliejevo laterarno klizanje kamere uz drveni plot, praćeno pjevanjem Elle Fitzgerald, završava švenkom u nebo; Karabatićevo *slow motion* uspinjanje prema kameri ("božjem oku") u kontrastvjetlu i uz pozadinski *blues*, završava nestajanjem njegova lika u crnom. Oba filma metaforički sažimaju životni vijek u samo jednom motivu.

Već u toj elegičnoj, autorefleksivnoj minijaturi uočava se Karabatićeva sklonost redukciji i minimalizmu, što ga je usmjerilo prema matrici strukturalnoga filma. Po njoj su snimljena i dva filma iz 1980-ih, *Tango de la muerte* (1981) i *Velo misto* (1985), a oba dovode u dijalektički sraz (nenarativnu) sliku i narativne zvučne

Karabatić came to the Club before Tasić and remained there longer as an author, up until the second half of the 1980s, at the time of the fourth generation. In about fifteen years at the Club he shot more than a dozen films, of which only a few circulated publicly, but these were representative experiments of the author who, according to his colleagues, came in touch with the avant-garde film in America, traveling as a seaman. It is hard to say whether he had the chance to see Bruce Baillie there but the oldest of the series of Karabatić's films available today, *My Life* (1977), a minimalist self-portrait in one shot, associated to Baillie's often rerun lyrical one-take – *All My Life* (1966). Their films are semantically and structurally similar but not identical: Baillie's lateral sliding of the camera along a wooden fence, accompanied by the voice of Ella Fitzgerald, ends with the camera panning into the sky; Karabatić's *slow motion* climbing toward the camera ("the eye of god") in backlight and with a background *blues*, ends with the disappearance of his silhouette in black. Both films metaphorically condense a life span in just one motive.

This elegiac, auto-reflexive miniature is enough to reveal Karabatić's tendency to reduction and minimalism, which directed him towards the matrix of structural film. It served as a basis for two films in the 1980s, *Tango de la muerte/ Tango de la muerte* (1981) and *Velo misto/ Big Town* (1985), both creating a clash between the (non-narrative) image and narrative sound patterns, whether these are music or speech. In the first film the image still keeps some iconic qualities, although there are synecdoches (mechanism of a clock, clock dials, a shadow of a speeding car on asphalt...) which, with their allusions to transience or death, connect or equal the three different worlds presented by the sound "patterns" – a "simple" everyday world of mixed voices of people in the street; politically/activist presented with the famous speech by Martin Luther King; artistically made concrete through the divine voice of Billie Holiday. "Big Town" in the title of Karabatić's second film is probably an allusion to McLuhan's "global village" connected to the TV image which is here recycled by magnifying and indiscernible, consequently losing information-communicational characteristics. The "narrative" function" is again taken over by musical numbers, including Bob Dylan's "protest" song "Hard Rain Is Gonna Fall". However, since the visual perception is still entertained with the attempt to decode the fragmentary and unclear contents of the image, it is not yet a pure "film for listening" because the song that



uzorke, bilo da je riječ o glazbi ili govoru. U prvom filmu slika još zadržava ikonička svojstva, premda je riječ o sinegdohama (satni mehanizam, kazaljke sata, sjena jurećeg automobila na asfaltu...), koje svojim aluzijama na prolaznost ili smrtnost povezuju, odnosno izjednačavaju tri različita svijeta predstavljena zvučnim "uzorcima" - "običan", svakodnevni svijet pomiješanih glasova ljudi s ulice; politički/aktivistički predstavljen čuvenim govorom Martina Luthera Kinga; umjetnički, konkretiziran božanskim glasom Billie Holiday. "Velo misto" iz naslova drugog Karabatićeva filma vjerojatno je aluzija na McLuhanovo "globalno selo" povezano televizijskom slikom, koja je ovdje reciklirana povećanjem i nerazaznatljiva pa gubi informativno-komunikacijska svojstva. "Narativnu" funkciju opet preuzimaju glazbeni brojevi, uključujući i "protestni" "Hard Rain is gonna fall" Boba Dylana. No kako je vizualna percepcija i dalje zabavljena pokušajem dešifriranja fragmentiranog i nejasnog sadržaja slike, još to nije i čisti "film za slušanje", jer pjesma koja je bila Dylanova reakcija na "kubansku krizu", pod uvjetom da se razumije njezin tekst na engleskom jeziku, može navesti na upisivanje određenog

was Dylan's reaction to the Cuban crisis, provided that one understands the lyrics in English, can make one ascribe certain meaning to abstract images. Karabatić will achieve the ideal of "film for listening" only with his last Club film, an anti-film performance entitled *Film za sebični projektor/ Film for a selfish projector* (1987). It premiered at the tenth and last Alternative Film Meeting in Split in 1987 and was repeated at Belgrade's Alternatives the same year. It was a projection of film without projection. The tape was put into the projector but there was no image on the screen because the light was not on, so the "viewers" can only listen to the hum of the projector for as long as they can or are allowed to by the author. With this conceptual action in Fluxus style⁴⁴, Karabatić reached the extremes of reduction, i.e. negation of film, its material and screening potentials, only to completely withdraw from Club production.

Anyhow, many consider his creative peak to be the film *Kristina II* (1985), a Dadaistically playful, "seductive" and personal film, although highly self-conscious in its constructivism. The intimate, familiar space in *Kristina* is fragmented in tableaux shot on a diagonal axis and then



značenja u apstraktne slike. Ideal "filma za slušanje" Karabatić će dostići tek u svojem posljednjem klupskom "filmu", odnosno antifilmskom performansu *Film za sebični projektor* iz 1987. Premijerno izvedena na desetom i posljednjem Saboru alternativnog filma u Splitu 1987, a potom ponovljena na beogradskim Alternativama iste godine, bila je to projekcija filma bez projekcije. Vrpca je "ušnjirana" u projektor, ali na ekranu nema slike jer nije uključena lampa, pa "gledateljima" preostaje samo slušati šum projektora onoliko dugo koliko izdrže ili koliko to autor hoće. Tom konceptualnom akcijom u duhu *fluksusovaca*⁴⁴, Karabatić je došao do krajnjih granica redukcije, odnosno negacije filma, njegovih materijalnih i prikazivačkih potencijala, a potom se potpuno povukao iz klupske produkcije.

Njegovim kreativnim vrhuncem mnogi ipak smatraju film *Kristina II* iz 1985, dadaistički zaigran, "zavodljiv" i osoban film, premda itekako konstruktivistički samosvjestan. Intimni, obiteljski prostor u *Kristini* fragmentiran je u tabloima koji su snimljeni po dijagonalnoj osi, a potom aranžirani u neobvezatne nizove i razvrstani u tri cjeline razgraničene slikom mora. Iskošenim, infantilnim pogledom na predmete zatečene u njihovu svakidašnjem redu ili neredu - kućne papuče,

arranged in random series and sorted out in three groups divided by the image of the sea. With a slanting, infantile view of objects found in their daily order or mess – slippers, strings, a guitar, a film reel, chairs, children's drawings on the wall, etc. and an occasional glimpse of parts of human bodies, Karabatić addresses a subjective relationship with reality which is made warm and pleasant by the complementary combinations of colours found in the environment (especially red and green) and Hank Snow's country music. On one hand, *Kristina* creates a relaxed esthetic experience with its poster-like sentimental impact on the senses, while at the same time contemplating its implemental procedures and fabrication. Structural dialectics is at work again, although lined with sentiment. Tomislav Gotovac recognized some kind of Godardian esthetics⁴⁵ in Karabatić's "citation and outburst of remembrance", while Ivan Martinac, who considered Karabatić to be a successor of Gotovac and his structuralist cinema, described *Kristina* as a "dark film with a smile". He found "fine irony"⁴⁶ in this work, not typical of Split's films but ever more present among the new, post-modern generation of Club members. In the 1980s, taking its cue from Karabatić as some sort of bridge between generations, this generation will give the Club back the verve and enthusiasm it had in the 1960s.



žice, gitara, rola filma, stolice, dječji crteži na zidu itd, te sporadičnim "ulovom" dijelova ljudskih tijela, Karabatić apostrofira subjektivan odnos prema stvarnosti, koju komplementarni spojevi boja zatečeni u ambijentu (osobito crveno-zeleni) i country glazba Hanka Snowa čine vedrom, toplom i ugodnom. *Kristina* tako s jedne strane, svojim plakatno-sentimentalnim udarom na osjetila, izaziva opušten estetski doživljaj, a istodobno izaziva refleksiju o svojim izvedbenim postupcima i iskonstruiranosti. Opet je na djelu strukturalna dijalektika, premda začinjena sentimentom. Tomislav Gotovac prepoznao je u Karabatićevoj "citatnosti i provali sjećanja" godardovsku estetiku⁴⁵, dok je Ivan Martinac, koji je Karabatića smatrao nasljednikom Gotovca i njegova strukturalističkog kina, opisao *Kristinu* kao "mračni film s osmijehom". U ovom filmu pronašao je "finu ironiju"⁴⁶, netipičnu za splitske filmove, ali sve prisutniju među novom, postmodernom generacijom klubaša. Ona će 1980-ih, nadovezujući se na Karabatića kao svojevrsan međugeneracijski most, vratiti klubu polet i entuzijazam 1960-ih.

The fourth – "anything goes" generation

Once again, the nestor Martinac is a catalyst for film enthusiasm. Although by then he had already managed to gather many years of work in architecture, also finding time to shoot a few short professional films in preparation for his feature film debut (*Kuća na pijesku / House on sand*, 1984-85), Martinac never ceased to be part of the Club, even if only mentally. From time to time he held a film school for future and new members. The school's "diploma" which implied knowledge of theory and film techniques, as well as a well written script, was a prerequisite for the permission to use the Club's equipment and tapes necessary to realize an author's film. This strict "regime" was part of the Club's practice for decades and inasmuch it was sometimes discouraging, among those that were more patient it created a special relationship full of respect towards film as an expensive, organized and well planned "job". This relationship went to extremes in a stressed fetishization of film tape in a time when film slowly gives way to videoelectronics. The rule of video era in Split was nevertheless postponed until the mid 1990s when the VHS technology entered the Club.

Besides the increasing poorness and the relative expensiveness of video equipment in the 1980s and especially during the war 1990s, the Club owes such a long resistance to the mediatic "enemy" to the influence of Martinac, who defended pure film from the incursions of mediatic surrogates almost like a crusader ("urbi et orbi"). At the same time he fascinated everybody with his experience in film, his unprecedented erudition and nagging but especially with his unique film opus. It seems as if the new generation needed an authority of that scope so it could have a more benevolent and more inclusive relationship with both him personally as well as with the entire tradition of the Club. The cinephiles educated by the Cinematheque in the 1970s, who wanted to have a closer relationship with film, used to attend in large numbers to his lectures held in the Club's renewed film school at the end of the decade and in the 1980s. There were some who sneaked in and made it to their first film without the school's "diploma" so that Martinac's "students" at the Club had some silent opposition. There was never a "war" between them though. Quite the contrary, different ways of thinking and approaches coexisted in the Club, in keeping with the spirit of the times in which "anything goes". With time, the atmosphere of togetherness (with all the differences counted in) like that of the 1960s was

I opet je nestor Martinac bio katalizator oduševljenja za film. Premda je do tada već nakupio staž u arhitektonskoj struci, a usput stigao snimiti i nekoliko kratkih profesionalnih filmova pripremajući se za cjelovečernji debi (*Kuća na pijesku*, 1984-85), Martinac je stalno bio barem mentalno prisutan u životu kluba. S vremena na vrijeme vodio je i filmsku školu za buduće i nove članove. "Diploma" škole, koja je podrazumijevala poznavanje teorije i tehnike filma, kao i dobro napisan scenarij, bila je preduvjet za raspolaganje klupskom opremom i vrpcom potrebnom za realizaciju autorskog filma. Taj strogi "režim" bio je desetljećima dio klupske prakse i kolikogod je mogao obeshrabriti, toliko je među strpljivima stvorio poseban odnos poštovanja prema filmu kao skupom, organiziranom i promišljenom "poslu". Krajnost tog odnosa bilo je naglašeno fetišiziranje filmske vrpce u vremenu kada film počinje kapitulirati pred naletom videoelektronike. Vladavina videoepohe u Splitu ipak je odgođena sve do sredine 1990-ih, kada je prva VHS-vrpca ušla u kino klub.

Tako dugo odolijevanje medijskom "neprijatelju", osim sve većoj neimaštini i relativnoj skupoći videoopreme u 1980-ima a osobito početkom ratnih 1990-ih, klub opet može djelomice zahvaliti utjecaju Martinca, koji je gotovo križarski ("urbi et orbi") branio čisti film od nasrtaja medijskih surogata. Istodobno je plijenio filmskim iskustvom, besprimjernom erudicijom i zanovijetanjima, a napose svojim jedinstvenim filmskim opusom. Novom naraštaju, čini se, trebao je autoritet takva profila, pa je imala blagonakloniji i inkluzivniji odnos kako prema njemu osobno, tako i prema cjelokupnoj klupskoj tradiciji. Filmofili koje je tijekom 1970-ih odgojila Kinoteka, a htjeli su imati bliži dodir s filmom, krajem desetljeća i u 1980-ima u velikom su broju nahrupili na njegova predavanja u obnovljenoj filmskoj školi kluba. Bilo je i onih koji su se "prošvercali" do prvog filma bez poduke, tako da su Martinčevi "učenici" imali u klubu i tihe oponente. "Rata" ipak nije bilo. Dapače, u klubu su koegzistirala različita razmišljanja i pristupi, u skladu s duhom doba u kojem "sve ide", a s vremenom je ponovno zavladao atmosfera zajedništva (s uračunatim različitostima) nalik onoj iz šezdesetih. Dokaz su nostalgичni zapisi pojedinih klubša⁴⁷ kao i *ensemble*-film *Kazneni prostor* (1987), prvi zajednički rad (ne računajući one prigodne naravi) snimljen nakon dvaju omnibusa Martinčeve generacije, a opet – nimalo

restored. A proof of that are the nostalgic records of some members⁴⁷ as well as the *ensemble*-film *Kazneni prostor/ Penalty Area* (1987), the first joint work (not counting the commemorative ones) shot after two omnibuses in Martinac's generation and again, not by coincidence, at a time when the creative energy of this new generation reached its peak. It was evident even outside Split on Little Pula (MAFAF)⁴⁸ 1987: with 19 out of 46 films in the festival program, and five (of a total of nine) awards, the team from Split was again the most prominent one in the federation.

The "fourth" generation started gathering between the 70s and 80s with names such as Alem Hinić, Dino Paškov, Slaven Relja, Ante Krželj and Eduard Gracin, a little later also Luka Bezić, Žarko Krtinić and Boris Poljak, and in the second half of the 1980s Žarko Batinović, Petar Fradelić, Zdravko Mustać, Radoslav Pivac, Valentino Bilić-Prčić and Dasen Štamuk. Among the "passing" members-authors there were also the future film professionals: Arsen Ostojčić and Željko Bobanović. Female members of the Club have intentionally been left for the end of this list because the fact that they appear in large numbers in a milieu that "defended" itself from women (unless they were objects of filming) for years needs to be pointed out. In the first years of the period Dušanka Buljan was alone in male company but in the mature phase of the "fourth generation" the Club had its own female "team" made by Lidija Ikica, Ivanka Juretić, Tatjana Pivac and Renata Ruić. Perhaps it is their credit that Dunja Ivanišević, a suppressed female Club member from the 1960s was rediscovered together with her film *Žemska/ Gal* shot in that time, with young Zafranović's muse (Iskra Kuzmanić) in the leading role. The film is officially dated as 1987 but it is obvious at first glance that it belongs to the esthetics and view of life of a different time, as it was obvious for all those who had seen in for the first time at the 10th Alternative Film Meeting. Although it is not an anthological work, *Žemska/ Gal* will play its part in the writing of the history of cinema in Split at least as a curiosity. It has already served to gender activists as an example of female self-conscious film with a Dalmatian domicile.

Martinac's renewed authority could not prevent the effect of the spirit of a new era on new Split film, including the trends on the visual, mediatic and/or musical scene. The domestic conceptual and video artists have long started instrumentalizing both film and video as media for the registration of their multimedia practice, especially that of performance and action. MTV,

slučajno – u trenutku kada stvaralačka energija doseže vrhunac. To je evidentirano i izvan Splita na Maloj Puli (MAFAF)⁴⁸ 1987: s 19 od ukupno 46 filmova u festival-skom programu, te pet (od devet podijeljenih) nagrada, splitska reprezentacija opet je najzapaženija u save-znom kontekstu.

"Četvrta" generacija počela se okupljati i formirati na prijelazu iz 1970-ih u 1980-e, kada u klub dolaze Alem Hinić, Dino Paškov, Slaven Relja, Ante Krželj i Eduard Gracin, malo kasnije Luka Bezić, Žarko Krtinić i Boris Poljak, a u drugoj polovici 1980-ih Žarko Batinović, Petar Fradelić, Zdravko Mustać, Radoslav Pivac, Valentino Bilić-Prčić i Dasen Štambuk. Među "prola-znim" članovima-autorima registrirani su i budući filmski profesionalci: Arsen Ostojčić i Željko Bobanović. Klubašice su namjerno ostavljene za kraj ovog nabrajanja, jer činjenicu da se one konačno i u nemalom broju pojavljuju u sredini koja se godinama "branila" od žena (osim ako nisu bile objekti snimanja) treba posebno istaknuti. U prvim godinama ovog razdoblja Dušanka Buljan usamljena je u muškom društvu, no u najzrelijoj fazi "četvrte generacije" klub već ima žensku "ekipu", koju čine Lidija Ikica, Ivanka Juretić, Tatjana Pivac i Renata Ruić. Možda svježoj ženskoj krvi treba zahvaliti da je "iz naftalina" izvučena Dunja Ivanišević, prešućena klubašica iz dalekih 1960-ih, kao i njezin film *Žemsko* snimljen u to doba, s muzom mladoga Zafranovića (Iskra Kuzmanić) u glavnoj ulozi. Film je službeno datiran u 1987. godinu, ali se već na prvi pogled vidi da pripada estetici i svjetonazoru drugog vremena, a to je bilo jasno svima koji su ga prvi put vidjeli na 10. saboru alternativnog filma. Iako nije riječ o antologijskom djelu, *Žemsko* će barem kuriozitetno zaigrati u pisanju povijesti kinematografije u Splitu, a rodnim aktivistkinjama već je poslužila kao ogledni primjerak ženski samosvjesnog filma s dalmatinskim domicilom.

Obnovljeni Martinčev autoritet ipak nije mogao spriječiti djelovanje duha nove epohe na novi splitski film, uključujući kretanja na likovnoj, medijskoj i/ili glazbenoj sceni. Domaći konceptualni i videoumjetnici već itekako instrumentaliziraju i film i video kao medije za registraciju svoje multimedijske prakse, osobito one performerske i akcijaške. MTV, lansiran 1981, doprijet će do naših krajeva relativno brzo, makar polulegalno i u izdvojenim segmentima, te pokazati produkcijom glazbenih spotova kako se estetika eksperimentalnog filma može primijenjeno udružiti s pop-glazbom. (Doduše, Splićanima takva praksa nije bila strana, a i

launched in 1981, made it fairly quickly to our country, even if not entirely legally and in singled out segments, and it showed, with its production of music video, the way to apply the esthetics of experimental film to pop music. (Indeed, such practice was not unfamiliar to the authors from Split and even today, just like in the 80s, the use of music or the underlaying of whole musical numbers under the image poses itself as that questionable "but" in the generally positive valorizations of the most important films of the "Split School"⁴⁹). On a wider social and cul-tural plan, the 80s were marked by various kinds of silent subversion, an ironical detachment, citation, pastiche and persiflage. All of that will, in this period, reflect on the Club production where there is room for new film drawers to be opened as well as for a referral to the "past". All the roads in Split lead across the Peristil anyway and the looks towards the vertical line of the St. Duje or towards the sea with vessels, depending on the point of view. It is also important who and why is looking.

Petar Fradelić, one of the most prominent authors of the Club in the 80s managed to miss Peristil but his films have nevertheless united two archetypal, long-distance views of the city. His experimental *Ego/ Ego* (1987) takes the panorama of Split, shot from a boat off-shore, just as the starting or orientation point in the methodological spin around pointlessness, because in the repeated circling of the camera in the boat over main-land and the islands surrounding the sea (and vice versa) there is just as much meaning as in the play of a child on a merry-go-round in the park, or in the chorus line of the Talking Heads' song repeating in the soundtrack of the film: ...*the wind in my heart, the dust in my head...* If the spin lasted a moment longer it could cause dizziness and this uneasiness is the experimental "effect" of *Ego/ Ego*. Anyway, Fradelić's view is equally intoxicating when – in *Ovdje smo posve sami /We Are All Alone Here* (1987) – the camera stands still and looks the other way, from main-land into the sea or towards the ordinary city street, precisely because nothing extraordinary is going to happen there, or better, whatever can happen will: for the duration of the fixed gaze (that in which we are always completely alone), another ship has crossed the horizon barely noticed (in the distant background), and the long dial of the town's clock (in the foreground) moved; another city bus collected the passengers and the sea foamed num-berless times. Those three banal scenes structured in an experimental triptych, cease to be recordings of real time and become abstract time which is "all and/or nothing",

danas se, baš kao i osamdesetih, uporaba glazbe, odnosno podlaganje cijelih glazbenih brojeva pod sliku, postavlja kao ono dvojbena "ali" u općenito pozitivnim valorizacijama najvažnijih filmova "splitske škole"⁴⁹). Na širem društvenom i kulturnom planu, osamdesete su bile obilježene raznim vrstama tihe subverzije, ironijskim odmakom, citatnošću, pastišem i persiflažom. Sve će se to u ovom razdoblju manje ili više odraziti na klupsku produkciju u kojoj ima mjesta za otvaranje novih filmskih ladica, ali i za referiranje na "prošlost". Svi splitski putovi ionako vode preko Peristila, a pogledi prema vertikalni Svetoga Duje ili moru s plovilima, ovisno o tome s koje se strane gleda. No, važno je i to tko i zašto gleda.

Petar Fradelić svojim je filmovima objedinio dva arhetipska, daljinska pogleda na grad. Njegov eksperimentalni *Ego* snimljen iz barke na pučini uzima panoramu Splita kao polazišnu ili orijentacijsku točku u metodološkoj vrtnji oko besmisla, jer u opetovanu kruženju kamere sa čamca po kopnu i otocima što okružuju more (i obrnuto), ima upravo onoliko značenja koliko ga ima u igri djeteta na vrtešci u parku, ili u refrenu pjesme Talking Headsa što se ponavlja na *soundtracku* filma: *...vjetar u mojem srcu, pijesak u mojoj glavi...* Potraje li vrtnja dulje, može izazvati vrtoglavicu, a ta je nelagoda eksperimentalni "učinak" *Ega*. No, Fradelićev je pogled jednako omamljujući kada - u *Ovdje smo posve sami* (1987) – kamera miruje i gleda u obrnutom smjeru, s kopna prema moru ili prema običnoj gradskoj ulici, upravo zato što se ondje neće dogoditi ništa naročito, ili će se dogoditi ono što se dogoditi može: dok je trajao fiksirani pogled (ono u čemu smo svi uvijek posve sami), još jedan brod je jedva primjetno prošao pučinom (u stražnjem planu slike), a dugačka kazaljka gradskoga sata (u prednjem planu) pomaknula se; još jedan gradski autobus pokupio je putnike, a more se zapjenilo nebrojeno puta. Ta tri banalna prizora strukturirana u eksperimentalni triptih prestaju biti zapisi realnog vremena i postaju apstraktno vrijeme koje je "sve i/ili ništa", kao u Martinca. Fradeliću pomaže i Henry Miller iz *Rakove obratnice* (u međunatpisima): *Rak vremena postepeno nas izjeda. Naši su se junaci poubijali, ili se ubijaju. Junak, prema tome, nije vrijeme, nego bezvremenost. (...) Nema bijega, vrijeme se neće promijeniti.* Pogleda li se u ovom nizu autorskih filmova i *Utočište* iz iste godine, može se zaključiti kako je vizualno-meditativna crta "splitske škole" (bez imperativa montaže) u Fradeliću dobila suvremenu repliku ili ekstenziju. Ne mora to nužno biti dominantni Martinčev

like in Martinac. Fradelić is aided by Henry Miller and his *Tropic of Cancer* (in intertitles): *The cancer of time is eating us away. Our heroes have killed themselves or are killing themselves. The hero, then, is not Time but Timelessness. (...) There is no escape. The weather will not change.* If, in this series of author films, we see *Utočište / The Shelter* shot in the same year, we can conclude that with Fradelić, the visual-meditative trait of the "Split School" (without the imperative of editing) gained a modern replica or extension. It does not necessarily have to be the dominant Martinac's gene. There may be more of Nakić in there, in the predilection for the meaningful clashes of image and sound, like Fradelić's clashes of images of nature and the remains of an archaic world with the sound of modern civilization in *The Shelter*.

If we stick to the "golden year" (1987) of Fradelić's generation only, we shall come across at least three representative films by Zdravko Mustač, out of a total of four shot that year by one of the most important alternative filmmakers at Cine Club Split and the first who "succumbed" to the challenge of video. At that Mustač's film experiment is not homogeneous in terms of style because there is an exchange of poetical forces "inherited" from veteran authors as well as those conceptually-performing that would mark the video era so that their crossing from one medium to another will be painless and relatively natural. The first of the three film "peers" is *Šir haširim / Shir Hashirim*. Leaning to the poetics of a year older *Žuta kuća / Yellow House* (1986) – where the atmosphere of seclusion is supported by the music of the Talking Heads – this film "declares" its affiliation to the poetic expression with the usage of the powerful mythopoetic gesture by Jim Morrison in the song "Petition the Lord with Prayer" but also by trying to find a base for our own vision in the metaphorical visualization of the subconscious. Morrison's voice echoes in the dark and predicts the "birth" of the world from the look of a child. A "walk from childhood" is directed towards paths through fog and woods. On the other hand, we already hear the funeral brass players over the abandoned wreck of a car and later also a "mass for the dead" over live bodies without limbs and a limb of a doll without the body. In the epilogue, Mustač finds a "warm touch of eternity" among the angel-like faces of boys. Like the majority of his films, *Šir haširim / Shir Hashirim* exudes religiousness as well as a decadent anxiety arising from the clash of (sometimes unpleasant) physical phenomena. He announces films of a thick, almost impenetrable

"gen". U njemu možda čak i više ima Nakića, koji voli značenjske sudare slike i tona, kao što su u potonjem filmu Fradeličevi sudari slika prirode i ostataka arhajskog svijeta sa zvukom suvremene civilizacije.

Ostanemo li samo u "zlatnoj godini" Fradeličeve generacije (1987), naići ćemo u njoj i na barem tri reprezentativna filma Zdravka Mustaća od ukupno četiri koliko ih je te godine snimio jedan od najvažnijih alternativaca Kino kluba Split i prvi koji je "podlegao" izazovu videa. Mustaćev filmski eksperiment pritom nije stilski homogen, jer se u njemu izmjenjuju poetske silnice "naslijeđene" od autorskih veterana i konceptualno-performerske koje će obilježiti eru videa, pa će njegov prijelaz iz jednog medija u drugi biti bezbolan i relativno prirodan. Prvi od triju filmskih "vršnjaka" je *Šir haširim*. Naslanjajući se na poetiku godinu dana starije *Žute kuće* (1986) – gdje je slikama osame ugodajnu podršku pružila glazba Talking Headsa – ovaj film "deklarira" svoju pripadnost poetskom izričaju već samim utjecanjem snažnoj mitopoetskoj gesti Jima Morrisona u pjesmi "Petition the Lord with Prayer", ali i traženjem uporišta vlastite vizije u metaforičkoj vizualizaciji podsvjesti. Morrisonov glas ječi iz mraka i najvješuje "rađanje" svijeta iz pogleda djeteta. "Hod iz djetinjstva" usmjeren je prema maglovitim i šumovitim prolazima. S druge strane već se čuju pogrebni puhači nad napuštenom olupinom automobila, a potom i "misa zadušnica" nad živim tijelima bez udova i udom lutke bez tijela. U epilogu, Mustać nalazi "topli dodir vječnosti" među anđeoskim licima dječaka. Kao i većina njegovih filmova, *Šir haširim* odiše religioznošću, ali i dekadentnom tjeskobom koja proizlazi iz sraza (katkada neugodnih) fizičkih pojava, te navješta filmove gustog, gotovo neprobojnog semantičkog tkanja, u kojima se značenja moraju tražiti (ne uvijek i naći) u spojevima između sadržajno i izvedbeno nespojivih sastavnica.

Drugi film iz iste godine, *Izložba dodira*, primjer je autorefleksivne poetizacije prostora intime, gdje je autor prisutan ne samo svojim metodološkim izborom i senzibilitetom, nego i osobno, kao glumac/performer. Film je blizak Karabatićevoj *Kristini II*, upravo po svođenju prostora na fragment, a prikaza na tablo; treći element sličnosti, ne i manje važan, posezanje je za glazbom koju slika na neki način ilustrira. U konkretnom slučaju riječ je o hommageu pjevačici Edith Piaf putem tri skupine detalja (sobne zavjese, noge balerine i krevet s posteljinom), koji tvore jedinstven osjećaj samoće njezina *alter ega* (autora) pored

semantic weaving in which meanings have to be looked for (and not always be found) in the connections between components that are incompatible in terms of contents and elaboration.

The second film of that year, *Izložba dodira / Exhibition of Touch* is an example of auto-reflexive poetization of the intimate space where the author is present not only by his methodological choice and sensibility, but also personally, as an actor / performer. This film is close to Karabatić's *Kristina II* for the reduction of space to fragments and representations to tableaux; the third element of similarity, no less important, is the reach for music that is somehow illustrated by the image. In the concrete case we have a homage to the singer Edith Piaf with three groups of details (curtains in a room, a dancing ballerina's legs and a bed with bed linen) creating a unique feeling of loneliness of its *alter ego* (the author) next to a turned on radio. Finally, in the film *Zovem se film / My Name Is Film*, poetization gives way to a metamedia concept: the author no longer identifies with someone but with something, and that something is the film itself whose basic ontologic determinants – movement and editing "in-frame" – are reduced to negation or the absurd. The recording of Mustać's verbal performance in front of the camera, while saying the phrases: "My name is Zdravko Mustać", "This is a film", "This is movement" and "This film has been edited in frame", is submitted to decoupage and cutting so that, considering the fetishization of film, movement and in-frame editing at the Club, it becomes an (auto)ironical comment of his own practice or an act of mild subversion of the whole "institution".

The other Mustać's works, both amateur and professional, were born out of one of the three said models or their combination. *Nek se čuje urlik djevičanski slobodan / Let us hear the virgin scream free* (1988) will be made in the style of the *Žuta kuća / Yellow house* in an attempted poetization and metaphorization of the outer (material) world and its translation into an intimate feeling or state. The conceptual *Product of body* shall continue the absurd, auto-reflexive verbal performance in *Zovem se film / My Name Is Film*: the soundtrack are the names of the world's metropolises spoken by the author (standing in front of the camera *en face*, with the back of his head and both profiles), while the names of bodily fluids appear on intertitles. Here, for the first time, Mustać uses Greenaway's method of mechanical listing and/or cataloguing *ad absurdum*. This continues in the out-of-club production with *Ekranizacija telefonskog imenika /*

uključena radioprijamnika. Konačno, u filmu *Zovem se film* poetizacija se povlači pred metamedijskim konceptom: autor se više ne poistovjećuje s nekim, nego s nečim, a to nešto je sam film, čije su temeljne ontološke odrednice – pokret i montaža ("u kvadrat") – dovedene do negacije ili apsurdna. Zapis Mustačeva verbalnog performansa pred kamerom, dok izgovara rečenice: "Zovem se Zdravko Mustač", "Ovo je film", "Ovo je pokret" i "Ovaj je film montiran u kvadrat", podvrgnut je *decoupageu* i sjeckanju, pa s ozbirom na fetišizaciju filma, pokreta i "montaže u kvadrat" u samome klubu, postaje (auto)ironičan komentar vlastite prakse ili čin blage subverzije cijele "institucije".

