

RitUaL nOvA

LoSt & Found

RITUAL NOVA: edicija „Lost&Found“

Početakom 80-ih godina prošlog veka novosadska alternativna i novotalasna scena doživjele su uzlete o kojima danas ne znamo dovoljno. Umetnici različitih senzibiliteta, od kojih su neki i dalje naši sugrađani, dok su se ostali raspršili po svetu ili, nažalost, nisu više među živima, pratili su svoje kreativne putanje ne obazirući se na društveno prihvatljive norme i umetničke konvencije. Usput su se susretali, prožimali, mimoilazili, razvijali zajedno i ponaosob. O umetničkom radu na sceni svedoče artefakti, pisani osvrti i živa sećanja, ali događajno sve bogatiji nanosi vremena prete da prekriju ovu autentičnu i nesvakidašnju produkciju velom zaborava. Projekat „Lost&Found“ stoga je orijentisan ka lociranju, mapiranju, tumačenju i (re)prezentovanju medijski raznovrsnog materijala koji je ostao u javnim i privatnim arhivama, zbirkama i bibliotekama.

Prvo izdanje edicije „Lost&Found“ donosi muziku ansambla *Ritual Nova* iz prve polovine 80-ih godina. Važno je istaći da *Ritual Nova* nije samo naziv kolektiva sa Borisom Kovačem, Stevanom Kovačem Tikmajerom i Danielom Starim u originalnom sastavu – kasnije izmenjenom i proširenom kroz saradnju sa Đorđem Delibašićem, Borom Janjićem, Sinišom Sekulićem, Milošem Kurilićem – već i šire zasnovan umetnički koncept čiji je misaoni okvir odredio osnivač ansambla Boris Kovač, naknadno ga artikulisavši u knjizi „Novi ritual“. Prema Kovačevim rečima, Novi ritual je utoliko utopijski projekat ukoliko mu je

stalo do pomirenja onog što istorija uporno razdvaja: do ponovnog srastanja veštački razdvojenih medija umetnosti, te do ontološkog zasnivanja umetnosti u svetu života i transcendiranju tog sveta prema mitskom – vanvremenskom. (...) Ako podemo od muzike, taj real-utopijski projekat u ovom vremenu vidim jedino kao mogućnost sinkretizma, sinteze između džez, odnosno rok idioma i komponovanja (pod kojim podrazumevam klasično komponovanje, te komponovanje improvizacijom, studijskom tehnikom, kompjuterom itd...). U odnosu na postupak, to bi bila sinteza spontano-improvizacijskog i racionalno-organizovanog načina, a u odnosu na realizaciju, sinteza produkcije i reprodukcije, komponovanja i izvođenja (Kovač, *Novi ritual*, 1990: 40).

Za članove *Ritual Nove* strukturalna improvizacija je bila idealna tačka susreta između komponovanja i izvođenja, samim tim i najadekvatniji način za stvaranje muzike u prostoru između spontano-improvizacijskog i racionalno-organizovanog pristupa. Muzičkoj racionalnosti oličenoj u fiksiranju notnog teksta ovi umetnici pretpostavljali su intuitivan odnos prema stvaralačko-izvođačkom činu. Svoja uporišta nisu tražili u modernističkim stremljenjima prethodne generacije, već u postmodernim okvirima karakterističnim za 80-e godine 20. veka. Neosporna umetnička aktuelnost u *svom* vremenu ne znači da je pred očima članova *Ritual Nove* bio imperativ savremenosti. Naprotiv. Ritual za njih nije bio metafora,

već oblik umetničke egzistencije koji transcendirira istorijsku svest i povezuje arhaično sa modernim, folklor sa savremenom tehnologijom, hipnotički trans sa snažnom umetničkom individualnošću. Stevan Kovač Tikmajer je o tome rekao: „Za mene je muzika vrsta rituala, i ako sam ja šaman, onda ja *lično* treba da namamim ljude u taj ritual“.

U medijskom smislu, muziku *Ritual Nove* donose akustički instrumenti. Elektronski zvuk je prisutan, ali kao dopuna. Mogao bi se smatrati nezaobilaznim označiteljem epohe u kojoj tehničko-tehnološki usud

treba nadvladati, podvrgnuti principu ličnosti, ili neutralisati kroz ritualu desubjektivizaciju. Ono ritualno, dakle, egzistira *u i oko* muzike. Elementi muzičke građe i kompoziciono-improvizativne procedure evociraju ritualni aspekt humanog muzičkog bića i kao takvi iniciraju slušanje u kojem se događa *samopronalaženje u samozaboravu*, baš kakvo je neophodno za ukidanje distance između muzičara i publike i izlazak iz okvira otuđujuće podele rada.

