

MAJ

TRANS

75+7

A, B, C, Č, ě, Š, Ž, D, Ž, ě, F, B, H,



Ovaj časopis-katalog pokrenula je grupa prijatelja, koja održava izložbe-akcije od 1975. godine.

Redovi nisu komplementarni, osim ako se ne ujedinjuju u stavu. Redne participacija je slobodna.

The group of artist that have been making exhibitions-actions from 1975. began to publish this magazin-catalogue.

Works are not complementary except if they unite in attitude. Work participation is free.

Zagreb, 7.7.1978. - 19.1.1982.

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2. Boris Demur - Ne bi bilo putovanja: da ne postoje
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There will be no traveling if
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Prick , 1978.
4. Vinko Ivančić - Žensko pitanje
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19. Koncerti prolaznika sa izložbi-akcija na Trgu republike
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Passers-by concerts on exhibitions-actions (Republic Sq.
Zagreb, 1975. and 1978.)
20. ~~RAZVODNA PRAKSA~~
Na naslovnjoj strani: Jerman i Martek - akcija: Ispražnjavanje
umjetničke prakse, 31.12.1981., Zagreb
Cover: Jerman and Martek - action: Farewell of new practise
in art, 31.12.1981., Zagreb

Ovu ediciju priredili : V. Delimar, J. Jerman i V. Martek
This edition prepared by :

VOLIM KURAC

Marko Delincic



**NE BI OVO BILO PARALELNO DA NE POSTOJE OVI PARALELNI
 RUBOVI
 ONI SE SAMO PRIVIDNO SUKOBLJAVAJU NEGDJE NA
 HORIZONTU**

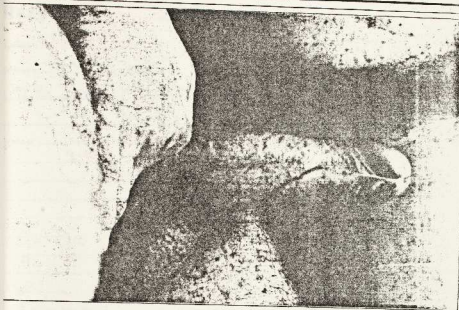
*Make a big thing
 out of a little something.*



Your favorite snapshots can mean even more to you, when you put them through Kodak's enlargement! You can frame them, hang them up, create a "photo wall" or use them as a special gift to relatives and friends. And they're easy to get. Just take your negatives to a photo finisher who displays the Kodak paper sign... he'll make almost any size enlargement you want. And to make them look as good as they can, he'll get Kodak paper behind them. You can tell it's Kodak paper by the words "The paper manufactured by Kodak" on the back of your prints. Make more of your snapshots today, wherever you see the Kodak paper sign.



Suzuki, 1982 *Quinta del Sur 1982*



Make a big thing out of a little something.



Your favorite snapshots can mean even more to you, when you turn them into big, colorful enlargements! You can frame them, hang them up, create a "photo wall", share them as a special gift to relatives and friends. And they're easy to get. Just take your negatives to a photo-finisher who displays the Kodak paper sign... he'll make almost any size enlargement you want. And to make them look as good as they can, he'll put Kodak paper behind them. You can tell it's Kodak paper by the words, "This paper manufactured by Kodak," on the back of your prints. Make more of your snapshots today, wherever you see this Kodak paper sign.



Kurae, 1978

Tommy Lee Carter, 1978

Razgovor

telefonski
osobni



s drugomj - ARCOM

poduzeće "Sukradinski prostor"

u Maj-75 u (4u)

Telefon br.

Datum:

1975

Predmet:

ŽENSKI RAD

Razgovarao: _____

PAMFLET

29. 1. 1902. 16⁴²h
ZAGREB, VOJARSKA 5
Željko Jerman

PAMFLET

UVAŽITE SE U VRIJEME KOLO ZAJEDNO S KUNST-HISTORIČARIMA, GALERISTIMA, SLIKARIMA, KRITIČARIMA...

Evidentna je euforija kritičara umjetnosti, kunst-historičara oko ponovnog uspostavljanja slikarske senzitivnosti. Na sva usta trube: nema politike, dosta je terora intelektualističkog puritanizma - "ivjela senzitivnost!"

S druge strane, izvjestan broj njih tuguje nad ukopom konceptualnog dekora (to su isti oni koji za radevo takvog tipa nisu varili ni koliko je crno ispod nokta mlog prsta).

