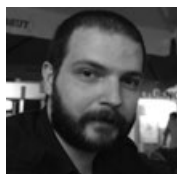


Genre film festival (GEFF) 1963.-1969.: Propuštena obljetnica

Genre Film Festival (GEFF) 1963-1969: Missed Anniversary

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Prema podacima Hrvatskog audiovizualnog centra, u Hrvatskoj će se u 2014. godini održati ukupno 54 filmska festivala. Dok je u ranim danima države imati više festivala značilo i moći vidjeti veći broj inače nedostupnih filmova, danas je, obzirom na broj stanovnika, platežnu moć, dostupnost filma alternativnim izvorima, ali i lokalnu kulturnu politiku, segmentacija festivala postala teško vidljiva, mjestimice i razumljiva. Kritičari domaće festivalizacije, donedavno pozitivnog pojma na kojemu su filmašima i kazalištarcima zavidjeli, primjerice, izdavači i knjižari, ističu kako se koncept velikih brojeva lagano približava

According to the information of the Croatian Audiovisual Centre, 54 film festivals will be held in Croatia in 2014. While in the early days of our country more festivals implied more opportunities to see a larger number of otherwise unavailable movies, if we take into account the number of citizens, purchasing power, alternative sources of movie projections and the local cultural policy, it is hard to notice and sometimes even understand the segmentation of the festival scene. The critics of domestic festivalisation, until recently a positive concept which made publishers and booksellers envious of movie and theatre





▲ GEFF, 1969.

▲ GEFF, 1969

simbolici masovnog turizma: možda više nije i bolje, možda zabava nije jedini ključ. ◀ Pedeset godina ranije, u bivšoj Jugoslaviji, festivala nije bilo mnogo. Obljetnica jednog malog, biennialnog i kratkotrajnog, čak i u mnogim površnim povjesnicama zaboravljenog festivala, dogodila se u prosincu i trebala je, barem prema planovima, biti dostojno obilježena retrospektivnom izložbom u Klovičevim dvorima. Plan se, međutim, izjalovio već na tako prozaičnim stvarima kakve su financije – grad Zagreb uslijed recesije povukao se iz projekta, pa su organizatori odlučili ne nuditi razblaženu, kompromisnu varijantu, nego sve pomaknuti za godinu unaprijed. U žargonu poznavatelja jednog od ključnih mjesta jugoslavenskog filmskog modernizma, to se čini *tako GEFF-ovski*, s čime se slaže i kustosica izložbe Diana Nenadić iz Hrvatskog filmskog saveza. Jer posljednji GEFF ili *Genre Film Festival* održan je 1970., iako je planiran za 1969. godinu. I danas se ta brojka, neovisno o pomicanju, uzima u rasponu od prvog izdanja 1963. do 1969. godine, pa se možda i polustoljetna obljetnica iz 2013. dogodi tek u prosincu 2014. Matematički konfuzno, ali opet, *tako GEFF-ovski*. Jer pri GEFF-u, 1970. zapravo je bila 1969. godina, film je bio antifilm, festival nije bio zabava, publika nije bila puki promatrač. ◀ GEFF je zapravo bio dijete vremena u kojemu je Zagreb kotirao kao urbana, progresivna i umjetnička meka. Iz današnje pozicije čini se to nostalgijačarskom tlapnjom, no razuvjeravaju činjenice. Nove tendencije, Muzički biennale Zagreb (MBZ) i Internacionalni festival studentskih kazališta (IFSK), vizualno, glazbeno i konceptualno inspirirale su i ekipu okupljenu oko GEFF-a, koji je krenuo kao *susret filmskih istraživača*