Ostali Mustačevi radovi, i amaterski i profesionalni, izašli su iz jednog od triju opisanih modela ili njihove kombinacije. *Nek se čuje urlik djevičanski slobodan* (1988), nastavit će se na *Žutu kuću* u pokušaju poetizacije i metaforizacije vanjskog (materijalnog) svijeta te njegova prevođenja u intimni osjećaj ili stanje. Konceptualni *Product of body* nastavit će apsurdni, autorefleksivni verbalni performans u *Zovem se film*: na zvučnoj su vrpci zabilježena imena svjetskih metropola koje izgovara autor (okrenut prema kameri *en face*, potiljkom, i iz oba profila), dok se na međunatpisima izmjenjuju nazivi tjelesnih izlučevina. Ovdje Mustač prvi put poseže za greenawayevskom metodom mehaničkog nabiranja i/ili katalogiziranja *ad absurdum*, a to se nastavlja i u izvanoklupskoj *Ekranizaciji telefonskog imenika* (1988), gdje autorovi zadarski i splitski prijatelji pred kamerom izgovaraju svoje telefonske brojeve. Diskontinuirani, fragmentarni prikaz prostora/fizičkoga svijeta, iskušan u *Izložbi dodira*, prilagodit će plošnom i diskontinuiranom vizualnom jeziku videa u posljednjem splitskome filmu *Deborah*, kojim započinje niz Mustačevih izvanoklupskih videoradova, gdje "tvrdi" darvinistički prizori (ovdje je to borba pasa), kontekstualiziranjem u višedjelne cjeline s "mekim" poetiziranim dionicama, služe artikulaciji antidarvinističkog poimanja svijeta (*Bouquet*, 1996; *Amen*, 1999). A ta poetika, kao i model strukturiranja, obilježit će gotovo sve Mustačeve novomilenijske radove.

Iako neki signali Mustačevih narativnih sklonosti postoje već u ranim filmovima (osobito u *Nek se čuje urlik djevičanski slobodan* i *Gdje je nestala Magdalena Kazimirovič*, 1990) kod njega će se oni razigrati tek u zreloj profesionalnoj fazi. Naprotiv, Žarko Batinović već je nastupnim filmovima *Vrata od utrobe* i *Molitva* iz 1987, zlatne godine "četvrte generacije" splitskoga kluba,

Screening of a Telephone Book (1988), where the author's friends from Zadar and Split pronounce their telephone numbers into the camera. The discontinued, fragmentary representation of space/physical world, tried out in the *Izložba dodira/ Exhibition of Touch*, will be adapted to the flat and discontinued visual language of video in the last Split film *Deborah*, continuing the series of Mustač's out-of-club works, where "hard" Darwinistic scenes (dog fight), contextualized in multipart wholes with "soft" poetic passages, serve the articulation of an anti-Darwinistic concept of the world (*Bouquet*, 1996; *Amen*, 1999). This poetics, as well as the structuring model, will mark almost all of Mustač's work in the new millennium.

Although some signs of Mustač's narrative tendencies can be seen in his early films (especially in *Nek se čuje urlik djevičanski slobodan/ Let us hear the virgin scream free* and *Gdje je Magdalena Kazimirovič/ Where Is Magdalena Kazimirovič*, 1990), they will be fully exuberant only in his mature professional phase. On the other hand, in his first films *Vrata od utrobe/ Guts' Door* and *Molitva/ Prayer*, shot in 1987, the golden year of the "fourth generation", Žarko Batinović had already shown an interest in the feature form only to turn to the directing of musical video spots as a continuation of a professional career. There were visible vacillations in the first works, like *Molitva/ Prayer* beginning in an abstract visual register, with a very "concrete" message in a priest's sermon on love in *off*, but this is just an introduction to one of the "silent" and out-of-joint "stories" on non-communicativeness, untouchableness and alienated intimacy he would realize in the Split Club in a very short period. *The Touches* (1988), set in a typical Dalmatian yard with bed linen drying on a line and the chamber *Usta puna vode/ Mouthful of Water* (1989) are by far the most representative: the first because of a particular *mise en scene* articulation of a love triangle with no solution and lust without touch, the other because of a complex dramatization of alienation and intimacy with no emotions. Although both films are among the rare Club titles shot on the "privileged" 16mm format, Batinović remains true to the esthetics of silent film characteristic for the amateur production on "eights", but neutralizes it with a language of looks and bodies and an unusual *mise en scene* geometry slightly reminding us of films by young Zafranović

...Just as the best amateur films by Zafranović (before all *Dnevnik/ Journal*) were marked by Andrija Pivčević's camera, Batinović's concept of *mise en scene* directing and enigmatic dramaturgy was supported by

pokazao da ga privlači igrana forma, kako bi se, nastavljajući profesionalnu karijeru, okrenuo režiji glazbenih spotova. U prvim radovima još je bilo vidljivih kolebanja, pa tako *Molitva* započinje u apstraktnom vizualnom registru, s vrlo "konkretnim" porukama svećeničke propovijedi o ljubavi u *offu*, ali je to tek uvod u jednu od "nijemih" i izgubljenih "priča" o nekomunikativnosti, nedodirljivosti i otuđenoj intimi koje će u vrlo kratkom razdoblju realizirati u splitskom klubu. *The Touches* (1988), ambijentiran u tipično dalmatinsko dvorište s rastegnutim "lancunima", i komorna *Usta puna vode* (1989), svakako su najreprezentativniji: prvi, zbog posebne mizanscenske artikulacije ljubavnog trokuta bez razrješenja i čežnje bez dodira, drugi zbog složene dramatizacije otuđenosti i intime bez emocija. Iako su oba filma među rijetkim klupskim naslovima snimljena na "povlaštenom" 16mm formatu, Batinović ostaje vjeran estetici nijemoga filma karakterističnoj za amatersku produkciju na "osmicama", ali je neutralizira govorom pogleda i tijela te neobičnom mizanscenskom geometrijom, koja pomalo podsjeća na filmove mladoga Zafranovića.

Kao što je ponajbolje amaterske Zafranovićeve filmove (prije svega *Dnevnik*) obilježila kamera Andrije Pivčevića, tako je Batinovićev koncept mizanscenske režije i enigmatske dramaturgije poduprla virtuozna kamera Pivčevićeva "nasljednika" Borisa Poljaka, koji se i sam, na valu općeklupskog entuzijazma, okušao kao autor eksperimentalno-dokumentarnih filmova, svojevrsnih postmodernističkih posveta klubu i (ne samo splitskoj i ne samo filmskoj) tradiciji. Spojem punkerske obrade Sinatrina *evergreena* "My Way" (bivšeg *Sex Pistolsa* Sida Visciousa) i stroboskopskih snimaka starogradskog ambijenta, Poljakov prvi autorski film *Nova godina* (1987) djeluje kao anarhoidni pastiš, ali i kao generacijski *homage* Martinčevoj "splitskoj školi", koja je Dioklecijanov Split ustoličila kao glavni motiv svojega kontemplativnoga kina. Drugi i posljednji Poljakov klupski film, *Geronimo je mrtav* (1988), mozaični je dokument o radnim i prijateljskim druženjima "četvrte generacije", s portretima klubaša između (ozbiljnih) predavanja iz teorije filma koja se čuju u *offu* i opuštenih razgovora u zadimljenim zakutcima zajedničkoga prostora. To je isti onaj prostor koji je u generacijskom omnibusu deseterice autora ironično i dvosmisleno, s aluzijom na obilježeni prostor u nogometu kao glavnoj zanimaciji većine Splićana, nazvan *kaznenim*, a može se shvatiti i kao odgovor na padinu pod Marjanom, mjesto

the virtuoso camera of Pivčević's "heir" Boris Poljak who has himself, on the wave of a general enthusiasm at the Club, tried out as an author of experimental-documentary films, some kind of postmodernist dedications to the Club (not only Split Club) and tradition (and not only cinematic tradition). With a combination of the punk version of Sinatra's evergreen "My Way" (by the ex Sex Pistols Sid Vicious) and stroboscopic images of old town ambiances, Poljak's first author film *Nova Godina/ New Year's Eve* (1987) seems an anarchoid pastiche as well as a generational homage to Martinac's "Split School", which made Diocletian's Split the main motif of its contemplative cinema. The second and last Poljak's film made in Club's production *Geronimo je mrtav/ Geronimo Is Dead* (1988) is a mosaical document on work and friendly mingling of the "fourth generation", with portraits of Club members between (serious) lectures on film theory heard in off and relaxed conversations in smoky corners of their common space. This is the same space that was ironically and ambiguously, alluding to the marked area in football as the main preoccupation of the majority of people in Split, called *penalty area* in the generational omnibus by ten authors. It can also be understood as a response to the slope on Marjan hill, the place where Martinac's generation shot their *Sedmologija/ Septology. Geronimo and Penalty Area*, just like *Sedmologija/ Septology*, are characterized by an intimization of a space that the Club members felt as their own, but different generations did it in different ways: the "crazy contemplation" of Martinac's friends, open to the Mediterranean, turns to an anarchic and fragmentary inventory of objects and faces of Poljak's friends shot indoors. *Geronimo*, however, witnesses a strong directedness of Club members towards one another, a real Club atmosphere rekindled in the 1980s by the active members, evoking comparisons with the "golden generation" of the sixties. It did not bother this generation of authors. On the contrary, they indirectly referred to the spirit of those times and the works of their predecessors, among other things, with a return to those ambiances that had marked the "Split School" films.

For that reason *Zrcalo/ Mirror* (1987) by Luka Bezić is not just a compilation of "reinterpreted" shots taken from films made by his Club colleagues integrated in a completely new context with a structuralist method (repetition of shots in variant durations). This film is also the mirror of the "Split School" turned towards the Mediterranean, as well as a bridge towards the "third", Tasić's and Karabatić's generation which first

na kojem je Martinčeva generacija snimila svoju *Sedmologiju*. *Geronimo* i *Kazneni prostor*, kao i *Sedmologiju*, obilježava intimizacija prostora koji su klubaši osjećali kao vlastiti, ali različite generacije to rade na različit način: "suluda kontemplacija" Martinčevih prijatelja, otvorenih Mediteranu, pretvara se u anarhičnu i fragmentarnu inventuru predmeta i lica Poljakovih, zatvorenih u interijer. *Geronimo*, međutim, svjedoči o snažnoj upućenosti klubaša jednih na druge, o pravoj klupskoj atmosferi koju su 1980-ih uspjeli oživjeti aktivni članovi kluba, izazivajući i time usporidbe sa "zlatnom generacijom" šezdesetih godina. Ovom naraštaju autora to nije smetalo. Dapače, oni su se neizravno referirali na duh tih godina i djela prethodnika, između ostaloga i vraćanjem onim ambijentima koji su obilježili filmove "splitske škole".

Zato *Zrcalo* Luke Bezića (1987) nije samo kompilacijska "reinterpretacija" kadrova uzetih iz filmova klupskih kolega, koji su primjenom strukturalističke metode (ponavljanje kadrova u varijantnim trajanjima) integrirani u posve novi kontekst. Taj film ujedno je zrcalo "splitske škole" okrenuto prema Mediteranu, ali i most prema "trećoj", Tasićevoj i Karabatićevoj generaciji koja je prva krenula prisvajati zvučne piste tuđih filmova. Ovdje je to kulturni Kubrickov *Barry Lyndon* (1975) u kontrapunktu s nepovezanim prizorima iz mediteranskoga grada. Prigušeni odrazi tradicije mogu se osjetiti čak i u strukturalno koncipiranim *Čistinama* Renate Ruić (1989): muški lik sniman s leđa u nizu susljednih kadrova iz različitih uličica prilazi istom trgu, ali zapravo ne stiže nikamo (osim do samoga sebe), baš kao ni Verzottijev hodač dvadesetak godina prije u filmu *Danas...?*. No, ponavljanje njegova koračanja, uz swing-pjevanje neutralnim slogom, dobra je izlika za aktiviranje stare splitske "prijateljice" montaže i njezinih ritmičkih škarica.

I drugi autori vrte se u tom začaranom (ambijentalnom) krugu, pa dokumentarističko vrludanje Radoslava Pivca srušenim istočnim krilom i kaletama Dioklecijanove palače u *Introspekciji* (1988) ostavlja isti dojam zarobljenosti prostorom kao i *Forever Young* Slavena Relje dok ispisuje posvetu legendama splitske prošlosti: hit-song "The Age of Aquarius" iz mjuzikla *Kosa* prati kruženje kamenom popločanim ulicama oko Peristila, poprišta najradikalnije umjetničke akcije u povijesti Splita, "Crvenog Peristila". A da u novoj generaciji ima mjesta za radikalne geste i subverziju, Relja dokazuje u filmu Dasena Štambuka *Love Experience*

started taking the soundtracks of other people's films. In this case, it was Kubrick's cult film *Barry Lyndon* (1975) in a counterpoint with disconnected scenes of a Mediterranean town. Muffled reflections of traditions can be felt even in the structurally conceived *Čistine/ Open spaces* by Renata Ruić (1989): a male figure shot from the back in a series of juxtaposed shots approaches the same square from different narrow streets but does not actually get anywhere (except back to himself), just like Verzotti's walker some twenty years before in his *Danas?/ Today?*. However, the repetition of his walk, along with swing-singing in a neutral style, is a good excuse to activate editing as an old Split's "friend" and its rhythmically disposed scissors.

Other authors are caught in that vicious (ambience) circle as well, so that Radoslav Pivac's documentarist wandering through the demolished east wing and narrow streets of Diocletian's Palace in *Introspekcija/ Introspection* (1988) leaves us with the same impression of being trapped in space like Slaven Relja's *Forever Young*, while it writes a dedication to the legends of Split's past: the hit-song "The Age of Aquarius" from the musical "Hair" accompanies the wandering through the stone paved streets around Peristil, the scene of the most radical artistic action in the history of Split, the "Red Peristil". That there is space for radical gestures and subversion in the new generation was proven by Relja in *Love Experience* (1988), with his naked performance in tandem with the author Dasen Štambuk, the most peculiar Club member of the "fourth generation". This contorted diptych, juxtaposing two different love experiences – deflowering (with a church chant) and male "cuddling" (with opera) is probably the first *queer* film made in Croatia. Dasen Štambuk also authors the second film with such attributes in which he plays the leading role of *Adam/ Adam* (1989) walking stark naked on a wasteland of the newly created world in a maturely directed and even better shot persiflage of Kubrick's *2001: A Space Odyssey*.

This last example is another argument corroborating the impression that the span of film orientation of the "fourth generation" was much wider than in the previous generations of Split Cine Club members, whose production in the eighties encompassed narrative and proto-narrative films, poetic and structural experiments, atmosphere films and concept films, parody and pastiche, anti-film and anarchic performances, "male" films and those with a female "touch". Paradoxically, it seems that the madness of the exploring sixties had, as if

(1988), izvodeći golišavi *performance* u tandemu s autorom filma, najosebujnim klubašem "četvrte generacije". Ovaj iščašeni diptih, supostavljajući dva različita ljubavna iskustva – razdjevičenje (uz crkveni napjev) i muško "maženje" (uz operu), vjerojatno je i prvi *queer* film snimljen u Hrvatskoj. I drugi klupski film s takvim atributima potpisuje Dasen Štambuk, glumeći naslovnog *Adama* (1989), koji kao od majke rođen šeće ledinom tek stvorenog svijeta u zrelo režiranoj i još bolje snimljenoj persiflaži Kubrickove *Odiseje*.

Ovaj posljednji primjer još je jedan argument za potkrepu dojma da je raspon filmskih opredjeljenja u "četvrtoj generaciji" bio daleko širi nego u prethodnim generacijama Kino kluba Split, čija produkcija osamdesetih obuhvaća narativne i protonarativne filmove, poetske i strukturalne eksperimente, filmove atmosfere i filmove koncepta, parodiju i pastiš, antifilmske i anarhične performanse, "muške" filmove i one ženskog *toucha*. Paradoksalno, kao da se ludilo istraživačkih šezdesetih nekim čudom ponovilo u epohi iscrpljenosti i reciklaže, kada je "toplu vodu" bilo daleko teže otkriti. Bilo je to istodobno vrijeme opraštanja i od socijalističke kulture koja je "mazila" amatere, i od kulture filmske vrpce koju je konačno dokrajčio rat. Nakon deset naslova u 1989. i tek jednog u 1990, klupska je aktivost zamrla sve do 1994. godine, kada je "sol" generacije već pod zemljom (Štambuk), dio u reporterskim i inim profesijama (Relja, Batinović, Poljak), a veći dio negdje drugdje. Povratak "otpisanih" značio je kapitulaciju celuloida i bio je kratka vijeka, jer se aktivni ostaci "generacije" (Mustać, Relja i Pivac) uskoro povlače pred naraštajem VHS-a i miniDV-a. Filmski čistunac Martinac ponovno je osjetio potrebu križarski zagrmjeti protiv "surogata", ali ga više nitko nije slušao, a i da jest, ne bi mnogo pomoglo.

Epilog: kraj mitologije, početak arheologije?

Petnaest godina od (pret)posljednjeg filma autora "četvrte generacije" znakovita naslova *I kad nas ne bude bilo* (Radoslav Pivac, 1996),⁵⁰ umjesno je pitanje: postoji li "peta generacija" Kino kluba Split? Postoje filmovi, autori, postoji na kraju krajeva i Klub, ali čini li sve to skupa generaciju u smislu onog Martinčeva "jedinственог bloka" koji je povezivao autore šezdesetih? A ako postoji, u čemu se sastoji, koliko teži, i vidi li ga vanjsko, nepristrano oko, kao što je vidjelo "blokove" svih ostalih klupskih generacija? Ako je petnaest posljednjih klupskih

by miracle, repeated in an era of drainage and recycling, when it was much more difficult to discover "hot water". At the same time, it was a period of parting with the socialist culture that "pampered" amateurs and with the cult film tape definitely ended by the war. After ten titles in 1989 and just one in 1990, Club activity died down until 1994 when the "salt" of the generation had already passed (Štambuk), part of it was in reporter or other professions (Relja, Batinović, Poljak) and most part was somewhere else. The return of the "write-offs" meant the capitulation of celluloid and was short-lived because active remnants of the "generation" (Mustać, Relja and Pivac) would soon withdraw before the generation of VHS and miniDV. The film puritan Martinac again felt the need for a crusader's call against "surrogates" but nobody listened to him any more, and even if they had, it wouldn't have helped much.

Epilogue: end of mythology, beginning of archaeology?

Fifteen years from the (next to the) last film of a "fourth generation" author significantly entitled *I kad nas ne bude bilo/ When we are no more* (Radoslav Pivac, 1996)⁵⁰ we should ask ourselves: is there a fifth generation of the Cine Club Split? There are films, authors, after all, there is a Club, but does it all stand for a generation in the sense of Martinac's "united block" that connected authors in the sixties? If there is such a thing, what is that block, how much does it weigh and can it be seen by an outer, impartial eye that could see the "blocks" of all the other Club generations? If the last fifteen years of Club activity had really created a new generation, what is its auteur core, has it had its peak?

It seems that these questions cannot be easily and unambiguously answered, just as it is difficult to draw the line of many other boundaries that used to be quite solid. The "fifth generation" may exist but in a different way, in keeping with the times: scattered, torn and therefore insufficiently generationally conspicuous, maybe even burdened by the predecessors after whom it still has to be different, true to itself. Can those who made it even for a minute be "different" and "true" like Alen Soldo at the end of the 90s, Jere Gruić or Igor Lušić in the new millennium, create new "myths", build a new Club and personal "mythology"?

Everybody knows that it is impossible today.

godina doista stvorilo novu generaciju, što je njezino autorsko jezgro, je li imala kakav vrhunac?

Čini se da na ta pitanje više nije moguće lako i jednoznačno odgovoriti, kao što je teško povući mnoge druge granice koje su nekada bile itekako čvrste. "Peta generacija" možda i postoji, ali na drugi način, sukladno vremenu kojemu pripada: rasuto, rastrzano i zato nedovoljno generacijski uočljivo, a možda i opterećena prethodnicima, nakon kojih se opet mora biti drukčiji, svoj. No, mogu li oni koji su uspjeli barem na trenutak biti "drukčiji" i "svoji", poput Alena Solde potkraj 1990-ih, Jere Gruića i Igora Lušića u novom mileniju, stvoriti nove "mitove", izgraditi novu klupsku i osobnu "mitologiju"?

Svi znaju da je to danas nemoguće. Vrijeme mitologije je prošlo, mitovi se više ne rađaju ni u Splitu ni na filmu. Nastupilo je vrijeme akademske profesije i hladne digitalije, ali i utješne arheologije koja nepogrešivo, i sa zrnim nostalgije, vodi ostacima ostataka "splitske škole".

Bilješke

- 1 U intervjuu D. Nenadić s Pivčevićem i Antom Verzottijem, objavljenom pod naslovom "Andrija Pivčević i Ante Verzotti, ili, film viđen kroz splitski autorski objekt", objavljen u Zapisu br. 59/2007, str. 38.
- 2 Ranko Munitić, 2011, *Martinac*, Zagreb: Hrvatski filmski savez; str. 75-76.
- 3 Kursarov film autorica teksta nije vidjela, jer je navodno izgubljen.
- 4 Ivan Martinac u pjesmi 666 u knjizi *Martinac* Ranka Munitića, Hrvatski filmski savez, 2011, str. 129.
- 5 Od prvoga Sabora jugoslavenskog amaterskog filma, koji su pokrenuli autori "treće" generacije u optjecaju je termin "alternativni film".
- 6 Prema dostupnim klupskim faksimilima, na programu klupskog kina 1959. i početkom 1960. bili su, među ostalima, i današnji klasici, primjerice, Fellinijeva *Ulica*, *Bergamova Smrt bicikliste*, *Malleov Lift za gubilište*, *Waydin Pepeo* i *dijamant* i drugi.
- 7 Miodrag Milošević u tekstu "Vreme kino klubova (alternativni film i video u Jugoslaviji)", u knjizi *Vreme kino klubova / The Cine-club era*, Akademski filmski centar, Dom kulture Studentski grad, Beograd, 2011; str. 54. Programska knjižica trećeg Genre Film Festivala, kao i sjećanja sudionika GEFF-a 1967. čvrst su dokaz da je iscrpan Sitneyev program američke

The times of mythology have passed, myths are not created any more, not in Split or on film. This is the time of academic profession and cold digital technology, but also of a consoling archaeology that unmistakably and with a grain of nostalgia leads us to the remainders of the "Split School".

Notes

- 1 In an interview by D. Nenadić with Pivčević and Ante Verzotti, published under the title "Andrija Pivčević and Ante Verzotti, or, film seen through the Split author's lens", published in Zapis no. 59/2007, p. 38.
- 2 Ranko Munitić, 2011, *Martinac*, Zagreb: Croatian Film Association; p. 75-76.
- 3 The author of the text did not see Kursar's film because it was supposedly lost.
- 4 Ivan Martinac in the poem 666 in the book *Martinac* by Ranko Munitić, Croatian Film Association, 2011, p. 129.
- 5 The term "alternative film" has been in use since the first Yugoslav Amateur Film Meeting, started by the authors of the "third" generation,
- 6 According to the available club's facsimiles, the program of the club's cinema in 1959 and at the beginning of 1960 included today's classics like Fellini's *Street*, Bardem's *Death of a cyclist*, Malle's *Elevator to the Gallows*, Wayda's *Ashes and Diamonds* and others.
- 7 Miodrag Milošević in his text "The Cine-club era (alternative film and video in Yugoslavia)", in the book *Vreme kino klubova / The Cine-club era*, Academic Film Center Belgrade, Cultural center of Studentski grad, Belgrade, 2011; p. 54. Program leaflet of the third Genre Film Festival, and the memories of the members of GEFF in 1967 are solid proof that an exhaustive Sitney's program of American avant-garde was shown in Zagreb in 1967, and according to Tomislav Gotovac in an interview published in the magazine *Film*, and later also in the monograph *Tomislav Gotovac* (Zagreb: Croatian Film Association, 2003, p. 33) Sitney presented the American avantgarde in Pula as well.
- 8 According to Tomislav Gotovac in Željko Radivoje's film *Živjeti art / Living Art*, Zagreb had the chance to see Vorkapič's program of experimental films in the cinematheque of the time in Zagreb, the Jadran Cinema.
- 9 According to the chapter "Analysis of my own film (Focus when and how)", in the book *Martinac* by Ranko Munitić. The length of the shot is, according to Martinac, "the brain of the film", light is its "eyes", plan, view, camera movements and movements in the shot – "limbs", and the sound – its "soul", p. 99-100.
- 10 Ranko Munitić, *Belgrade Cinema Club*, Centar film – Beograd, Prizma – Kragujevac, 2003.

- avangarde prikazan u Zagrebu već 1967, a prema svjedočenju Tomislava Gotovca u intervjuu objavljenom u časopisu *Film*, a kasnije i monografiji *Tomislav Gotovac* (Zagreb: Hrvatski filmski savez, 2003, str. 33) Sitney je američku avangardu pokazivao i u Puli.
- 8 Prema svjedočenju Tomislava Gotovca u filmu *Željka Radivoja Živjeti art*, Zagreb je imao prilike vidjeti Vorkapičev program eksperimentalnih filmova u tadašnjoj zagrebačkoj kinoteci, kinu Jadran.
- 9 Prema poglavlju "Analiza vlastitog filma (*Fokus kada i kako*)", u knjizi *Martinac* Ranka Munitića. Dužina kadra je, prema Martincu, "mozak filma", svjetlost su njegove "oči", plan, rakurs, pokreti kamere i pokreti u kadru – "udovi", a zvuk – njegova "duša", str. 99-100.
- 10 Ranko Munitić, *Kino klub Beograd*, Centar film – Beograd, Prizma – Kragujevac, 2003.
- 11 Objavljen je u fragmentima u Munitićevoj knjizi *Martinac*, Zagreb: Hrvatski filmski savez, 2011.
- 12 Ranko Munitić, *Kino klub Beograd*, Centar film - Beograd, Prizma - Kragujevac, 2003, str. 46.
- 13 Babac u tekstu "Samoubistvo belog platna", *Foto-kino revija* br. 2, 1964, citirano u *Martinac: 41 godina filmskog stvaralaštva, 1960-2001*, str. 66.
- 14 Ivan Martinac, *Martinac, 41 godina filmskog stvaralaštva, 1960-2001*, Otvoreno pučko učilište Split, Hrvatski filmski savez, Zagreb, 2001.
- 15 Isto, str. 55.
- 16 Isto, str. 54.
- 17 U razgovoru s Jovanom Jovanovićem, fragmentarno objavljenom u knjizi *Martinac, 41 godina filmskog stvaralaštva, 1960-1941*, Otvoreno pučko učilište Split, Hrvatski filmski savez, Zagreb, 2001, str. 96.
- 18 U knjizi *Martinac* Ranka Munitića, str. 76.
- 19 Prema knjizi *Martinac, 41 godina filmskog stvaralaštva, 1960-2001*.
- 20 Martincu je posebno omiljena Bressonova maksima: "Struktura filma nije struktura tragedije već Golgote.", prema katalogu *30 godina Kino kluba "Split" od 27. ožujka 1952. do 27. ožujka 1982*.
- 21 Isto, str. 96.
- 22 Isto, str. 85.
- 23 Prema programskoj knjižici Retrospektive Lordana Zafranovića u kinu Tuškanac, Hrvatski filmski savez, Zagreb.
- 24 Isto.
- 25 Miodrag Bata Petrović, *Alternativni film u Beogradu od 1950. do 1990. godine*, str. 135.
- 26 *Twist-twist* dobio je na GEFF-u 1963. drugu nagradu Mladena Škiljana, a 1967. dvije prve nagrade (Dušana Vukotića i Dali borke Stojšić) za filmove *Crno sunce*, *Danas...?*, *Eritrociti*, *Fluorescencije*, *Insekti*, *Juke-box*, *Moja draga Velentina* i *Objektiv*. Mihovil Pansini, kao član žirija, posebno je pohvalio *Fluorescencije*.
- 11 Published in fragments in Munitić's book *Martinac*, Zagreb: Croatian Film Association, 2011.
- 12 Ranko Munitić, *Belgrade Cinema Club*, Centar film - Beograd, Prizma - Kragujevac, 2003, p. 46.
- 13 Babac in the text "Suicide of the white screen", *Photo-cine magazine* no. 2, 1964, quoted in *Martinac: 41 years of film activity, 1960-2001*, p. 66.
- 14 Ivan Martinac, *Martinac, 41 years of film creation, 1960-2001*, Open University Split, Croatian Film Association, Zagreb, 2001.
- 15 Idem, p. 55.
- 16 Idem, p. 54.
- 17 In conversation with Jovan Jovanović, fragments published in the book *Martinac, years of film creation, 1960-2001*, Open University Split, Croatian Film Association, Zagreb, 2001., p. 96.
- 18 In the book *Martinac* by Ranko Munitić, p. 76.
- 19 From the book *Martinac, 41 years of film creation, 1960-2001*.
- 20 Martinac particularly liked Bresson's maxim: "The structure of film is not the structure of a tragedy but of Golgotha", in the catalogue *30 years of Cine Club Split from 27 March 1952 to 27 March 1982*.
- 21 Idem, p. 96.
- 22 Idem, p. 85.
- 23 According to the Program leaflet of the Lordan Zafranović Retrospective in the Cinema Tuškanac, Croatian Film Association, Zagreb.
- 24 Idem.
- 25 Miodrag Bata Petrović, *Alternative film in Belgrade from 1950 to 1990*, p. 135.
- 26 The 1963 GEFF awarded *Twist-twist* with the second prize of Mladen Škiljan, two first prizes (Dušan Vukotić and Daliborka Stojšić) for the films *Crno sunce/Black Sun*, *Danas?/Today?*, *Eritrociti/Erythrocytes*, *Florescencije/Fluorescences*, *Insekti/Insects*, *Juke-box/Juke-box*, *Moja draga Velentina/My Dear Valentine* and *Objektiv/Lens*. Mihovil Pansini, as member of the jury, especially mentioned *Florescencije/Fluorescences*.
- 27 Catalogue *30 years of Cine Club Split from 27 March 1952 to 27 March 1982*.
- 28 Paraphrase of Martinac's verse from the poem 666, in Ranko Munitić's book *Martinac* (2011), Zagreb: Croatian Film Association, p. 129.
- 29 *Juke box* has recently been digitalized but the sound has not yet been restored so that all the observations are conditional, deducted from the visual image and the procedures and methods noted in other Verzotti's films.
- 30 Among other things, he co-authored the script for Zafranović's *Nedjelja/Sunday*, and with him he also co-directed the (allegedly lost) film *Poslije toga otputovao sam/ After that I Left from Sedmologija/ Septology*.
- 31 In the same year he shot *Kozmos a ne krepavanje/ Cosmos and not Perishing* and *Ljeta svih naših godina/ All Our Summers*.
- 32 For example, in the announcement of the retrospective screening on occasion of the thirtieth anniversary of the club,

- 27 Katalog 30 godina Kino kluba "Split" od 27. ožujka 1952. do 27. ožujka 1982.
- 28 Parafraza Martinčeva stiha iz pjesme 666, u knjizi Ranka Munitića *Martinac* (2011), Zagreb: Hrvatski filmski savez, str. 129.
- 29 *Juke-boks* je nedavno digitaliziran, ali do dovršenja ovoga teksta nije restauriran i tonski, pa su sve opservacije uvjetne, deducirane iz slikovnog zapisa, te postupaka i metoda uočenih u drugim Verzottijevim filmovima.
- 30 Peter Gidal, "Teorija i definicija strukturalnog /materijalističkog filma" u knjizi *Structural Film Anthology*, (ur. Peter Gidal), London: British Film Institute, 1978, str. 1.
- 31 Među ostalim, supotpisuje scenarij za Zafranovićevu *Nedjelju*, a s njim i korežira (navodno izglubljeni) film *Poslije toga otputovao sam iz Sedmologije*.
- 32 Iste je godine snimio *Kozmos a ne krepanje i Ljeta svih naših godina*.
- 33 Primjerice, u najavi retrospektivne projekcije u povodu tride sete godišnjice kluba, objavljenoj u katalogu *30 godina Kino kluba 'Split' od 27. ožujka 1952. do 27. ožujka 1982.*, Andrija Pivčević navodi se kao suautor filmova *Dnevnik* (1974) Lordana Zafranovića, *Caffé Manon* (1967) Ranka Kursara i *L'abandon* (1967) Vjekoslava Nakića. Jednako tako, u drugim tiskanim izvorima, Mihovil Drušković i Ante Verzotti, kao snimatelji, navedeni su kao ravnopravni u filmovima drugih autora.
- 34 Martinac, Kursar i Zafranović rane profesionalne filmove realizirali su u zagrebačkom FAS-u, kod Krune Heidlera.
- 35 Dva najistaknutija pripadnika grupe koja je izvela akciju "Crveni Peristil", Pave Dulčić i Slaven Sumić zalazili su u to vrijeme u Klub, a Dulčić se pojavljuje i u Nakićevim filmovima.
- 36 Ivica Bošnjak u katalogu *30 godina Kino kluba 'Split' od 27. ožujka 1952. do 27. ožujka 1982.*
- 37 Dušan Tasić, *ibid.*
- 38 Sabor se gasi nakon desetog izdanja održanog 1987. godine, a do pokretanja beogradskih Alternativa (1982) koje će ga nadživjeti, bio je jedino okupljalište filmskih alternativaca u bivšoj državi.
- 39 Od drugog izdanja 1978, festival se zove Sabor neprofесиjskog i alternativnog filma Jugoslavije, od trećeg Sabor jugoslavenskog alternativnog filma, a od šestog iz naslova se izbacuje Jugoslavija zbog namjere da se program internacionalizira.
- 40 Branislav Miltojević, "Umesto uvoda – kako definisati alternativni film?", u zborniku *Vreme kino klubova / The Cine-Club Era*, Beograd: Akademski filmski centar, Dom kulture Studentski grad, 2011, str. 9.
- 41 Iz neredigiranog i neautoriziranog transkripta okruglog stola s prvoga splitskog Sabora, iz kojeg se može rekonstruirati da su na prvom Saboru, među ostalima, sudjelovali Viktor Aćimović, Mate Bogdanović, Jovan Jovanović, Duško Kečkemet, Ivan Martinac, Slobodan Novaković, Mladen
- published in the catalogue *30 years of Cine-club "Split" from 27 March 1952 to 27 March 1982*, Andrija Pivčević is listed as a co-author of the films *Dnevnik/ Journal* (1974) by Lordan Zafranović, *Caffé Manon/ Caffe Manon* (1967) by Ranko Kursar and *L'abandon/ L'abandon* (1967) by Vjekoslav Nakić. In the same way, in other printed sources, Mihovil Drušković and Ante Verzotti, as cameramen, are listed as equals in the films of other authors.
- 33 Martinac, Kursar and Zafranović realized their early professional films in Zagreb's FAS, with Kruno Heidler.
- 34 The two most prominent members of the group performing the action "Red Peristil", Pave Dulčić and Slaven Sumić used to be regulars at the Club at the time, while Dulčić also appears in Nakić's films.
- 35 Ivica Bošnjak in the catalogue *30 years of Cine Club "Split" from 27 March 1952 to 27 March 1982.*
- 36 Dušan Tasić, *ibid.*
- 37 The Meeting ended after its tenth edition held in 1987, and until the foundation of Belgrade's Alternatives (1982) that would outlive it, it was the only meeting point of alternative filmmakers in the former state.
- 38 Since the second edition in 1978, the festival is called the Meeting of Yugoslav non-professional and alternative film, since the third it was the Meeting of Yugoslav alternative film, while since the sixth the Yugoslav is taken out in a desire to internationalize the program
- 39 Branislav Miltojević, "Umesto uvoda – kako definisati alternativni film?", u zborniku *Vreme kino klubova / The Cine-Club Era*, Belgrade: Akademski filmski centar, Dom kulture Studentski grad, 2011, p. 9.
- 40 From the unedited and unauthorized transcript of the round table of the first Split Meeting, from which we can reconstruct that the first Meeting saw the participation, among others, of names like Viktor Aćimović, Mate Bogdanović, Jovan Jovanović, Duško Kečkemet, Ivan Martinac, Slobodan Novaković, Mladen Nožica, Ivan Obrenov, Mišo Radivojević, Slobodan Šijan, Dušan Tasić, Radoslav Vladić, Lordan Zafranović and others; the speaker is not identified.
- 41 Idem.
- 42 Dušan Tasić in the catalogue *30 years of Cine Club "Split" from 27 March 1952 to 27 March 1982*
- 43 Nam June Paik experimented with a similar projection of films without image in the early 1960s, and his *Zen for Film* (1962-64) became an example of Fluxus film.
- 44 According to the unauthorized and unpublished transcript of the jury's activity at the 9th Alternative Film Meeting in Split in 1986.
- 45 Idem.
- 46 Zdravko Mustačić remembers the atmosphere at the club in the text "The best years of our lives", *Zapis*, Bulletin of the Croatian Film Association, no. 25/1999.
- 47 MAFAF is short for Yugoslav Inter Cine Club Amateur Auteur

Nožica, Ivan Obrenov, Mišo Radivojević, Slobodan Šijan, Dušan Tasić, Radoslav Vladić, Lordan Zafranović i drugi; govornik nije identificiran.