Opća strka u dobijanju epiteta slikara nove likovnosti. Mnogi su ostavili na pola dovršene projekte u mediju fotografija, neki su pak, započevši cizirati nekakvu lajavu, pobjegli glavom bez obzira kako bi uhvatili što se da uhvatiti.

Kritičari, poneko uzdignute glave, konačno dolaze na svoje: literarni prikazi-kritike, galerije i muzeji peničko gutaju slike na ki li i ispunili preostale podrumake prostore, jer, došlo je vrijeme kada se zaboravija na njihovu priljavu pocredniško-falsifikatersku blagu.

Najmanješnji su tobožnji oponenti novej likovnosti. Oni jedan drugome predbacuju elemente dotičnog trenda dok se, koristeći obilno istu građu, prave kao da to nema nikakve veze s njima i njihovim radom. To je najbezbolniji način da historija nakon određenog razdoblja vašeg prokletog izigravanja blinovosti utvrdi da ste i vi jedan od značajnijih predstavnika, najbezbolniji jer upućuje na proštni dogovor u maniri građanski jebenog ponašanja.

Nemojmo zaboraviti da obnova slikarstva označava obnovu kapitalističkog tržišta i produžava agoniju državnih, privatnih sistema galerije i muzeja. Ekononija je od bitnih značajki u pogledu obnavljanja slikarstva, uzalud očučevljenja nad katastrofom i podizanje pijedestala senzitivnosti ni u kor slučaju ne brišu političku zbilju. Nemoćnost, umjetnosti da uspostavi odnosc da sudjeluje u stvaranju boljeg društva (tako je, uostalom, od umjetnika to i tvrdio?) ne znači da je politička zbilja prepuštena tu, nekome pokraj nas. Bakana! teoritičars ni liči na onu: "pijem da je zaboravim..."

Masovna euforija u pravcu nove likovnosti postavlja i pitanje autentičnosti učelne prisutnih. Niže li vesolje babiljivaca umjetnosti poteknulo jednim debrim d'jglom ponekde kolebljivo pojedince? Na knju su stavljeni licenjaori! Oni izgleda nisu shvatili da ni "nova slika" ne trpi njihovo licenjerstvo.

Željko Kipke
28.12. 1981.

PAMPHLET

COME THEL WITCHES' DANCE TOGETHER WITH KUNST-HISTORIANS,
GALERISTS, PAINTERS, CRITICS...

The euphony of art critics, kunst-historians about re-establishing painters' sensibility is evident. They keep shouting: no politics, enough with terror of intellectualistic Puritanism-long live sensibility.

On the other hand, certain number of them mourn over the conceptual decor's funeral (they are the same ones that didn't give a damn for the works of that type).

General scramble in gaining the epithet of a painter of the new imagery. Many of them left the half finished projects in the studio of photography, some of them having started to quote some statements ran in panic trying to catch as much as they could.

Critics, their heads proudly risen, finally find themselves at some literary reviews-critics. In panic galleries and museums swallow the pictures in order to fill the rest of the basement spaces because, the time has come to forget their dirty role of falsificators and mediators.

The funniest are usual opponents to the new imagery. They accuse each other of using elements of the trend concerned, while, using abundantly same stuff, they pretend that it has nothing to do with them and their work. That's the least painful way the history can offer the certain period of your damned performing stupidity establish that you are one of the most important representatives. The least painful because it points out to a silent agreement in a manner of fucking bourgeois behavior.

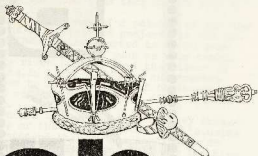
Let's not forget that the painting revival means the revival of capitalistic market and prolongs the agony of state, private systems of galleries and museums. Economy is one of the important factors for the revival of painting. The screams of enthusiasm over the catastrophe and the rising of thrones to sensibility by no means whip political reality. Feasibility of art to establish, or, in fact to participate in a creation of a better society (after all, did any among the artists claimed it?) doesn't mean that the political reality is left over to someone around us. The occasional of theorists remind me of: "I drink to forget her..."

Mass euphony for new imagery also questions the authenticity of the majority of the present. Did not the enthusiasm of art blind, here help to animate fashionable and hastening individuals? The hypocrites are now tempted! They apparently didn't realize that "new image" can't stand their hypocrisy.