Nemanja Sovtić

Rückblick

Posmatrajući sa današnje, skoro četrdesetgodišnje distance period koji je delimično predstavljen na ovoj diskografskoj kompilaciji, nameće nam se ideja da je on obilovao traženjem i pokušajem definisanja muzičkog jezika jednog malog jezgra tada mladih individua, koji su na marginama novosadskog muzičkog života – podrobno zaparloženog – pokušavali nemoguće: stvarati muziku koja bi bila oslobođenja svih akademsko klasičnih obrazaca (podrazumevajući tu i akademsku avangardu), standardno džezističkih klišeja te rock pomodarstva, oličenihi tada u mnogim imitacijama pretežno *new wave* estetika mahom britanske provijencije; pri tome ostajući otvorenim za svaki mogući dijalog sa onim što se nije želelo ili čak i izbegavalo.

Sve je to rezultiralo heterogenim istraživanjima, pokušajima i sintezama različitih estetskih i umetničkih pogleda te shvatanja tadašnjeg muzičkog trenutka, kome se danas neretko pripisuje superlativ “zlatnih godina”, pri tome, one to uopšte nisu bile. Ponajviše nisu bile zlatne u političkom pogledu, a ta dimenzija se uvlačila u sve pore svakidašnjice, pa tako i u sam umetnički život. U nekim delovima zemlje se tada pojavila ideja retrogarde (doduše uvezena sa Zapada) koja je definitivno raskinula svaku iluziju o nužnoj progresivnosti i levičarskoj orijentaciji savremene umetnosti – po prvi put se činilo tada da se može napred hodajući natraške. Sa druge strane, svako manijakalno i nekritičko prihvatanje svega onoga što je stizalo sa Zapadne hemisfere, davalo je bogate

sastojke za recept sigurne katastrofe te dobrovoljnog prihvatanja podređene uloge u sveopštem procesu razvoja evropske muzičke misli.

Svaki od nas ponaosob je kroz zajednički rad, možda sasvim podsvesno, pripremao i neizbežni individualni disidentski akt, jer ono što se neretko dešava u ovakvim slučajevim je to, da najmanja iskra neslaganja ili oprečnih mišljenja u okviru jedne mikrozajednice nužno rezultirata implozijom koja podrobno menja pejisaž i topografsku mapu kolektiva. Naročito tada, kada okruženje nema ni najmanjeg razumevanja za ono čime se grupacija istomišljenika bavi, a ta je sudbina i nas zadesila: interes kao ni podršku nisu izrazile ni institucije kao ni sama publika, koja je doduše sa vremena na vreme tiho pozdravila i nagradivala pokojim mlakim aplauzom aktere ove scene. Nedostajao je zamajac koji bi pokrenuo i dao dodatnog podstreka toj mladoj formaciji i njenim pokušajima da istraje u svojoj viziji autentičnog

egzistiranja na marginama neinstitucionalizovanog stvaralaštva. Potpuno skrajnuta i bez esencijalne podrške, ona je bila osuđena na prevremeni raspad tada, kada je tek trebala da se rasplamsa i osigura svoje pozicije na mapi umetničkog stvaralaštva, te je nastao neminovan proces krunjenja i usitnjavanja već ionako minijaturnog univerzuma.

Društvena politička realnost je još dodatno zapečatila sudbinu ovih grupacija otvorivši Pandorinu kutiju koja je rezultirala raspadanjem zajedničke države, izazivanjem sveopšte krize morala i etičko-estetskih vrednosti, te je samim tim naterala ne mali broj aktera ove scene u fizičku ili unutrašnju emigraciju. Rat je ušao na velika vrata, muze su učutale, te je svako na svoj način pokušao da podari novi životni prostor idejama koje su bile započete na početku osme decenije prošlog veka.

Stevan Kovač Tikmajer

Nevinost, sa i bez zaštite

Rani umetnikovi radovi, kada se poredje sa onima koji su stvoreni kasnije, a pogotovo sa onima koji su nastali nakon skoro 40 godina, neminovno poseduju dozu naivnosti naročito kada je reč o onim parametrima stvaralaštva koji su podložni razvoju kao što je znanje, umeće, zanat, iskustvo... Međutim, sa druge strane, evidentno je, da se vremenom gubi

mladalačka nevinost, svežina, entuzijazam koji neminovno trpe pod uticajem rutine, tzv. profesionalne deformacije koja je nezaobilazna strana svakog poziva i profesije pa čak i umetničke.

Radovi koje smo digitalizovali sa master traka koje su u mom studiju skupljale prašinu nekoliko decenija i slušali ih posle toliko vremena, iznenadili su i nas

same svojim unutrašnjim kvalitetom, veoma zreлим odnosom prema muzičkom vremenu, poetičkom verodostojnošću pa čak i vrlo solidnim tehničkim nivoom izvedbe. U tom smislu svaka “nevinost” je ipak pod “zaštitom” (protivrećući naslovu filma D. Makavejeva) i to zaštitom sebe same jer njenu unutrašnju autentičnost ništa ne može ugroziti. Ono što bih kao najmarkantniji inherentan kvalitet ovih, u smislu muzičkog jezika relativno raznolikih radova, istakao je postojanje zajedničkog konteksta njihovih stvaralaca. Taj zajednički kontekst prepoznaje se kao kulturni ali i još dublje od toga – ontološki. Činjenica da je proces tog stvaralaštva, bez obzira da li je neka muzička ideja bila individualna, bio kolektivni u smislu interakcije individua, govori u prilog upravo tome. Jer ta interaktivnost ne bi mogla da se ostvari dublje od muzičkog jezika da nije bilo tog i takvog konteksta. Možda i ta činjenica da ova “nevinost” (ipak) nije bila pod “zaštitom” bilo kakve institucije, da je bila prepuštena produkcijom samoorganizovanju, da nije imala ni podršku stručne teorije niti medija, doprinela je da ovaj marginalni, gotovo subverzivni