42 Isto.

43 Dušan Tasić u katalogu *30 godina Kino kluba "Split" od 27. ožujka 1952. do 27. ožujka 1982.*

44 Nam June Paik eksperimentirao je sličnim projekcijama filmova bez slike ranih 1960-ih, a njegov *Zen for Film* (1962-64) postao je primjerak flukusovskog filma.

45 Prema neautoriziranom i neobjavljenom transkriptu žiriranja na 9. saboru alternativnog filma u Splitu, 1986. godine.

46 Isto.

47 Atmosfere u klubu sjeća se Zdravko Mustać u tekstu "Najbolje godine našeg života", *Zapis*, Bilten Hrvatskog filmskog saveza, br. 25/1999.

48 MAFAF je kratica za Međuklupski i autorski festival amaterskog filma Jugoslavije ili "Mala Pula", a održavao se prije "velikog" festivala jugoslavenskog igranog filma u Puli.

49 Usporediti s transkriptom razgovora o festivalskom programu na beogradskim Alternativama 1988, *Alternative 1988*, Dom kulture "Studentski grad", Beograd, 1987, str. 92-93.

50 Prema filmografiji u katalogu *50 godina Kino kluba Split – katalog filmova 1952.-2002.*, Split: Kino klub Split i Hrvatski filmski savez, 2002.

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and Alternative Film Festival or "Little Pula", held just days before the Yugoslav Feature Film Festival in Pula.

48 Compare to the transcript of the conversation on the festival program on Belgrade's Alternatives 1988, *Alternatives 1988*, Cultural Centre of "Studentski grad", Belgrade, 1987, p. 92-93.

49 According to the filmography in the catalogue *50 years of Cine Club Split – film catalogue 1952-2002*, Split: Cin Club Split and the Croatian Film Association, 2002.

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Reprint

NAJBOLJE GODINE
NAŠEGA ŽIVOTA
*/THE BEST YEARS
OF OUR LIVES*
(Split, 1986 – 1990)

Zdravko Mustać

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THE BEST YEARS OF OUR LIVES

(Split, 1986 – 1990)

Žarko Batinović, Luka Bezić, Petar Fradelić, Alen Hinić, Lidija Ikica, Ivanka Juretić, Zdravko Mustać, Dino Paškov, Radoslav Pivac, Boris Poljak, Slaven Relja, Dasen Štambuk, Tatjana Pivac, Renata Ruić, Valentino Bilić-Prčić. And Nada and Sunčana at the office sipping coffee.

"Film will fuck you up sooner or later" – said Ivan Martinac on one of many projection-parties in the Cine Club Split in the eighties, the wild Split eighties. Some people even took his advice and delicately and inconspicuously gave up on this satanic figment, while left on the other side were those who had always been stubborn in fighting celluloid windmills.

We fought in the "penalty area", in a room whose walls will definitely not bear the framed photographs of our young and smiling faces-legends. We fought and were sure we knew home many unnecessary shots or, god forbid, frames there were in which film. We slept at the club when our tenant or parental home idyl bored us. And all of us, as if by agreement, were Law School students. Now try and be smart here.

In those five golden years we filmed like crazy, over sixty films. Careful statistics might say on average one film a month. In other words, and cinephiles

would prefer them, one premiere every month.

We won loads of various awards, cups, plaques, medals at all the various film festivals, reviews, banquets and meetings.

Any mediocrity was long ago abandoned. You either were or were not. Film either happened to you or you went for another cappuccino, bitter cappuccino in the "Tribune", disgraced and ashamed in silence.

MALI FILMSKI RAZGOVORI - PORTRETI I SJEĆANJA

Zdravko Mustać

NAJBOLJE GODINE NAŠEGA ŽIVOTA

(Split, 1986.-1990.)

Žarko Batinović. Luka Bezić. Petar Fradelić. Alen Hinić. Lidija Ikica. Ivanka Juretić. Zdravko Mustać. Dino Paškov. Radoslav Pivac. Boris Poljak. Slaven Relja. Dasen Štambuk. Tatjana Pivac. Renata Ruić. Valentino Bilić-Prčić. I Nada i Sunčana za stolom u tajništvu piju kavu.

"Film će vas zajebat u životu kad-tad." - rekao je Ivan Martinac na jednoj od mnogobrojnih fešta-projekcija u Kinoklubu Split osamdesetih, burnih splitskih osamdesetih. Netko ga je i poslušao i na vrijeme se fino i neupadljivo udaljio od bavljenja ovom sotonskom izmišljotinom, dok su na drugoj strani ostali oni koji su uvijek tjerali inat u borbi protiv celuloidnih vjetrenjača.

Borili smo se u "kaznenom prostoru", u prostoriji čiji zidovi sigurno neće otpjeti na sebi uokvirene fotografije naših mladih i nasmiješenih lica-legendi. Tukli smo se i bili sigurni da znamo koliko kadrova ili nedajbože fotograma, ima viška u kojem filmu. Spavali smo u klubu, kad bi nam dosadile podstanarske ili roditeljske kućne idile. A svi smo kao po dogovoru u civilu studirali na Pravnom fakultetu. I tko će onda tu biti pametan.

U tih zlatnih pet godina smo kao manijaci nasnimali preko šezdeset filmova. Vrijedni statističari bi zabilježili u prosjeku jedan film mjesečno. Drugim riječima kazano, iliti filmofilima još draže, značilo bi - svaki mjesec premijera.

Naosvajali smo pune kufere i ormare različitih nagrada priznanja, pokala, diploma, ordenja i plaketa na najrazličitijim festivalima, smotrama, revijama, gozbama i saborima filma.

Davno je ovdje rečeno zbogom svakoj osrednjosti. Ili jesi ili nisi. Ili ti se film dogodio ili si popljuvan i posramljen u tišini otišao na još jedan kapucino, gorki kapucino u "Tribinu".

Dodeš tako jedne večeri s gotovim, svojim, malim, prvim filmom. Spreman si ga i pokazati. Sav si uzbuđen, uostalom i sretan, imaš film, a u projekcijskoj sali sjedi desetak "lešinara", "istrebljivača", "vampira" željnih mlade, friške celuloidne krvi.

Jednostavno, nakon svega, najlakše je bilo odustati. A nismo odustajali tako lako. Jedan film u Splitu vrijedi više od polovice holivudske produkcije. Ako ti film prođe u Splitu, film ti je prošao. Ti si autor. Ti si filmaš. Možeš ga prikazati i na Marsu.

Ako ti propadne film u Splitu, što je češća varijanta, ni jedan uspjeh, ni jedna naknadna valorizacija, kasnije, ništa ti ne vrijede.

Napravio si loš film. Nisi autor. "I moš se jebat".

"Briga film što ti misliš o njemu, on ima svoje zakone." Jednog jutra smo se ustali jako rano. Izmaglica na sinjskom polju kao da je predvorje pakla, dušu svoju dala za uvod u neki novi film. Pa smo putovali,

So you come one evening with a finished, your own little first film. You are ready to show it. All excited and happy, after all, you have a film, and in the projection room you find a dozen "vultures", "exterminators", "vampires" wanting young, fresh celluloid blood.

Simply, after all, it was easiest to quit. But we didn't quit so easily. One film in Split is worth more than

half of the Hollywood production. If your film makes it in Split, it's made it. You're an author. You're a filmmaker. You can screen it on Mars if you like.

If your film goes bust in Split, which is more probable, not a single later success or any subsequent valorization meant anything.

You shot a bad film. You're not an author. "And you can fuck yourself."

MALE FILMSKI RAZGOVORI - PORTRETI I SJECANJA



pa smo došli, pa nam je izmaglica pobjegla. Snimimo tri osjednja kadra, tri švenka, i ništa. Vratimo se u "Tribinu", tamo se pije kava, ona jutarnja. Za susjednim stolom sjedi čovjek iz Zagreba, ruke mu se tresu dok ispija svoj prvi-drugi jutarnji konjak, kaže da svira violinu u nekom orkestru ili filharmoniji, dolazi k nama. Pričamo mu o filmu. I onda ga vodimo u klub. Specijalna projekcija za nepoznatog gosta, najboljih filmova u rano jutro. Tip nas od sreće i zadovoljstva sve ljubi.

Naprikazivali smo se filmova. Svima i svakome. Koga god smo uspjeli uhvatiti na ulici, tjerali smo ga na projekciju. Čak smo jednom i pokojnog don Cvitka, svećenika katedrale sv. Dujma, natjerali da konz-

mira jednu popodnevnu projekciju naših duhovnih celuloidnih dostignuća. Naravno da ga je to razduševilo. Naravno da je on bio jedini svećenik u povijesti hrvatskog svećenstva koji je svoje sjajne propovijedi nedjeljom u podne, ponekad temeljio i na filmovima koje je ponekad gledao.

Svi smo prikazivali svoje filmove. Svima i na sve načine. Kad smo se jedne godine vraćali s MAFAF-a iz Pule, odmah smo onako usput organizirali jedno ljetno kino u Privlaci. Projekcija s terace jedne kuće, na fasadu susjedne. Slučajni turisti i prolaznici na prometnoj cesti pokraj kuće su se zaustavljali i u čudu gledali bogatstvo boja i snopova svjetlosti koji su padali na fasadu jedne nimalo neobične seoske kuće.

"Film doesn't care what you think about it, it has its own rules." One morning we got up very early. The mist in Sinj valley seems the entrance to hell, like made for an intro to a new film. So we travelled, we arrived and the mist was gone. We take three mediocre shots, three pans and nothing. We go back to the "Tribune", morning coffee there. A man from Zagreb at the near table, his hands shake as he's drinking his first morning cognac, says he plays the violin in an orchestra or philharmonic, comes to our table. We talk about film. And then we take him to the club. A special projection for an unknown guest of the best films early in the morning. The guy is so happy and content that he kisses us all.

We've shown so many films. To everyone and anyone. Whoever we caught on the street we took him for a projection. Once even the late don Cvitko, the priest in the St. Duje cathedral, was made to sit through an afternoon projection of our spiritual celluloid achievements. Naturally, he was excited.

And naturally, he was the only priest in the history of Croatian clergy who sometimes based his amazing Sunday noon sermons on the films he had seen.

We all screened our films. To everybody and in all sorts of ways. Once, as we were returning from MAFAF in Pula, we organized an incidental summer projection in Privlaka. A projection from a terrace of a house to the façade of the neighbor. Tourists and passers-by on a busy road by the house would stop and watch in awe that richness of colours and rays of light falling on a façade of an ordinary village house.

SMALL FILM TALK – PORTRAITS AND MEMORIES

We consumed our films like crazy. As if we thought that this battered "umker" tape was indestructible and eternal like some spiritual values. As if we had listened to an old filmmaker who thought films existed to be spun beyond sight until total destruction. There are no copies, nor does film need any copies. It is one and unrepeatable. Film. As if we had listened to him.

Sometimes at night, craving for projections and lacking completed film works, we would spin raw, unedited materials to the gathered crowd of consumers hungry for new Split moving pictures.

We go back to the "Tribune". All information are bought in the "Tribune".

Who shot a new film, when is the projection.

And it is not at all easy to shoot a film in Split. It could so happen that you write everything, draw, shoot, watch the material and edit it, watch it again, and then take those magical scissors and cut everything down to the tiniest bits, smaller than single frames, and throw everything away.

Who has the nerve to screen a bad film in Split?

MALE FILMSKI RAZGOVORI - PORTRETI I SJEAĆANJA

Trošili smo nenormalno svoje filmove. Kao da smo mislili da je ta trošna 'umker' vrpca neuništiva i vječna poput nekih duhovnih vrijednosti. Kao da smo poslušali jednog starog filmaša koji je smatrao da filmovi zato i postoje da se vrte u nedogled do samog uništenja. Ne postoje kopije. Niti filmu trebaju. On je jedan i neponovljiv. Film. Kao da smo ga poslušali.

Ponekad navečer, gladni projekcija, u nedostatku gotovih filmskih djela vrtjeli smo sirove, nemontirane materijale okupljenom mnoštvu konzumenata pohlepni novih splitskih pokretnih slika.

Vraćamo se opet u "Tribinu". Sve informacije se kupe u "Tribini". Tko je snimio novi film, kad je projekcija.

A nije uopće lako snimiti film u Splitu. Može vam se dogoditi da sve napišete, nacrtate, snimite, odgledate materijal, i montirate, pa opet pogledate, i onda onim čarobnim škaricama isijete u najsitnije komade, sitnije od jednog fotograma, i sve bacite u smeće.

Jer tko je taj tko će se usuditi mirne savjeti u Splitu pokazati loš film? Jednostavno ste onda uništili film i dalje ste bježali od njega glavom bez obzira. Za vas je to bila izgubljena stvarnost. Nešto na dohvat ruke, ali ipak jako daleko. Film.

ŽARKO BATINOVIĆ. Prvi čovjek koji je upotrijebio KRAN u povijesti svjetskog amaterskog filma. I to koji kran. Spušta se s tridesetak metara s neba ravno na zemlju, ravno u more. I prkosi usput svim onim suludim protivnicima bilo kakve i natruhe naracije u filmovima. Batinovića zanima priča. U krugu, na mjestu, u prostoriji, ali priča. I ide mu, kamera veze, a

likovi igraju, i to u splitskom, pa još i alternativnom filmu.

S kakvim je samo organizatorskim umijećem, bocom jeftinog i kiselog crnog vina u rukama uvjerio hrpu besprizornih beskućnika i dama lakog morala u Đardinu da mu što uvjerljivije odigraju, odglume, odsjede i odgledaju svoj život za njegov film.

LUKA BEZIĆ. Priznaje samo Petera Kubelku. Ne postoje slike, ne postoji movie, ne postoji priča, tek samo ritmičke izmjene kadrova u strogoj i pravilnoj matematičkoj križaljci. I onda mu jedan Heiko Daxl, uza sve to, na jednom festivalu kaže da ga njegovi filmovi posjećaju na vesterne. Ritmički pištolji i ritmički dvoboji. Do smrti. Uživali smo glumiti u svim njegovim filmovima.

PETAR FRADELIĆ. Slika. Slika i samo slika. Vizualnost prije svega. Ljepota stvarnosti i ono ispod nje. Poezija i opet slika. Osamljenost, tuga i prolaznost kao da korača u susret sveopćem uništenju. "Ovdje smo posve sami". Koja je to djevojka ostala sama na autobusnoj stanici s koje autobusi voze ravno na Lovrinac? Slika mora koje se vere sve do neba i šum oluje koja dolazi iz Splita. Slika.

LIDIJA IKICA. IVANKA JURETIĆ. TAJTJANA PIVAC. RENATA RUIĆ. Dame imaju prednost. Dame rade damske filmove. Nigdje i nikad ovoliko dama po fotogramu stanovnika.

Nakon propalog bala razočarana se dama vraća svojoj vječnoj zanimaciji, pletenju čipki u "Aleksandri". Moj Bože, kako je to crno-bijelo. "I ružni smo i tužni smo, i sami smo, i zajebani smo" i sa svojim opa-

You just destroyed it and ran away from it without looking back. For you, this was lost reality. Something so close, yet so far away. Film.

ŽARKO BATINOVIĆ. The first person to ever use a crane in the history of world's amateur film. And what crane it was. It goes down from 30 meters high in the sky right onto the ground, into the sea. On the way it

defies all those enemies of any, even hinted narration in films. Batinović is interested in the story. In circles, still, in a room, but a story. And it works for him, the camera purrs and the characters play, and all that in a Split film, moreover in an alternative film.

You should've seen the organizational skill, and the bottle of cheap and sour red wine, with which he persuaded a bunch of vagrant homeless people and ladies of easy virtue in the Garden, to play their lives in the most convincing manner possible, then sit through and view them for his film.

MALI FILMSKI RAZGOVORI - PORTRETI I SJEĆANJA

snim maštarijama izlazimo na splitske "Čistine".

Samo dame snimaju damske filmove u damskom Kinoklubu *Split* u damskom Splitu. Samo su dame, one splitske i one filmske, spremile krem juhu od gljiva za gladnog Wenera Nekesa, da mu probava ne pati nakon onoliko odgledanih splitskih remek-djela.

BORIS POLJAK. Čovjek s najvećom kosom i najduljim stažom. Čovjek koji je otprio najviše splitskih "mišljenja". Čovjek s filmskom kamerom. Onom 16 mm, "bolexicom" u rukama. Poljo radi sve. Dok drugi filmskoj slavi vječnoj kao žrtvu prinose svoje umotvorine, Poljo usnirava vrpcu za novu projekciju. Poljo vam je sve omogućio, drage dame i draga gospodo splitska. Storarar za Batinovića, Almendros za Mustaća.

SLAVEN RELJA. Moguće je biti svagdje, moguće je biti sa svakim, moguće je i svoje mišljenje "bacati" u lice svakome tko naide, ali je sasvim nemoguće praviti komediju od ozbiljnog, na smrt zbiljnog splitskog alternativnog filma. Jedino Relji ništa nije nemoguće. Cijelu noć smo snimali tonsku pratnju za film *Tuga*. Derali se da nas čuju svi uspavani pobornici reda na obližnjim Bačvicama. Kako smo se opijali. Filmom. Čovječe, kako smo slavili. I kako smo tulumarili. "Dotakao sam dno života. . ." Onda dolazi MILICIJA. Pa je onako mladu, lijepu, stasitu, neobražovanu na brzinu potkupimo viskijem. Onda opet za nijansu modificirano nastavimo snimati tonsku pratnju. "Ali ti mi dušu uze. . ." I Sandokan, i tri prašćića Walta Disneya, i Branko Miljković, i Charlie Chaplin, svi su večeras

na pozornici apsurdna utisnutom u dragi celuloid pod dirigentskom palicom Slavena Relje. A obožava Orsona. Orsona Wellesa. Pogodite koje je ime dao svom najdražem psu. Koliko li je samo luka potrošio na snimanju najdramatičnije scene u svom romaničarsko-trilerskom uratku *Ti si želja mog života*, da bi dočarao tugu i plač zbog svoje ostavljene, izgubljene, neprežaljene i jedine mladosti. Relja je volio filmove s emocijama, a takvi su filmovi i jedini pravi što bi rekao i njegov prijatelj i glumac iz njegovog *Gradanina Kane* Zoran Ašković.

IVAN MARTINAC. BRANKO KARABATIĆ. DUŠAN TASIĆ. IVICA BOŠNJAK. ANDRIJA PIVČEVIĆ.

Oni su tu. I oni dođu.

Dode Ivan Martinac. Održi govor o starim dobrim vremenima. "Znate li vi tko je šezdesetih svaku večer palio peč u klubu?" Svojom specifičnom pažnjom pogleda koji novi klupski film, naš film, izbroji mu kadrove viška i kvadrata manjka, majstor montaže i poetskog razgolićavanja surove stvarnosti, napusti klub i uputi se u mračne Dioklecijanove podrume da mu krv kroz vene što brže pohita i da možda susretne prelijepu ženu Josipa Križanića.

DASEN ŠTAMBUK. Onda je došao. On, čovjek-energija. *Speed*. "Čovječe, život režira - život montira". Sve je uloge svoje odigrao. Sve je filmove svoje usnimio. Usput završio dnevnik smisla i lutanja na relaciji KLUB-TRIBINA-RIVA. Sve je znao. Sve je umio. Na kraju se kao Adam skinuo gol i prošetao svojim Bračom. Poklonio se duboko i zanosno ovom svijetu. I otišao. "Geronimo je mrtav".

Onda je došao video. . . jebi ga.

LUKA BEZIĆ.

He acknowledges only Peter Kubelka. There are no images, no movie, no story, just rhythmical exchanges of shots in a strict and regular mathematical crossword. And then, with all that, Heiko Daxl tells him at a festival that his films remind him of westerns. Rhythmical guns and rhythmical duels. To the death. We enjoyed acting in all his films.

PETAR FRADELIĆ.

Image. Image and only image. Visuality before all. The beauty of reality and what lays under. Poetry and image again. Loneliness, sorrow and transience seem to be walking towards total destruction. "We are all alone here". Who's that girl all alone at the bus station from where the busses go directly to Lovrinac? The image of the sea going all the way up to the sky and

the humming of a storm coming from Split. Image.

LIDIJA IKICA.

IVANKA JURETIĆ.

TATJANA PIVAC.

RENATA RUIĆ. Ladies first. Ladies make ladylike films. Never before and nowhere else have there been so many ladies per photogram capita.

After a ball gone bad, a disappointed lady goes back to her constant pastime, knitting laces in "Aleksandra". My God, how black and white. "We are ugly, we are sad, we are alone, we are fucked up" and with our dangerous dreams we go out on Split's "Čistine".

Only ladies make ladylike films in the ladies' Split Cine Club, in ladies Split. Only ladies, the ones from Split and those of film made a cream mushroom soup for Werner Nekes, to ease his digestion after so many viewed Split masterpieces.

BORIS POLJAK. The man with the biggest hair and the longest work experience. The man who withstood the most Split "opinions". The man with a film camera. That 16mm "bolex" in his hands. Poljo does everything. While the others offer their brain children as sacrifices to the eternal glory of film, Poljo inserts the tape for a new projection. Poljo made it all possible for you, dear ladies and gentlemen from Split. Storaro for Batinović, Almendros for Mustačić.

SLAVEN RELJA. It is possible to be everywhere, it is possible to be with anybody, it is even possible to "toss" our opinion in the face of anybody who comes our way, but it is utterly impossible to make fun of the serious, deathly serious Split alternative film. Only for Relja, nothing is impossible. It took us all night to record the soundtrack for Tuga/ Sorrow. We were yelled at by all the sleeping promoters of order on nearby Bačvice. How we were drunken. With film. Man, how we celebrated. How we partied. "I reached the bottom of life..." And then comes the POLICE. And then we fast corrupt it with whiskey, that young, beautiful, shapely, uneducated police. After that we go on recording the soundtrack in a slightly modified manner. "But you've taken my soul..." Sandokan and Walt Disney's three piglets and Branko Miljković and Charlie Chaplin, they are all on the stage of absurd tonight, impressed in our dear celluloid

under the directing of Slaven Relja. And he loves Orson, Orson Welles. Guess what he named his favourite dog. And the tons of onions he consumed to shoot his most dramatic scene in his romantic thriller You're my life's desire, only to conjure up the sorrow and weeping over his abandoned, lost, lamented and only youth. Relja loved emotional films, such films were the only real films, as Zoran Ašković, his friend and actor in his Citizen Kane would say.

IVAN MARTINAC. BRANKO KARABATIĆ.

DUŠAN TASIĆ. IVICA BOŠNJAK.

ANDRIJA PIVČEVIĆ.

They are here. And they are coming.

Ivan Martinac comes. And gives a speech on the good old times. "Do you know who lit the stove at the club every night in the sixties?". With his specific attention he views a couple of club films, our film, counts the extra shots and the missing shots, the master of editing and the poetic denudation of harsh reality, leaves the club and goes to the dark Diocletian's cellars so his blood would rush through his veins and perhaps he will even see that gorgeous wife of Josip Križanić.

DASEN ŠTAMBUK. And then comes he. He, the energy-man. Speed. "Man, life directs – life edits." He played all his roles. He shot all his films. Along the way he completed the journal of sense and wandering on the relation CLUB-TRIBUNE-WATERFRONT. He knew everything. He could do everything. In the end he took off his clothes and, like Adam, walked naked on his island of Brač. He bowed low ecstatically to this world. And left. "Geronimo is dead".

And then came the video... fuck it.

THE
FILM
SCHOOL
60 YEARS
OF CELE-
BRATION
CLUB
SPLI



SPLITSKI

Savjetovanja u Savjetu za prosvjetu, kulturu i nauku

Savjet je ovih dana održao tri savjetovanja s direktorima i predstavnicima nastavničkih zborova pojedinih vrsta škola, na kojima se iscrpno analizirao rad i uspjeh na koncu prvog polugodišta. Doneseni zaključci nesumnjivo će utjecati na poboljšanje odgojno-nastavnog rada u školama Splita.

Pored ovih, održano je savjetovanje s rukovodiocima svih stručnih aktiva nastavnika. To savjetovanje je organizirano u cilju uzdizanja idejnog i stručnog rada nastavnika i u nastojanju da princip zornosti i politehničkog obrazovanja omladine dođe do punog izražaja. Savjet teži k tome, da stručni aktivi nastavnika splitskih škola postanu od-

OSNIVA

20.02.1952

U Splitu je održana godišnja skupština Foto-kinoamaterskog kluba »Adolf Doležar«. Nakon detaljnog referata razvila se živa diskusija u kojoj se govorilo o radu i teškoćama, na koje je ovaj klub dosad nailazio, kao i njegovim budućim zadacima, te, među ostalim istakla potreba da se zbog specifičnosti svog rada odvoji kino-sekcija od foto kluba i osnuje samostalni kino klub. Ovaj prijedlog je skupština jednoglasno usvojila. Poslije nekoliko dana sastao se inicijativni odbor, koji je započeo s pripremanama za osnivačku skupštinu novog kluba, koja će se uskoro održati. Cilj novoosnovanog kluba bit će da, kako u našem gradu, tako i u Dalmaciji radi na širenju i populariziranju

MULIGAMA

SE KINO-KLUB

nji socijalizma. Važan zadatak kluba bit će da organizira prikazivanje filmova po selima. Okupljajući oko sebe kulturne radnike i sve one, koji se zanimaju za filmsku umjetnost, klub će održavati stručne tečajeve i popularna predavanja iz 'kino-matografije. Povremeno će se prikazivati i filmovi kinoteka uz predavanja i diskusije. Uspostavljanjem veze s ostalim sličnim klubovima i udruženjima u zemlji, te povremenim snimanjem kratkih filmova dokumentarnog karaktera, ovaj klub će nastojati da u cijelosti pridonese svoj udio općim naporima afirmacije naše mlade filmske umjetnosti.

Osim aktivnih članova, klub će imati i svoje potpomagajuće kao i počasne članove.

bave istom, kao i oni koji osjećaju naklonost za filmsku umjetnost, da se jave inicijativnom odboru, koji privremeno radi u sekretarijatu Gradskog odbora Narodne tehnike, Titova obala br. 4-I. kat, svakog dana od 8 do 12 i od 17 do 19 sati.

Pripreme za godišnje skupštine organizacija Saveza boraca

Split, 14. II. — U organizacijama Saveza boraca u Splitu vrše se pripreme za godišnje skupštine i izbore, koji će se održati povodom reorganiziranja osnovnih jedinica, te

60 GODINA
"ĆAKULE"
O FILMU
*/60 YEARS OF
"CHITCHAT"
ON FILM*

Adriana Perojević

With me a story usually begins with a single idea or memory or mental picture. The writing of a story is simply a matter of working up to that moment, to explain why it happened or what caused it to follow.

— William Faulkner

Živimo u svijetu u kojem našu svakodnevicu olakšavaju svakojaka čuda tehnologije. U mogućnosti smo vidjeti i čuti ljude na drugim kontinentima, jednim stiskom tipke ostvariti komunikaciju, jednim klikom otvoriti vrata u poznate i nepoznate svjetove, upoznati minule civilizacije. Tehnologija je danas dostupna svima, no paradoksalna je činjenica da smo usprkos tome otuđeniji no ikad. A nekoć je bilo upravo suprotno. Tehnike je nedostajalo, ali je komunikacije zato bilo napretek. Entuzijazma također. Upravo s konceptom entuzijazma započinje priča o Kino klubu Split. I s ponekom sretnom okolnošću.

Netom nakon završetka II. svjetskog rata, bivša je Jugoslavija podupirala nastanak masovnih društveno-političkih organizacija koje su trebale osigurati prosperitet obrazujući sve društvene slojeve, omogućujući uzdizanje tehničkih znanja i sposobnosti, te potičući učenje i rekreaciju mladeži u slobodno vrijeme. U tu je svrhu krajem 1945. godine osnovana organizacija Tehnika i sport, no, dok je bavljenje sportom bilo masovna pojava, tehnika je zbog siromaštva i nedostatka sredstava uvelike zaostajala. Stoga se 1946. godine osniva Narodna tehnika kojoj je glavni zadatak bio podizanje isključivo tehničke svijesti i kulture. Pod krilaticom "Narodna tehnika – Škola graditeljstva socijalizma" oformljuju se razni klubovi i organizacije s jasnim ciljevima i zadacima približavanja tehničkih dostignuća svim slojevima društva podučavanjem o rukovanju i korištenju tehnike, te obrazovanjem kadrova. Ogranak Narodne tehnike u Splitu nije bio ništa drugačiji, a klubovi poput jedriličarskog kluba "Labud", aerokluba "Split", radiokluba "A. Jonić" i jedriličarskog kluba "Mornar" samo su neki od mnogobrojnih. Kontinuirano su najuspješniji bili sportski klubovi, dok su ostali periodično zapadali u izvjesne poteškoće i krize.