workers, emphasize that the concept of big numbers is slightly approaching the connotations of mass tourism; maybe more is not necessarily better, maybe entertainment is not the only answer. ◀ There were not many festivals in the former Yugoslavia fifty years ago. The anniversary of this small and short-term festival which was held every two years and has even been omitted from many superficial historical surveys, was in December last year. It should have been justly celebrated by a retrospective exhibition in Klovičevi Dvori Gallery, but the plan was cancelled due to financial reasons – the City of Zagreb abandoned the project in the middle of recession so the organizers decided to postpone the manifestation for one year, rather than do things halfway. It seems so *GEFF-like* to use the jargon of the experts of Yugoslav film modernism, with which the curator of the exhibition, Diana Nenadić from the Croatian Film Association also agrees. The last GEFF or the Genre Film Festival was held in 1970 although it was planned for 1969. However, nowadays the festival is considered to have been held from 1963 to 1969 so the 50th anniversary may be celebrated in December 2014, instead of 2013. It is mathematically confusing, but so *GEFF-like* since the GEFF held in 1970 was supposed to have taken place in 1969; film was anti-film, festival was not entertainment and the audience was not just watching the programme. ◀ The GEFF was actually the product of the period when Zagreb was an urban and progressive centre and the Mecca of art. From our contemporary viewpoint, it seems as if it was a nostalgic illusion, but the facts prove otherwise. The New Tendencies movement, the Music Biennale Zagreb (MBZ)

◀ Plakat Željka Serdarevića za neodržanu izložbu o GEFF-u 2013.

◀ Poster by Željko Serdarević for the GEEF 2013 exhibition which was not held

u organizaciji Kinokluba Zagreb i na inicijativu Mihovila Pansinija, zagrebačkog liječnika, intelektualca i amaterskog filmaša. GEFF je prema njegovim riječima bio *ne samo festival, nego stanje duha, međusobno sastajanje i djelovanje* koje je okupljalo ljubitelje filma, agilne neprofesijske djelatnike i sve zainteresirane koji su najprije razgovorima, a potom djelovanjem, pokušavali razbiti učmale kategorije standardnog filmskog snimanja i razmišljanja. Jedno od često korištenih imena za ovaj događaj bio je i *festival nekonvencionalnog filma*, smatralo ga se i jednim od tada rijetkih festivala eksperimentalnog filma u Europi, da bi u svojim kasnijim izdanjima GEFF prikazivao i ono što se tada smatralo *novim filmom*. ◀ U rasponu od sedam godina, dogodila su se četiri bijenalna GEFF-a, pri čemu je svaki imao svoju jasnu temu. *Antifilm i nove tendencije u filmu* (1963.), *Istraživanje filma i istraživanje pomoću filma* (1965.), *Kibernetika i estetika* (1967.) i *Seksualnost kao mogući put u novi humanizam* (1970.). Peti festival s temom *Nepoznate ljudske energije i neidentificirana osjetila*, planiran za 1971. godinu, nije održan. Uz atribute nekonvencionalan i eksperimentalan, na GEFF-u se filmaše često zvalo istraživačima: poticao se otpor autoritetima i potpuna demokracija u iznošenju mišljenja. S glavnim ideologom i autorom tema festivala, Mihovilom Pansinijem, znali su se *zakačiti* i njegovi festivalski selektori, dok se publici pak stalno ponavljalo da festival nije došla gledati, nego u njemu sudjeluje te da uspjeh ovisi baš o njima. U prvim izdanjima posjet nije bio spektakularan, no kasnije, posebno kada je tema bila seksualnost, na GEFF-u se stajalo u redu i prikazani filmovi bili su glavna tema gradskih intelektualnih kružaka, medija i kritičara. ◀ Koncept antifilma u svojoj je osnovi bio iznimno radikaln, višestruko reduciran i suprotan ustaljenim pravilima profesije. Kategorije *istraživački* i *nekonvencionalan* u



◀ Dušan Makavejev i P. Adams Sitney na GEFF-u 1967.

