



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

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U vrijeme kada Kino klub Split broji šest desetljeća postojanja, scena na kojoj je niknuo i rastao, a rijeće 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 producijskog modela (iz "klupskog" u "individualni") i posljedičnog 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 Spiličani? Na prvi pogled, čini se – nelošé. 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 mладога 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 razbistrla. 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 kakvo kulturnoj podlozi je niknuo i što je iza sebe ostavio. Prvi i najvažniji okvir pritom je onaj grada Splita. U trenutku službenog uteviljenja 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-reprodukтивne 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 inertiji, učiniti velikim filmskim učilištem. Kinoteka u "Zlatnim vratima" (utevilitena 1972) kao svojevrsni nastavak rane prikazivačke djelatnosti kluba i Filmskih ponедjeljaka, odgojila je generacije amatera, filmofila i budućih profesionalnih filmaša; Slavica film i njegov naslijednik 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 hobbytic 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 kultni 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 savežnih festivala kinoamatera Jugoslavije, u Splitu 1965. i Zagrebu 1966, kada su Spličani 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 pisanim optjecaju desetljećima, u hrvatskoj filmologiji, međutim, i dalje se tek stidljivo i površno prepoznaće 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*, klupske 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 društvo protkalo suncem, morem, borovinom i kamenom na padinama Marjana te je, u jednom danu i jednom dahu, odgovarajući na izazove minimalističkog ambijenta, snimilo neupitno najekscentričniji, ali i najkompaktniji omnibus u povijesti hrvatske kinematografije. Dva filma (*Kada se gadovi zaljube i Podne*) režirao je "ideolog" škole Martinac, a po jedan su

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 primate 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

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 antiodrednice. 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 prepustaju 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 lirske meditativnom *Podnevnu*, 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 izglobljena 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 apsurda 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 umiruće 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 proglašiti i latentno homoseksualnom.

Ta dokona konzumacija Mediterana, koju je Martinac primjereno 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 orientirana prema događnjima 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 svaljavati filmske vještine, a to je bilo mnogo djelotvorne na nekoj od verificiranih filmskih vrsta, poput igranog filma ili dokumentarca. Druga je generacija, naprotiv, eksplorativala i konzumirala vlastiti životni ambijent u njegovim svakodnevnim ritmovima, a pritom je paralelno s učenjem iskušavala svoj film, ignorirajući formu i strukturu viđenih uzoraka, oslobođajući ga od svih konvencija i normi koje bi mogle ugroziti ideju drukčijeg, "čišćeg" filma. Takva orientacija, zbog koje će Spiličani "treće generacije", doduše tek u drugoj polovici 1970-ih i na inicijativu srpskog autora Jovana Jovanovića, atribut "amaterski" zamijeniti adekvatnijim "alternativnim"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 hrаниli kada su skrenuli od kinematografske matice, ukratko: odakle im želja za drukčijim filmom?

Zahvaljujući programima filmske klasične u okviru takozvanih "Filmskih ponedjeljaka", koji se u klupskim prostorijama održavaju od 1957. (uz predavanja Mladena Nožice, Duška Kečkemeta, Vojdruge 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 avant-gardne 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 video 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 avantgardnom 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 Spličana, 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 klasičke, 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 *Sudbina* ili *Fatum*, realizirao je montažom klupske restlova, pa je tim *found footage* počela dvostruka Martinčeva amaterska "karijera" – autorska i montažerska. U KKB

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 1060s, 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 Martinac, 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 *Sudbina* (*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



Ivan Martinac

snimio je poslije još devet autorskih filmova, usput je montirao dva u režiji Živojina Pavlovića za Akademski kinoklub (*Lavirint, 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 – "ideološko-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 Martincem, 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 alienaciji. Pravljen jednostavnim sredstvima redukujući funkcionalno na najmanju meru, u isti 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... Inočenti / 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