kulturni fenomen, u našem tadašnjem vokabularu nazivan Nova Panonska Umetnost, razvije taj unikatni kvalitet koji nije podlegao “zubu” istorijske distance i da čak naprotiv on nam danas govori o jednom vremenu “kada su muzika i kultura bile važne”, kada su duhovne identifikacije daleko više značile nego one vezane za spoljašnje parametre uspeha kao što je tržišni plasman i/ili društveno etabliranje, institucionalizacija itd. Tekstovi sakupljeni u brošuri **Front drugačije umetnosti** svedoče o visoko razvijenoj autopoetičkoj refleksiji koja je pratila ovaj rad.

Sve u svemu, verujem da, uprkos izvesnim zanatskim i produkcionim manjkavostima, ovi muzički i tekstualni radovi predstavljaju dragocen dokument koji može biti inspirativan novim generacijama i muzičkih stvaralaca i publike i izuzetno mi je drago da smo ih, na inicijativu Zorana Pantelića i Centra_kuda.org, ovim izdanjem otrgli zaboravu. U nadi da će duhovna kultura preživeti danas, u vremenu koje joj je toliko nenaklonjeno, ovo je naš skromni doprinos njenom opstanku.

Boris Kovač



RituaL nOvA 1982–1986

Boris Kovač – detaljne informacije o autoru: www.boriskovac.net

Stevan Kovač Tikmajer – detaljne informacije o autoru: www.tickmayer.com

Daniel Stari – gitarista, basista i muzički pedagog. Rođen je 1960. godine u Novom Sadu. Bio je jedan od suosnivača grupe *Ritual Nova* a nakon napuštanja ove formacije pridružio se grupi *La Strada* u kojoj je svirao bas i električnu gitaru. Vremenom se u potpunosti povukao sa muzičke scene i prestao je da se bavi muzikom i pedagogijom.

Siniša Sekulić – rođen je u Novom Sadu 1958. godine. Kao bubnjar bio je član mnogih novosadskih grupa uvek spreman za spontano i slobodno priključivanje u formacije različitih orijentacija (*Imperium of Jazz, La Strada, Stone Free, Vojvođanski Blues Band, XX vek, DC Tutti* i *Meta Sekcija*). Preminuo je 1989. godine.

Borđe Delibašić – rođen je u Novom Sadu 1965. godine, studirao engleski jezik. Bio je jedan od osnivača avant-rock grupe *Ove sezone vedri tonovi* i svirao je u grupama *Ritual Nova* i *Tickmayer Formatio*. Početkom devedesetih godina priključio se zagrebačkoj noise-rock grupi SEXA sa kojom se nastanio u Amsterdamu. Preminuo je u Novom Sadu 2005. godine.

Miloš Kurilić – rođen je 1960. godine u Novom Sadu gde je diplomirao i stekao doktorat iz matematike na Prirodno matematičkom fakultetu. Danas je redovni profesor matematike na istom fakultetu. Kao gitarista svirao je u lokalnim grupama kao i u *Meta Sekciji*.

Veljko Nikolić „Papa Nick” i S.A. Fraparega – obojica po struci arhitekti, čine duo *Institut* osnovan još davne 1974. godine. Od samog početka ovaj dvojac je u žižu svoga muzičkog interesovanja stavio etničku muziku raznih meridijana i bio jedan od začetnika jugoslovenske/srpske World Music scene.

Vladimir Marko – rođen u Novom Sadu 1961. godine. Diplomirao je filozofiju u Beogradu i doktorirao na Filozofskom fakultetu Univerziteta Komenskog u Bratislavi, gde je zaposlen na Katedri za logiku i metodologiju nauka. Bavi se logikom i filozofijom nauke. Član je umetničke grupe *Happy Trash* iz Novog Sada.

Bora Janić – na lični zahtev o zaštiti privatnosti, Boru bubnjara i perkusionistu, bi mogli u najkraćem opisati kao otvoren istraživački duh kroz činjenicu da je kroz život boravio i radio na tri kontinenta.