◀ Dušan Makavejev and P. Adams Sitney at GEFF, 1967

and the International Festival of Student Theatre and Multimedia (IFSK), were a visual, musical and conceptual inspiration to the team gathered around the GEFF, which started off as a *meeting of film researchers* in the organisation of *Kinoklub Zagreb* and on the initiative of Mihovil Pansini, an MD, an intellectual and an amateur film maker from Zagreb. In his words, the GEFF was *not only a festival, but a state of mind, the meeting of the like-minded who decided to work together*, which attracted movie enthusiasts, energetic amateurs and all those who were eager to discuss and, consequently, decided to break with the traditional categories of standard movie making and perception. The festival was also often called the *festival of non-conventional film* and was considered a rare example of experimental film in Europe. Later, the GEFF also featured what was regarded as *the new film* of the period. ◀ Within 7 years 4 biennale GEEFs took place, with a clearly identified theme: *Anti-film and New Tendencies in Cinema* (1963), *Research of Film and Research with Film* (1965), *Cybernetics and Aesthetics* (1967) and *Sexuality as a Possible Way to New Humanism* (1970). The fifth festival, with the topic *Unknown Human Energies and Unidentified Senses*, planned for 1971, did not take place. Alongside being called unconventional and experimental, the film makers at the GEFF were often regarded as researchers: opposition to authorities was encouraged, as well as the free and democratic expression of opinions. The main ideologist and the author of the themes, Mihovil Pansini, used to disagree with the selectors of the festival and they continually repeated to the festival audience that they had not come to watch, but to participate in the

◀ Manca Košir i Lordan Zafranović na GEFF-u 1969.

◀ Manca Košir and Lordan Zafranović at GEFF 1969

GEFF je zapravo bio dijete vremena u kojemu je Zagreb kotirao kao urbana, progresivna i umjetnička meka

GEFF was actually the product of the period when Zagreb was an urban and progressive centre and the mecca of art

više je navrata u manifestnim tekstovima pojašnjavao Mihovil Pansini, svrstavajući djelatnost takvog načina filmskog promišljanja u tri odrednice. Najvažnija je slobodni filmski kadar, potpuno oslobođen pravila klasičnog filma, koji je ujedno i akcija protiv ustaljenih normi, ali ne na način da ih uništi, nego da ih se proširi. Drugo područje je, navodi Pansini u jednome od popratnih materijala GEFF-a, istraživanje filmske forme, jezika i montaže, a potom i istraživanje društvenih i ljudskih odnosa. Kako su ključni radovi antifilma amaterski i snimljeni vlastitim sredstvima, bili su uglavnom bez tona – pokušavalo se zato izbjeći i prirodno blisku estetiku nijemog filma i postati svojevrsno novo kino-oko kakvoga je definirao Dziga Vertov. Presudan pak utjecaj GEFF i antifilm imali su na jugoslavenski crni val, koji se i danas smatra najkvalitetnijim umjetničkim

festival and that its success depended exactly on them. At first there were not so many visitors, but later, especially when the topic of sexuality was addressed, people stood in line to enter the GEFF and the shown films were the main topic of the city's intellectual circles, the media and the critics. The basis of the concept of the anti-film was extremely radical, significantly reduced and opposite to the traditional rules of the profession. The categories *exploratory* and *unconventional* were clarified by Mihovil Pansini on several occasions in his manifestos, in which he classified the activities of such perception of film in three categories. The most important one is the free movie frame, completely free of the rules of the classical film, which also expressed the rebellion against the traditional forms but not in the way to destroy, but to expand them. The other category, Mansini mentions in one of the accompanying texts of the GEFF, is the research of film form, language and editing and, consequently, the research of social and human relations. Since the crucial works of anti-film were amateur and recorded with limited budget, they were mostly silent. So, the similar aesthetic of the silent film was thus to be avoided and the aim of the festival was to become a new cine-eye as defined by Dziga Vertov. The GEFF and the anti-film movement had a significant influence on the Yugoslav Black Wave which is today considered the most successful film period of the former state. It is no wonder since the GEFF gathered people which later built a distinguished career in film making. Apart from Dušan Makavejev, the festival was also supported by Karpo Aćimović-Godina, Puriša Đorđević and Želimir Žilnik, but also authors who were more inclined towards a more moderate trend, like Zlatko Bourek, Nedeljko Dragić, Vatroslav Mimica, Dušan Vukotić and Lordan Zafranović. Famous local experimental authors also