Kolja Kipko
28.12. 1961.

translato: D. Š. and M. K.

PAMPHLET



\$sch

KLADNĚK ŽIVKO
ČEČELNICA 50. 64202Nak1o

TRAVEL VOUCHER
RECEIPT
~~SIMBOL~~



420210k10

~~SIMBOL~~

TRANSAVANGARDA
TRANSKEMIJSKA
TRANSAUTOPORTRET
AUTOTRANS²PORTRET

MAŠIĆ KONAKO

POEZIJA I NAČIŠĆE

I NAČIŠĆE I POEZIJA

TRANSAVANGARDK
TRANSKEMITSUK
TRANS AUTO PORTRIT
1. AUTOTRANS⁹ PORTRET

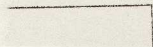
POEZIJA PLUS

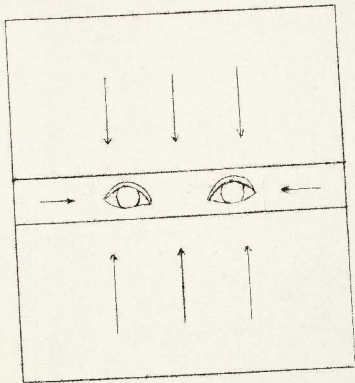
HAŠIŠ JEDNAKO

POEZIJA U HAŠIŠU

I HAŠIŠ U POEZIJI

morak se ne da
opirati.





GRAFICKI POKAZ DRUŠTVENO - KULTURNOG
 UTJECAJA NA POSEBICA

JA SAM ZA PRAVE VRIJEDNOSTI U ŽIVOTU

I UMJETNOSTI



Franci Zagoričnik

Kraj neareče - kraj sreče slovenskoga društva obilja
Ajaccio, 1. prosinca 1981, oš.53

EPITAFIJ ARIKOVINA BAJKEA
Sudret na "Keruzijans"

Za jednog tog slušbenog koravica u Neapoli šetao sam tako po Ter-
vijasa zaššljen i misli o nezavidnom položaju ovdajšnjih svenger-
dnih ujeknika. Iznemada, 14 Boje se znamenosti prenju dosta zna-
čan bukotak u rebrna nešto se ja, zadovoljno privilitnut na karakte-
ristične manifestacije genijua leci, što od potresa, što od boia,
a što od zveha tignuh i kratke jeuknuh. Neter poton ugledah i
samog poštenoa prišne goate, glavos vakrunjenoga nikada dovoljno
poštovanog pravku u uatnosti lokalne Predhoćnice: Sapoljuba Teo-
kretoviča - Bašot Pod rukom je nosio pogolemi svežanj nepotpisanih
rukopisa.

"Zdravo artek", zapalari on koliko mu je dopuštala njegova kroni-
čna promuklost glaso. Pošto ne viraše gore navedene reugode počen
se lagano i ljutiti, ali on, shvatajući da je malo pretjerano, na-
dada se u još vešu dramu nebi li tako neutralizirao neju nezgodnu
reakciju: to "gde si", to "kako familija", to "šta radiš?"
Konan priznati, xonusio se tom nevalom intimnosti, tim više što se
nisao sjeđao da ju je ranije preko sami prakticirao.

"Vora da nije bež vrage", pomalino, i svuzvano, dokale započe on
tenu: "Slušaj drugar", volli, "iman jedan mali problem. Upravo sam
napisao jedan članak u konce samog sebe hvailin..."
"Da naravno", prokiđok ga odobravaujući "ko se nas furati ako sam
sebe noseno? Pored ovih raznovi kritičara, zapravo establišment ši-
novnika - seronja..."

"Znam, znam" nedeče ni on nuni da dovršik, "ali zveš kulvi su lju-
di! Reči se "beš je prvi Sapoljub!" Nego da ne duljin, daj bre
potpiši ti taj tekstik unasto memo, a ja ću se uzvrat da te negde
marginalno spomenem."