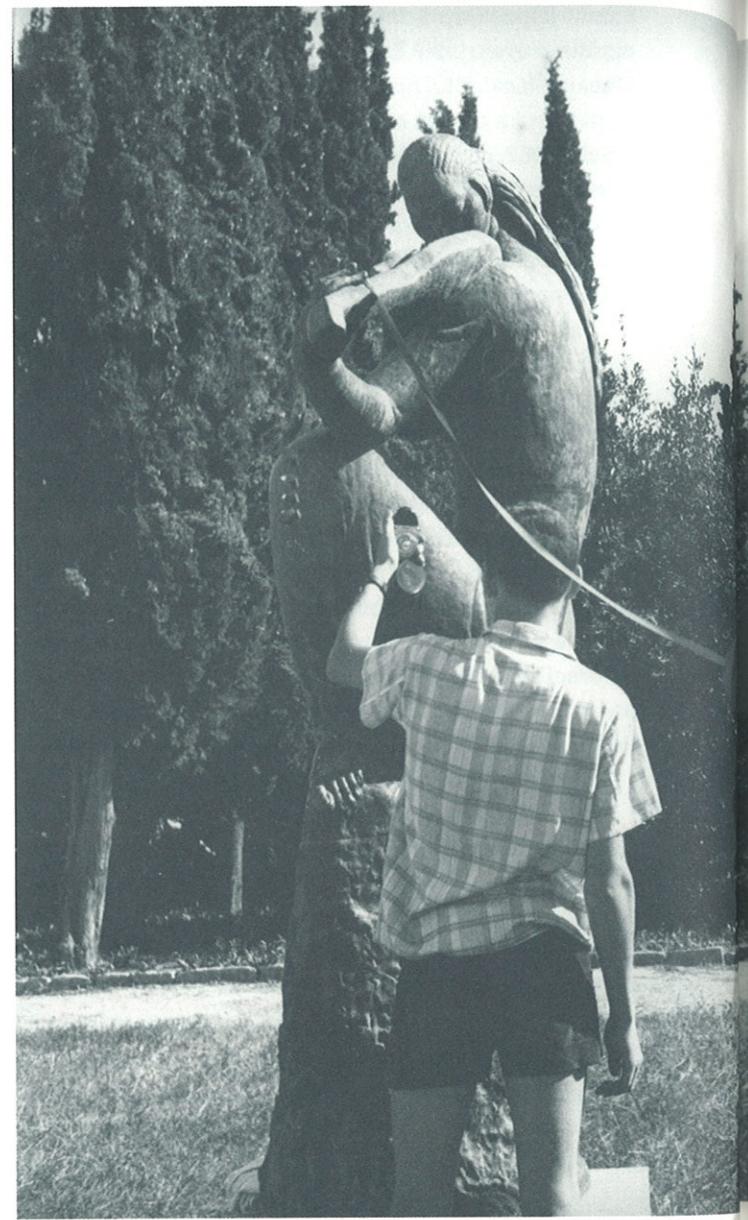
*strastan i isključiv, i uvek zagovornik nečeg apsolutnog, dok njegove filmove smatra hermetičnim, sa jednom idejom koja je već pročitana od prvog kadra, a onda beskočno variranje toga.*¹⁴ Rezerviranost dijela beogradskih autora prema Martinčevim filmovima proizlazila je možda i iz toga što su filmovi beogradskoga kruga iz 1950-ih mahom pro-narativni, alegorični i nabijeni simbolizmom te pod osjetnim utjecajem francuske i američke avant-garde, osobito francuskih nadrealista i Maye Deren.

Martinac, koji u to vrijeme piše i objavljuje pjesme, priateljuje 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" (neprilagodenosti, osame, tjeskobe) koja je svoj izraz vrlo rano našla u *underground* konceptu i strukturalnoj varijanti filma atmosfere, prepoznatljivima upravo po "beskonačnom variranju" istoga.