razdobljem bivše države u području filmskog djelovanja. Nije ni čudo, jer GEFF je okupljao imena koja su se kasnije etablirala upravo u tom kanonu. Poput Dušana Makavejeva, festival su podržavali Karpo Aćimović-Godina, Puriša Đorđević i Želimir Žilnik, ali i imena bliža srednjoj struji poput Zlatka Boureka, Nedeljka Dragića, Vatroslava Mimice, Dušana Vukotića i Lordana Zafranovića. Slavni domaći eksperimentatori također su ovdje našli svoje mjesto: Tomislav Gotovac od prvog je izdanja stalno ime festivala, slijede marni kroničar Vladimir Petek, mladi Ladislav Galeta i Ivan Martinac, kao i imena iz drugih umjetničkih područja koje je GEFF pokušavao ravnopravno uključiti u svoju ideju sudjelovanja i komplementarnog rada. Od Mihajla Arsovskog koji se brinuo za vizualni identitet festivala pa do Josipa Vaništa, Aleksandra Srneca i Ivana Picelja iz likovnog kruga, već na prvom izdanju 1963. član žirija bio je arhitekt Vjenceslav Richter, koji je zajedno sa slikarom Mićom Popovićem i likovnim kritičarom Radoslavom Putarom ocjenjivao filmove iz *salona odabranih*. Uz natjecateljske programe, festival je nudio i informativne sekcije svjetske filmske avangarde, europskog modernističkog filma i alternativnog domaćeg filma, sve to uz brojna popratna događanja, panele i savjetovanja. U najavi prvog izdanja, iz prosinca 1963. godine, stajalo je kako će biti prihvaćeni svi žanr-filmovi (otud i ime *Genre Film Festival*), pri čemu se ne misli na ono što danas u teoriji smatramo žanrovskim filmom, nego sve *one filmove koji prema propozicijama UNICA-e nisu dokumentarni ni igrani, već spadaju u taj treći rod žanr-filma u kojega ubrajamo eksperimentalne, avangardne i filmove novih tendencija, one koji istražuju nove putove i nova sredstva*. Na sljedećem izdanju, održanom 1965. godine, žiriraju redatelj Aleksandar Petrović, filozof Danilo Pojović, filmski teoretičar Dušan Stojanović i slikar Josip Vaništa. Uz *liječnika Pansinija*, kako se volio sam potpisivati na pripadnim materijalima, tu je opet i arhitekt Richter. Prikazano je ukupno 76 filmova, od čega 14 u salonu odbijenih. Najviše priznanja, ujedno i najveće kontroverze izazvao je film Zlatka Hajdlera *Kariokineza*. Radilo se o spaljivanju filmske vrpce u samome projektoru za vrijeme projekcije, a Pansini je, naravno, bio oduševljen. Na dan dodjele nagrada, Vjenceslav Richter poslao je sljedeći telegram: *festival geff radničko sveučilište moša pijade zagreb – pohvale kariokineza*. Treći susret filmskih istraživača dogodio se 1967. godine. GEFF 67 započeo je retrospektivom novog američkog filma, koja je uključivala radove slavnih eksperimentatora Stana Brakhagea, Roberta Breera, Brucea Connera,



▲ Vladimir Petek i plakat Ivana Picelja za GEFF, 1963.