Nastup na Danima Jazz-a u Novom Sadu/ Live performance at the Jazz Festival in Novi Sad



(from left: Siniša Sekulić, Daniel Stari, Boris Kovač, STK), foto/photo: László Dormán, 1983

RITUAL NOVA: Edition “Lost&Found”

In the early 1980's, the Novi Sad alternative and new wave scene soared, yet we are not sufficiently informed about this phenomenon today. Artists of varying sensibilities, some of whom still live in Novi Sad, while others have scattered worldwide or, are sadly no longer among the living, followed their creative trajectories, ignoring socially acceptable norms and artistic conventions. Along the way, they met, imbued each other, developed both together and individually. Artwork on stage is evidenced by artefacts, written reviews, and vivid memories, but the rich deposits of time filled with events are threatening to cover this authentic and extraordinary production with a veil of oblivion. Lost&Found is therefore oriented towards locating, mapping, interpreting and (re)presenting diverse material that has can be found treasured in public and private archives, collections and libraries.

The first edition of Lost&Found brings the music of the *Ritual Nova* group from the first half of the 1980's. It is important to note that *Ritual Nova* is not only the name of the collective with Boris Kovač, Stevan Kovacs Tickmayer and Daniel Stari as the original members. This line-up was later changed and the group was expanded through collaboration with Đorđe Delibašić, Bora Janjić, Siniša Sekulić, Miloš Kurilić. It was a broadly-based artistic concept intellectually defined by the founder of the collective, Boris Kovač, who articulated it in his book “The New

Ritual”. According to Kovač, the New ritual was inasmuch as a utopian project as he cared about reconciling what history persistently separates: the re-cohesion of artificially separated art media takes place, and the ontological foundation of art in the world of life and the transcendence of that world towards the mythical – the timeless. (...) If we start from music, I see this real-utopian project in this time only as a possibility of syncretism, synthesis between jazz or rock idioms and composing (by which I mean classical composing, and composing by improvisation, utilising studio technique, computers, etc.). In relation to the process, it would be a synthesis of spontaneous-improvisational and rational-organised mode and in relation to realization, a synthesis of production and reproduction, composition and performance (Kovač, *Novi Ritual (New Ritual)* 1990: 40).

For the *Ritual Nova* members structural improvisation was the ideal meeting point between composing and performing, and therefore the most appropriate way to create music within the space between the spontaneous-improvisational and the rationally organized approach. These artists preferred the intuitive relationship with the creative-performative act to musical rationality embodied in the fixed score. They did not seek their foothold in the modernist aspirations of the previous generation, but in the postmodern frameworks typical of the 1980s. Their

undeniable artistic actuality in *its* time does not mean that it was the imperative of modernity in the eyes of the members of *Ritual Nova*. On the contrary, the ritual for them was not a metaphor, but a form of artistic existence that transcends historical consciousness and links the archaic with the modern, folklore with modern technology, hypnotic trance with a strong artistic individuality. Stevan Kovacs Tickmayer recalls: "To me, music is a kind of ritual, and if I'm a shaman, then I *personally* have to lure people into this ritual."

In media terms, *Ritual Nova* music is brought in by acoustic instruments. Electronic sound is present, but as a supplement. It could be considered an in-

dispensable signifier of an epoch in which technical/ technological fate should be overcome, subject to the personality principle, or neutralised through the ritual into de-subjectification. The ritual, then, exists *within* and *around* music. Elements of musical material and composition-improvisational procedures evoke the ritual aspect of a human musical being and as such initiate listening wherein *self-discovery in self-oblivion* occurs, just like the one necessary to remove the distance between musicians and audiences and move beyond the alienating division of labour.

Nemanja Sovtić

Rückblick

Looking back forty years at this period, which is partially presented on this compilation we can see that it abounded in seeking and trying to define the musical language of a small nucleus of young individuals who were on the side-lines of Novi Sad's thoroughly uninspiring and uninspired music life created the impossible: they made music that would be free of all academically classical patterns (including the academic avant-garde), the standard jazz clichés and rock fashion-following, embodied in many imitations of the generally *new wave* aes-

thetics of the British provenance; while remaining open to any possible dialogues with what was not wanted or even avoided.

All of this resulted in heterogeneous research, attempts and syntheses of different aesthetic and artistic views, as well as an understanding of the musical moment of the day, to which the superlative of the „golden years“ is often attributed, yet they were not it at all. Most of all, they were not golden in political terms, and this dimension penetrated all pores of everyday life, including the artistic life itself.

In some parts of the country, the idea of the retrograde (admittedly imported from the West) which then emerged, definitely dispelled any illusion of the necessary progressiveness and left-wing orientation of contemporary art – for the first time it seemed that one could move forward by walking backwards. On the other hand, every maniacal and uncritical acceptance of all that came from the western hemisphere provided rich ingredients for the recipe for a safe disaster and the voluntary acceptance of a subordinate role in the overall process of European musical thought development.

Each of us individually, through working together, perhaps quite subconsciously, prepared his inevitable individual dissident act, because what often happened in these cases was that the slightest spark of disagreement or dissent within a micro-community necessarily resulted in an implosion that thoroughly changed the landscape and the topographic map of the collective. It is especially then that the environment does not have the slightest understanding of what the group of like-minded people is concerned with, and this fate also befell us: support and interest were not expressed by neither institutions nor the

audience which quietly welcomed and rewarded the actors of this scene with a lukewarm applause on occasion.