U prilog do sada navedenim činjenicama, tijekom 1949. godine u Oblasnom odboru Narodne tehnike raspravlja se o mogućnosti formiranja klubova foto i kinoamatera, te je na njegov zahtjev 1950. godine pokrenuta inicijativa za osnivanje Kluba foto i kinoamatera u Splitu s Vinkom Protićem kao tajnikom Gradskog odbora Narodne tehnike. Za rad i djelatnost samog kinokluba nisu postojala nikakva sredstva, nedostajalo je kadra, nedostajalo je iskustva i, iako se planiralo prikazivanje filmova te obučavanje mladeži u rukovanju kinoprojektorom, o snimanju filmova moglo se samo sanjati. Nije se znalo gdje ni kako nabaviti projektor, a kamoli filmsku kameru, filmove i pribor.

We live in a world in which all sorts of technological gadgets make our everyday life easier. We can see and hear people on other continents, communicate with a push of a button, open doors to known and unknown worlds with one click, meet ancient civilizations. Today, technology is available to everybody but, and that is a paradox, we are more alienated than ever. It used to be the opposite in the past. There was not enough technology but plenty of communication. There was plenty of enthusiasm, too. As a matter of fact, the story of the Cine Club Split begins with the concept of enthusiasm, as well as with a few serendipities.

Immediately after the end of the Second World War, former Yugoslavia supported the creation of mass socio-political organizations that were meant to ensure prosperity by educating all social layers, enabling a growth of technical knowledge and skills and encouraging learning and recreation among young people in their free time. The organization Technics and Sports was founded in 1945 for that purpose. However, while sports activities were a mass phenomenon, technical activities were lagging behind due to poverty and lack of material means. People's Technics is founded for that reason in 1946. Its main goal was raising the level of technical awareness and culture. Under the motto "People's Technics – Socialism construction school" various clubs and organizations are formed with a clear vision on bringing technical advances closer to all layers of society through teaching and education on handling and usage of technics, as well as through teacher training. The branch of People's Technics in Split was no different than the others and clubs like the sailing club "Labud", the aero-club "Split", the radio-club "A. Jonić" and the sailing club "Mornar" were just some of many. Sports clubs were continuously the most successful while all the others had periods of difficulties and crises.

As a confirmation of all of the above, in 1949, the Regional Committee of People's Technics discusses the possibility to form photo and cineamateur clubs. At their request, in 1950, the initiative was launched to found a club of photo and cine amateurs in Split with Vinko Protić as secretary of the City Committee of People's Technics. There were no finances for the activity of the Cine Club, no personnel, no experience and, although film screenings were planned along with the training of young people in handling a film projector, they could have only dreamed of actually making films. Nobody knew where or how to get a film projector, let alone a film camera, tapes and

Tisuće ideja i tisuće problema. I jedna sretna okolnost.

Sredinom 1950. na adresu Gradskog odbora Narodne tehnike stiže pismo nepoznatog građanina koji izražava želju za osnivanjem kinokluba, i nudi sve potrebno za početak rada kluba: kinoprojektor, filmove za projekcije, prostor i vlastite usluge. Bio je to Božidar Darko Domić, splitski obrtnik, vlasnik kemijske čistionice u nekadašnjoj ulici Prvoboraca (današnja Zvonimirova), koji se od ranog djetinjstva amaterski bavio kinematografijom. Već je dvadesetih godina od nasljednika Josipa Karamana – prvog splitskog kinematografa i kinosnimatelja – kupio njegov prvi kinoprojektor, te neke vrlo rane nijeme filmove poput predratnih pantomima i žurnala. Starinski projektor za 35mm film bio je glomazan i nepokretan, a sam Domić dodao mu je elektromotor, te se ponudio da bude kinooperater. Time su stvoreni uvjeti za stvaranje početka rada buduće kinosekcije.

Inicijativni odbor od 8 članova predložio je da se prilikom dolaska Jadranske regate za njene sudionike i građanstvo održi javna kinopredstava na rivi, nekadašnjoj Titovoj obali. Mirko Santini, kinooperater u Domu Jugoslavenske ratne mornarice, bio je zadužen za prikazivanje filma 16mm projektorom koji je za tu priliku posuđen iz tvornice u Dugom Ratu. Ratna mornarica posuđuje kamion na koji se postavlja projektor, od Drvodjelske zadruge nabavljaju se grede za platno, koje pak u vidu jedara osigurava JK "Labud". Ante Bego iz Radio kluba popravlja zvučnik kinoaparature, dok Vinko Protić stupa u kontakt s posadom p/b "Radnik" i pokušava dobiti projekcijske lampe. Uz to je trebalo osigurati i pravovremeno gašenje svjetala na obali. S obzirom na to da se regata odvijala povodom Dana ustanka, kinopredstave su trebale biti narodnooslobodilačke tematike, te je planirano prikazivanje žurnala, nastavnih filmova o razvoju jedriličarstva i materijala s lanjske regate koji su snimili snimatelji Zvezda filma iz Beograda. Na trećem sastanku Inicijativnog odbora zaključeno je kako je predstavom na Rivi, održanom pred oko 3000 gledatelja, zadatak Odbora u potpunosti izvršen, čime njegov rad prestaje, a saziva se osnivačka skupština foto i kinoamatera za 26. 7. 1950. Foto i kinoklub dobiva ima Adolfa Doležala, prvoborca, koji je prije rata bio fotografski radnik. Tri dana kasnije, 29. 7. 1950. godine sazvan je prvi sastanak Upravnog odbora novog kluba.

all the equipment. Thousands of ideas and thousands of problems. And one happy coincidence.

Towards mid 1950, the City Committee of People's Technics receives a letter from an unknown citizen expressing the desire to found a cine club and offering all the necessary equipment to start with: a film projector, films for projection, space and his own services. It was Božidar Žarko Domić, a Split's tradesman, the owner of a dry cleaner's in the ex Prvoboraca street (today Zvonimirova), who had been into cinematography as an amateur since early childhood. As early as in the twenties, he had bought his first film projector and some very early silent films like the prewar pantomimes and journals from the heirs of Josip Karaman – the first cinematographer and film cameraman in Split. The old fashioned projector for 35mm film was bulky and fixed and Domić had added an electrical motor and offered to act as projectionist. This created the conditions for a real start of activity for the future cinema section.

The initiative committee counting 8 members proposed, on occasion of the coming of the Adriatic Regatta, to organize a public film screening on the waterfront, ex Titova obala, for its participants and the population. Mirko Santini, the projectionist in the Yugoslav Navy Club, was in charge of projecting a 16 mm film on a projector borrowed for the occasion from the factory in Dugi Rat. The Navy lent a truck that was to carry the projector, wooden beams for the screen were obtained from the Carpenters' Co-operative, and the screen, in reality a couple of sails, was obtained from the sailing club "Labud". Ante Bego from the Radio Club repaired the speaker of the projection equipment while Vinko Protić got in contact with the crew of the PB "Radnik" in the attempt to get the lamps for the projection. With all that, they had to ensure a timely turning off of the lights on the waterfront. Considering the fact that the regatta was held on occasion of the Day of Insurrection, the film projections were supposed to be in national liberation topics so that there were plans to screen journals, educational films on the development of sailing and materials from the previous year's regatta shot by the cameraman from Zvezda Film in Belgrade. At the third meeting of the Initiative Committee it was concluded that with the film show on the waterfront, held before some 3000 people, the task of the Committee had been fully completed, thus ending its work and gathering an Association Assembly of the photo and cine amateur club on July 26, 1950. The photo and cine club is given the

Foto–kino klub Adolfa Doležala

Domićev angažman unutar novoosnovane sekcije sastojao se od nabavke filmova za projekcije koji su pretežito stizali iz Nastavnog filma iz Zagreba. Ograničen fundus, greške pri dostavi i kontinuirana korespondencija bili su Domićeva svakodnevnica. Koliko god da se trudio, najčešće su se programi koje je zamislio morali odgađati uslijed pogrešne ili zakašnjele pošiljke iz Zagreba. Određeni su se filmovi čekali mjesecima, a stigli bi često u lošem stanju i ne bi se dali projicirati. Kroz sedam mjeseci Domić je za splitsku publiku po raznoraznim lokacijama projicirao skoro cijeli popis filmova u posjedu Nastavnog filma iz Zagreba, te krenuo u kontaktiranje poduzeća za raspodjelu filmova i ambasada što u Zagrebu, što u Beogradu. Filmovi su redom bili nastavnog karaktera, te isprva i kao takvi zanimljivi publici, no s vremenom je došlo do zasićenja i želje za boljim i drugačijim materijalima. Zahvaljujući suradnji s Britanskim konzulatom u Zagrebu, Domić je uspijevaao sastaviti interesantne programe te upoznati splitsku publiku s britanskom kulturom i poviješću. Problem koji je neprekidno pratio članove bila je i iznimno teška oprema koja se učestalo kvarila, pa je rezervne dijelove trebalo posuđivati od mornarice¹. Projekcije su bile uvjetovane i time što su jedni filmovi bili nijemi, a drugi tonski, pa su se unaprijed trebali nabavljati različiti projektori. S obzirom na to da se financijska situacija kinosekcije nije poboljšavala, Domić je na lukave načine nastojao izazvati pažnju medija. Spomenimo samo njegov arhivirani administrativni dopis gradskim vlastima, u kojem se pretvara da je izvjesni novinar koji je sreo "Domića – uvijek raspoloženog i veselog, koji se ne obazire na ništa i sve radi sa stanovitim mirom, potpuno siguran u sebe." I koji urgira da gradske vlasti poboljšaju situaciju kinosekcije, koja je samo u godinu dana zadužila grad.

Unutar splitskog Foto–kino kluba članovi su razglabali o predstojećim aktivnostima, o organiziranju izložbi, predavanja, tečajeva i nabavci materijala. Članovi fotosekcije su sačinjavali većinu, te nisu za prohtjeve nekolicine ljubitelja filmske umjetnosti i kinematografije imali pretjeranog sluha. S druge strane, desetak članova kinosekcije uporno je maštalo o snimanju cjelovečernih igranih filmova. Sanjarili su o uvodnoj špici koju je, pun zanosa, Domić zamišljao kao Metro–Goldwyn–Mayerovu, no umjesto lava koji riče pojavljivao bi se magarac koji reve, dok bi sama

name of Adolf Doležal, earliest champion, who worked in photography before the war. Three days later, on July 29, 1950, the first meeting of the Administration Board of the new Club was held.

Photo Cine–Club Adolf Doležal

Domić's engagement within the newly formed section was mainly directed to the procurement of films for the projections, usually from *Nastavni film* in Zagreb. The limited holdings, errors in delivering and continuous correspondence were Domić's daily life. No matter how hard he tried, the programs he thought up were often postponed because of wrong or late deliveries from Zagreb. Some films were expected for months and they would often come badly damaged and could not be projected. Through seven months of activity, Domić was able, on various locations, to show to Split's audiences almost the whole repertoire in possession of *Nastavni film* in Zagreb. He then started contacting the film distribution companies and embassies in Zagreb and Belgrade. The films were mainly of an educational character and therefore, at first, interesting for the public, but with time there was a certain saturation and a desire for better and different materials. Owing to the cooperation with the British Embassy in Zagreb, Domić managed to put together interesting programs and introduce Split's public to British culture and history. A persistent problem for the members was the extremely heavy equipment that was often out of order so that spare parts had to be borrowed from the navy¹. The projections were complicated by the fact that some films were silent while other were not so that different projectors had to be procured beforehand. Considering the financial situation of the Club that was not going better, Domić was cunning in trying to attract attention of the media. Let us just mention his archived administrative letter to the city authorities in which he pretends to be a journalist who met "Domić – always in a good mood, not caring much about anything and doing everything with some kind of serenity, totally sure of himself". The letter was urging the city authorities to help the cinema section that had managed to put the city in its debt in only a year.

Within Split's Photo–Cine Club the members discussed the upcoming activities, the organization of exhibitions, lectures, courses and purchase of material.

Narodna Tehnika

SAVEZ FOTO I KINOAMATERA JUGOSLAVIJE

priređuje

u četvrtak, 27. ožujka 1952.

u 18 sati u dvorani Gradskog odbora „NARODNE TEHNIKE“

(Saveznička obala br. 4/l. kat)

OSNIVAČKU SKUPŠTINU

KINO - KLUBA

SPLIT

i

SVEČANO OTVORENJE

KLUBSKE

KINO - DVORANE

Od 28. ožujka pa nadalje, klub će redovno prikazivati, kako za članove tako i građanstvo, filmove nastavnog, kulturnog, dokumentarnog, zabavnog i umjetničkog sadržaja iz čitavog svijeta. Srijedom i nedjeljom, posebne kino - predstave za djecu.

Sva potrebna obavještenja, kao i pozivnice za prisustvovanje **OSNIVAČKOJ SKUPŠTINI** i **OTVORENJU KINO - DVORANE**, mogu se dobiti od Inicijativnog odbora, koji privremeno radi u sekret. Gradskog odbora „NARODNE TEHNIKE“

slova uvodne špice, ispisana anilinskom bojom na stijenama, za vrijeme snimanja brisali valovi². Entuzijastima ni financije nisu predstavljale problem, već su se jedino željeli odvojiti od fotoamatera i osnovati vlastiti kinoklub, sa sekcijama za snimanje i prikazivanje filmova. Planiralo se posjećivanje društvenih organizacija, škola, okolnih sela, priređivanje kinoprojeksijske i održavanje predavanja o filmskoj umjetnosti, te, od prihoda ostvarenih ulaznicama, dobrovoljnim prilozima i članarinama, postupno nabavljanje opreme i trake.

Savjeti su se tražili i od beogradskog kluba koji je već u to vrijeme djelovao kao samostalna organizacija, te se njihov Pravilnik u manjoj mjeri izmijenio i nadopunio za potrebe našeg budućeg kluba. Sama ideja odcjepljenja predstavljena je čelnicima u Gradskom vijeću Narodne tehnike uz uvjerenje kako će se time pridonijeti "kinifikaciji" zemlje, na što je članovima kinosekcije obećana podrška i ustupljena jedna soba pored njihove velike sale za konferencije, na prvom katu današnje Privredne komore na Matejušci, gdje će se u slobodnim terminima moći prikazivati filmovi.

Kino klub Split

27. 3. 1952. godine, u zastavama i cvijećem okićenoj sali za konferencije Narodne tehnike, održana je osnivačka skupština Kino kluba Split na kojoj je prisustvovalo stotinjak delegata, predstavnika raznih društveno-političkih tijela, kulturnih i javnih radnika, te omladinaca koji su se tom prilikom i učlanili u novoosnovani klub. U Upravni odbor Kino kluba ušli su članovi: Slavko Bulić, Nikola Bonačić, Božidar Domić, Ena Iveta, Petar Jović, Ivo Juričević, prof. Duško Kečkemet, Jovan Knežević, Ermina Rajčić, Miško Samajlovski i prof. Silobrčić. Božidar Domić izabran je za predsjednika, kao svojevrсна zahvala Uprave za iskazanu požrtvovnost i predanost.

Prvi kolektivni zadatak članova Kino kluba bilo je uređenje zidova sobe, koju su oblijepili filmskim plakatima i portretima glumaca, te podizanje improvizirane drvene kabine na sredini konferencijske sale gdje je bio smješten stari Domićev projektor. Domićeva angažiranost nije jenjavala, pa tako on, zahvaljujući privatnom poznanstvu, u Beogradu izrađuje prijenosni tonski 16mm projektor koji daje na korištenje klubu. Radi dobavljanja projektora Domić s Kneževićem

The members of the photo section were a majority and did not care much for the requests of a few film and cinema amateurs. On the other hand, ten or so members of the cinema section stubbornly dreamt of making feature films. They dreamt of the introduction titles that Domić, full of enthusiasm, imagined like that of Metro-Goldwyn-Mayer with a braying donkey instead of the lion, while the letters of the introductory title, written in aniline dye on cliffs, would be washed out by the waves² during the shooting. Not even finances were a problem for the enthusiasts, all they wanted was to separate from the photo-amateurs and found their own cine club with shooting and screening sections. There were plans to visit social organizations, schools, surrounding villages, organize film projections and hold lectures on the art of film. The profit made with tickets, voluntary contributions and membership fees would serve the purpose of gradually procuring the necessary equipment and tapes.

Advice was sought from the Belgrade Club which was, at the time, active as an independent organization, so that their Regulations were slightly adapted and amended for the needs of our future Club. The very idea of separation was presented to the leaders of People's Technics in the City Council, trying to persuade them that it would contribute to a "cinification" of the country, to which the members of the cinema section were promised support and given a room next to their great conference hall, at the first floor of today's Chamber of Commerce on Matejuška, where films would be projected during free terms.

Cine Club Split

On March 27, 1952, the People's Technics conference hall adorned with flags and flowers hosted the founding assembly of the Cine Club Split with about a hundred delegates, representatives of various socio-political bodies, cultural and public workers and members of youth organizations who joined the newly formed Club for the occasion. The following members entered the Administration Board of the Cine Club: Slavko Bulić, Nikola Bonačić, Božidar Domić, Ena Iveta, Petar Jović, Ivo Juričević, prof. Duško Kečkemet, Jovan Knežević, Ermina Rajčić, Miško Samajlovski and prof. Silobrčić. Božidar Domić was elected for president, as an act of gratitude of the Administration for his dedication and self-sacrifice.

The first collective task of the Cine Club members was to decorate the walls of the room. They



putuje u Beograd, gdje prisustvuju Skupštini kinoamatera Jugoslavije te festivalu amaterskog filma; tu su po prvi put imali priliku odgledati amaterske filmove. Puni dojmov iz filmskog grada na Košutnjaku i s dragocjenim projektorom na Domićevim koljenima, na povratku u Split maštali su o izgradnji istog na Marjanu. Od tog trenutka, Kino klub je zahvaljujući Domiću mogao koristiti dva projektora, jedan od 16 mm i jedan od 35 mm, a time izazvanu euforiju i osjećaj bogatstva s današnjeg je stajališta gotovo nemoguće pojmiti, posebice uzme li se u obzir primarno volonterski rad članova Narodne tehnike i Kluba, kojima je i po svim pravilnicima primanje naknade bilo strogo zabranjeno.

S obzirom da je većina članova kinoamaterstvo poistovjećivala s projiciranjem a ne sa snimanjem filmova, netom nakon osnutka kluba krenulo se vrlo aktivno s prikazivanjem filmova. Uz pomoć mlađih članova Domić je odlazio u radne kolektive, fronte, sindikalne podružnice, i sva ona mjesta gdje bi pronašao prostora, stolica i zanimanja. U početku su se prikazivali stari nijemi filmovi iz Domićeva vlasništva, no zahvaljujući njegovoj upornoj korespondenciji s Nastavnim filmom iz Zagreba, raznoraznim ambasadama u Splitu, Zagrebu i Beogradu, uspjeli su se prikazivati i suvremeni strani dokumentarni i kulturni filmovi. Još jedna od Domićevih mnogobrojnih zasluga bilo je dobivanje dozvole od Željeznice za noćne projekcije filmova na kupalištu Bačvice, gdje je i uredio improvizirano gledalište na otvorenom. Budući da u to vrijeme nije bilo televizije, projekcije su okupljale redovitu, zainteresiranu splitsku publiku. Oko samog kluba sakupljala se omladina pa se oformio i prvi tečaj za kinooperatere, koji se bavio i pitanjima kao što su: Što je to film?, Kako dolazi do projekcije? i Kako baratati tehnikom?. Programi kluba su oglašavani u *Slobodnoj Dalmaciji* (uz ostale javne kinematografe), te preko plakata koje su izrađivali i lijepili po gradu sami članovi.

Negdje u isto vrijeme poslana je dojava policiji da u klubu postoje filmovi pornografskog sadržaja. Zabranjeni je sadržaj zapravo bio film pod nazivom "3 kapi rose" koji nije mogao trajati duže od par minuta, a u njemu su bile prikazane ženske grudi na kojima su se ljeskale kapljice. Službeno je oduzimanje filma, s obzirom da se radilo o zabranjenom materijalu, bilo razumljivo, no činjenica da se otuđio projektor, zvučna kutija, kolo od 600 metara, te produžni kabel, ukazivala je na to da sâma policija nije htjela propustiti odgledavanje filma, što joj je bez tehnike bilo nemoguće.

did that with posters and portraits of actors and by erecting an improvised wooden cabin in the middle of the conference hall for the old Domić's projector. His engagement was still great so that, owing to a private acquaintance, he makes a tone 16mm projector in Belgrade and gives it to the Club to use. In order to get the projector he travels to Belgrade with Knežević, where he participates to the Assembly of Yugoslav Cine-amateurs and a feature film festival; this was their first viewing of amateur films. Filled with impressions from the film city on Košutnjak and with the precious projector on Domić's knees, they daydreamed of the construction of a similar film city on Marjan on their way back to Split. From that moment on, thanks to Domić, the Cine Club could use two projectors, one 16mm and the other 35mm, while the euphoria caused by that fact and the sensation of wealth is almost impossible to imagine from today's point of view, especially if we take into consideration the primarily voluntary work of the members of People's Technics and the Club who were, according to the Regulations, strictly forbidden from receiving any compensation for their work.

Since most of the members identified cineamateurism with projections and not with filmmaking, the projection activity became fervent from the very beginning of Club activity. With the aid of younger members, Domić visited work collectives, fronts, union branches and all those places where there was room, chairs and interest. In the beginning, they projected the old silent films from Domić's private collection, but owing to his relentless correspondence with *Nastavni Film* in Zagreb, various embassies in Split, Zagreb and Belgrade, they also managed to show contemporary foreign documentary and cultural films. Another one of Domić's numerous merits was the consent obtained from the Railways for night projections on Bačvice swimming facility, where he furnished an improvised auditorium in the open. Since there was no TV at the time, the projections would gather a regular interested Split's audience. Youth used to gather around the Club, which resulted in the first course for film projectionists addressing issues like: What is film? How does a projection work? How to operate the equipment? The programs of the Club were advertised in *Slobodna Dalmacija* (along with other public cinemas) and through posters made and installed by the members themselves.

At about the same time, there was a tip to the police that there were pornographic films at the Club. The forbidden material was actually the film called "3

Drugi vid djelatnosti, koju je posebice poticao Jovan Knežević, bio je filmski tečaj, svojevrsna filmska škola s odjelima glume, režije i snimateljstva. Prvih nekoliko godina održavao se paralelno s tečajem za kinooperatere amatere. Predavanja iz glume održavali su profesori Više pedagoške škole i članovi drame splitskog Narodnog kazališta, dok je voditelj šminke u kazalištu, Juraj Papić, podučavao šminkanju i maskiranju. Natječaj je okupio velik broj splitske mladeži, koja je za ulazak u Glumačku školu prethodno trebala proći audiciju, a polaznici tečaja su kasnije imali priliku statirati u kazalištu i za to dobiti honorar. Iako je škola naišla na masovan odaziv, s obzirom da je bila zasnovana preambiciozno, a da pritom nije imala solidne temelje i perspektivnu budućnost, nakon svega par mjeseci raspala se ne postigavši željene rezultate.

Unatoč interesu građana i zajednice za sve aktivnosti unutar Kluba, ipak je nažalost došlo do zastoja širenja djelatnosti, i to prvenstveno zahvaljujući gubitku dvorane zbog useljenja nove Privredne komore u nekadašnje prostore Narodne tehnike. Nemogućnost je pronalaženja primjerenog prostora zadugo bila glavna prepreka Kino kluba Split, o koju se, više ili manje, spoticala svaka generacija klubaša.

I. generacija: '52. – '62.

Nakon gubitka dvorane na Matejušci, aktivnost se kluba svela na traženje novih prostorija za odvijanje klupskog rada i života. Klubu su dodijeljene ogromne sale nekadašnje Pučke kuhinje koja se nalazila u Severovoj ulici, u južnom dijelu Dioklecijanove palače. Za preuređivanje prostora prema klupskim potrebama nije bilo sredstava, a prostorije su zatečene u strahovito zapuštenom stanju - sa zaostalim štednjacima, kuhinjskim pločicama i priborom. Za početak je osposobljena samo prostorija koja je prethodno služila kao restoran, a trebalo je nekoliko stotina radnih sati čišćenja uskladištenih materijala i zatvaranja svih otvora kroz koje se preuzimala hrana. No, zanosa i elana nasreću nije nedostajalo. Uz materijalnu pomoć niza tadašnjih rentabilnih socijalističkih privrednih subjekata prostor je prekriven plastičnim pločama, a nabavljene su i prve klupe iz mjesnih zajednica koje su služile kao sjedišta, te se odmah započelo s projekcijama. Sama dvorana dovršena je već 1955. godine, i smatrala se jednom od najbolje uređenih i opremljenih dvorana u zemlji.

beads of dew" which could not have lasted for more than a couple of minutes, showing a woman's breasts covered with shiny beads of dew. Officially, the confiscation of the film was understandable since it was forbidden material, but the fact that along with the film they took the projector, the speaker, 600 meters long cable wheel and an extension cable, meant that the police itself did not want to miss seeing the film, something they could not have done without all the equipment.

Another type of activity, especially encouraged by Jovan Knežević, was the film course, some sort of film school with acting, directing and camera operating departments. For the first couple of years it was held parallel with the course for amateur projectionists. Acting lessons were held by professors of the Higher Pedagogy School and the members of Split's National Theatre troupe, while the head of theatre make-up, Juraj Papić, taught make-up and masks. The course gathered a large number of young people who had to pass an audition for the Acting School and the participants to courses later had the opportunity to work as extras in the theatre and get paid. Although there was mass response to the school, it was founded too ambitiously, without solid foundations and bright future, so that it fell apart after only a few months without having achieved the desired results.

In spite of the interest among the population and the community for all the activities of the Club, unfortunately, there was a stall in the developing of the activities, before all due to the premises that were lost to the new Chamber of Commerce that occupied the former space of People's Technics. The impossibility to find a new space was for long the main obstacle for the Cine Club Split over which almost every generation of Club members would sooner or later trip.

1st generation: '52 – '62

After the hall on Matejuška was lost, the activity of the Club was reduced to the search for new premises for the Club. The Club had been given two enormous halls of the former soup kitchen in Severova street, in the southern part of Diocletian's Palace. There were no finances for the reconstruction of the space according to the necessities of the Club, and the spaces were found in very bad shape – with left over stoves, kitchen tiles and utensils. For a start, only the space of the ex restaurant was fixed, and it took several hundred hours of work to clean the stored material

RADNO VRIJEME UTROŠENO NA OBFVARIVANJU AKTIVNOSTI RADA U
KINU KLUBU SPLIT I UREĐENJU PROSTORIJA
DO SVRŠETKA UREĐENJA PROSTORIJA

(14)

Radni sati su obračunavani po nekim tačnim i približnim vođenjima, a neki po vlastitim izjavama. U koliko pojedini članovi ne postavje obrazložene primjedbe/popis rada i utrošenog radnog vremena-kao ogled neka posluži učinjeno od nekih drugova u radnoj knjizi, ~~na~~ najdalje do 18. II. 1954, predloženi radni sati na ovom spisku učiče na "SPOMEN DIPLOME" /prema zaključku godišnje skupštine/kako slijedi:

drugovi:

Pavičić Željko	360	sati	✓	Stj. Volinari
Vukušić Kruno	350	sati		
Grubić Frane	400	sati		
Kalabrić Nikica	400	sati		Boriškovri
Sinovčić Menad	350	sati	✓	Bižaca J.
Lučić Andreis	750	sati	✓	Benzia
Pervan Boris	250	sati	✓	Botten
Ognjenović Petar	200	sati	✓	Poparić
Šarić Narcis	250	sati		Trbović
Krečić Miho	300	sati		Gunjača Grubić F.
Nežica Mladen	500	sati		Jelača
Benzia Nikša	950	sati		Lučić
Barišković Josko	450	sati		Manola
Vlahov Karmelo	200	sati		Mladina 50
Glavinović Ante	X	sati		Yonjo
Perišić Ivo	X	sati		Milat
Bakulić Vinko	X	sati		Mateljau
Betleri Ivica	400	sati		Marušić
Poparić Ivica	300	sati		NOŽICA M.
Mladina Tonko	X	sati		Opuzenarić P
Mladina Josip	450	sati		Favrić
Milat Zdenko	300	sati		Pervan
Jelača Nedjelko	250	sati		Poparić
Gunjača	200	sati		Poljak B.
Kulušić	400	sati		Sinovović
Mateljau Arsen	300	sati		Vukušić
Jedrejčić Danilo	200	sati		Vlahov
Marušić Milan	550	sati		
Poljak Božena	180	sati		
Manola Ada	X	sati		
Bižaca Jelka	150	sati		
Ronačić Nikola	1250	sati		
Marušić Drujm	350	sati		

Ostali drugovi, koji nisu upisani, a radili su više od 50 sati, se također na vrijeme javu

Daljnji značajni pothvati podrazumijevali su projekcije dokumentarnih filmova za prosvjetne radnike i ravnatelje škola, te za oficirski kadar Jugoslavenske ratne mornarice, a same su projekcije i dalje bile popraćene dobro pripremljenim predavanjima o djelovanju i namjerama kluba. Takvim je oglašavanjem, između ostalog, pobuđeno zanimanje općinskog prosvjetnog savjeta, koji je preporučio, i u redovnu nastavu svih splitskih škola uvrstio prikazivanje nastavnih i kulturnih filmova, unutar školskog radnog vremena. Program je predstavljao svojevrstan izazov Klubu jer je svaki razred u Splitu imao svoj termin, pa su školske predstave održavane četiri puta dnevno u dupkom punoj dvorani, što je dovodilo do zadivljujuće brojke od 44 000 učenika mjesečno. Ovakva organizacija nastavljala se kroz 1955., 1956. i 1957. godinu, dok su dokumentarni i kulturni filmovi za građanstvo i članove prikazivani od 1954. do 1957. godine. Brojka od 55 000 ljudi koji su odgledali projekcije tijekom 1956. godine možda najjasnije ukazuje na kulturni značaj Kino kluba Split unutar samog grada.

Zahvaljujući Mladenu Nožici i trudu koji je uloženo u prilagodbu prostora stare pučke kuhinje, Klub je konačno dobio zavidnu tehničku bazu – kameru, laboratorij i svu ostalu relevantnu opremu, te se moglo započeti s djelatnošću koja je sve intrigirala – snimateljstvom. Prvi film koji je u Klubu snimljen, montiran i ozvučen na magnetofonskoj vrpici bio je kratki dokumentarac *Dolazak Hailea Selasija u Split* 1954. godine, no film nažalost nije sačuvan. Duško Kečkemet snima i montira polusatni film pod nazivom *Dioklecijanova palača*, a u tome mu je svojim iskustvom svesrdno pomogao Mate Bogdanović. Prvi kolektivni rad Kluba, i prvi rad koji je dobio priznanje lokalne i šire sredine, bio je *Karneval podno Marjana*, dokumentarni film od 40 minuta iz 1955. godine. Split je tada živio za karneval, maškara je bilo svugdje i ljudi su se danima veselili. Nožica je bio organizator snimanja koje se uglavnom odvijalo u Domu mornarice, na Pjaci i ispred katedrale. Mate Bogdanović film je montirao a Mičo Brajević izabrao glazbu, koja je snimljena na tada jedinom magnetofonu u Splitu, u posjedu "Konstruktora", da bi se kasnije s magnetofona prebacio na svjetloton na filmskoj vrpici. Film je nagrađen na Saveznom festivalu amaterskog filma u Beogradu, ali je novčano i tehnički iscrpio klub, te je snimanje nakon toga posustalo. Drugi uradak prve generacije autora uslijedio je dvije godine kasnije, 1957. godine.

and close up all the openings through which the dishes were taken in. Luckily, there was plenty of enthusiasm and verve. With the material help of a series of then profitable socialist companies, the space was covered with plastic panels and the first benches serving as seats were obtained from the local communities. The projections started right away. The hall itself was completed in 1955 and was considered to be one of the most beautiful and best equipped halls in the country.