▲ Vladimir Petek and the poster by Ivan Picelj for GEFF, 1963

found their place here: Tomislav Gotovac was present at the festival from its beginning, as well as a diligent annalist Vladimir Petek, young Ladislav Galeta and Ivan Martinac, with artists from other fields of art, who were equally included in the GEFF idea of cooperation and complementary work: from Mihajlo Arsovski, who designed the visual identity of the festival, to painters Josip Vaništa, Aleksandar Srnec and Ivan Picelj, architect Vjenceslav Richter, who was a member of the jury in 1963 and, together with Mićo Popović and art critic Radoslav Putar, evaluated films from the *salon of the selected ones*. Next to the competition programme, the festival also featured information sections which presented the news from the international film avant-garde, European modern film and alternative domestic film, with numerous accompanying events, panels and consultations. Announcement of the first GEFF festival in December 1963 stated that all film genres would be accepted (thus the name Genre Film Festival). However, the name does not refer to the contemporary theoretical definition of genre film, but to all films which, according to the propositions of the UNICA, do not belong to the category of documentary or feature film, but the third genre which includes experimental, avant-garde films and new tendencies films, those which are exploring new paths and new means. At the second festival held in 1965, film director Aleksandar Petrović, philosopher Danilo Pojović, film theoretician Dušan Stojanović and painter Josip Vaništa were in the jury. Next to *doctor Pansini*, as he used to sign himself on the accompanying materials, architect Richter was also present. The total

▲ Aleksandar Petrović, Josip Vaništa, Vjenceslav Richter i Ranko Muničić na GEFF-u 1965.

▲ Aleksandar Petrović, Josip Vaništa, Vjenceslav Richter and Ranko Muničić at GEFF, 1965



▲ Branko Lustig i Dušan Vukotić na GEFF-u 1967.

▲ Branko Lustig and Dušan Vukotić at GEFF, 1967

GEFF, 1969., ▶
plakat

GEFF, 1969., ▶
poster

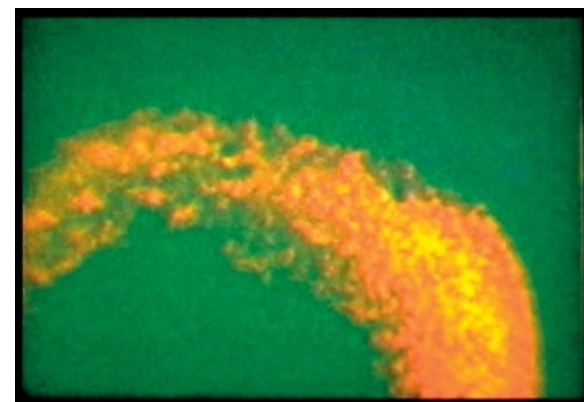


Zlatko Hajdler, ▶
Kariokineza,
1965., prizor iz
filma

Zlatko Hajdler, ▶
Kariokineza,
1965., scene
from the film

Jonasa Mekasa i austrijskog autora Petera Kubelke. U dugometražnoj konkurenciji, Makavejev je prisutan s *Ljubavnim slučajem ili tragedijom službenice PTT-a*, Puriša Đorđević s naslovima *San* i *Jutro*, Vatroslav Mimica s *Ponedjeljak ili utorak* i *Kaja, ubi ću te*, a Matjaž Klopčič s *Na papirnatih avionih*. Direktor festivala Branko Lustig u festivalskom se newsletteru stalno ispričavao zbog kašnjenja kopija, no unatoč tome GEFF 67 poprimio je onaj impresivni format koji je spajao profesionalno i amatersko pa je publika bivše države zaista mogla vidjeti što se važnoga zbiva u svijetu filma. GEFF 69, pod naslovom *Seksualnost kao mogućnost za novi humanizam*, trebao se dogoditi u prosincu 1969., no pomaknut je za travanj 1970. godine. Najavljena *Retrospektiva seksualnog i erotskog filma* zagolicala je maštu javnosti, ali i politike, tako da je ovo ujedno i njegovo posljednje izdanje. Prva izdanja festivalskog biltena-glasila krasila je fotomontaža *Aurore* koja izgovara rečenicu: *voljela bih da sam hermafrodit pa da mogu i sa ženama*, dok je gradske površine ukrašavao plakat za izložbu Renea Hollosa, na kojemu je prikazan stilizirani golemi penis s grčkim podnatpisom *fallikos antropos*. Kasnije povučen na inzistiranje *viših političkih instanci*, ovaj plakat najavio je i beskompromisni GEFF 69 koji je, kako je pisao tadašnji *Filmski svet*, od skromne svečanosti