It lacked the flywheel that would initiate and give additional impetus to this young formation and their attempts to persevere in its vision of authentic existence on the side-lines of uninstitutionalized creativity. Completely side-lined and without essential support, it was doomed to premature breakup at the time when it was but to flare up and secure its position on the map of artistic creation, and the inevitable process of dissipating and shredding an already tiny universe started.

Social political reality further sealed the fate of these groups by opening the Pandora's box, which resulted in the breakup of the common state, causing a general crisis of morality and ethical-aesthetic values, and thus forced a large number of actors in this scene into physical or internal emigration. The war burst in, the muses fell silent, and each tried in his own way to give a new living space to ideas that had begun in the early 1980s.

Stevan Kovacs Tickmayer



Innocence (Un)protected

Early artist's works, when compared to those created later, and especially to those created after almost 40 years, inevitably possess a dose of *naïveté*, especially when it comes to the parameters of creativity that are susceptible to development such as knowledge, skill, craft and experience. However, it is evident, on the other hand, that over time, youthful innocence, freshness, enthusiasm are lost and inevitably suffer under the influence of routine seen as the so-called professional deformation which is an inseparable feature of every call and profession including the artistic one.

The works that we digitised from the master tapes that had been collecting dust in my studio for decades and listening to them after so long, surprised us both with their intrinsic quality, very mature attitude towards musical time with their poetic credibility and even a very solid technical level of performance. In this sense, any "innocence" is nevertheless "protected" (contrary to the title of D. Makavejev's film), and it is so by protecting itself, since nothing can jeopardise its internal authenticity. What I would point out as the most striking inherent quality of these, in terms of the musical language of relatively diverse works, is the existence of their creators' common context. This shared context is recognized as a cultural one, and even deeper – as an ontological one. What proves it is the fact that the process of that creativity was collective in terms of the interaction of individuals, regardless of whether a musical idea

came from an individual. Because that interactivity couldn't have gone deeper than the musical language had it not been for that and such context. Perhaps the fact that this "innocence" was not "protected" by any institution (after all), that it was left to self-organisation production-wise, that it had neither the support of expert theoreticians nor the media, led to the development of that unique quality that did not succumb to the "tooth" of historical distance by this marginal, almost subversive cultural phenomenon. called New Pannonian Art in our vocabulary of that time, and even today it tells us of a time "when music and culture were important", when spiritual identifications were far more important than those related to external parameters of success such as market placement and/or social establishment, institutionalisation, etc. Texts collected in the brochure **Front of a Different Art** witness the highly developed autopoietic reflection that accompanied this work. Overall, I believe that, despite certain flaws in the craftsmanship and production, these musical and textual works are a valuable document that can be inspiring to new generations of music makers and audiences alike, and I am extremely pleased that they have escaped oblivion thanks to the initiative of Zoran Pantelić and Centre kuda.org. Hoping that this will be our humble contribution to the survival of the spiritual culture in these unfavourable times.

Boris Kovač, December 2019

RituaL nOvA 1982–1986

Boris Kovač – detailed information about this musician on: www.boriskovac.net

Stevan Kovacs Tickmayer – Detailed information about this musician on: www.tickmayer.com

Daniel Stari – guitarist, bassist and music educator. Stari was born in 1960 in Novi Sad. He was one of the co-founders of the group *Ritual Nova* and after leaving this musical formation he joined Slobodan Tišma's *La Strada* playing bass and electric guitar there. Over time, he completely withdrew from the music scene.

Siniša Sekulić – was born in Novi Sad in 1958. As a drummer, he was a member of many Novi Sad bands that played predominantly blues, rock and jazz-rock (*The Imperium of Jazz, La Strada, Cocasion, Stone Free, Vojvodanski Blues Band, XX vek i Meta Section*). He died in 1989.