Further important actions included the projections of documentaries for teachers, professors and school principals, as well as for the officers of the Yugoslav Navy. All the projections were still accompanied by well prepared lectures on the activity and intentions of the Club. Such kind of advertising attracted the interest of the municipal council of education which recommended and included the projection of teaching and cultural films in the regular school program of all schools in Split. The program represented a challenge for the Club because each class in Split had their own schedule so that school projections were held four times a day in a packed hall, which resulted in an impressive number of 44 000 students a month. This kind of organization continued throughout 1955, 1956 and 1957, while documentaries and cultural films for the population were projected from 1954 to 1957. The number of 55 000 people viewing the projections in 1956 is perhaps the best indicator of the cultural importance of the Cine Club Split for the city.

Owing to Mladen Nožica and the effort put into the reconstruction of the space of the former soup kitchen, the Club had finally got an enviable technical equipment – a camera, laboratory and all other relevant equipment, and was thus able to start with the most intriguing activity – filmmaking. The first film shot at the Club, edited and with a soundtrack made on a tape-recorder was a short documentary *The Arrival of Haile Selassie in Split* (1954), which was unfortunately lost. Duško Kečkemet shot and edited a half-hour film entitled *Dioklecijanova palača/ Diocletian's Palace*, selflessly aided by the experience of Mate Bogdanović. The first collective work of the Club and the first work that was acknowledged by the local and wider public was *Karneval pod Marjanom/ Carnival under the Marjan*, a 40-minute documentary shot in 1955. Split lived for the Carnival in those times, masques were everywhere and people were merry for days. Nožica organized the shooting mainly in the Navy Club, on the main square (Pjaca) and in front of the cathedral. Mate Bogdanović edited the film and



Čabar glava smatra se prvim lutkarskim filmom u Jugoslaviji, a njegovo je snimanje trajalo mjesec dana. Mate Bogdanović odabrao je scenarij Željka Hella, koji je pisao scenarije za kazalište lutaka. Odabrao ga je zbog atraktivnosti i mnoštva efekata – eksplozija, pretapanja i sl., računajući na njegovu spektakularnost. Članovi Kluba sami su napravili pozornicu, dok su lutke pomicala zaposlenice kazališta lutaka "Pionir". Iako je film dobio neka priznanja i nagrade, neuspjeh je prvenstveno mogao zahvaliti svojoj dužini i nedostatku autorske tankočutnosti za eventualnu mladu publiku kojoj se mogao prikazivati³.

Tijekom rujna 1956. nanovo se formirao praktični tečaj za operatere koji je pohađalo oko 40 mladih članova, dok je 1957. godine pokrenut filmski natječaj pod nazivom "Od filmske kamere do gotovog filma". Tečaj je trajao oko 4 mjeseca i moglo ga je pohađati 30 učenika, a održavao se dva puta godišnje. Financijske poteškoće Kluba pokušale su se riješiti pokretanjem kina "Stari grad"⁴ u suradnji s gradskim

Mičo Brajević chose the music which was recorded on the only tape-recorder in Split at the time, property of "Konstruktor", only to be later transferred from the tape-recorder onto a photo-optic sound film tape. The film was awarded at the Federal Amateur Film Festival in Belgrade but had financially and technically drained the Club with consequent pause in later shooting. The second work of the first generation of authors followed some two years later, in 1957. *Čabar glava / Bucket Head* is considered to be the first puppet film in Yugoslavia and it took one month to make. Mate Bogdanović took the script written by Željko Hell, writer for the puppet theatre. He chose it for its attractiveness and many effects – explosions, mergings and such, counting on its spectacularity. The members of the Club made the stage themselves while the puppets were moved by the employees of the "Pionir" puppet theatre. Although the film got some acknowledgments and awards, its unsuccess was mainly due to its length and a lack of auteur sensitivity towards the potential young audience it could have been shown to³.



kinopoduzećem, pa je tako 15. rujna 1957. godine ugovoren namjenski najam klupske kinodvorane u svrhu održavanja redovitih projekcija. Ta financijska platforma potrajala je nešto više od tri godine.

Od prosinca 1957. Klub uvodi još jednu novinu - počinju se odvijati Filmski ponedjeljci. Naime, od distributerâ su se posuđivali igrani filmovi istaknutije umjetničke vrijednosti kojima je isticala licenca. Redovite predstave su započinjale uvodnim predavanjima o režiseru i filmu, te je u okviru Filmskih ponedjeljaka prikazano sveukupno 95 filmova. Aktivnost te prve splitske "kinoteke" trajala je oko godinu dana, te je naišla na vrlo velik odaziv publike.

Prvoj generaciji autora može se zahvaliti popularizacija i omasovljenje članstva kinokluba te regrutiranje aktivnih filmskih amatera i profesionalnih kadrova. Kroz klub je u tom periodu prošlo najmanje 250 000 ljudi, održano je oko 700 predstava s 800 raznih,

In September 1956 the practical course for projectionists attended by about 40 young members was formed again, while in 1957 there was a film contest called "From film camera to completed film". The course lasted for 4 months, enrolled 30 attendants and was held twice a year. An attempt to solve the financial difficulties of the Club was made with the starting of the "Stari grad"⁴ movie theater in co-operation with the city's cinema company so that on September 15, 1957 an agreement was signed for the rental of the Club's movie theater for the purpose of holding regular projections. This financial platform lasted for a little longer than three years.

In December 1957 the Club introduced another novelty – the Film Mondays. Feature films of a more prominent artistic value whose licence was about to expire were borrowed from the distributors. Regular projections began with introductory lectures on the director and the film. A total of 95 films were screened

kratkim ili cjelovečernjih filmova, a posebno priznanje Klub je dobio 1958. godine kada mu je povjerena organizacija 5. saveznog festivala amaterskog filma. S vremenom je djelatnost Kluba zapadala u krizu, te se relativno prikladne prostorije s projekcijskom salom i osposobljen laboratorij u kojem su se mogli razvijati i montirati filmovi uopće nisu koristili. Društveni život se očitovao u prepirkama, igranju šaha i kartanju umjesto u osnovnoj filmskoj amaterskoj djelatnosti. Ipak, ovo je prvo desetljeće rada splitskog kinokluba neosporno položilo temelje budućem procvatu klupske djelatnosti drugog razdoblja, koja se, kao što ćemo vidjeti, u potpunosti odvijala na stvaralačkom planu.

II. generacija: '62. – '72.

Početak 60-ih godina karakterizirala su česta mijenjanja Uprave i relativno slaba produkcija filmova. Upravni odbori birali su se stihijski i mijenjali su sastav tijekom godine, pa se nije mogao ostvariti smišljen program niti Klub nekamo ciljano usmjeriti. Na godišnjim skupštinama dolazilo je do mnogobrojnih sporova i diskusija oko raznih neopravdanih zadataka kinokluba, a prepirke su se najčešće zaboravljale dan nakon godišnje skupštine. Iako je početak bio trnovit, on je bio samo prijelazna faza između intenzivnog školovanja kadrova i kasnije iznimno plodnog snimanja filmova. Unatoč financijskim problemima koji su uslijedili nakon prestanka djelovanja kino-koncepta "Stari grad", te otuđivanja dijela inventara i namještaja kluba zbog neodgovornog vođenja financijsko-materijalnog poslovanja, društveni život članova kluba je cvjetao, te su oni sve svoje slobodno vrijeme u večernjim satima provodili u klupskim prostorijama.

Nakon što je pregledano financijsko-materijalno poslovanje za period od 1. 1. 1961. do 31. 12. 1963., pokrenut je krivični postupak protiv kluba. To je dovelo do sazivanja izvanredne skupštine na kojoj je izabran novi Upravni i Nadzorni odbor i donesen novi Statut. Izvanredna skupština je odredila i organe koji djeluju unutar Kluba te se, uz dva navedena Odbora i Disciplinsku komisiju, osniva i novi Umjetnički savjet – kvalificirani stručni organ za ocjenu scenarija i odobravanje filmova za snimanje.

Nakon povratka Ivana Martinca iz Beograda, stvari se počinju odvijati u novom smjeru. Martinac je, naime, svoju filmsku karijeru još kao student započeo

within the program of the Film Mondays. The activity of the first "cinematheque" in Split lasted for about a year and was widely acclaimed by the public.

The first generation of authors was responsible for the popularization and increase in the number of the Cine Club members and the recruitment of active film amateurs and professional staff. At least 250 000 people had passed through the Club in that period, some 700 shows were held with 800 various short or feature films and the Club received a special acknowledgement in 1958 when it was entrusted with the organization of the 5th Federal Amateur Film Festival. In time, the activity of the Club went through a crisis and relatively suitable spaces with projection rooms and a refurbished laboratory for the development and editing of films were barely used. Social life was reduced to quarrels, games of chess and cards instead of the main amateur film activity. However, this first decade of activity of the Cine Club Split unquestionably laid the foundations for the future flourishing of Club activity during its second period, which was completely dedicated to filmmaking.

2ND generation: '62 – '72

The beginning of the 60s was characterized by frequent changes in the Administration and a relatively poor production of films. Administration Boards were elected without plan or control and kept changing members throughout the year making it virtually impossible to realize the planned program or give a sensible direction to the Club's activity. The annual assemblies were fertile ground for numerous disputes and discussions on various unjustified tasks of the Cine Club, mostly forgotten a day later. Although the beginning was thorny, it was just a transition phase between the intense staff training and education and the later prolific filmmaking. In spite of financial problems that followed after the cine-concept of "Stari grad" was interrupted and part of the inventory and furniture of the Club was lost due to an irresponsible managing of financial and material operations, the social life of the members flourished and they spent all of their free time and evenings at the Club.

After the financial and material operations were inspected for the period from January 1, 1961 to December 31, 1963, criminal proceedings were instituted against the Club. This resulted in calling a

u Kinoklubu Zagreb, a nastavio u Kino Klubu Beograd. U Split se vratio početkom 60-ih i donio vlastite filmske ideje izbrušene utjecajima urbanijih sredina, te nametnuo umjetnički, alternativni film kao mogućnost izražavanja. Filmovi autora druge generacije nosili su zajednički pečat, te je u klubu vladalo opće duhovno jedinstvo koje je dopuštalo razvoj suprotnosti. Uz Martinca u klubu su djelovali Ranko Kursar, Martin Crvelin, Lordan Zafranović, Ante Verzotti, Andrija Pivčević, Mihovil Drušković, Krešimir Buljević i Vjekoslav Nakić. Ipak, treba napomenuti kako se Martinčevi filmovi razlikuju od filmova Lordana Zafranovića, Zafranovićeve od Nakićevih, Nakićevi od Verzottijevih i tako dalje, no unatoč razlikama djelovali su kao uigran tim, što i jest polazna posebnost Kino kluba Split u odnosu na druge kinoklbove tog vremena. U tom se ozračju među "muškom klapom" imala priliku izraziti i prva autorica Kino kluba Split, Tatjana Dunja Ivanišević, koja 1968. godine snima svoj prvi i jedini film, sugestivna naziva "Žemsko". Temeljni filmski motiv koji je suštinski prožimao sve radove klupskih autora bio je sam grad. Filmskim artikulacijama gradske atmosfere - sumirane na Rivi, Pjaci, u Palači, na ulicama i na licima prolaznika - nastajao je svojevrsan memento Splita 60-ih godina. Također, za reorganizaciju i revitalizaciju kluba može se zahvaliti angažiranosti i pedantnosti Vanje Miličića, koji je svojim rukovoditeljskim radom omogućio drugoj generaciji autora nesmetano kreativno izražavanje.

Za razliku od zagrebačkih amaterskih filmova koje je karakteriziralo eksperimentiranje s medijem, te beogradskih filmova koji su se okretali društvenoj kritici, filmove splitskog Kino kluba obilježavao je zaseban filmski izričaj stroge vizualne i montažne konstrukcije.

U trenutku razilaženja snimili su oko stotinjak filmova, što još uvijek predstavlja najbogatiji kolektivni opus neke generacije unutar kluba. Čak su četiri autora dobila najveće službeno priznanje u amaterskom filmu onog vremena – zvanje majstora amaterskog filma koje je dodjeljivao Kino savez Jugoslavije na temelju snimljenih filmova, nagrada i mišljenja skupštine Saveza. Prvim majstorom Kino kluba Split, a ujedno i četvrtim u Jugoslaviji, poslije Pansinija, Petkovića i Babca, proglašen je Ivan Martinac 1964. godine u Ljubljani; slijedi Lordan Zafranović 1966. u Zagrebu, te Ante Verzotti i Andrija Pivčević 1967. godine u Skopju. Svi ostali autori druge generacije redom su bili majstori-kandidati amaterskog filma.

Odlaskom ovih autora - koje se danas

special (emergency) assembly and the election of new Administration and Supervisory Boards as well as new articles of agreement. The special assembly established the organs that will function within the Club and, along with two mentioned Boards and the Disciplinary Commission, the new Artistic Council is founded – a qualified expert body for the evaluation of scripts and approval of shooting.

After the return of Ivan Martinac from Belgrade, things started developing in a new direction. As a matter of fact, Martinac had started his film career as a student in the Zagreb Cine Club and continued it in the Belgrade Cine Club. He returned to Split at the beginning of the 60s and brought his own film ideas polished by the influence of more urban environments, thus imposing art alternative film as a means of expression. Films by the authors of the second generation had a common trait and there was a general togetherness of spirit at the Club that allowed the development of opposites. Along with Martinac, active at the club were Ranko Kursar, Martin Crvelin, Lordan Zafranović, Ante Verzotti, Andrija Pivčević, Mihovil Drušković, Krešimir Buljević and Vjekoslav Nakić. However, we have to point out that Martinac's films differ from those of Lordan Zafranović, Zafranović's from those by Nakić, Nakić's from Verzotti's and so on but despite the differences they all acted as a well-coordinated team, which is the starting peculiarity of the Cine Club Split compared to other cine clubs of the time. In that spirit and under a "male take clapperboard" the first female author of the Cine Club Split appeared and got the chance to express herself. Tatjana Dunja Ivanišević shoots her first and only film suggestively entitled *Žemsko/ Gal* in 1968. The basic film motif that essentially pervaded all the works of Club authors was the city itself. The film articulations of the city's atmosphere – summed up on the waterfront, the Pjaca, in the Palace, on the streets and in the faces of passers-by, created some sort of memento of Split in the 60s. Also, the reorganization and revitalization of the Club has to be credited to the engagement and meticulousness of Vanja Miličić whose managerial work enabled the second generation of authors to freely express their creativity.

As opposed to amateur films from Zagreb characterized by experimentation with the medium, and the Belgrade films that were much more socially engaged, films made at the Cine Club Split are marked by a particular kind of film expression bearing signs of strict visual and editing construction.



raspoznaje kao temelje "splitske škole" - nastala je svojevrsna praznina, te je rad u Klubu između 1969. i 1973. skoro zamro, čemu najbolje svjedoči činjenica da je 1970. snimljen samo jedan film - *Jutra* Zvonimira Buljevića, a 1971. i 1972. nijedan. Također, klub zbog renoviranja gubi aktualne prostorije u Severovoj i dobiva privremeni prostor od 30-ak m² u današnjoj Zagrebačkoj (bivšoj Ribarevoj) ulici, gdje ostaje idućih 25 godina.

Until the moment of breakup they had made about one hundred films which remains the richest collective opus of a generation of Club authors. As many as four authors got the most important official recognition for amateur film of the time – the title of amateur film master awarded by the Yugoslav Cinema Association on the basis of the films made, received awards and opinions of the Association's assembly. The first master of Cine Club Split, and at that the fourth in Yugoslavia, after Pansini, Petković and Babac, was Ivan Martinac awarded with the title in 1964 in Ljubljana; he was followed by Lordan Zafranović awarded in 1966 in Zagreb and Ante Verzotti and Andrija Pivčević in 1967 in Skopje. All the other authors of the second generation were named candidate-masters of amateur film.

After the departure of all those authors – today identified as the foundation of the "Split School" – there was a certain void, so much that work at the Club almost died between 1969 and 1973, a situation best witnessed by the fact that only one film was shot in 1970 – *Jutra / Mornings* by Zvonimir Buljević, and no films were made in 1971 and 1972. Not only, due to reconstruction the Club loses its current premises in Severova and is given a temporary space of about 30 sq.m. in today's Zagrebačka (ex Ribareva) street, where it remains for the next 25 years.

Nakon spomenute praznine novim je članovima Kino kluba Split trebalo određeno vrijeme da pronađu i ustale vlastite tendencije i izričaje. Isprva se u klubu okupljao jako malen broj ljudi i društveni mu je život osiromašio. Ranih sedamdesetih godina krenulo se ka ponovnom organiziranju filmskog tečaja i nastojao se povećati broj članova, no nije ih bilo više od pedesetak. Starija je generacija i dalje sudjelovala u radu Kluba kroz održavanje predavanja u okviru filmskog tečaja, no većina je aktivnosti u tom periodu bila zamrznuta. Klub je nestao s jugoslavenske amaterske scene i rijetko je primao pozive i obavijesti sa saveznih festivala.

Zbog razvoja televizije te mnogobrojnosti kinodvorana, 70-ih je godina bilo iznimno teško privući u klub publiku i pojedince, koje film više nije zanimao kao umjetnost, već isključivo kao razonoda. Zahvaljujući osnivanju gradske Kinoteke 1971. godine pri tadašnjem Narodnom sveučilištu, generacije splitske mladeži nanovo dobivaju priliku družiti se s filmom kao umjetničkom djelatnošću. Slijedom toga, 1973. godine unutar Kluba počinje se okupljati grupa novih mladih zaljubljenika u film, željnih novih znanja i diskusije. Ivan Blažević, Joško Bojić, Ivica Bošnjak, Edi Domanžić, Branko Karabatić, Zdravko Medić i Dušan Tasić samo su neka od imena ove generacije, koja je proživljavala određene komplekse zbog autentičnosti i uspjeha filmova svojih starijih kolega. Uz autore u klubu volontira Silvana Blašković. Ipak, i ova generacija ima potrebu preispitati i oživjeti Klub, uvodeći novine, sagledavajući greške i propuste prethodne generacije, te pomaknuti granice medija. Filmove prethodne generacije proživljala je duhovna srodnost autora, kao i zajedničko snimanje filmova, dok nova generacija nema čvrstu zajedničku poetiku, već svakoga autora karakterizira njemu svojstven pristup i svaki je film osoban.

Sredinom sedamdesetih godina atmosfera u Klubu postaje opuštenija i slobodnija. S Ivicom Bošnjakom kao predsjednikom krenulo se u akciju prikupljanja podataka pred proslavu dvadesetpetogodišnjice djelovanja kluba: izlistavala se periodika, Ante je Verzotti fotografirao svaki članak, mjesec dana se intenzivno intervjuiralo starije članove. Paralelno s pripremama za proslavu jubileja, Dušan Tasić se domislio ideji o osnivanju filmske manifestacije pod nazivom Sabor kinoamatera Jugoslavije, koji bi se u organizaciji kluba u Splitu održavao svake godine.

After the mentioned void the new members of the Cine Club Split took some time to find and settle their own tendencies and expressions. At first, there was a small number of people gathering at the Club and its social life had become poor. In the early seventies the film courses were organized again in an attempt to increase the number of members but there were no more than fifty. The older generation still participated to the activity of the Club through lectures within the film course but most of the activity was suspended in that period. The Club disappeared from the Yugoslav amateur scene and was rarely sent invitations and information from federal festivals.

In the seventies, because of the development of television and the large number of cinemas, it was extremely difficult for the Club to attract the public and individuals who were not interested in film as art any more but only as entertainment. Owing to the foundation of the city's cinemathèque in 1971 at the then People's University, the generations of Split's youth were again given the chance to enjoy film as art. As a consequence, in 1973 the Club starts gathering a group of new young film amateurs, eager of new knowledge and discussions. Ivan Blažević, Joško Bojić, Ivica Bošnjak, Edi Domanžić, Branko Karabatić, Zdravko Medić and Dušan Tasić were just some of the names of the new generation which had certain complexes due to the authenticity and success of the films made by their older colleagues. Besides the authors, a volunteer at the Club was Silvana Blašković. Still, this generation had the need to question and rekindle the activity of the Club, introducing some novelties, pondering on mistakes and failures of the previous generation and moving the boundaries of the media. The films of the previous generation were permeated by the spiritual similarity of the authors as well as a joint shooting of films, while the new generation did not have a firm common poetics because each author is characterized by a personal approach and every film is intimate.

Towards the middle of the seventies the atmosphere at the Club becomes more relaxed and free. With Ivica Bošnjak as president there were attempts to gather information before the twenty fifth anniversary of Club activity: going through the pages of magazines, Ante Verzotti photographed each article, older members were intensely interviewed for a month. Parallel to the preparations for the celebration of the anniversary, Dušan Tasić came up with the idea to organize film events called



Fokus – skulptura Vaska Lipovca koja se dodjeljivala kao nagrada na Saboru alternativnog filma

Fokus – sculpture by Vasko Lipovac given as award at the Alternative Film Meeting

Sabori su zamišljeni prije svega kao informativno-radna manifestacija, bez težnji da se oformi neka vrsta festivala ili smotre već u želji da djeluju kao fuzija ljudi, njihova rada i promišljanja o filmu. Sredstva za Sabor bijahu oskudna jer je većina financija bila namijenjena izradi monografije, plaketa, značaka i samoj proslavi godišnjice. Tasić nije posustao te je uspio održati projekcije 20-ak filmova i time utrti put budućim Saborima jugoslavenskog alternativnog filma, koji će se održavati narednih deset godina.

Sabor alternativnog filma

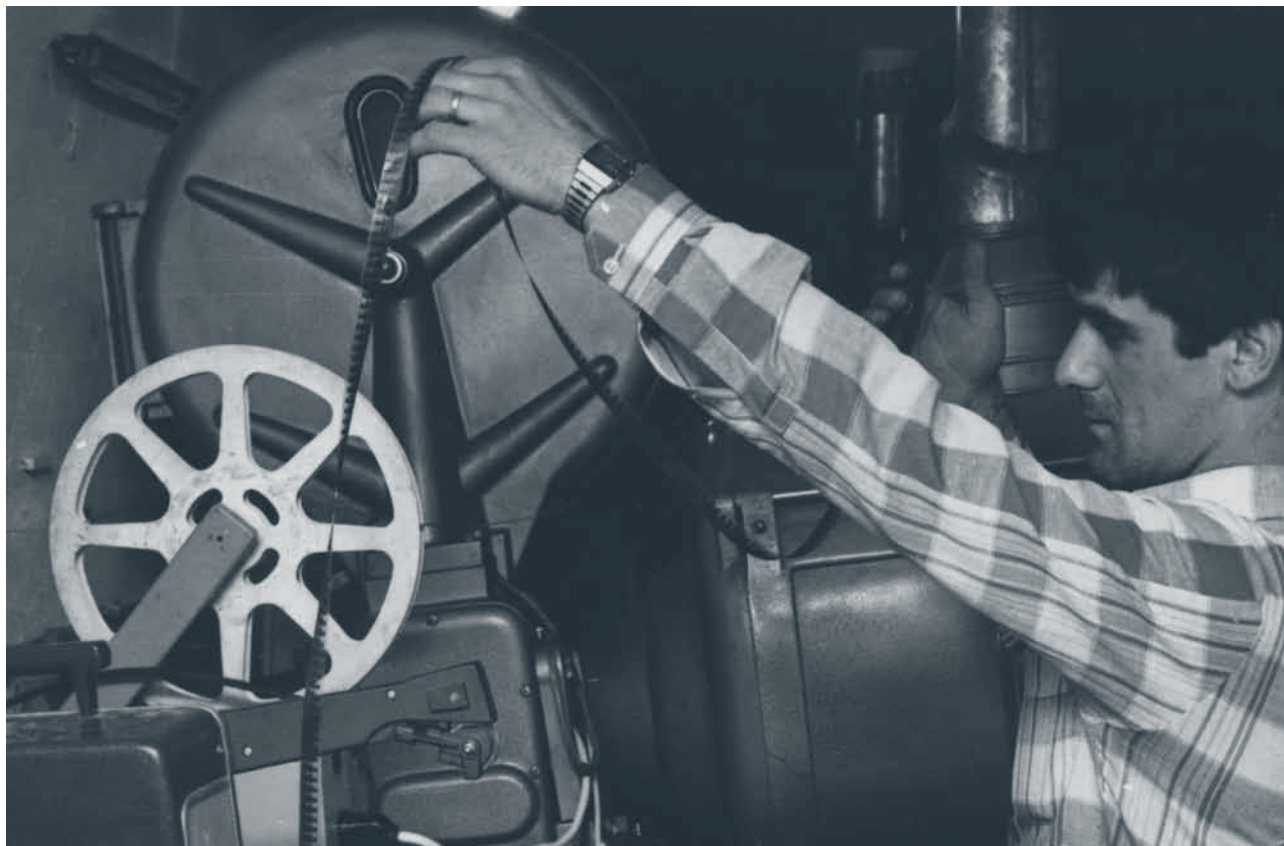
Primarni motivi osnivanja Sabora bili su pokušaj osvješćivanja i podizanja kulturne razine zajednice, preispitivanje pojma "amaterski film", utvrđivanje njegove kvalitativne vrijednosti i društvene mu pozicije. Prvi sabor je zamišljen kao pilot-manifestacija koja traje 3 dana, s tim da se prva dva dana slavila 25. godišnjica, a trećeg dana održan je Sabor. Sastojao se od radnog i prikazivačkog dijela. Prikazivački dio trebao je biti sastavljen od prvonagrađenih filmova s festivala saveznog ranga i ocijenjenih od strane službenih žirija, i služiti kao osnova polemiziranju o pojmu jugoslavenskog filma. Umjetnički kolegij Sabora zamišljen je više kao "kompetentna publika" nego kao žiri. Zadatak im je bio izdvojiti jedan od filmova s anonimne liste (bez nagrada i autora), dakle onaj koji im je, zahvaljujući njihovu teoretskom iskustvu i praktičnom radu, nešto značio. Unatoč ogromnom entuzijazmu, radni dio manifestacije prvog Sabora koji je trebao uključivati razne referate nije se nažalost uspio ostvariti, jer su pristigla samo tri referata i to iz Bitole, Mladenovca i Beograda. Informiranje o samom Saboru bilo je izvrsno u cijeloj Jugoslaviji, a i angažman organizacijskog odbora bio je impresivan. Plakati su bili intrigantni pa ih se komentiralo u medijima. Naime, zbog rečenice "Ovaj plakat se nalazi iza vaših leđa" i činjenice da su organizatori uistinu nastojali polijepiti plakate tako da ta tvrdnja bude istinita, stvorena je senzacija. Iako se Saboru više od 60 % pozvanih nije odazvalo, bilo je dovoljno nazočnih za mjerodavno gledanje i procjenu filmova. Naime, poziv na Sabor prihvatila je generacija autora iz gotovo svih krajeva Jugoslavije koja je ozbiljno shvaćala alternativni film, a koja je ujedno pohađala i filmske škole i akademije.

Sami počeci oformljivanja Sabora nisu tekli

Yugoslav Meeting of Amateur Film to be held annually in the organization of Cine Club Split. The meetings were thought up before all as an informative-working event, without the intention of forming any kind of festival or review but purely with the desire to act as a fusion of people, their work and thinking about film. The financial means for the Meeting were scarce because most of the available finances covered the making of a monograph, plaques, pins and the celebration of the anniversary. Tasić did not give up and he managed to project some 20 films thus paving the way for future Yugoslav Alternative Film Meetings, held for the following ten years.

Alternative Film Meeting

The primary motives for the foundation of the Meeting were the attempts to raise awareness and the cultural level of the community, the questioning of the term "amateur film", the establishment of its qualitative value and its social position. The first meeting was thought up as a pilot-event lasting 3 days of which the first two were a celebration of the 25th anniversary and the third day was the day of the Meeting. It comprised a working part and a screening part. The screening part was supposed to be made up of films awarded with the first prize at federal festivals and evaluated by official juries, thus serving as a basis for the polemics on the term Yugoslav film. The artistic board of the Meeting was to be more of a "competent audience" than a real jury. The task was to single out one of the films from the anonymous list (without awards and authors), the one that, owing to their theoretical experience and practical work, had meant something to them. Despite an enormous enthusiasm, the working part of the first Meeting that was supposed to include various lectures was not realized because only three papers had come in, from Bitola, Mladenovac and Belgrade. Information about the Meeting was excellent in all Yugoslavia and the engagement of the organizational committee was impressive. The posters were intriguing and therefore commented in the media. The phrase "This poster is behind your back" and the fact that the organizers tried hard to position the posters so as to make that statement true, created a sensation. Although more than 60% of those invited did not show up for the Meeting, there were enough people present for a relevant viewing and evaluation of films. As a matter of fact, the invitation for



glatko, a i kasnije se provlačila mogućnost odustajanja, međutim, zahvaljujući entuzijazmu i upornosti inicijatora i organizatora Sabor se, unatoč problemima, uspio održati. Administrativni tehničari Zdravko Budiša te Nikša i Dragica Šimac zbog nedostatka su novaca sami otipkavali biltene, dok je velik broj članova volontirao u raznoraznim situacijama. Nikša Filipović, jedini član koji je posjedovao automobil, razvio je, nabavljao i distribuirao filmove, dok je njegov kolega iz kluba, Dinko Karežić, omogućavao kopiranje otipkanih materijala sa Sabora zahvaljujući radnom mjestu u splitskom Škveru.

Prostori održavanja Sabora su se izmjenjivali te bili mnogobrojni, poput kinodvorane Đure Salaja (Kinoteka), kina "Balkan", "Central" i Muzeja revolucije, dok su se diskusije pak održavale u hotelima Marjan i Split, u društvenom domu mjesne zajednice Meje, te u već spomenutom Muzeju revolucije.

Paralelno s odvijanjem prvih sabora koji su Klubu donijeli napredak i popularnost, a samim tim i izdašnije financiranje i mogućnost nabave filmske trake i opreme, intenzivno se radilo i na oživljavanju

the Meeting was accepted by a generation of authors from almost all parts of Yugoslavia who took alternative film seriously while at the same time attending film schools and academies.

The very beginnings of the Meeting were not easy and the possibility of giving up was still present much later. However, owing to the enthusiasm and the persistence of the initiator and organizer, the Meeting survived in spite of problems. The administrative technicians Zdravko Budiša and Nikša and Dragica Šimac typed the bulletins themselves for lack of money, while a large number of members volunteered in various situations. Nikša Filipović, the only member who had a car, drove around, procured and distributed films, while his colleague from the Club, Dinko Karežić, offered to copy the typed materials of the Meeting thanks to his position in Split's shipyard.

The spaces where the Meeting was held were many, like the film theater Đuro Salaj (cinematheque), film theaters "Balkan", "Central" and the one at the Museum of the Revolution, while the discussions took place in the hotels Marjan and Split, in the community club Meje and in



2. sabor jugoslavenskog neprofesionalnog i alternativnog filma u Splitu
2. réunion du film yougoslave non professionnel et alternatif à Split
2. meeting of yugoslav unprofessional and alternative film in Split

Plakat za 2. Sabor Jugoslavenskog neprofesionalnog i alternativnog filma u Splitu

Poster of the 2nd Meeting of Yugoslav Non-professional and Alternative Film in Split

**IZA VAŠI
 NALAZI SE O**
 there is a poster behind you • denn



najbolji neprofesionalni filmovi • alternativni gotovac, ivan martinac • simpozij: jugoslave split 27-30. 3. 78. • direkcija: kino klub



*alnog i alternativnog filma u splitu
professionnel at alternatif à split
onal and alternative film in split*

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VAJ PLAKAT

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film → čisti film ● retrospektiva: tomislav
enski neprofesionalni i alternativni film ●
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i unapređivanju filmskog tečaja. Tečaj 1978. godine dobiva službeni naziv "Filmska škola Kino kluba Split". Nastojalo se obogatiti predavanja i broj predavača pa se tako pozivaju Duško Kečkemet, Andrija Pivčević, Aleksandar Stasenko, Ante Verzotti, Lordan Zafranović, Dušan Tasić i Ivan Martinac, koji je uz predavanja zadužen i za proširivanje skripte o povijesti filma. Filmska se škola oglašavala plakatima preko novina i radija, dijapozitivima u kinodvoranama, te je brojala i preko 100 polaznika. Društveni život kluba je cvjetao. Iz ovog razdoblja pamti se i jedna anegdota. Uz tradicionalno piće i kartanje, i projekcije zabranjenih materijala pornografskog sadržaja bile su povremena razonoda, a nabavka filmova se mogla zahvaliti pomorcima koji su ih "poklanjali" klubu u zamjenu za posudbu opreme. S vremenom je fundus filmova narastao, pa se unutar Kluba oformila "komisija" za odabir filmova koji će se projicirati.