amount of 76 films was shown, 14 of which in the *salon of the rejected ones*. The film *Kariokineza* by Zlatko Hajdler received most awards, but also provoked considerable controversy. The film tape was burned in the film projector during the projection. Pansini was, naturally, delighted. On the day of the awards ceremony, Vjenceslav Richter sent the following telegram: *festival geff moša pijade workers' university zagreb – compliments to kariokineza*. The third meeting of film researchers took place in 1967. The 1967 GEFF started with a retrospective of the new American film, which included the works of famous experimental authors Stan Brakhage, Robert Breer, Bruce Conner, Jonas Mekas and the Austrian author Peter Kubelka. In the feature competition Makavejev participated with *Love Affair, or the Case of the Missing Switchboard Operator*, Puriša Đorđević with films *The Dream* and *The Morning*, Vatroslav Mimica with *Monday or Tuesday* and *Kaja, I'll kill You*, and Matjaž Klopčič with *Paper Planes*. Festival director Branko Lustig kept apologising in the festival newsletter for the delay of the copies, but despite that fact the 1967 GEFF successfully unified the professional and the amateur so the audience of the former state had the opportunity to see all important trends in the film industry of the time. The 1969 GEFF, under the title *Sexuality as a Possible Way to New Humanism*, should have taken place in December 1969, but it was postponed for April 1970. The announced *Retrospective of Sexual and Erotic Film* sparked the



imagination of the audience, but it also provoked political authorities so it was the last time the festival took place. The first editions of the festival newsletter were decorated with a montage of *Aurore* saying *I wish I was a hermaphrodite so I could also be with women*, while the poster done by Rene Hollos featuring a stylized image of a huge penis with the Greek inscription *fallikos antropos* was advertising the exhibition around the city. Later withdrawn upon the insistence of high political authorities, the poster also announced an



▶ Katalin Ladik,
performance na
GEFF-u, 1969.

▶ Katalin Ladik,
performance at
GEFF, 1969

zaljubljenika u film postao senzacija za koju su se ulaznice prodavale kao vruća roba. Najviše zanimanja izazvale su projekcije filmova Andyja Warhola i Paula Morrisseya, gošća festivala Carolle Schneemann pokazala je svoj *Fuses*, dok je nemali interes izazvao pjesnički performance novosadske umjetnice Katalin Ladik, koja je proglašena i *najfinijom damom festivala*. Najavljeni peti susret filmskih istraživača nikada se nije dogodio, kao ni obljetnica iz 2013. godine, koja je namjeravala oživjeti specifičnu GEFF-ovsku energiju i prikazati njegovu cjelokupnu baštinu. Jedna od planiranih akcija bila je i simulacija petog susreta koja bi locirala te *energije i osjetila* u djelima nastavljača, u godinama nakon gašenja festivala. U kakvom će se formatu ona dogoditi, ako i kada, ostaje vidjeti, jer sam *Genre Film Festival* danas djeluje kao utopija nekog prošlog vremena, kada su vladali progres, modernost i znatiželja.

uncompromising 1969 GEFF which, according to the then journal *Filmski svet*, grew from a small gathering of film lovers into a sensational event for which tickets were selling like hot potatoes. Projection of films by Andy Warhol and Paul Morrissey attracted the greatest interest, the guest of the festival, Carolle Schneemann, showed her *Fuses*, and the poetic performance by the artist Katalin Ladik from Novi Sad, who was given the title *the biggest lady of the festival*, was also very well visited. The planned fifth gathering of film researchers never took place, just like the celebration of the anniversary in 2013, which was supposed to revive the specific GEFF energy and present its complete heritage. One of the planned actions was the simulation of the fifth meeting which was supposed to locate *the energy and the senses* in the works of the authors years after it was cancelled. It still remains to be seen in what form, when and if ever such meeting is to be held since the Genre Film Festival today seems as a utopia of some past era when progress, modernity and curiosity ruled.