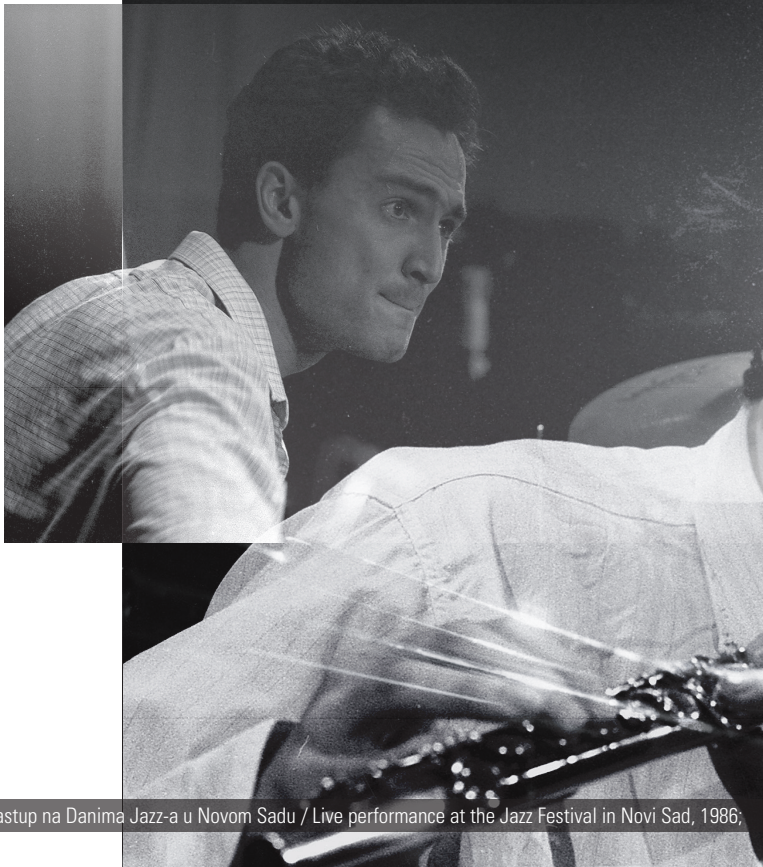
Đorđe Delibašić was born in Novi Sad in 1965 where he studied English at the Faculty of Philosophy. He was one of the founders of the legendary avant-rock group *Ove sezone vedri tonovi* and played in groups *Ritual Nova* i *Tickmayer Formatio*. In the early 1990s he joined the noise-rock band SEXA from Zagreb, with whom he settled in Amsterdam. He passed away in Novi Sad in 2005.

Miloš Kurilić – was born in 1960 in Novi Sad, where he graduated with a doctorate in mathematics from the Faculty of Science. Today he is a tenured professor of mathematics at the same faculty. As a guitarist he played in local bands as well as in *Meta Section*.

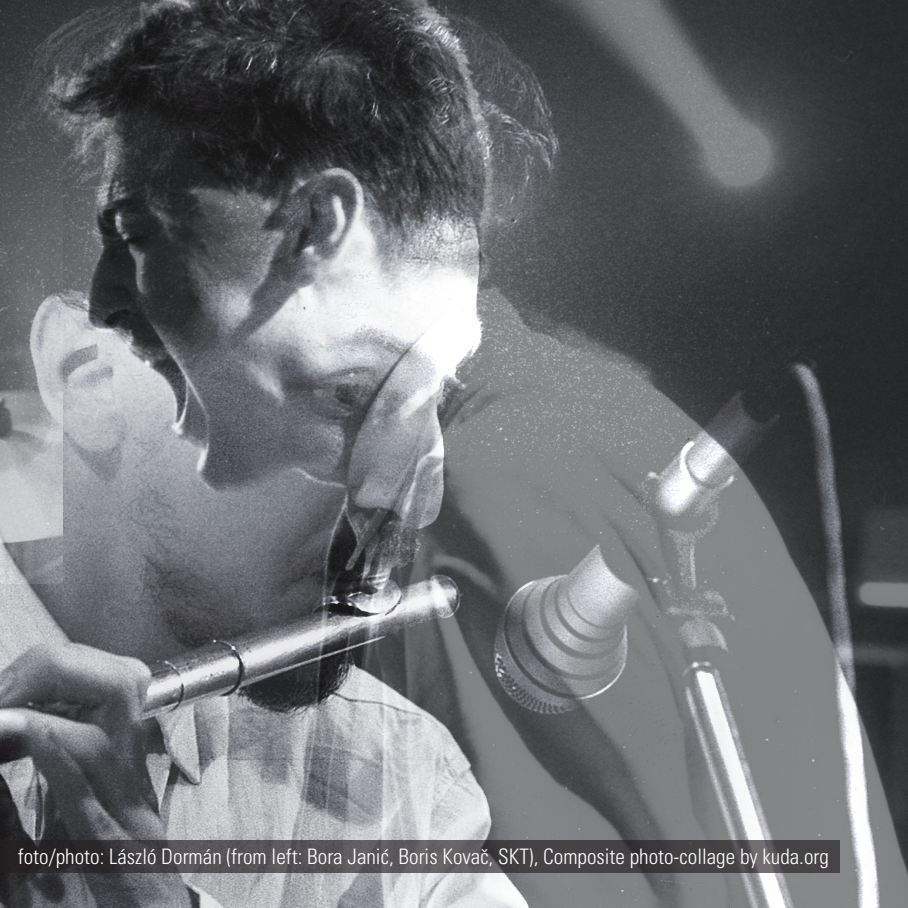
Veljko Nikolić “Papa Nick” and S.A. Fraparega – both architects, make up the duo *Institute* founded back in 1974. From the very beginning, the duo put ethnic meridian music at the focus of their musical interest and they were one of the pioneers of the Yugoslav/Serbian World Music scene.

Vladimir Marko – born in Novi Sad in 1961. He graduated philosophy in Belgrade and his PhD from the Faculty of Philosophy, Comenius University in Bratislava, where he is employed at the Department of Logic and the Methodology of Sciences. His field of expertise is logic and philosophy of science. He is a member of an art group *Happy Trash* from Novi Sad.