Uza sve navedene djelatnosti, vrtile su se projekcije starih filmova, a izdavao se i bilten s informacijama o recentnim događanjima iz filmskog svijeta. Zahvaljujući svemu tome klub je privukao mnoštvo ljudi, od kojih se kasnije izdvojila i oblikovala generacija autora koju se naziva četvrtom.

IV. generacija: '82. – '92.

Kao po nekom obrascu, početak 80-ih godina obilježila je još jedna praznina, nastala između odlaska starije i rađanja nove generacije filmaša. Stariji članovi intenzivno su zaokupljeni organiziranjem Sabora i prikupljanjem sredstava za održavanje klupske infrastrukture. Za to vrijeme stasala je nova generacija članova koji su se počeli skupljati u klubu, koja nakon što se uprava izmijenila, odlučuje ilegalno okupirati susjedne prostore i proširiti klupski prostor u Zagrebačkoj s 30-ak m² na otprilike 100m². Kasnije, u drugoj polovici 80-ih ove se prostorije i pravomoćno dodjeljuju klubu. Članovi opremaju projekcijsku dvoranu, a oni motiviraniji ozbiljno proučavaju film i filmsku teoriju. Kako se s vremenom ustalila grupa od nekoliko filmskih zaljubljenika koji su uistinu željeli stvarati, poput Borisa Poljaka, Alema Hinića, Ante Krželja, Žarka Krtinića, Siniše Mastelića, Zorana Babaje i Dina Paškova, ponovno se počinju i snimati filmovi. Znanje se prenosilo usmeno i razglabalo se o Saborima, o programu Kinoteke, iznajmljivali su se

the mentioned Museum of the Revolution.

Parallel with the first meetings that brought advancement and popularity to the Club, and therefore also more consistent funding and the possibility to obtain film tape and equipment, there was intense work on the revival and improvement of the film course. In 1978 the course is officially entitled "Cine Club Split Film School". The intention was to improve the lectures and increase the number of lecturers by inviting Duško Kečkemet, Andrija Pivčević, Aleksandar Stasenko, Ante Verzotti, Lordan Zafranović, Dušan Tasić and Ivan Martinac who, besides the lectures, is also occupied with writing additional material for the booklet on the history of film. The film school was advertised with posters, in newspapers and on the radio, with slideshows in cinemas and counted more than 100 attendants. The social life of the Club thrived. An anecdote is remembered from this period. Besides the traditional drinking and card games, there was occasional entertainment with the projections of pornographic material. These were purchased by seaman who would later donate them to the Club in exchange for equipment they could borrow. In time, the holding of the films had grown and the Club formed a "commission" for the selection of material to be projected.

Besides all the mentioned activities there were projections of old films and there was also a bulletin with information on recent events from the world of film. Owing to all that, the Club had attracted a lot of people among whom a group stood out and became known as the fourth generation of authors.

4th generation: '82 – '92

As if following a pattern, the beginning of the 80s was marked by another void, created after the departure of the older and the creation of the new generation of filmmakers. Older members were intensely occupied with the organization of the Meeting and the raising of funds for the maintenance of the Club's infrastructure. In the meantime a new generation of members gathering at the Club came of age and, after a change of the administration, they decided to illegally occupy the neighbouring space and enlarge the space of the Club in Zagrebačka from around 30 sq.m. to about 100 sq.m. Later, in the second half of the 80s, these spaces are legally given to the Club. The members furnish a projection room and those more motivated start seriously

filmovi iz zagrebačke Filmoteke 16, unatoč zastarjelom i siromašnom fundusu.

1982. godine Klub se spremao za proslavu 30. godišnjice, što je izazvalo pozitivno komešanje unutar kluba i mlađi su se članovi agilnije uhvatili u koštac s organiziranjem cijele proslave i paralelne organizacije Sabora. Oformljuje se omladinska aktiva kinokluba pod vodstvom Vladimira Resnera, uređuju se klupske prostorije i inicira se rad na novom, doradenijem klupskom biltenu.

Na široj sceni, osamdesete su godine dovele do stagnacije jugoslavenskog amaterskog filma. Sabori su osmišljeni kako bi se pokušala pronaći rješenja problema, a njihova organizacija tekla je relativno glatko prvih nekoliko godina, no s vremenom se idejno-programski odbor Sabora rasuo te je realizaciju u potpunosti preuzeo Upravni odbor Kino kluba. Financijski problemi doveli su do prinudnog izmjenjivanja idejnog koncepta, što je Tasića navelo da u potpunosti odustane od sudjelovanja u organizaciji Sabora. Prve trzavice pojavile su se već na sedmom Saboru. Entuzijizam je slabio, ali se ipak u organizaciju Sabora krenulo zdušno, posebice zahvaljujući Borisu Poljaku, Radomiru Đurđeviću i Luki Beziću. Održavajući kontakt s Ladislavom Galetom, naš je klub ostajao u tijeku s međunarodnim suvremenim zbivanjima, koliko god je to u ono vrijeme bilo moguće. Tako su deveti i deseti Sabor imali međunarodni program, a tada se prvi put pojavila i ideja o nekoj vrsti međunarodnog festivala alternativnog filma. Na devetom Saboru prikazana je retrospektiva filmova Zoltana Huszarika, na desetom retrospektiva Alaina Fleischera, a u konkurenciju desetog Sabora je uvršteno čak 13 filmova klupskih autora. Međutim, mediji su se obrušili na Klub osuđujući organizatore što su podlegli Martinčevu izboru žirija, koji je njemu dodijelio glavnu nagradu. Nakon silnog angažmana mlađih članova, ovakva ih je reakcija obeshrabrila i ogorčila i nitko se više nije želio baviti organizacijom.

S kreativne strane stvari su se počele intenzivnije mijenjati sredinom 80-ih, dolaskom Zdravka Mustača i Petra Fradelića. Zahvaljujući zanosu i ogromnoj energiji ovog dvojca, koji su se i prije dolaska osjećali kao filmofili i već snimili nekoliko kratkih uradaka, stvari su se počele pokretati te su i ostali članovi osjetili elan i uhvatili se kamere. Mustačeva i Fradelićeva motivacija za dolazak u Klub razlikovale su se, prvi je imao želju da mu se valoriziraju uradci

studying film and film theory. With time, there was a steady group of film lovers who truly wanted to create, like Boris Poljak, Alem Hinić, Ante Krželj, Žarko Krtinić, Siniša Mastelić, Zoran Babaja and Dino Paškov, and filmmaking was resumed. Knowledge was transmitted by word of mouth and there were discussions regarding the Meetings and the program of the Cinematheque, films were rented from Zagreb's Filmoteka 16 despite its outdated and poor holding.

In 1982 the Club was preparing for its 30th anniversary, which caused positive commotion among the younger members who were more agile in coping with the organization of the whole celebration and the parallel organization of the Meeting. Youth activists of the Club are led by Vladimir Resner, with consequent renovation of the Club's premises and work on a new, more elaborate Club bulletin.

On a wider scene, the eighties were a period of stagnation for Yugoslav amateur film. The Meetings were thought up in an attempt to find solutions to the problem and their organization ran smoothly for the first couple of years. With time, the conceptual program committee of the Meeting fell apart and the realization was completely taken over by the Cine Club's Administration Board. The financial problems forced the Club to modify the general concept and Tasić, consequently, gave up on participating in the organization of the Meeting. The first quarrels appeared on occasion of the seventh Meeting. The enthusiasm weakened but the organization was, nevertheless, taken seriously and with zeal, especially owing to Boris Poljak, Radomir Đurđević and Luka Bezić. By staying in touch with Ladislav Galeta, our Club stayed on top of international contemporary events, as much as it was possible in those times. In that way, the ninth and tenth Meeting had an international program and the idea for some sort of international festival of alternative film came up for the first time. The ninth Meeting presented a retrospective of films by Zoltan Huszarik while the tenth presented a retrospective of Alain Fleischer and had no less than 13 films by Club authors in competition. However, the media went down hard on the Club, criticizing the organizers for having accepted Martinac's choice for the jury which would later give him the first prize. After the enormous engagement of the young members, such a reaction discouraged and embittered them so that nobody wanted to participate in the organization ever again.

From the point of view of creativity, things

te da u razgovoru i diskusijama s ostalim filmofilima usavrši svoje djelovanje, dok je Fradelić uistinu bio fasciniran filmom kao medijem koji je, za razliku od poezije kojom se do tada bavio, pružao nove okvire izražavanja. Mustačeva želja za *feedbackom* ostvarila se u potpunosti, jer stariji članovi nisu štedjeli riječi kada je trebalo komentirati snimljene filmove. Žarko Batinović, Luka Bezić i Dasen Štambuk također su autorizirali nekoliko zapaženih radova. Uz njih su u klubu djelovali Radoslav i Tatjana Pivac, Slaven Relja, Ivanka Juretić, Lidija Ikica i Renata Ruić. Također, 1987. godine kupljena je prva 16mm kamera.

Šira javnost grada, zbog medijskih kontroverzi oko Martinčeva angažmana na desetom Saboru, koji je trebao biti trijumf stvaralačkih i organizacijskih napora, nije prepoznala entuzijazam i potencijal ove generacije filmaša. Ipak, autori opet osvajaju brojne nagrade i priznanja na državnim i međunarodnim festivalima. Slijedom toga, pred kraj 80-ih, Zajednica tehničke kulture financira preuređenje klupskih prostorija, što se odužuje na skoro dvije godine, pa aktivnosti još jednom opadaju na nezavidan nivo.

Ratne godine i novi mediji '92. – '02.

Početak 90-ih karakterizira prelazak s filma na video format, koji ispočetka nitko od članova ne prihvaća, djelomično iz estetskih razloga, a djelomično i pod utjecajem starijih generacija koje se nisu htjele izražavati videom niti su ga smatrale filmu ravnopravnim medijem. Tijekom rata financiranje kluba je prekinuto, te Klub funkcionira isključivo kao "kafić" za gradsku umjetničku scenu. U tom trenutku nema kreativne djelatnosti, iako se i dalje organiziraju radionice. Krajem rata, 1994. godine Branko Karabatić postaje predsjednik i dolazi na ideju o formiranju međunarodnog filmskog festivala, što prihvaća većina članova. Prve, 1996. godine stvari su se odlično odvijale, festival je dobio financijsku pomoć, članovi su svesrdno pomagali, no već druge godine stvari se mijenjaju. Karabatić kao predsjednik Kluba i direktor festivala predlaže odcjepljivanje, što nailazi na revolt ostalih članova, prvenstveno Poljaka koji je smatrao da je Festival neodjeljiv od Kluba i bez Kluba ne bi ni postojao, te je Karabatićevo odcjepljivanje gledao kao privatni interes. Motivacija za odcjepljenjem te njegova opravdanost ostaju predmetom moguće diskusije i do danas. Nakon izvanredne skupštine za

started changing more intensely in the mid 80s, with the arrival of Zdravko Mustač and Petar Fradelić. Owing to the enthusiasm and tremendous energy of these two people who felt like cinephiles long before they joined the Club and had already shot some brief pieces, things started moving up, other members felt the verve and took up filmmaking. Mustač's and Fradelić's motivations for joining the Club were different, the first wanted his work to be valorized and to be able to perfect his work through discussion with other cinephiles, while Fradelić was truly fascinated with film as medium because, as opposed to poetry which had been his main occupation until then, film gave him new means of expression. Mustač managed to totally fulfill his desire for *feedback* because his older colleagues spared no words when commenting on the films made. Žarko Batinović, Luka Bezić and Dasen Štambuk also authored a couple of noted works. Active members of the Club were also Radoslav and Tatjana Pivac, Slaven Relja, Ivanka Juretić, Lidija Ikica and Renata Ruić. Also, the first 16mm camera was purchased in 1987.

The wider public failed to recognize the enthusiasm and potential of this generation of filmmakers due to the mediatic controversies surrounding Martinac's engagement on the tenth Meeting which had to be the triumph of creative and organizational efforts. Still, the authors manage to win numerous awards and acknowledgements on national and international festivals. With that in mind, towards the end of the 80s, the Association of Technical Culture finances the reconstruction of the Club's premises, which lasts for almost two years and once again brings the activities to an almost complete standstill.

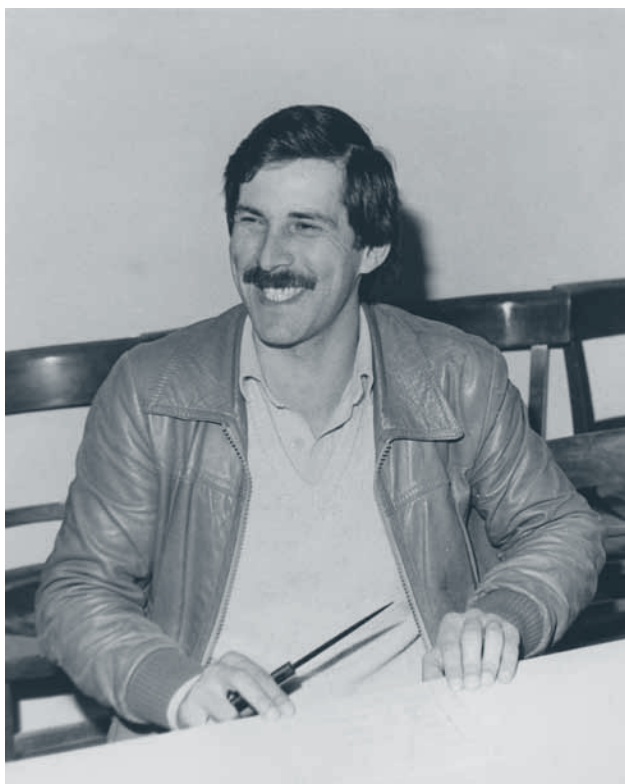
The war years and The New Media '92 – '02

The beginning of the 90s is characterized by the passage from film to video, not accepted by any of the members at first, partly for esthetical reasons and partly under the influence of older generations that did not want to express themselves with video nor did they consider it to be equal to film. During the war the financing of the Club was interrupted and the Club functioned exclusively as a "bar" for the city's art scene. There is no creative activity in that period although workshops are still organized. Towards the end of the war, in 1994, Branko Karabatić becomes president and comes up with the idea to organize an international film festival,

odvajanje, manji dio članova odlazi, a Klub se nedugo nakon toga opet susreće s problemom prostora.

Naime, Grad vraća Crkvi prostor u Zagrebačkoj ulici koji joj je nakon II. svjetskog rata bio oduzet procesom nacionalizacije, a Crkva ga odmah privatizira. Klub je zadržao pravo skladištenja stvari u jednoj prostoriji dok ne nađe odgovarajuću zamjenu. Iako bez prostora, članovi su se trudili da ideja kinokluba ne zamre u potpunosti. U to vrijeme predsjednik kluba je Boris Poljak, koji obilazi gradske urede tražeći adekvatan prostor. Određeni se prostori nude, međutim ne zadovoljavaju standarde, prvenstveno veličinom. Dolazi se do informacije o prostoru u Domu mladeži, koji je prema originalnom arhitektonskom projektu iz 1974. namijenjen Kino klubu Split. U tom trenutku lokalna TV Dalmacija tamo drži uskladištene svoje stvari, premda su dobili novi prostor u sklopu gradskog stadiona Poljud. Suočeni s odbijanjem tadašnjeg voditelja TV Dalmacije, Borisa Gabele (jednog od bivših predsjednika kluba), da iseli iz prostorija, mladi član Igor Lušić s Borisom Poljakom kao logističkom potporom u društvu odvjetnika provaljuju u prostor i zauzimaju ga. Prvi korak bilo je evidentiranje cjelokupnog zatečenog inventara i čuvanje istog dok TV Dalmacija ne odseli u nove prostorije.

Ivica Bošnjak



which is accepted by the majority of the members. In 1996, the first year, things were going great, the festival got financial aid and the members were working hard but the situation changed the following year. Karabatić, as the president of the Club and director of the festival, proposes separation which is strongly rejected by the other members, before all by Poljak, who thought that the Festival was one with the Club and could not exist without the Club. Therefore, he perceived Karabatić's separation as a private interest. The motivation for separation and its justifiableness remain matter for discussion still today. After a special assembly for separation, a minority of members leave and, shortly after, the Club is again facing the problem of space.

As a matter of fact, the City gives back to the Church the space in Zagrebačka street, which was taken from it after the Second World War in the process of nationalization. The Church privatizes it immediately. The Club kept the right to store its equipment in one room until a suitable replacement was found. Although without a suitable space, the members tried hard to keep the idea of the Cine Club alive. The president of the Club at the time was Boris Poljak, touring the city's authorities in search of an adequate place. There were some offers that did not meet the required standards, mainly in terms of area. Information arrives on a space in the Youth Club which was, according to the original architectural project in 1974, meant for the Cine Club Split. At that time it served as storage for the local TV Dalmacija, although the TV had got its new premises within the city stadium Poljud. Confronted with the rejection of the then head of TV Dalmacija, Boris Gabela (one of the ex presidents of the Club), to move out, a young member Igor Lušić and Boris Poljak as logistic support in the lawyers' association, break into the premises and seize it. The first step was to take note of the found inventory and keep it until TV Dalmacija moves to its new premises. The Club was guarded day and night for months, guards took turns but the members did not consider giving up for a minute and let go of this space that was so dearly desired and, after all, legally theirs. Boris Poljak was sued but since there were no legal grounds for criminal charges, the suit was rejected. Vera Robić-Škarica and Ivo Škrabalo joined in to help solve the matter and legalize the whole thing. In the end, not without friction and spite, the Cine Club finally gets its space and, once again, starts with the difficult task to rise from ashes.

The first thing was to renovate and refurbish

Mjesecima se Klub danonoćno čuvao, izmjenjivale su se straže, ali članovi nisu ni trenutka pomislili odustati od toliko priželjkivanog prostora, koji je pravno i bio njihov. Protiv Borisa Poljaka pokrenuta je tužba, ali pošto nije bilo nikakve pravne osnove za krivični postupak, odbačena je. U pomoć priskaču Vera Robić-Škarica i Ivo Škrabalo, kako bi se čitava stvar legalizirala. U konačnici, ali ne i bez trzavica i "dišpetavanja", Kino klub dobiva svoje prostorije i kreće još jednom u težak posao podizanja iz pepela.

Prvo se krenulo u adaptaciju i uređenje prostora, u čemu su se, poletom i pozitivnim odnosom spram ideje kluba, isticali Jere Gruić, Igor Lušić i tada mladi studenti i studentice splitske Umjetničke akademije Zoran Boban, Matko Maleš, Marija Prusina, Jelena Nazor te stariji članovi poput Radomira Đurđevića, Ivica Bošnjaka i Gorana Zlojčića, koji su bez naknade uredili sadašnji prostor. Ključna je stvar za revitalizaciju aktivnosti Kluba bilo i prethodno sklapanje ugovora s vlasnikom prijašnjeg prostora u sadašnjoj Zagrebačkoj ulici, koji im se obvezao kupiti digitalnu montažu, pa je tako Klub ulaskom u nove prostore bio u mogućnosti početi s radom u videotehnici, što je u potpunosti i usmjerilo budući rad na ovaj medij.

60 godina "ćakule" o filmu – zaključak

Kino klub Split broji svojih šezdeset godina. Od svojih početaka pa do danas on djeluje i diše kao živi organizam – (ne)ovisno o programu, sastavu predsjedništva, političkim i socijalnim čimbenicima, suvremenim umjetničkim strujanjima u amaterskom filmu ili popularnosti kod građana – klub opstaje. Oduvijek je bio, a nadamo se da će zauvijek i biti, mjesto okupljanja zaljubljenika u filmsku umjetnost lišenu komercijalizacije, mjesto na kojem su i mladi i stari mogli, mogu i moći će propitkivati svoju kreativnost unutar atraktivnog medija sedme umjetnosti.

Svih ovih godina naš klub zahvalnost duguje akterima iz pozadine, koji su - vjerojatno s mnogo želučanih problema i počupane kose - iz dana u dan osiguravali elementarne potrebe poput održavanja infrastrukture, brige oko plaćanja računa, priskrbljivanja financija, dobavljanja i održavanja opreme i slično. Ne smije se zaboraviti da je klub nastao i nastoji opstati u sredini koja ne poznaje rokove isporuke, sredini koja sve ostavlja za sutra i gdje oni slabijih živaca uistinu

the premises, which was done owing to the enthusiasm and a positive attitude towards the idea of club of Jere Gruić, Igor Lušić and the then young students of the Split Art Academy Zoran Boban, Matko Maleš, Marija Prusina, Jelena Nazor as well as older members like Radomir Đurđević, Ivica Bošnjaka and Goran Zlojčić, who did all the work without any compensation. The key for the revitalization of activity in the Club was the previous stipulation of an agreement with the owner of the ex premises in Zagrebačka street, who committed to purchase digital editing equipment. Thus, the Club was able to start working in video technics which would later completely direct its future activity to this medium.

60 years of chit chat on film – conclusion

The Cine Club Split is 60 years old. From the beginnings to today, it has lived and breathed as a living organism – (in)dependent of the program, the members of the presidency, political and social factors, contemporary artistic trends in amateur film or its popularity among people – the Club survives. It has always been, and let's hope it always will be, a meeting place for lovers of film free from commercialization, a place where the young and the old could, can and will be able to question their creativity within the attractive medium of the seventh art.

In all these years our Club owes gratitude to people who acted in the shade, probably with a lot of stomach problems and pulled hair, ensuring the elementary necessities from day to day, like the maintenance of the infrastructure, payment of bills, raising funds, procuring and maintaining equipment and similar. We should not forget that the Club was born and is trying to survive in an environment where delivery dates do not exist, where everything will be done tomorrow and where people of a nervous disposition can really lose it in coping with the "take it easy" philosophy. And really – everything is taken easy but in that moment of creative impulse, the energy, the courage and the enthusiasm are so great that nothing is impossible, even in impossible conditions. In short, it's Split's way of life.

The Cine Club is a playground where everybody can find something for themselves, where those who are "stronger, louder and older" set or change the rules of the game, where those who are more "cunning" get the best toys, where "moms" sit and take care of tidiness and where the "quiet" ones enjoy just being there, on the

moгу izgubiti razum suočavajući se s filozofijom "Polako ćemo". I zaista - sve ide polako, no u trenutku kad se osjeti stvaralački impuls, energija, srčanost i polet toliki su da sve postaje ostvarivo, čak i u nemogućim uvjetima. Ukratko, splitski *modus vivendi*.

Kino klub je igralište na kojem svatko nađe nešto za sebe, gdje oni "jači, glasniji i stariji" postavljaju ili izmjenjuju pravila igre, gdje "lukaviji" dobiju najbolje igračke, gdje "mame" sjede i brinu o urednosti i gdje oni "tahi" uživaju u činjenici da su na igralištu, ne odvažujući se (još) na igru.

Smijeh, suze, vika, svađa, zagrljaj. Sve je u igri.
A ime igre je film.

Napomena: tekst *60 godina "ćakule" o filmu* najvećim dijelom sastavljen je na osnovu neautoriziranih arhivskih materijala Kino kluba Split i intervju s članovima iz 2012. (Vanja Miličić, Vladimir Reisner, Boris Poljak, Branko Karabatić, Andrija Pivčević, Dunja Ivanišević, Radomir Đurđević, Petar Fradelić, Zdravko Mustać, Ante Verzotti, Ivica Bošnjak, Luka Bezić) te intervju iz arhive Kino kluba (Duško Kečkemet, Mladen Nožica, Željko Hell).

Bilješke

- 1 U dokumentu od 27. 8. 1951. godine Domić upućuje kapetanu Peroviću molbu za posudbom filmova kako bi klub opstao, a ujedno podsjeća i na raniju pomoć Mornarice koja je, ustupivši mu svoj ton-projektor, uvelike pomogla u formiranju kluba.
- 2 Prema tekstu Jovana Kneževića, objavljenom u monografiji Kino kluba Split "25 godina".
- 3 U tekstu Mladena Nožice objavljenom u monografiji "30 godina", Nožica govori kako s jedne strane nije postojala mlada publika kojoj bi se film mogao prikazivati a sami članovi nisu imali entuzijazma kopirati i predstavljati film po školama, dječjim vrtićima ili kazalištu lutaka.
- 4 Idejno, Kino "Stari grad" je trebalo zadovoljiti potrebe grada za kinotekom, dječjim kinom i sustavnim filmskim obrazovanjem mladeži, članstva i građanstva.

playground, still mustering up the courage to play.

Laughter, tears, yells, fights, hugs. It's all in the game.
And the name of the game is film.

Note: the text *60 years of "chitchat" on film* is largely relying on unauthorized archive material of the Cine Club Split and interviews with members made in 2012 (Vanja Miličić, Vladimir Reisner, Boris Poljak, Branko Karabatić, Andrija Pivčević, Dunja Ivanišević, Radomir Đurđević, Petar Fradelić, Zdravko Mustać, Ante Verzotti, Ivica Bošnjak, Luka Bezić) and interviews from the archive of the Cine Club (Duško Kečkemet, Mladen Nožica, Željko Hell).

Notes

- 1 In a document dated 27 August 1951., Domić sends captain Perović a request to borrow films in order to ensure the survival of the club and reminds him of the earlier help of the navy that, by lending its tone-projector, greatly helped found the club.
- 2 According to the text by Jovan Knežević, published in the monograph of the Cine Club Split "25 years".
- 3 In Mladen Nožica's text published in the monograph "30 years", Nožica says how, on one hand, there was no young audience the film might have been shown to and there was not enough enthusiasm among the members to copy and screen the film in schools, kindergardens or in the puppet theatre.
- 4 Ideally, "Stari grad" cinema was meant to satisfy the need of the city for a cinematheque, a children's cinema and a systematic education of youth, members and the general population.

30

KINO KLUBA »SPLIT« OD 27. OŽUJKA

Reprint

*30 Years of
Cine Club Split
(1952 – 1982)*

30 GODINA

1. OŽUJKA 1952. DO 27. OŽUJKA 1982.

APPENDICES

on occasion of the retrospective screening
(author's choice)

IVICA BOŠNJAK

When I directed HOA BINH, the most unusual thing was that I was not at all interested in the problems of a cameraman. My cameraman was George Luron and people say I was horrible to him.

I changed my "role" in one single move.

The true problem of directing is that unusual feeling of loneliness that takes hold of you, the impression that nobody in the world, except you, cares about what is going on, that only you have to fight for the film to be perfect.

When something is going wrong you realize that the others, nevertheless, are still having fun, eating, talking, as if it were none of their concern. It is then that you realize that in the process of shooting, only the director is never ill, never tired, never hungry.

That's brutal.

I would much rather continue with the craft of a cameraman.

Raoul Coutard

BRANKO KARABATIĆ

Conceptual design determines the variety and amount of information. The value of information is directly proportional to the degree of possible choices.

B.K.

DUŠAN TASIĆ

How can I know, I that have a cognitive experience, and how can I ever know with certainty, that these cognitive acts are not just my experience but that there is what they get to know, and that there really is something that could, as an object, be contrasted to cognizance.

Edmund Husserl

PRILOZI

u povodu retrospektivne projekcije
(izbor autora)

IVICA BOŠNJAK

Kada sam režirao HOA BINH najneobičnije je to da me u toku realizacije uopće nisu zanimali snimateljski problemi. Snimatelj je bio George Luron i kažu da sam bio odvratan u svojem ponašanju prema njemu.

Jednim potezom sam promijenio »ulogu«.

Istinski problem prilikom režiranja je ono neobično osjećanje usamljenosti koje vas obuzme, utisak da nitko na svijetu, osim vas, ne mari za ono što se događa, da se jedino vi morate boriti da bi film bio završen.

Kada nešto ne ide vi vidite da se drugi, ipak, zabavljaju, jedu, razgovaraju, kao da ih se to ne tiče i vi shvatite da je u toku snimanja režiser jedini koji nikada nije bolestan, nikada umoran, nikada gladan.

To je svirepo.

Ja bih ipak više volio nastaviti sa zanatom snimatelja.

Raoul Coutard

BRANKO KARABATIĆ

Konceptualni design određuje raznovrsnost i količinu informacija. Vrijednost informacije je izravno proporcionalna stupnju mogućih izbora.

B. K.

DUŠAN TASIĆ

Otkud znam ja, onaj koji saznajem, i kako mogu ikad pouzdano saznati da ovi saznajni akti nisu samo moji doživljaji već da postoji i ono što oni saznavaju, da uopće postoji nešto što bi se kao objekt moglo staviti nasuprot saznanju.

Edmund Husserl

JOŠKO BOJIĆ

It is out of the mechanism of shooting and rhythm that the true film language is born.

Jean Cocteau

ZVONIMIR BULJEVIĆ

Film is like a dream, a dream about a life dedicated to that which is the beginning and ending of all things, to a dream one walks away from and returns to. This spin in two directions and the repeating passage of time hindered by the perforation of our day and years. Those two curses, film and life, that happiness — a dream.

Z.B. Film kao san, san o životu snu posvećenom — onome čime sve počinje i sve završava, snu od kojeg se odlazi i kojem se mora vratiti. Ta vrtnja u dva pravca i uvijek isto promicanje vremena sputanog perforacijom naših dana i naših godina. Ta dva prokletstva, film i život, ta sreća — san.

Z. B.

ANDRIJA PIVČEVIĆ

Orson Welles used the cameraman as a real assistant in telling a story, and his respect of camera possibilities have been a tremendous help.

He expressed the desire, which was rare in Hollywood, for me to study the desired photographic effects in advance. This should be the rule. A fine cameraman begins his work long before the actual start of his photographic duties. In the case of Wyler's *The Little Foxes*, my work began six weeks before we shot the first scene. There were long conferences with the producer, with William Wyler, the director, with the architect who designed the sets, with the property man and other artisans.

ANDRIJA PIVČEVIĆ

Orson Welles je koristio snimatelja kao stvarnog pomoćnika u pričanju priče, i njegovo poštivanje mogućnosti kamere neizmerno su mi pomogli.

On je izrazio želju, a to je bila rijetkost u Hollywoodu, da ja već ranije prostudiram željene fotografske efekte. To bi trebalo biti pravilo. Dobar snimatelj bi morao započeti sa svojim radom mnogo prije nego mu to nalaže njegova ugovorna obveza. Ja sam se npr. za Wylerove »Male lisice« pripremao šest tjedana prije snimanja prve scene. Imao sam duge razgovore s producentom, režiserom, arhitektom koji je kreirao dekor, kostimografom, a i s ostalim suradnicima.

Gregg Toland

Gregg Toland

ANTE VERZOTTI

Film ceases to be the expression of a certain personality, ceases to be the expression of some sensitivity. It remains a purely visual and acoustic phenomenon.

ANTE VERZOTTI

Film prestaje biti izraz određene ličnosti, prestaje biti izraz neke osjetljivosti. Ostaje samo kao čisto vizualno-akustički fenomen.

GEFF

GEFF

RANKO KURSAR

You know, spring evenings in Rome are warm and gentle... Giulietta and I decide to go to the cinema and then we meet some friends on the way and instead of a stuffy cinema, we spend the evening under the pergola of a tavern...

RANKO KURSAR

Znate, u Rimu su predvečerja u proljeće topla i blaga... Giulietta i ja se odlučimo za kino, onda putem sretnemo prijatelje i umjesto u zagušljivoj kinu, večer provodimo ispod pergole neke tratorije...

Federico Fellini

Federico Fellini

LORDAN ZAFRANOVIĆ

With its 24 frames per second in a projection at the same speed in a continuous and unedited flow, a shot possesses the qualities of duration of real life.

The "objectivity" of time and space is total and because of this, modern film increasingly "liberates" the long shot as an element that independently represents life as it is.

L.Z.

Extract from the thesis "Time and space as the main factors of film material" at FAMU – Prague, 1971

MARTIN CRVELIN

For me, almost everything that is called directing is a great bluff. The only direction of any importance is exercised in the process of editing. The images are very important, but they are only images. All of the eloquence of film is created in the editing room.

I don't believe that the whole business of montage is a function of the brevity of shots. One can spend a lot of time editing a film in long takes if one is not content just to paste together one scene after another.

But for my style, for my vision of film, editing is not an aspect, it is the aspect.

Orson Welles

VJEKOSLAV NAKIĆ

L'ABANDON is a French word meaning abandoning, renouncing, leaving, forsakenness. It reminds us of ABADDON, a film by Ivan Martinac, and it is a conscious choice. To some extent, the film repeats the gloomy atmosphere of ABBADON (a less conscious act) although it gains its complete importance only in the series of films: After the Flood, L'Abandon, Lead, i.e. in the sequence of their creation.