Tu smo, pomislia ja, a glasao su ovako: "Na, u principu nema pro-
bleno, ali glodaš, ako ti memo u članku napisar i ampasar spomenoš,
a ja ću potpišom, opet te ispusti da je pisac nekakav Baša. Nego,
iman ja bolju ideju: ja ću tebi tekstik (kako ti to nazivuš)
potpisati, a ti memo ne spominaj, već već mi učiniti jednu drugu
preklauslugu. Jer, i ja kuno iman jedan problemčić: u zadržje, naine,
vreme svealno mi je, do izvinaš, u arkoliji. Mišće mi se, prijatelju,
na bilo kakvu glupost il' situaciju. To sam po sebi, naravno, nije
leča, ali, vidiš, *škur* je *škur* ako, to sa iman, beš sad pičke
ni od korova! Iman, sad bi ti bio tako dober pa da mi tu nogde, iz

nekvog zgodnog češeta tabaxinu, za nezapopušiš, ja tač ne bi
birao šta bi sigairaci"

Ne la ničeški kaže se strabalko zabezoku te na kratko vrijeme
catalde pauze bez lezala No,
ubrzao se tako zabjaskio, to ne tronući časak, začepi jednim pr-
stor nosaciu, a drugu išurao u nos pravcu (naj sigurni poklon
i izvinjenje blagoj sjeni mlada dovoljno opitakom Danila Nač
osa).

Ne baš u tom trenu desi se nešto čudno: vođa se strana Terzija
nagle spusti, to ne podršaj noz'ne preošti i usti pravo u na-
čuljeno uha kobalno-glavog kačela-čuvara sedučenog za susbije-
nje vulgarni izgovor i neoralain prijedloga na javnom mjestu,
a šije, pak, kačel'valiko prikustvo u čaru sijaloga nigro ni pri-
ajetivi.

Tako se ja jednim petozon (neobjašnjivim iznenadnom gubitka ravno-
teže Terzija) spasih od dva istovremena napada - prednjeg, Sa-
šnog i strašnjeg, Orgačkog.

Kočan je stešćenik, noine, negle odlučio da unjesto prvike i
nagovaranja na zaky, kazni nepropisno ikarkavanje nosa, te jurmu
za "nekrotovišna podigovni na nj var za nene inukaru penderčinu.
S Samoljub, davši petama kočeve, vješto stronu u pravcu kačikare
inostare literaturs (filijala "Mladosti" - Zagreb) te tako ni-
kljednuci, ovako reznišijaše: "nije se redio vone do Samoljub pu-
šiti, a za potpionika on ja lato. (Samo ču korati sve da proba-
cilo u čonati rod). I eso što on još da uređin: od bajinovič ču
polnarnih alisare navesti samo jednog, a i njoga ču proglasiti
sekundarnin. Što se pak ovoga tiče (pisca bajke, op. istog,
tj. p.b.-e) njegove ču lre ipak da sponosa, ali uz najgoreg
určurika kojeg se pčelir, pa naka posle svi mislo da ni on nije
ništa bolji!"

Šan - Putranović Yougillon

AUGMENTED ART FAIRY-TALE

Meeting at Torazije¹

Once, when I was on business visit to Metropolis I was walking at Torazije thinking about unconvincing position of local avant-garde artists. Suddenly, I was awoken from my deep thoughts by a pretty strong push in my back, what made me, being insufficiently accustomed to characteristic manifestations of genius loci, a little because of shake, a little because of pain, and a little because of fear, to start and loudly scream. Shortly after that I saw the doer of the intricate feat himself, personally unprovoked, never enough respected art champion of local Avant-gard: Samolyub (Self-lover) Teokratovich - General. He carried a big parcel of unsigned handwritings in his hands.

"Hello buddy", screamed he as loud as his cynical hushiness allowed him. After above mentioned unpleasantnesses passed away I started to be a bit angry, but he, knowing that he went too far, started to scream even louder to neutralize my inconvenient reaction: "where are you", and "how's family", and "what are you doing?!"

I must admit, I was puzzled by this attack of intimacy, even more because I didn't remember that he ever before practiced it towards me.

"There must be something in it" I thought, and, really, soon after he started: "listen well," he said "I have little problem. I just wrote a little text in which I glorify myself..."

"Well, of course," I interpreted approvingly "who will glorify us if we don't do it? With these so-called critics, in fact establishment employees - priests..."

"I know, I know," now he allowed me to finish, "but you know how the people are! They'll say "he is real Selflover". So, to be brief, will you sign that little text in stead of me, and I'll for the favour mention you marginally somewhere."