Bora Janić – given the personal privacy request of this drummer and percussionist, but briefly could be described as an open-minded exploratory spirit through the fact that during his life he lived and worked on three continents.



Nastup na Danima Jazz-a u Novom Sadu / Live performance at the Jazz Festival in Novi Sad, 1986;



foto/photo: László Dormán (from left: Bora Janić, Boris Kovač, SKT), Composite photo-collage by kuda.org

Ritual Nova / 1982–1986

01 **Varvarski** (odlomak, završni deo) / **Barbaric** (excerpt, final section) – 03:00

(Boris Kovač – flauta / flute. Daniel Stari – akustična gitara / acoustic guitar. Stevan Kovacs Tickmayer – kontrabas / double bass. Snimljeno septembra 1982. godine u *Meta Sound Studio*, Novi Sad. Kolektivna improvizacija / Recorded in September 1982 at *Meta Sound Studio*, Novi Sad. Collective improvisation.)

02 **Duo** – 03:24

(Boris Kovač – sopran saksofon / soprano saxophone. Stevan Kovacs Tickmayer – kontrabas / double bass. Snimak načinjen uživo na *Danima Džeza* u Novom Sadu oktobra 1983. godine, mala sala Srpskog Narodnog Pozorišta. Snimak Radio Televizije Novi Sad. Improvizacija / Live recording on *Jazz Days* in Novi Sad in October 1983, Small Hall of the Serbian National Theatre. Recorded by Radio Television Novi Sad. Improvisation.)

03 **Varvarski** / **Barbaric** – 06:09

(Boris Kovač – flauta, istarske sopile / flute, Istrian sopile. Daniel Stari – akustična gitara / acoustic guitar. Stevan Kovacs Tickmayer – kontrabas / double bass. Siniša Sekulić – bubnjevi / drums. Snimak načinjen uživo na *Danima Džeza* u Novom Sadu oktobra 1983. godine mala sala Srpskog Narodnog Pozorišta. Snimak Radio Televizije Novi Sad. Kompozitor: Boris Kovač, aranžer: Daniel Stari / Live recording on *Jazz Days* in Novi Sad in October 1983, Small Hall of the Serbian National Theatre. Recorded by Radio Television Novi Sad. Composer: Boris Kovač, arrangements: Daniel Stari.)

04 **Neshvaćene čaplje u prolazu** / **Misunderstood Herons Passing By** – 13:22

(Boris Kovač – bas klarinet, sopran saksofon, marimba, udaraljke, šurle / bass clarinet, soprano saxophone, marimba, percussion, shurlas. Stevan Kovacs Tickmayer – kontrabas, Yamaha DX-7 sintisajzer, glas / double bass, Yamaha DX-7 synthesizer, voice. Snimljeno februara 1984. godine u *Studio Barbaro*, Bukovac. Studijska improvizacija / Recorded in February 1984 in *Studio Barbaro*, Bukovac. Studio improvisation.)

05 **Sobno kretanje** / **Room Movement** – 07:13

(Boris Kovač – flauta, klarinet, sopran saksofon / flute, clarinet, soprano saxophone. Stevan Kovacs Tickmayer – kontrabas, Yamaha DX-7 sintisajzer, električni kontrabas / double bass, Yamaha DX-7 synthesizer, electric double bass. Snimljeno februara 1984. godine u *Studio Barbaro*, Bukovac. Kompozitor teme: Boris Kovač, studijska improvizacija / Recorded in February 1984 in *Studio Barbaro*, Bukovac. Composer of the theme: Boris Kovač, studio improvisation.)

06 **Bivstvovanje Arhelija Panonca** (tri odlomka)

/ **Beingness of Arehelius Pannonicus** (three excerpts) – 04:55

(Tekst / Text: Boris Kovač, narator / narrator – Vladimir Marko. Boris Kovač – flauta, klarinet, sopran i alt saksofon, „svinje”, šurle, udaraljke / flute, clarinet, soprano and alto saxophone, “pigs”, shurlas, percussions. Stevan Kovacs Tickmayer – kontrabas, Rhodes 88 električni klavir, glas, udaraljke / Double Bass, Rhodes 88 Electric Piano, Voice, Percussions. Snimljeno februara 1984. godine u *Studio Barbaro*, Bukovac. Studijska improvizacija / Recorded in February 1984 at *Studio Barbaro*, Bukovac. Studio improvisation.)

07 **Muzika diskretnog prostora / Music of a Discrete Space** – 18:28

(Boris Kovač – klarinet, flauta, sopran saksofon, mađarska citra, šurle, glas / clarinet, flute, soprano saxophone, Hungarian zither, shurlas, voice. Miloš Kurilić – električna gitara / electric guitar. Stevan Kovacs Tickmayer – kontrabas, Yamaha DX-7 sintisajzer, vibrafon, mađarska citra / double bass, Yamaha DX-7 synthesizer, vibraphone, Hungarian zither. Đorđe Delibašić – udaraljke / percussions. Snimljeno jula 1984. godine u *Studio Barbaro*, Bukovac. Kolektivna improvizacija / Recorded in July 1984 in *Studio Barbaro*, Bukovac. Collective improvisation.)