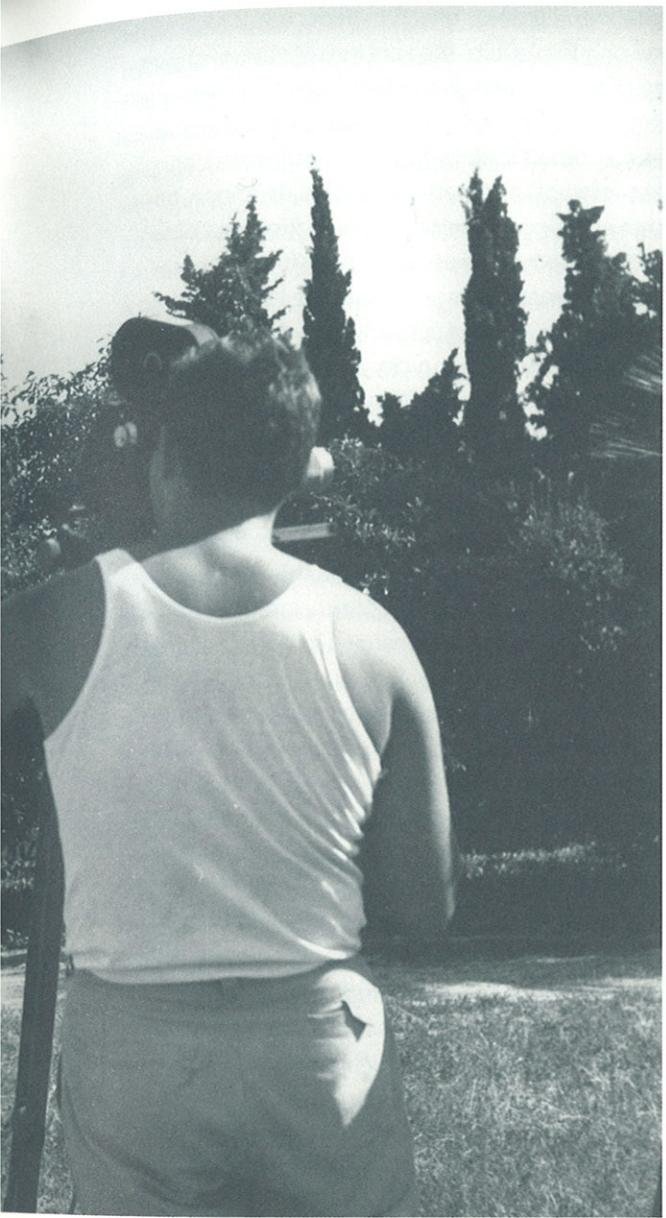
Primjenjujući tu "formulu", u Beogradu je poslije *Ronda* završio i prvi profesionalni film *Lice* (za Sutjeska film) da bi se trajno vratio u Split s glasom isključiva sineasta "ravnodušne" kinematografije i autora filmova "ni o čemu" (što su više bile estetičke nego vrijednosne kvalifikacije), te kao 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 Spiličani 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 rođnom 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*, *Trakovica*, *Avantira, moja gospođa*, 1960) u većoj ili manjoj mjeri najavili alternativni smjer njegova kina prema filmu stanja, oslobođenog od literarnosti i naracije, tri "medašna" 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 - egzaltagcija materije

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

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*, *Trakovica / 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

grenuti 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 producijski, ne doima neuđenačenim, 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

i rakursima, igrom svjetla i sjene, može dodramatizirati egzaltirana kiparska gesta u kamenu kao predmet kontemplacije (prema njegovoj definiciji, "duhovne egzaltagcije"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, povjesno 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 klupske 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 najsniljeniji 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 smisleno 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 rođnoga 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 strukturu i bespriječorno ritmiziranom montažom nerazmršiv 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 transcedentnim nagnućem, kao i sklonosću 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 "splitskih" 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 redatelji u hrvatskoj kinematografiji, čak i u to zrelo modernističko doba antonionijskih otuđenja, osama i duhovnih "puštinja", odvaživali na snimanje "filma stanja". Martinac je, doduše, odmaknut od matice koja je podlijegala kojekavim ideološkim preskripcijama, u tome bio beskraino uporan, tražeći uvijek nove filmske načine artikulacije "atmosfere", "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 home town (lasting 7 minutes, 21 seconds and 2 photographs), 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

ebi piše: Ja sam pjesnik i kada pišem pjesme i kada režim, jer se u oba slučaja, premda u različitim jezicima, slu-im monološkom formom što, dakako, ne znači da monolog ne može djelovati poput dijaloga. I s poezijom se čovjek
ribližava ljudima. Dapače, više nego ićim drugim.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 svjet 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 spunjena 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 opsjednutu 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 vizurama u opustjeli prostor terase-restorana, da bi odjednom potpuno "poludjela" i poništila ga istrzanim pokretima i posve apstraktном 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 «nadnaravnih entiteta».

"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 Svetmir 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 totally abstract image.

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 producentskih 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 djelič klupskega 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) kratkiigrani 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

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 klupske 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 prekategorizirati. 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,

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

iz popisa nagrađenih filmova razaznaju se pojedine autorske orijentacije: Nakićeva, Kursarova, Crvelinova i Buljevićeva podijeljenost između igranog i dokumentarnog 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 književnosti i likovne umjetnosti na Pedagoškoj akademiji, upisao na odsjek režije pri uglednoj praškoj filmskoj školi (FAMU), a zahvaljujući svojim izvanrednim klupskim 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 oslobođiti 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 kinematografskog 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 profesionalci) 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 ekscesni Zafranović zapravo je, po svojem urođenom mediteranstvu i po svojem naslijednom 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 cijelovečernjoj 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 anachronistic: 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 hobbytic 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 forgotten. 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 alternative-minded Club authors feared. 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