The first got its title after the poem by Arthur Rimbaud and the last after a chemical element which appears as the final product of the depletion of natural radioactive series. The basic characteristic of this series of three films is reduction, before all of narrative as well as film language elements. L'ABANDON is the first of my films that does not give any importance to human characters. In the film as in the whole opus, the counterpoint is represented by a scream after which, as before, we can hear only the monotonous clattering of wheels.

V.N.

LORDAN ZAFRANOVIĆ

Sa svoje 24 sličice u sekundi pri projekciji istom brzinom u neprekinutom i nemontiranom toku jedan kadar posjeduje svojstva trajanja realnog života.

»Objektivnost« vremena i prostora je potpuna i baš radi toga suvremeni film sve više »oslobađa« dugi kadar kao element koji samostalno prikazuje život ovakvim kakav jest.

L. Z.

Ulomak iz diplomske radnje »Vrijeme i prostor kao osnovni činioci filmskog materijala«, na FAMU — Prag, 1971.

MARTIN CRVELIN

Za mene je ono što se naziva režijom veliki blef. Režija od stvarnog značaja obavlja se u montaži. Kadrovi su važni, ali to su ipak samo kadrovi. Potpuni govor kadrova ostvaruje se tek u montažnoj sobi.

Zabluda je misliti da je rad na montaži u ovisnosti od kratkoće kadrova. Može se utrošiti mnogo vremena i na montaži nekog filma s dugim kadrovima, jer nije dovoljno samo lijepiti scene jednu za drugom.

Za moj stil, za moju viziju filma, montaža nije samo jedan od aspekata filmskog djela. Ona je jedini aspekt.

Orson Welles

VJEKOSLAV NAKIĆ

L'ABANDON je francuska riječ koja znači ostavljanje, odricanje, odlaženje, napuštenost. Podsjeća na ABADDON, film Ivana Martinca i to je svjestan izbor. Film donekle ponavlja sumornu atmosferu ABADDONA (što je manje svjestan čin) mada svoj puniji značaj dobija tek u nizu filmova: POSLIJE POTOPA, L'ABANDON, OLOVO tj. u poretku njihova nastajanja.

Prvi je dobio ime po pjesmi Arthura Rimbauda a posljednji po kemijskom elementu koji se javlja kao konačni produkt raspada prirodnih radioaktivnih nizova. Osnovno obilježje ovog niza od tri filma je redukcija, u prvom redu narativnih ali i elemenata filmskog jezika. L'ABANDON je prvi od svih mojih filmova u kojem se ljudskim likovima ne pridaje nikakav značaj. Kontrapunkt, kako u filmu tako i u cijelom opusu predstavlja krik, poslije kojeg se, kao i prije toga, čuje samo monotono klopavanje kotača.

V. N.

IVAN MARTINAC

The seasons come and go
Blessed are those who feel the seasons
coming
and going
those who light small bonfires
and those who take the bonfires back to
the surface of embers

I.M.
from the poem "Sermon on the mountain"

The structure of film is not the structure
of a tragedy but of Golgotha
Robert Bresson

IVAN MARTINAC

Godišnja doba dolaze i prolaze
Blago onima koji čute godišnja doba
kako dolaze
kako prolaze
onima koji pale male krijesove
i onima koji vraćaju krijesove površini žara

I. M.

Iz pjesme »Propovijed na gori«

Struktura filma nije struktura tragedije već Golgote

Robert Bresson

Koncert / Concert
Lordan Zafraonović



DVD



Mrtvi dan
Day of the Dead
(N8, 1965, 8'33')
Ivan Martinac



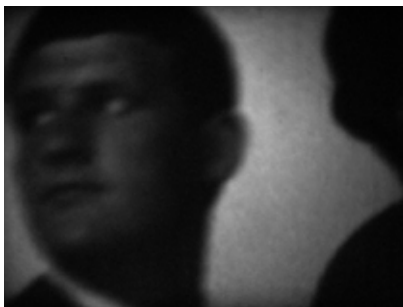
1.



L'Abandon
L'Abandon
(N8, 1967, 5'32'')
Vjekoslav Nakić



2.



Bageri proždiru zemlju
Bulldozers Devouring Dirt
(N8, 1967, 5'22'')
Martin Crvelin



3.



Caffe Manon
Caffe Manon
(N8, 1967, 9'20'')
Ranko Kursar



4.



Koncert
Concert
(N8, 1965, 15'31'')
Lordan Zafranović



5.



Fluorescencije
Fluorescences
(N8, 1967, 4'26'')

→

6.



Eksproprirani kompleks
Expropriated Complex
(N8, 1976, 9'55'')

→

7.



Tango de la Muerte
Tango de la Muerte
(S8, 1981, 5'41'')

→

8.



Zrcalo
Mirror
(S8, 1987, 8'09'')

→

9.



Usta puna vode
A Mouthful of Water
(16mm, 1989, 12'22'')

→

10.



Ovdje smo posve sami
We Are All Alone Here
(S8, 1987, 10'46'')

Petar Fradelić



11.



12.

Zovem se film
My Name is Film
(S8, 1987, 3'16'')

Zdravko Mustać



13.



Žemsko

Gal

(N8, 1968, 6'04'')

Dunja Ivanišević



Kazalo

A white diagonal line starts from the bottom left corner and extends upwards and to the right, ending near the top left of the page.

Index

2,6,3 – *Arija – 1,4,5 (Aria)*, Lordan Zafranović 1965
666, Ranko Kursar, Vjekoslav Nakić, Ante Verzotti, Ivan
Martinac, Martin Crvelin, Andrija Pivčević 1968

A

Adam (Adam), Dasen Štambuk 1989
Aeroklub "Split"
Aheront (Acheron), Martin Crvelin 1965
Akademijski filmski klub
Akademijski kinoklub Beograd
ALEKSIĆ, Dražen
Alternative
Aluvij (Alluvium), Dušan Tasić 1977
Amateur versus Professional
Amen (Amen), Zdravko Mustać 1999
Antonijevo razbijeno ogledalo (Anthony's Broken Mirror),
Dušan Makavejević 1957
Aprilski susreti
Armagedon ili kraj (Armageddon or the End), Ivan
Martinac 1964
Atelier Dioklecijan (Atelier Diocletian), Ivan Martinac
1967
Avantira, moja gospođa (Avantira, my lady), Ivan
Martinac 1960
Avantura

B

BABAC, Marko
BABAJA, Zoran
BAČIĆ, Paško
BAEZ, Joan
Bageri proždiru zemlju (Bulldozers Devouring Dirt),
Martin Crvelin 1967
BAILLIE, Bruce
Barry Lyndon, Stanley Kubrick 1975
BATINOVIĆ Žarko
BAVČEVIĆ, Vinko
BEETHOVEN, Ludwig Van
BEGO, Ante
Bela maramica (White Handkerchief), Vojislav 'Kokan'
Rakonjac 1957
BEZIĆ, Luka
BENZON, Ante
BERČIĆ, Vojdrag
BILIĆ PROIĆ, Valentino
BITEF
BIZJAK, Martin
BLAŠKOVIĆ, Silvana

BLAŽEVIĆ, Ivan
BOBAN, Zoran
BOBANOVIĆ, Željko
BOGDANOVIĆ, Miroslav
BOJIĆ, Miroslav
Bolero
BONAČIĆ, Duje
BONAČIĆ, Nikola
BOŠNJAK, Ivica
Bouquet (Bouquet), Zdravko Mustać 1996
BRAJEVIĆ, Mičo
BRALA, Duško
BREŠAN, Zoran
Britanski konzulat
BUDIŠA, Zdravko
BULIĆ, Slavko
BULJAN, Dušanka
BULJEVIĆ, Krešimir
BULJEVIĆ, Zvonimir

C

Caffe Manon (Caffe Manon), Ranko Kursar 1967
CELENTANO, Adriano
CHARLES, Ray
CICVARIĆ, Ankica
Crni talas, Crni val
CRVELIN, Martin
Crveni Peristil

Č

Čabar glava
ČAJKOVSKI, Peter
ČAMBER, Zdravka
ČIČIN ŠAIN, Igor
Čistine (Open Spaces), Renata Ruić 1989

Ć

D

Dah (Breath), Lordan Zafranović 1965
Deborah
DENEGRİ, Jerko
DERADO, Klement
DEREN, Maya
Deveti film (Ninth Film), Dušan Tasić 1977
Dijaloška trilogija – Kišno - nevina subota – Sunčano
- djevojka i aspid (Dialogic Trilogy – Rainy - Innocent
Saturday – Sunny - the Girl and the Absurd), Lordan

Zafranović 1966

Dioklecijanova palača

DILNY, Milan

Dnevnik (Journal), Lorden Zafranović 1964

Do posljednjeg daha

Dolazak Haile Selassija u Split, Duško Kečkemet 1954

DOMANŽIĆ, Edi

DOMIĆ, Darko Božidar

DRAGOJEVIĆ, Danije

DRUŠKOVIĆ, Mihovil

Drveni konjić (Wooden horse), Marko Babac 1957

DUCHAMP, Marcel

Dva čovjeka i ormar (Two men and a wardrobe), Roman

Polanski 1957

DYLAN, Bob

Đ

ĐURĐEVIĆ, Radomir

E

ECO, Umberto

Ego (Ego), Petar Fradelić 1987

Ekranizacija telefonskog imenika (Screening of a

Telephone Book), Zdravko Mustać 1988

Eksproprirani kompleks (Expropriated Complex), Dušan

Tasić 1976

EXAT 51

F

FAMU

FAS

Fatum (Sudbina), Ivan Martinac

Faust, Oktavijan Miletić 1934

Festival alternativnog filma i videa

Festival amaterskog Kino kluba "Split"

Festival jugoslovenskog igranog filma

Festival kinoamatera Jugoslavije

Festival novog filma i videa

FIAMENGO, Jakša

FILIPIĆ, Andro

FITZGERALD, Ella

Film za sebični projektor (Film for a Selfish Projector),

Branko Karlović 1987

Filmforum

Filmski ponedjeljak

FLEISCHER, Alain

Fokus

Forever young (Zauvijek mlad), Slaven Relja 1989

Foto-kino klub "Alojz Doležal"

Fotoklub Rijeka

FRADELIĆ, Petar

FRANK, Cesar

G

GABELA, Boris

Galerija Meštrović

GALETA, Ladislav

GALOVIĆ, Teo

Gdje je Magdalena Kazimirović (Where Is Magdalena

Kazimirović), Zdravko Mustać 1990

GEFF

Geronimo je mrtav (Geronimo Is Dead), Boris Poljak 1988

GIDAL, Peter

Glumačka škola

GODARD, Jean-Luc

GOODMAN, Penny

Gorgona

GOTOVAC, Tomislav

Grad u sivom (Tom in Grey), Ivan Martinac 1992

GRACIN, Eduard

GRUIĆ, Jere

H

HABAZIN, Anđelko

Hard rain is gonna fall

HELL, Željko

HEIDLER, Kr

HINIĆ, Alem

HNK

HOLIDAY, Billie

HORAK, Jan Christ

HUSZARIK, Zoltan

I

I nek se čuje urlik djevičanski slobodan (Let Us Hear the

Virgin Scream Free), Zdravko Mustać 1988

IKICA, Lidija

Introspekcija (Introspection), Radoslav Pivac 1988

IVANIŠEVIĆ, Dunja

IVETA, Ena

Izlazak (Way Out), Ivan Martinac 1978

Izložba dodira, Zdravko Mustać 1987


J

JAKOVČEVIĆ, Siniša


JEDREJČIĆ

Jedriličarski klub "Labud" 

Jedriličarski klub "Mornar" 

JOVANOVIĆ, Dinko 

JOVIĆ, Petar 

Juke boks (Jukebox), Ante Verzotti 1966 

JURČEVIĆ, Anita

JURČEVIĆ, Petar 

JURETIĆ, Ivanka 

JURIČEVIĆ, Ivo 

K

Kada se gadovi zaljube (When bastards fall in love), Ivan Martinac 1966

KALABRIS, Nikica

KALJEVIĆ

KARABATIĆ, Branko

KARAMAN, Josip

Karanfil (Carnation), Ranko Kursar 1968

KAREŽIĆ, Dinko

Karneval podno Marjana (Carnival under Marjan), Mate Bogdanović, Nikica Kalabris 1955

Kavez (The Cage), Marko Babac 1957

Kazneni prostor (Penalty Area), Luka Bezić, Slaven Relja, Branko Krolo, Zdravko Mustač, Ivanka Juretić, Alem Hinić, Branko Karabatić, Dino Paškov, Boris Poljak, Petar Fradelić 1987

KEČKEMET, Duško

KING, Martin Luther

Kino "Balkan"

Kino "Central"

Kino klub Beograd

Kino klub Jelen

Kinoklub Ljubljana

Kino klub Split

Kino "Stari grad"

Kinoklub Zagreb

Kinoteka "Zlatna vrata"

KLASNIĆ, Vlado

Klub foto i kino amatera

Klub sineasta

KNEŽEVIĆ, Jovan

KOKEZA, Goran

KONDIĆ, Ljubomir

Koncert (The Concert), Lordan Zafranović 1965

"Konstruktor"

Kosa

KOVAČEVIĆ, Predrag

KOZOMARA, Pero

Kristina II (Kristina II), Branko Karabatić 1985

KRIŽAN, Zoran

KROLO, Branko

KRSTIĆ,

KRSTULOVIĆ, Zvonimir

KRTINTIĆ, Žarko

KRŽELJ, Ante

KUBRICK, Stanley

Kuća na pijesku (The House on Sand), Ivan Martinac 1985

KURSAR, Ranko

KUZMANIĆ, Iskra

L

L'Abandon (L'Abandon), Vjekoslav Nakić 1967

Lavrint (Labyrinth), Živojin Pavlović 1961

LAŽETA, Dragan

LEGER, Fernand

Lice, Ivan Martinac 1962

Lisinski (Lisinski), Oktavijan Miletić 1944

Love experience, Dasen Štambuk 1988

Lovers of Cinema

LUKAS, Vladimir

LUŠIĆ, Igor

LJ

Ljetni solsticij (Summer Solstice), Ivan Martinac 1982

M

Maestral (Landward Breeze), Lordan Zafranović 1966

MAFAF

MAKAVEJEV, Dušan

MALEŠ, Matko

MARASOVIĆ, Tonči Petrasov

MAROJEVIĆ, Vinko

MARTINAC, Ivan

MARUŠIĆ, Miroslav 


Marjan film 

MASTELIĆ, Siniša 

McLUHAN, Marshal 

Metamorfoza (Metamorphosis), Marko Babac 1955 

MEŠTROVIĆ, Denis

Meštrović – egzaltacija materije (Meštrović – exaltation of matter), Ivan Martinac 1960 

MILIČIĆ, Vanja 

MIJATOVIĆ, Vanja

MILLER, Henry 

MILOŠEVIĆ, Miodrag 

MILJAK, Ivan

Mjesto pod suncem (*A Place in the Sun*), George Stevens 1951
MLADINIĆ, Neven
Molitva (Prayer), Žarko Batinović 1987
Monolog o Splitu (Monologue on Split), Ivan Martinac 1961
MORNAR, Ivica
MORRISON, Jim
Most (The Bridge), Ivan Martinac
Možda ga nije ni bilo (Perhaps he wasn't even there)
Krešimir Buljević
MRKONJIĆ, Dinko
Mrtvi (The Somber Day), Ivan Martinac 1965
MTV
MUNITIĆ, Ranko
MUSTAĆ, Zdravko
Muzej revolucije
Muzičko biennale
MUŽINIĆ, Darko
My Life (Moi život), Branko Karabatić 1977
My Way

N

NAKIĆ, Vjekoslav
Narodna tehnika
Narodno sveučilište
Nastavni film
NAZOR, Jelena
Nedjelja (Sunday), Lordan Zafranović 1961
Nema više vina (We're out of wine), Martin Crvelin 1966
New American Cinema
Nocturno, Oktavijan Miletić 1935
Noć i poslije noći opet noć (Night and Night Again), Lordan Zafranović 1964
Nova godina, Boris Poljak 1987
Nova umjetnička praksa
NOVAČIĆ, Srećko
NOVAK, Milan
Nove tendencije
Nož (The Knife), Ivan Martinac 1962
NOŽICA, Mladen

O

OBRADOVIĆ, Boris
OBRENOV, Ivan
Objektiv (Lens), Ante Verzotti 1966
Oda radosti
ORLIĆ, Josip

OSTOJIĆ, Arsen
Ovdje smo posve sami (We Are All Alone Here), Petar Fradelić 1987
OZU, Yasujir

P

PAJKURIĆ, Boris
PANSINI, Mihovil
PAPIĆ, Juraj
Parada mladosti
PASPA, Maksimilijan
PAŠKOV, Dino
PAVELIĆ, Josip
PAVIĆ, Svemir
PAVLOVIĆ, Živojin
p/b "Radnik"
Pedagoška akademija
PERIĆ, Čedo
PERIŠIĆ, Ivo
Pet (Five), Ante Verzotti 1965
PETEK, Vladimir
Petition the Lord with Prayer
PETKOVIĆ, Aleksandar
PETROVIĆ, Miodrag Bata
PIAF, Edith
PIVAC, Radoslav
PIVAC, Tatjana
PIVČEVIĆ, Andrija
Podne (Noon), Ivan Martinac 1966
POLANSKI, Roman
POLJAK, Boris
Poslije potopa (After the flood), Vjekoslav Nakić 1967
Poslije toga oputovao sam (After that I left), Ranko Kursar 1966
Poslovi konzula Dorgena (Consul Dorgen's Business), Oktavijan Miletić 1933
Preludij (Preludium), Ivan Martinac 1960
Predskazanje (The Omen), Richard Donner 1976
Priča (The Story), Lordan Zafranović 1963
Prijepodne jednog fauna (The Morning of a Faun), Tomislav Gotovac 1963
Product of body (Proizvod tijela), Zdravko Mustać 1994
PROTIĆ, Vinko
PRUSINA, Marija
Prvi zagrebački festival amaterskog filma
Pučko otvoreno učilište

R

Radioklub "A. Jonić"
RAJČIĆ, Emina
RAKONJAC, Kokan
Rakova obratnica
Rani radovi (Early Works), Želimir Žilnik 1969
RAVEL, Maurice
RAY, Man
RELJA, Slaven
REŽIĆ, Ante
RICHTER, Hans
RIMBAUD, Arthur
ROBIĆ-ŠKARICA, Vera
ROJE, Filip
Romeo i Julija (Romeo and Juliet), Martin Crvelin 1962
Rondo, Ivan Martinac 1962
Ruke ljubičastih daljina (Hands of Purple Distances),
Sava Trifković 1962
RUIĆ, Renata
RUŽIĆ, Nikša

S

Sabor alternativnog filma
Sabor amaterskog filma Jugoslavije
SAMAJLOVSKI, Miško
SANTINI, Mirko
Sedmologija (Septology), grupa autora 1965
Sex Pistols
SIDNEY, Adam
SILOBRČIĆ
SINATRA, Frank
SKC
Sloboda (Freedom), Vjekoslav Nakić 1966
Slobodna Dalmacija
SNOW, Hank
SOLDO, Alen
Spomenicima ne treba verovati (Monuments Are Not to Be Trusted), Dušan Makavejev 1958
SRNEC, Aleksandar
STEVENS, George
Stilske vježbe (Exercises in Style), Dušan Tasić 1976
Studio 35
Suncokreti (Sunflowers), Ivan Martinac 1961
Sve ili ništa (All or nothing), Ivan Martinac 1968
SVILKOVIĆ, Vlado

Š

ŠEŠIĆ
Šešir (The Hat), Oktavijan Miletić 1937

ŠTAMBUK, Dasen
ŠIMAC, Nikša
ŠIMUNAC, Tomislav
Šir haširim (Shir Hashirim), Zdravko Mustać 1987
ŠKRABALO, Ivo
ŠVOB, Goran

T

Talking Heads
Tango de la muerte (Tango de la muerte), Branko Karabatić 1981
TASIĆ, Dušan
TARR, Béla
TEAGARDEN, Jack
Tetraedar (Tetrahedron), Vjekoslav Nakić 1967
The touches (Dodiri), Žarko Batinović 1988
TIČAK, Ivan
TOKIN, Boško
Trakavica (Taenia), Ivan Martinac 1960
TRAVAŠ, Dražen
TRIFKOVIĆ, Sava
Triptih o materiji i smrti (Triptych on Matter and Death),
Živojin Pavlović 1961
TURKOVIĆ, Hrvoje
Twist-twist (Twist-Twist), Ante Verzotti 1962
TV Dalmacija

U

Ubiti pticu rugalicu (To Kill a Mockingbird), Robert Mulligan 1962
Ubrzanje (Acceleration), Ivan Martinac 1968
UJEVIĆ, Šime
UMAS
Umjetnička akademija u Splitu
UNICA
Upotreba sanitarija (Usage of Sanitation), Dušan Tasić 1978
Usta puna vode (A Mouthful of Water), Žarko Batinović 1989
Utočište (The Shelter), Petar Fradelić 1987

V

VANIŠTA, Josip
VELIĆ, Petar
Velo misto (Big Town), Branko Karabatić 1985
VERZOTTI, Ante
Vinko '67 (Vinko '67), Zvonimir Buljević, Martin Crvelin 1967

VICIOUS, Sid
Viša pedagoška škola
VLADIĆ,
Vlak (Train), Ivica Bošnjak 1977
VORKAPIĆ, Slavko
Vrata od utrobe (Guts' Door), Zdravko Mustać 1987
VUKOVIĆ, Stevan

Z

ZAFRANOVIĆ, Lordan
ZARADIĆ, Helio
Zarez
Zid (The Wall), Vojislav 'Kokan' Rakonjac 1968
ZORIĆ
Zovem se film (My Name Is Film), Zdravko Mustać 1987
Zrcalo (Mirror), Luka Bezić 1987
ZRNIĆ, Vlado
ZUBANOVIĆ, Maksimilijan

Ž

ŽILNIK, Želimir
Život je lijep (Life Is Beautiful), Ivan Martinac 1966
Žuta kuća (Yellow House), Zdravko Mustać 1986

Produkcija





Production

Film (278 films)

- 1955 Mate Bogdanović, Nikica Kalabris, Milan Marušić, Čedo Perić, Jedrejčić – *Karneval podno Marjana*; 16mm
- 1957 Mate Bogdanović, Nikica Kalabris, Milan Marušić, Željko Hell – *Čabar glava*; 16mm; c/b
- 1960 Ivan Martinac – *Meštrovic – egzaltacija materije*; 16mm; 7' 32"; c/b
- 1961 Ivan Martinac – *Monolog o Splitu*; 16mm; 7' 21"; c/b
- 1961 Lordan Zafranović, Ranko Kursar – *Nedjelja*; 16mm; 10'; c/b
- 1962 Ante Verzotti – *Twist, Twist*; N8; 2' 20"; 24 sl/sek; c/b; mgf
- 1962 Lordan Zafranović – *Splite grade*; N8; 6'; kolor
- 1962 Martin Crvelin – *Parada mladosti 1962.*; 16mm; 7'; c/b
- 1962 Martin Crvelin – *Romeo i Julija*; N8; 5'; kolor
- 1962 Šime Ujević – *Dinar nade*; N8; c/b; mgf
- 1963 Ante Verzotti – *1/Jedan*; N8; 7' 50"; 18 sl/sek; c/b; mgf
- 1963 Ivan Martinac – *Aura*; N8; 6' 30"; 18 sl/sek; c/b
- 1963 Lordan Zafranović – *Dječak i more*; N8; 6' 40"; 16 sl/sek; kolor; mgf
- 1963 Lordan Zafranović – *Priča*; N8; 10'; c/b
- 1964 Ante Verzotti – *Eritrociti*; 16mm; 2'; c/b; mgf
- 1964 Ante Verzotti – *Insekti*; 16mm; 2'; c/b; mgf
- 1964 Ante Verzotti, Andrija Pivčević – *Crno Sunce*; N8; 3'; c/b
- 1964 Ivan Martinac – *Abandon*; N8; 9' 30"; 16 sl/sek; c/b
- 1964 Ivan Martinac – *Armagedon ili Kraj*; N8; 11'; 16 sl/sek; c/b
- 1964 Lordan Zafranović – *Dnevnik*; N8; 15'; c/b
- 1964 Lordan Zafranović – *Noć i poslije noći*; N8; 23'; c/b
- 1964 Ranko Kursar – *Jesen*; N8; 5' 10"; 16 sl/sek; c/b; mgf
- 1965 Andro Filipić – *Skica 1*; N8; 7'; c/b
- 1965 Ante Verzotti – *More*; N8; 6' 15"; 18 sl/sek; kolor/cb; mgf
- 1965 Ivan Martinac – *Amindra*; N8; 8'; 18 sl/sek; c/b; mgf
- 1965 Ivan Martinac – *Mrtvi dan*; N8; 8' 33"; 16 sl/sek; c/b
- 1965 Lordan Zafranović – *1,2,3-Arija-4,1,5*; N8; 10'; c/b
- 1965 Lordan Zafranović – *Dah*; N8; 6'; c/b
- 1965 Lordan Zafranović – *Koncert*; N8; 15' 31"; c/b
- 1965 Lordan Zafranović – *Proizvođač Ranko*; N8; 3' 38"; 16 sl/sek; kolor; mgf
- 1965 Lordan Zafranović – *Sunce*; N8; 4' 50"; 16 sl/sek; kolor; mgf
- 1965 Martin Crvelin – *Aheront*; N8; 7'; c/b
- 1965 Mihovil Drušković – *Ecija*; N8; 4' 35"; 16 sl/sek; c/b; mgf
- 1966 Ante Verzotti – *5/Pet*; N8; 8' 45"; 18 sl/sek; c/b; mgf
- 1966 Ante Verzotti – *Balkon lijepa susjeda*; N8; 5' 21"; 16 sl/sek; c/b; mgf
- 1966 Ante Verzotti – *Danas...?*; N8; 6' 50"; 18 sl/sek; c/b; mgf
- 1966 Ante Verzotti – *Juke - Box*; N8; 6' 15"; 16 sl/sek; kolor
- 1966 Ante Verzotti – *Moja slatka Valentina*; N8; 9' 5"; 18 sl/sek; kolor; mgf
- 1966 Ante Verzotti – *Objektiv*; N8; 7' 5"; 16 sl/sek; kolor; mgf
- 1966 Ivan Martinac – *Angelus*; N8; 9'; 16 sl/sek; kolor/cb; mgf
- 1966 Ivan Martinac – *Autoportret*; N8; 2' 30"; 18 sl/sek; kolor/cb; mgf
- 1966 Ivan Martinac – *Elipse*; N8; 5'; 16 sl/sek; c/b; mgf
- 1966 Ivan Martinac – *G - 12*; N8; 4'; 16 sl/sek; kolor/cb; mgf
- 1966 Ivan Martinac – *Ja gledam Smrt, Smrt gleda mene*; N8; 2' 30"; 16 sl/sek; c/b; mgf
- 1966 Ivan Martinac – *Kada se gadovi zaljube*; N8; 12'; 16 sl/sek; kolor/cb
- 1966 Ivan Martinac – *Ljeto bez ljubavi*; 16mm; kolor/cb
- 1966 Ivan Martinac – *Manekeni*; N8; 3' 30"; 16 sl/sek; kolor; mgf
- 1966 Ivan Martinac – *Nestalo lice - umrlo lice*; N8; 7'; 16 sl/sek; c/b; mgf
- 1966 Ivan Martinac – *Oaze*; N8; 10'; 16 sl/sek; kolor/cb; mgf
- 1966 Ivan Martinac – *Ping - Pong*; N8; 11'; 16 sl/sek; c/b; mgf
- 1966 Ivan Martinac – *Podne*; N8; 6'; 18 sl/sek; kolor/cb; mgf
- 1966 Ivan Martinac – *Sanjao sam smrt*; N8; 3'; 16 sl/sek; c/b; mgf
- 1966 Ivan Martinac – *Čuvaj se psa*; N8; 6'; 16 sl/sek; c/b
- 1966 Ivan Martinac – *Život je lijep*; N8; 10'; 16 sl/sek; c/b
- 1966 Ivo Perišić – *Poslije mraka zasijati će svjetlost*; N8; 11' 50"; 16 sl/sek; c/b; mgf
- 1966 Krešimir Buljević – *Možda ga nije ni bilo*; N8; 9'; c/b
- 1966 Lordan Zafranović – *Sunčano - djevojka i apsurd*; N8; 14'; kolor
- 1966 Lordan Zafranović – *Kišno - nevina subota*; N8; 10'; kolor
- 1966 Lordan Zafranović – *Maestral*; N8; 10'
- 1966 Martin Crvelin – *Nema više vina*; N8; 7'; c/b
- 1966 Martin Crvelin – *Ribarska noć*; N8; 7'; c/b
- 1966 Ranko Kursar – *Dokumenti moga vremena*; N8; 7' 55"; 18 sl/sek; kolor/ cb; mgf
- 1966 Ranko Kursar, Lordan Zafranović – *Poslije toga otputovao sam*; N8; c/b
- 1966 Vjekoslav Nakić – *Cirkus*; N8; 3' ; 16 sl/sek; kolor; mgf
- 1966 Vjekoslav Nakić – *Oblak*; N8
- 1966 Vjekoslav Nakić – *Pusto*; N8
- 1966 Vjekoslav Nakić – *Situacija*; N8; c/b
- 1966 Vjekoslav Nakić – *Slike*; N8
- 1966 Vjekoslav Nakić – *Sloboda*; N8; 6' 6"; 16 sl/sek; c/b; mgf
- 1967 Andrija Pivčević – *Sumrak*; N8; 8' 13"; 16 sl/sek; c/b; mgf
- 1967 Ante Režić – *Čuvajte golubove*; N8; 4' 25"; 16 sl/sek; c/b; mgf
- 1967 Ante Verzotti – *Florescencije*; N8; 4' 26"; 16 sl/sek; kolor; mgf