08 **Institute Sessions** (odlomak, završni deo) / **Institute Sessions** (excerpt, final segment) – 07:29

(Boris Kovač – sopran saksofon / soprano saxophone. Stevan Kovacs Tickmayer – Micromooog sintisajzer, mađarska citra / Micromooog synthesizer, Hungarian zither. Veljko Nikolić „Papa Nick” – udaraljke, egzotični instrumenti, glas. S.A. Fraparega – udaraljke, egzotični instrumenti / percussions, exotic instruments, voice. S.A. Fraparega – percussions, exotic instruments. Đorđe Delibašić – udaraljke, egzotični instrumenti, mađarska citra, glas / percussions, exotic instruments, Hungarian zither, voice. Snimljeno augusta 1985. godine u *Studio Barbaro*, Bukovac. Kolektivna improvizacija / Recorded in August 1985 at *Studio Barbaro*, Bukovac. Collective improvisation.)

09 **Put na Istok** (odlomak, završni deo) / **Voyage to East** (excerpt, final segment) – 08:05

(Boris Kovač – bas klarinet, sopran saksofon / bass clarinet, soprano saxophone. Stevan Kovacs Tickmayer – klavir, glas / piano, voice. Bora Janić – bubnjevi / drums. Snimljeno 1986. godine u studiju PS-1 Radio Novog Sada. Kolektivna improvizacija / Recorded in 1986 in the PS-1 studio, Radio Novi Sad. Collective improvisation.)

Total: 72:34

Numere 01, 05, 06 su restituisane sa audio kasete, ostali snimci su re-masterizovani sa originalnih master traka.
Tracks 01, 05, 06 have been taken from audio cassettes, other recordings have been re-mastered from the original master tapes.

LF-CD 001 / Ritual Nova / 1982–1986
Edicija Lost & Found / Izgubljeno-Nadeno, kuda.org

produkcija / produced by kuda.org – LOST & FoUND edicija
mastering / mastered by Stevan Kovacs Tickmayer
tehnička podrška / technical support: Vladimir Samardžić, Atanas Mlazev
A/D transfer: Dimitrije Jakovljević, Filip Vlatković
artwork & design by kuda.org
foto / photo: L&F arhiva / L&F archive, Vladimir Marko, László Dormán
grafička priprema / graphic layout: Veljko Damjanović (Sputnjik)
prevod / translated by Nebojša Pajić
štampa / print: Ferenc&Ferenc, GDT Beograd

tak-ta-t_LF-CD.001

released and published by kuda.org, 2020

ISBN 978-86-88567-29-9

COBISS.SR-ID 28920329

www.kuda.org

Hvala / Acknowledgments:

Marijan Majin, Miroslav Simin, Boris Kovač, Zoltan Bicskei, Gordana Nonin,
Artur Hoffmann, Vadimir Kranjčević, SKCNS, RTVNS, itd.

Podrška / Supported by

Austrian Cultural Forum Belgrade, Goethe Institute Belgrade,
Foundation for Art Initiatives, Novi Sad City administration for culture.

Stevan Kovacs Tickmayer & Boris Kovač; foto/photo: Vladimir Marko, 1982.



LOST & FoUND je kolekcija audio izdanja retkih i do sada neobjavljenih snimaka muzičkih sesija koje su nastajale tokom 80ih godina u Novom Sadu. Ove *izostavljene scene novosadske scene* čine jedinstven stvaralački opus inspirisan konceptima umetnosti i eksperimenta, sa elementima džez, improvizacije, art rocka, savremene klasične muzike, muzičkog teatra, performansa, poezije, ambijenta.

Ova kolekcija pruža uvid u poetike zasnovane na neposrednosti i interaktivnosti, grupnom stvaralačkom procesu i igri. Posvećena je privremenim zonama *grupnosti* i improvizacionoj praksi koja nastaje *u* zvuku, *sa* zvukom i *oko* zvuka.

Edicija LOST & FoUND je deo produkcije kuda.org, čiji dugogodišnji istraživački program *Trajni čas umetnosti* istražuje lokalne umetničke prakse, ističući potrebu za umetničkim eksperimentom.

LOST & FoUND is a collection of audio releases of rare and unissued recordings of music sessions taking place in the 1980's in Novi Sad, Yugoslavia. These *omitted scenes of the Novi Sad scene* represent a unique creative opus inspired by the concepts of art and experiment, with elements of jazz, improvisation, art rock, contemporary classical music, music theatre, performance, poetry, ambient. This collection offers an insight into the poetics based on spontaneity and interaction, group creative processes and play. It is dedicated to temporary zones of *groupness* and improvised practice which comes into being *in* sound, *with* sound, and *around* sound.

The LOST & FoUND label is produced by kuda.org, whose ongoing research programme *The Continuous Art Class* explores local art practices, highlighting the need for experimentation in art.