"Here we are," I thought, but I said like this: "Well, in principle, there's no problem, but, look, if you mention me in text, even on passant, and if I sign it, it'll again seem that the author is some Selflover. But, I have better idea: I'll sign you that little text (as you call it), and you don't mention me, but you'll do me one other favour. Re-

cause, I also have a little problem pull: in the last time he is all the time, excuse me, in erection. He cracks, pull, on every stupidity or trifle. That's not bad, but, you see, salneur is that, like from pure spite, right now there's no cunt around. So, if you'd be so kind, and, somewhere around here, behind some pretty corner, quickly, for a favour, suck him, then I wouldn't choose what to sign."

These words shocked Sasha and he didn't know what to say for a moment. But soon he became so angry, and, without losing time, he obliterated one nostril by finger, and snoted the other one in my direction (my humble bow and excuse to a gentle shadow of never enough lamented Danil Kharns).

Suddenly something strange happened: my side of Terazijsko hastily sloped, the contain of nostril pissed me and dropped straight into the pricked ear of cobalt-blue guardian angel indebted for fighting the vulgar expressions and anoral proposals on the public place, whose protecting presence, in the accord of the conversation we didn't even notice.

And so, with one move (the unexplainable phenomenon of loosing the balance of Terazijsko) I was released from two simultaneously attacks - front, Sasha's, and back - Angel's. Bannoned officer suddenly decided that, instead of abusive language and persuasion to sex act, punish not-ordered nose entering, and he made a spurt after Tokratovich, rising on him, for no twisted bludgeon.

And Selflover, giving his heels koshava², skilfully turned towards the library with Foreign literature (affiliate of "Mladost" - Zagreb) thinking: "It's not yet born the one whose I'm going to suck, and about the signer I have no problem (I'll only have to put it in female sex). And what else am I going to do: from their primary painters I'll mention only one, and even this one I'll proclaim as secondary. And when this one is in question (fairy-tale writer) I'll mention his name anyway, but beside the name of the worst artist I'll be able to think of, so, later they'll think he was no good either."

*an - Putranovič Toupillon

1. name of the street, also means balance

2. running away very quick

Translate: Darija Šimičić

Komentari prolaznika s. Izložbi-akcija na Trgu re-
publike, 29.10.1975. i 17-19.7.1978. na kojoj su
radove imali B. Demur, L. Jerman, V. Martek, N. Stilinović,
S. Stilino i i P. Vučemilović.

- međunarodna glupost
- ili nešto snimaju ili neka bijesno čest nešto
radi
- da li je to folklor?
- da j dani vjeter da sve to strga!
- ovo je fantastično
- sravnje i zbilja za ubit
- bolje to nego krasti
- Umjesto da trg čistite vi svoje nosite
- to su bedeste'e
- oni ta zafkavaju ljude da volubi na moru papati
- najveći
- ovo va ima političkih štit
- kroz prozor bi se bacio da ni ovako nešto neko
donese
- iskuravaju se sami sobi.
- Šta je to ? za to moraš biti bedest da bi razumio
- moraš pitati jel je krava ili konj, to je darskoj
a umjetnost
- nemamo za ut to vraseni
- Šta in to treba, neka tuku doma žene
- ima još gorih stvari-pizdarija
- pa to ne'o nema papa ni glave
- ovo je divno
- oni su bolesni
- da se zdigne Tin Ujević...
- hajde da budemo svi umjetnici!
- ja tu ne vidim ništa
- samo primitivac može misliti da je to dobro
- Da napišete ne ovakij generacije!
- ovo su neki padviširi
- gdje dosta pizdarija, gladnizam
- svešta, svešta, bog ih ne'e spaviti
- ne Šta to liči? ja nisam toliko kultur-h ili...
- ovo ni je najbolje: "ovo nije sen" vidi se da je
frajer b' roman
- vladajući teolog!
- nitim su dobročelni ljudi za priču'ne
- gdje je tu stvarnost?
- crveni su pa pišu po brodu
- nitim u novinama da će biti neka izložba, i ovo
glupost
- zariti se može čovjek i doma a ne na Trgu repub.
- to je tak v rasgovor da je svaki čovjek dobro
došao
- a to su vam ovako, materij
- lijepo je .., ne da je lijepo, nego umjetno
- slabo tima lov.
- to su vam studenti, skulpturu za more
- tko bi mi znao provesti šta to znači ...
- je li ovo neka reklama? ...nije!

POLAND

IN MY MIND