- 1967 Filip Roje – *Uska vrata*; N8; 7' 30"; 18 sl/sek; c/b; mgf
- 1967 Ivan Martinac – *Atelier Dioklecijan*; N8; 7' 30"; 16 sl/sek; c/b
- 1967 Ivan Martinac – *Dno je stid i sramota*; N8; 7' 30"; 16 sl/sek; kolor/cb; mgf
- 1967 Ivan Martinac – *I like the film*; N8; 8'; 16 sl/sek; c/b; mgf
- 1967 Ivan Martinac – *I'm mad*; N8; 5'; 16 sl/sek; kolor
- 1967 Ivan Martinac – *Lijepo je imati grobnicu – vječnu kuću*; N8; 9'; 16 sl/sek; c/b; mgf
- 1967 Ivan Martinac – *Sjećanje na Armagedon*; N8; 6' 30"; 16 sl/sek; kolor; mgf
- 1967 Ivan Martinac – *Svi dani će susresti svoj kraj*; N8; 6'; 16 sl/sek; c/b; mgf
- 1967 Ivan Martinac – *U sjećanju odjekuju koraci*; N8; 6'; 16 sl/sek; kolor/cb; mgf
- 1967 Ivan Martinac – *U tihom se cvijetu neke vatre pale*; N8; 5'; 16 sl/sek; kolor/cb
- 1967 Ivan Martinac – *U tome oni vide slobodu*; N8; 5'; 16 sl/sek; kolor/cb; mgf
- 1967 Martin Crvelin – *Bageri proždiru zemlju*; N8; 5'22"; c/b
- 1967 Martin Crvelin – *Novi život*; N8; 7'; c/b
- 1967 Martin Crvelin – *Pepeo*; N8; 5'; c/b; mgf
- 1967 Ranko Kursar – *Caffe manon*; N8; 9' 20"; 16 sl/sek; c/b; mgf
- 1967 Ranko Kursar – *Kozmos a ne krepavanje*; N8; 5'; 18 sl/sek; cb; mgf
- 1967 Ranko Kursar – *Ljeta svih naših godina*; N8; 4' 50"; 18 sl/sek; kolor; mgf
- 1967 Zvonimir Buljević, Martin Crvelin – *Vinko 67*; N8; 5'; kolor
- 1967 Vjekoslav Nakić – *Poslije potopa*; N8; 8' 10"
- 1967 Vjekoslav Nakić – *L'Abandon*; N8; 5' 32"
- 1967 Vjekoslav Nakić – *Tetraedar*; N8; 9' 3"
- 1967 Vjekoslav Nakić – *Papiri*; N8
- 1967 Vjekoslav Nakić – *Traje ova noć*; N8; 3'
- 1968 Ivan Martinac – *Polarna projekcija*; N8; 4" 30"; 16 sl/sek; c/b; mgf
- 1968 Ivan Martinac – *Poslijepodne na putu za Emaus*; N8; 3' 30"; 16 sl/sek; kolor; mgf
- 1968 Ivan Martinac – *Postludij*; N8; beskonačna filmska vrpca; 16 sl/sek; c/b; mgf
- 1968 Ivan Martinac – *Sve ili ništa*; N8; 10' 30"; 16 sl/sek; kolor/cb
- 1968 Ranko Kursar – *Večer*; N8; 10' 6"; 18 sl/sek; c/b; mgf
- 1968 Ranko Kursar, Vjekoslav Nakić, Ante Verzotti, Ivan Martinac, Martin Crvelin, Andrija Pivčević – *...666...*; N8; 6'; 16 sl/sek; kolor/cb; mgf
- 1968 Vjekoslav Nakić – *Argon*; N8; 5'; 16 sl/sek; kolor; mgf
- 1968 Vjekoslav Nakić – *Olovo*; N8; 4' 52"; 18 sl/sek; c/b; mgf
- 1987 Dunja Ivanišević – *Žemsko*; N8; 6' 4"; 16 sl/sek; kolor
- 1969 Ivan Miljak – *...50. godišnjica*; N8; 16 sl/sek; c/b
- 1969 Ivan Miljak – *Dan Marjana*; N8; 16 sl/sek; c/b
- 1969 Ivan Miljak – *Sjećamo se s ljubavlju*; N8; 16 sl/sek; c/b
- 1969 Ivan Miljak – *Stazama Zagore*; N8; 16 sl/sek; c/b
- 1969 Ivan Miljak – *Susret omladine selo - grad*; N8; 16 sl/sek; c/b
- 1969 Ivan Miljak – *Žetva*; N8; 16 sl/sek; c/b; mgf
- 1969 Ivica Mornar – *Meditacija*; N8; c/b; mgf
- 1969 Ivica Mornar – *Pomračenje*; N8; 4' 37"; 18 sl/sek; c/b; mgf
- 1969 Milan Novak – *Ekliptike*; N8; c/b
- 1969 Milan Novak – *Naličje lica*; N8
- 1969 Milan Novak – *Niz spuštene zjene*; N8
- 1969 Milan Novak – *Putnik*; N8; 4' 56"; 18 sl/sek; c/b; mgf
- 1969 Milan Novak – *U sjeni lica*; N8; c/b
- 1969 Ranko Kursar – *Carmen*; N8; 3' 20"; 18 sl/sek; kolor; mgf
- 1969 Zvonimir Buljević – *Na kraju puta - san*; N8; 5'; kolor
- 1970 Zvonimir Buljević – *Jutra*; N8; kolor
- 1973 Branko Karabatić – *Krhak limun*; N8; 12'; 16 sl/sek; c/b
- 1973 Branko Karabatić – *Recept umjesto ručka*; N8; 9'; 16 sl/sek; c/b
- 1973 Ivan Blažević – *Studio 35*; N8; 8' 10"; 18 sl/sek; c/b; mgf
- 1973 Ivica Bošnjak – *Razglednice s ljetovanja*; N8; c/b
- 1974 Branko Karabatić – *Grad osvetnika*; N8; 10'; 16 sl/sek; kolor
- 1974 Branko Karabatić – *Miocen*; N8; 6'; 16 sl/sek; kolor
- 1974 Branko Karabatić – *Proslava*; N8; 8'; 16 sl/sek; kolor
- 1974 Edi Domanžić – *Ribarnica*; N8; 7' 35"; 18 sl/sek; c/b; mgf
- 1974 Ivan Blažević – *Crveno Žuto Zeleno*; N8; 4' 30"; 18 sl/sek; kolor/cb; mgf
- 1974 Ivica Bošnjak – *Kurk - B*; N8; 2' 54"; 18 sl/sek; kolor/cb; mgf
- 1974 Ivica Bošnjak – *Rekvijem*; N8; c/b
- 1974 Joško Bojić – *Apeiron*; N8; 4' 20"; 18 sl/sek; kolor; mgf
- 1975 Boris Gabela – *Mime*; N8
- 1975 Branko Karabatić – *Dama i sladoled*; N8; 2' 30"; 16 sl/sek; kolor
- 1975 Dušan Tasić – *Kontrakcija*; N8; 30'; kolor
- 1975 Ivica Bošnjak – *Djeca'24*; N8; 8' 30"; 18 sl/sek; kolor; mgf
- 1975 Ivica Bošnjak – *Kralj, Dama, Pub*; N8; 3'; c/b; mgf
- 1975 Joško Bojić – *Eidolon*; N8; 3' 20"; 18 sl/sek; c/b; mgf
- 1975 Joško Bojić – *More*; N8; 4' 20"; 18 sl/sek; c/b; mgf
- 1976 Boris Gabela – *Podnevni odmor žabolovca*; S8; kolor
- 1976 Dušan Tasić – *Ekspropirani kompleks*; N8; 9'55"; c/b
- 1976 Dušan Tasić – *Preludij jednog nestajanja*; N8; 12'; c/b
- 1976 Dušan Tasić – *Selo*; N8; 13min; kolor/cb

- 1976 Dušan Tasić – *Stilske vježbe*; S8; 4'; kolor
- 1976 Edi Domanžić – *Peristil*; N8; 11'; 18 sl/sek c/b
- 1976 Ivica Bošnjak – *Profesionalni šetač*; S8; 3' 50"; 18 sl/ sek; kolor; mgt
- 1976 Joško Bojić – *Insekti*; S8; 5' 10"; 18 sl/sek; kolor; mgf
- 1976 Joško Bojić – *Južni vjetar*; S8; 4' 54"; c/b; mgf
- 1977 Boris Gabela – *Ante*; S8
- 1977 Branko Karabatić – *My life*; S8; 2' 14"; 18 sl/sek; kolor; mgt
- 1977 Branko Karabatić – *N8-5X-12-film*; S8; 15'
- 1977 Branko Karabatić – *Povratak II*; S8
- 1977 Dušan Tasić – *Aluvij*; N8; 29'; 18 sl/sek; kolor
- 1977 Ivica Bošnjak – *Vlak*; N8; 4' 30"; 18 sl/ sek; kolor; mgt
- 1978 Dušan Tasić – *Upotreba sanitarija*; S8; 13'; kolor
- 1978 Ivica Bošnjak – *Budi topla ženo*; 16mm; 8' 54 "; 24 sl/sek; kolor/c/b; mgf
- 1978 Ivica Bošnjak – *Gi de*; S8; 5' 20"; 24 sl/sek; kolor; mgt
- 1978 Ivica Bošnjak – *Veliki dan 30 ili 31*; S8; 4' 4"; 18 sl/sek; kolor; mgt
- 1978 Nikša Šimac – *Prekinut san*; S8
- 1978 Radomir Đurđević – *Nokturno*; S8; 2' 33"; 18 sl/sek; kolor; mgt
- 1978 Siniša Mastelić – *Pas i djeca*; N8; 3' 41"; 18 sl/sek; c/b
- 1978 Siniša Mastelić – *Ranjeni divovi*; S8; 5' 47"; 18 sl/sek; kolor; mgt
- 1978 Siniša Mastelić – *Svemoćni*; S8; 4' 20"; 18 sl/sek; kolor; mgt
- 1978 Siniša Mastelić – *Svršetak jedne idile*; S8; 4' 8"; 18 sl/sek; kolor; mgt
- 1978 Žarko Krtinić – *Miš bijeli sreću dijeli*; S8; kolor
- 1979 Radomir Đurđević – *Etida 1*; S8; 5' 9"; 18 sl/sek; kolor; mgt
- 1979 Ante Krželj – *Epidemija pogodi me*; S8; 7'; 24 sl/sek; kolor
- 1979 Branko Karabatić – *Povratak I*; S8; 3'; 18 sl/sek, kolor
- 1979 Eduard Gracin – *Silusion*; S8; 6'; 18 sl/sek; kolor; mgt
- 1979 Siniša Mastelić – *Agonija*; S8; 2' 45"; 24 sl/sek; kolor; mgt
- 1979 Siniša Mastelić – *Finish*; S8; 3' 20"; 24 sl/sek; kolor; mgt
- 1979 Siniša Mastelić – *I*; S8; 1' 52"; 24 sl/sek; kolor; mgt
- 1979 Slaven Relja – *Frakciona destilacija*; S8; 5' 35"; 18 sl/sek, kolor; mht
- 1980 Alem Hinić – *People are strange*; S8; 4' 30"; 18 sl/sek; kolor
- 1980 Branko Krabatić – *Nova*; 16mm; 20' 12"; c/b; mgf
- 1980 Dušanka Buljan – *By my way*; S8; 4' 25"; 18 sl/sek; kolor
- 1980 Ivica Bošnjak – *Sastanak*; S8; 2' 55"; 18 sl/sek; kolor; mgt
- 1980 Dino Paškov, Slaven Relja – *Novina*; S8; 1' 26"; 18 sl/sek; kolor; mgt
- 1980 Dušan Tasić – *Deveti film*; 16mm; 14'; kolor/c/b
- 1980 Branko Karabatić – *Ostao je sam*; S8; 3'
- 1980 Gracin Eduard – *Tamo i natrag*; S8; 3' 30"; 18 sl/sek; kolor
- 1980 Srećko Novačić – *Velika želja*; S8; 3' 50"; 18 sl/sek; kolor
- 1980 Dino Paškov – *Prolaznici*; S8; 3'; 18 sl/sek, kolor
- 1981 Željko Bobanović – *Neki prostori*; S8; 8'; 18 sl/sek, kolor; mgf
- 1981 Ivica Bošnjak – *Galebovi nikad ne lete po mraku*; S8, 4' 3", 24 sl/sek; kolor; mgt
- 1981 Dušanka Buljan – *Uvjet paralelnosti*; S8; 9', 18 sl/sek; kolor; mgf
- 1981 Neven Mladinić – *Put*; S8
- 1981 Arsen Ostojić – *Krik*; S8
- 1981 Arsen Ostojić – *Rob na umoru*; S8
- 1981 Branko Karabatić – *Tango de la Muerte*; S8; 5' 41"; 24 sl/sek, kolor; mgt
- 1981 Gracin Eduard – *Tamo i natrag*; S8; 3' 30"; 18 sl/sek; kolor; mgf
- 1982 Zoran Babaja – *Žare*; S8
- 1982 Luka Bezić – *Put 1.*; S8; 9' 49"; 18 sl/sek; kolor; mgt
- 1982 Luka Bezić – *Komunikacija*; S8; 18 sl/sek, kolor; mgt
- 1982 Alem Hinić – *Klaustrofobija*; S8; 2' 40", 18 sl/sek; kolor; mgf
- 1982 Žarko Krtinić – *Crno-bijelo*; S8; 9' ; 24 sl/sek, kolor
- 1982 Branko Karabatić – *Otprilike ovako*; 16mm; 12'
- 1982 Arsen Ostojić – *U predvečerje*; S8
- 1982 Tomislav Šimunac, Zdravko Budiša, Alem Hinić, Boris Poljak, Zoran Babaja, Goran Kokeza, Zoran Križan – *30. godišnjica Kino kluba Split*; S8; 10'; 18 sl/sek; kolor; mgf
- 1982 Zoran Babaja, Mužinić Darko – *Sjaj i Bjeda*; N8; 7'; 18 sl/sek; c/b; mgf
- 1982 Mužinić Darko – *Košmar*; S8; 5' 45"; 18 sl/sek; kolor
- 1982 Petar Velić – *Između*; S8; 24'; kolor; mgt
- 1983 Luka Bezić – *Izjava*; S8; 11' 20"; 18 sl/sek; kolor/cb; mgf
- 1983 Radomir Đurđević – *Get back*; S8; 3' 3"; 18 sl/sek, kolor; mgt
- 1983 Radomir Đurđević – *Štafeta mladosti 1980*; S8; 7'30"; 18 sl/min
- 1983 Radomir Đurđević – *Štafeta mladosti 1981*; S8; 5'30"; 18 sl/min
- 1984 Alem Hinić – *Sjene sjećanja*; S8; 2' 5"; 18 sl/sek; kolor; mgf
- 1984 Ante Krželj – *Joint*; S8; 3'; 24 sl/sek; kolor
- 1984 Ante Krželj – *Prazne stranice*; S8; 2' 40"; 24 sl/sek; kolor
- 1984 Slaven Relja – *Thank you*; S8; 1' 25"; 18 sl/sek, kolor; mgt
- 1984 Dinko Karežić – *Izvan kamene ploče*; S8; 7' 40", 18 sl/sek; kolor; mgt
- 1985 Luka Bezić – *Put 2.*; S8; 13' 40", 18 sl/sek; kolor; mgf

- 1985 Alem Hinić – *TV kolaž*; S8; 3' 40"; 18 sl/sek; kolor; mgf
- 1985 Branko Karabatić – *Velo misto*; S8; 9' 15"; 24 sl/sek, kolor; mgt
- 1985 Zdravko Mustać – *Efemerni sfumato*; S8; 3' 18"; 18 sl/sek; kolor; mgf
- 1985 Branko Karabatić – *Kristina II*; 16mm; 9'; kolor
- 1985 Branko Karabatić – *Juče sam srećo*; N8; 6' ; 18 sl/sek
- 1986 Luka Bezić – *Let's dance*; S8; 6' 15"; 18 sl/sek; kolor; mgf
- 1986 Luka Bezić – *Mereshu*; 16mm; 12'; c/b; mgf
- 1986 Petar Fradelić – *Sve za djecu*; S8; 9' 40"; 18 sl/sek, kolor; mgf
- 1986 Petar Fradelić – *Misao na stratištu*; S8; 7' 49"; kolor; mgf
- 1986 Alem Hinić – *U zalog sjećanju*; S8; 5' 30"; 18 sl/sek; kolor; mgf
- 1986 Predrag Kovičaveć – *Nostalgija*; S8
- 1986 Zdravko Mustać – *Žuta kuća*; S8; 6'; 18 sl/sek, kolor, mgf
- 1986 Dino Paškov – *Marginalci*; S8, 3'; 18 sl/sek; kolor
- 1986 Dino Paškov – *Igra*; S8; 3'; 18 sl/sek; kolor
- 1987 Žarko Batinović – *Molitva*; S8; kolor; mgf
- 1987 Luka Bezić – *Zrcalo*; S8; 8' 9"; kolor; mgf
- 1987 Petar Fradelić – *Utočište*; S8; 9' 20"; 18 sl/sek; kolor; mgf
- 1987 Petar Fradelić – *Istranka*; S8
- 1987 Petar Fradelić – *Apsurd*; S8
- 1987 Petar Fradelić – *Ovdje smo posve sami*; S8; 10' 46"; 18 sl/sek; kolor; mgt
- 1987 Petar Fradelić – *Ego*; S8; 5' 30"; 18 sl/sek; kolor; mgf
- 1987 Luka Bezić, Slaven Relja, Branko Krolo, Zdravko Mustać, Ivanka Juretić, Alem Hinić, Branko Karabatić, Dino Paškov, Boris Poljak, Petar Fradelić – *Kazneni prostor*; S8; 10' 30"; 18 sl/sek; kolor; mgf
- 1987 Ivanka Juretić – *Početak*; S8; 7' 57"; 24 sl/sek; kolor; mgf
- 1987 Zdravko Mustać – *Zovem se film*; S8; 3' 16"; 18 sl/sek, kolor; mgt
- 1987 Zdravko Mustać – *Kathmandu*; S8; 10'; 18 sl/sek, kolor; mgf
- 1987 Zdravko Mustać – *Izložba dodira*; S8; 8'; 18 sl/sek; kolor; mgf
- 1987 Zdravko Mustać – *Šir haširim*; S8; 7' 4"; 18 sl/sek; kolor; mgf
- 1987 Radoslav Pivac – *Put*; S8; 5' 30"; 18 sl/sek; kolor; mgf
- 1987 Boris Poljak – *Nova godina*; S8; 5' 6"; 24 sl/sek; kolor; mgf
- 1987 Slaven Relja – *Tuga*; S8; 5' 46"; 18 sl/sek; kolor; mgf
- 1987 Štambuk Dasen – *Pustinja blaca*; S8; 4' 39"; 18 sl/sek; kolor
- 1987 Štambuk Dasen – *Samuel*; S8; 10' ; 24 sl/sek; kolor; mgf
- 1987 Štambuk Dasen – *Zovem se društveni film*; S8; 1' 55"; 18 sl/sek; kolor; mgf
- 1987 Slaven Relja – *Građanin Kane*; S8; 3'; 18 sl/sek; kolor; mgt
- 1987 Branko Karabatić – *Film za sebični projektor*; 16mm
- 1988 Žarko Batinović – *The touches*; 16mm; 12'; kolor; mgf
- 1988 Valentino Bilić-Prčić – *Kad bi bilo jazz*; 16mm; 10' 36"; c/b; mgf
- 1988 Petar Fradelić – (Film bez naslova); S8; 8' 55"; 18 sl/sek; kolor
- 1988 Lidija Ikica – *Alexandra*; 16mm; 4' 49"; c/b; mgf
- 1988 Ivanka Juretić – *Zaboravljeno vrijeme*; S8; 1' 58"; 18 sl/sek; kolor; mgf
- 1988 Zdravko Mustać – *Silazak niz lice*; S8; 7'; 18 sl/sek; kolor; mgf
- 1988 Zdravko Mustać – *I nek se čuje urlik djevičanski slobodan*; S8; 7'; 18 sl/sek; kolor; mgf
- 1988 Radoslav Pivac – *Produženi svijet*; S8; 5' 20"; 18 sl/sek; kolor; mgf
- 1988 Radoslav Pivac – *Introspekcija*; 16mm; 9'; kolor; mgf
- 1988 Tatjana Pivac – *Prozor u svijet*; S8; 7'; 18 sl/sek; kolor; mgf
- 1988 Boris Poljak – *Geronimo je mrtav*; 16mm; 8'; c/b; mgf
- 1988 Slaven Relja – *Ti si želja mog života*; S8; 5'; 18 sl/sek; kolor; mgf
- 1988 Dasen Štambuk – *Salamon*; S8
- 1988 Dasen Štambuk – *Srebrne aluzije*; S8; 6'; 18 sl/sek; kolor
- 1988 Dasen Štambuk – *Love experience*; S8; 6'; 18 sl/sek; kolor; mgf
- 1988 Slaven Relja – *Ima nešto jače*; S8; 2' 10"; 24 sl/sek; kolor; mgf
- 1989 Žarko Batinović – *Pametni knjiški ljudi*; S8; 18 sl/sek; kolor
- 1989 Žarko Batinović – *Usta puna vode*; 16mm; 12' 22"; 24 sl/sek; c/b; opt
- 1989 Zdravko Mustać – *Anemos*; 16mm; 6' 28"; c/b; mgf
- 1989 Radoslav Pivac – *Refleksije 13*; 16mm; 10' 30"; kolor; mgf
- 1989 Slaven Relja – *Forever young*; 16mm; 7' 43"; c/b; ak
- 1989 Renata Ruić – *Čistine*; 16mm; 2' 37"; c/b; ak
- 1989 Renata Ruić – *Ružni, tužni i zajebani*; S8; 7'; 18 sl/sek; kolor; ak
- 1989 Dasen Štambuk – *Adam*; S8; 3' 53"; kolor
- 1989 Dasen Štambuk – *Dva pijanca*; 16mm; 3'; kolor
- 1989 Dino Paškov – *Bez naslova*; 16mm; 4'
- 1990 Zdravko Mustać – *Gdje je Magdalena Kazimirović*; 16mm; 15'; kolor; opt

Video (147 films)

- 1994 Zdravko Mustač – *Product of body*; U-matic; 12'
- 1994 Slaven Relja – *Čula*; 16mm; 7'
- 1994 Vlado Zrnić – *Carinarnica vremena*; SVHS; 14'
- 1995 Zdravko Mustač – *Deborah*; SVHS; 15'
- 1995 Radoslav Pivac, Tatjana Pivac – *I kad nas ne bude bilo*; SVHS; 62''
- 1997 Alen Soldo – *Praessentia*; VHS; 17'
- 1997 Zoran Brešan – *Super 02*; VHS; 60''
- 1997 Zdravka Čamber, Matko Maleš – *Bez naslova – Kozmos*; SVHS; 60''
- 1997 Maksimilijan Zubanović – *Rupa*; VHS; 60''
- 1997 Zdravka Čamber, Matko Maleš – *Prepoznavanje*; VHS; 19' 30''
- 1998 Jurčević Petar – *Izlaz*; VHS; 3' 20''
- 1998 Alen Soldo – *San*; VHS; 5' 6''
- 1998 Denis Meštrović – *Heroinski rulet*; VHS; 58''
- 1998 Alen Soldo – *Dan*; SVHS; 58''
- 1998 Zdravka Čamber, Matko Maleš – *Društvena igra*; SVHS; 59''
- 1998 Igor Lušić – *Bez naslova*; VHS; 62''
- 1998 Petar Jurčević – *Duh sveti*; VHS; 59''
- 1998 Zdravka Čamber, Matko Maleš – *Osvit*; VHS; 2' 26''
- 1999 Radoslav Pivac – *Nestajanje*; VHS; 3' 30''
- 1999 Ankica Cicvarić – *D.I.M.*; SVHS; 5' 30''
- 1999 Petar Jurčević – *Potvrda*; SVHS; 4' 40''
- 1999 Petar Jurčević – *Sveta pričest*; SVHS; 4' 40''
- 1999 Alen Soldo – *Fuck the future*; SVHS; 59''
- 2000 Alen Soldo – *Dugina gusjenica*; VHS; 59''
- 2000 Petar Jurčević – *Iskon*; VHS; 59''
- 2000 Anita Jurčević, Petar Jurčević – *Početak*; VHS; 59''
- 2001 Alen Soldo – *Relax*; miniDV; 60''
- 2001 Petar Jurčević – *Doubt!?*; miniDV; 58''
- 2001 Vanja Mijatović – *Tamo negdje postoji?*; miniDV; 6' 30''
- 2002 Vanja Mijatović – *Paper plane*; miniDV; 59''
- 2002 Vanja Mijatović – *Time is money*; miniDV; 59''
- 2002 Jere Gruić – *3 vrajtera 2 skejtera*; miniDV; 9' 32''
- 2002 Jere Gruić – *Uvod u smrt*; miniDV; 3' 38''
- 2002 Jere Gruić – *Tarzan et Sophie*; miniDV; 59''
- 2002 Igor Lušić – *Connection*; miniDV; 3' 30''
- 2002 Siniša Jakovčević – *H2O-Danubiana-H2O*; miniDV; 17' 30''
- 2002 Jere Gruić – *Golač na St rivi*; miniDV; 46''
- 2002 Jere Gruić – *Lighten up*; miniDV; 59''
- 2003 Igor Lušić – *Ecko*; miniDV; 2' 4''
- 2003 Igor Lušić, Mladen Burić – *Track 05*; miniDV; 55''
- 2003 Igor Lušić, Mladen Burić – *f20*; miniDV; 2' 21''
- 2003 Jere Gruić – *Editing performance*; miniDV; 49''
- 2003 Jere Gruić – *Remi*; miniDV; 6' 26''
- 2003 Jere Gruić – *Movement*; miniDV; 3' 25''
- 2003 Jere Gruić, Zoran Erceg – *Welcome to Split*; miniDV; 17' 7''
- 2003 Sunčica Fradelić – *Burning in*; miniDV; 8' 12''
- 2003 Sunčica Fradelić – *Design*; miniDV; 5' 26''
- 2003 Zoran Boban – *Part 1,2*; miniDV; 4' 30''
- 2003 Ivica Čotić – *Totalna šteta*; miniDV; 8' 48''
- 2004 Ivan Perić – *Još jedna razglednica iz Dioklecijanovog grada*; miniDV; 1'
- 2004 Ivan Perić – *Sa snimanja noćnog čuvara*; miniDV; 4' 35''
- 2004 Josip Žaper – *Škola prirode*; miniDV; 9' 52''
- 2004 Josip Žaper – *Škola prirode 1*; miniDV; 12'
- 2004 Josip Žaper – *Škola prirode 2*; miniDV; 2' 59''
- 2004 Josip Žaper – *Škola prirode 3*; miniDV; 17' 12''
- 2004 Marija Blašković – *Sve za Krešu*; miniDV; 2' 2''
- 2004 Marčela Zanki, Tina Šarić, Višna Mamić – *Fancy, but still underground*; miniDV; 14' 31''
- 2004 Višna Mamić, Marčela Zanki – *Motovun no red carpet*; miniDV; 9' 11''
- 2005 Sunčica Fradelić – *Ellipse*; miniDV; 8' 41''
- 2005 Ankica Cicvarić – *Jarboli*; miniDV; 1' 34''
- 2005 Ankica Vrdoljak – *Pedigree*; miniDV; 29''
- 2005 Ivan Perić – *Djeca-Veliki bijeg*; miniDV; 4' 2''
- 2005 Ivo Veletić – *Jingle za KKS*; miniDV; 6''
- 2005 Josip Žaper – *Blagajici*; miniDV; 7' 4''
- 2005 Josip Žaper – *Prerada vina*; miniDV; 19' 9''
- 2005 Marčela Zanki – *360*; miniDV; 2' 29''
- 2005 Tina Zaro – *Snickers*; miniDV; 15''
- 2005 Hrvoje Zuanić – *Autostoppers*; miniDV
- 2006 Ivica Čotić – *Ishodište*; miniDV; 11' 10''
- 2006 Luka Mimica – *Vrata*; miniDV; 2' 2''
- 2006 Marijan Baković – *Oči rata*; miniDV; 1'
- 2006 Sunčica Fradelić – *Forming Time*; miniDV; 13' 7''
- 2006 Miran Čolić – *Gothic*; miniDV; 1' 16''
- 2006 Miran Čolić – *A song to sing*; miniDV; 3' 28''
- 2006 Miran Čolić – *Japanski*; miniDV; 2' 2''
- 2006 Nikola Šimić – *Vježba br. 1*; miniDV; 2' 22''
- 2006 Nikola Šimić – *Brada*; miniDV; 12' 12''
- 2007 Sandro Baraba – *Ghost*; miniDV; 1' 40''
- 2007 Sandro Baraba – *Drone*; miniDV; 4' 19''
- 2007 Sandro Baraba – *Strange Machine*; miniDV; 3' 1''
- 2007 Emir Suljević – *Starbound*; miniDV; 4' 15''
- 2007 Igor Lušić – *Trash Horror*; miniDV; 3' 38''
- 2007 Luka Mimica – *A di si ti*; miniDV; 7' 10''
- 2007 Luka Mimica – *Zid*; miniDV; 4' 4''
- 2007 Darko Ribarović – *Regrut*; miniDV; 7' 53''
- 2008 Ankica Cicvarić – *Obilježeni*; miniDV; 3' 32''
- 2008 Aljoša Pažin, Luka Mimica – *Otvaranje kreativne radionice 2008*; miniDV; 2' 1''

- 2008 Ana Opačić – *Crno ili Bijelo*; miniDV; 2' 19"
- 2008 Ana Opačić – *Djevojka sa satom*; miniDV; 2' 54"
- 2008 Ana Opačić – *Spavala je azurnoplavim snom*; miniDV; 2' 24"
- 2008 Ana Opačić – *Čovjek*; miniDV; 2' 32"
- 2008 Ana Opačić, Martina Bilan, Ines Kurtović – *Oni kojih nije bilo*; miniDV; 6' 11"
- 2008 Ana Opačić, Ines Kurtović – *Seks, piće, spužvoprolieć*; miniDV; 4' 18"
- 2008 Igor Lušić – *Petak*; miniDV; 2' 30"
- 2008 Ivan Perić ('84.) – *Zagrljaj modrine*; miniDV; 20' 4"
- 2008 Ivan Perić ('84.) – *Making of "Zagrljaj modrine"*; miniDV; 8' 5"
- 2008 Ivan Perić ('84.) – *Trailer "Zagrljaj modrine"*; miniDV;
- 2008 Martina Bilan – *Back door enterance*; miniDV; 4' 55"
- 2008 Martina Bilan – *Drowning in a pink swimming pool*; miniDV; 2' 43"
- 2008 Miran Čolić – *Miran&nemiran*; miniDV; 3' 26"
- 2008 Miran Čolić – *Prostorvrijeme*; miniDV; 3' 48"
- 2008 Sunčica Fradelić – *Place of Being*; miniDV; 8'
- 2009 Ivan Perić ('84.) – *Film za tebe*; miniDV; 15' 46"
- 2009 Ivan Perić ('84.) – *Making of "Film za tebe"*; miniDV; 9' 53"
- 2009 Ivan Perić ('84.) – *Trailer "Film za tebe"*; miniDV; 1' 52"
- 2009 Ivan Perić ('84.) – *Film za mene*; miniDV; 6' 5"
- 2009 Ivan Perić ('84.) – *Hiroshima*; miniDV; 4' 47"
- 2009 Ivan Perić ('84.) – *White Rabbit*; miniDV; 5' 50"
- 2009 Ivan Perić ('84.) – *Welcome to the other side*; miniDV; 1'37"
- 2009 Ivan Perić ('84.) – *Romeo & Julio*; 75'
- 2009 Josip Žuvan – *Epilog*; miniDV; 4' 24"
- 2009 Jure Cukar – *4 u nizu*; miniDV; 6' 10"
- 2009 Jure Cukar – *Freedom*; miniDV; 1' 17"
- 2009 Jure Cukar – *Dominant view*; miniDV; 4' 27"
- 2009 Katrin Novaković – *Flash*; miniDV; 2' 46"
- 2009 Miran Čolić – *Mars napada*; miniDV; 41"
- 2009 Miran Čolić, Sunčica Fradelić – *Špica za 41.reviju*; HD; 21"
- 2009 Sunčica Fradelić, Kristina Ozretić – *Parallel space movements*; HD; 7' 2"
- 2010 Vedran Maračić – *Uspavanka*; HD; 13' 18"
- 2010 Stipe Karabatić – *Glas razuma*; miniDV; 5' 20"
- 2011 Tonći Gačina – *Naslijeda*; miniDV; 16' 20"
- 2011 Tonći Gačina – *Lignje*; HD; 7'
- 2011 Martina Bilan – *I like things that I like, but I love everything*; HD; 4' 16"
- 2011 Fog Frog Dog i Petra Urban – *Pohyeye*; HD; 3' 10"
- 2011 Fog Frog Dog i Petra Urban – *Fog Frog Dog*; HD; 1' 51"
- 2011 Petra Lušić – *Dijalog Svjetala*; miniDV; 5' 35"
- 2011 Filip Čadženović, Kristina Peračić – *Dinko*; HD; 7' 1"
- 2011- Bruno Mustić – *Svijet slova*; miniDV; 10' 23"
- 2011 Želimir Škarica – *Rijeka Jadro*; miniDV; 6' 25"
- 2011 Tony Marasović – *Marija, kuća optike*; miniDV; 46' 23"
- 2011 Rudolf Vučemilović – *Diskopatija*; miniDV; HD; 8'
- 2011 Julija Antunović, Marko Friedl – *Glina*; miniDV; 4' 28"
- 2012 Bruno Mustić – *Red Handed*; HD; 8'
2012. Bruno Mustić – *Broj 12*; 8' 19"
- 2012 Bruno Mustić – *promo video Splita*; miniDV; 44"
- 2012 Bruno Mustić – *Jedan od nas* (u produkciji)
- 2012 Bruno Mustić – *promo video 1. Gimnazija Split*; 4'
- 2012 Ema Borovina – *Uplatni listić*; miniDV; 8' 14"
- 2012 Sunčica Fradelić – *Tabula Rasa*; HD; 12'
- 2012 Fog Frog Dog i Petra Urban – *Small Change*; digitaliziran S8 film, HD; 3' 2"
- 2012 Martina Bilan – *Twins*; HD; 4' 51"
- 2012 Martina Bilan – *Last call for Film School 2012*; HD; 52"
- 2012 Martina Bilan – *Little wonder*; HD; 1'
- 2012 Toni Mijač – *Ultimatum – Mojoj ljubavi*; HD; 4' 55"
- 2012 Vedran Maračić – *Bili su vukovi* (u produkciji)
- 2012 Vedran Maračić – *Toplo ili hladno* (u produkciji)
- 2012 Anđela Vidić – *Krštenje* (u produkciji)
- Godina produkcije nepoznata
/year of production unknown:
- Branko Karabatić – *D.D.D.*, S8, 7'
- Žare Krtinić – *Prizor*, S8; 8'
- Branko Karabatić – *Karasu*, 16mm, 10'
- Alem Hinić – *U zalog sjećanju* S8, 5' 5"

1952 / 2012

