

LoSt & FounD

Stevan Kovacs Tickmayer:
Intellectual Cabaret Orkest,
Tickmayer Formatio & Duos 1984–1989

Još uvek prisutan i sarađujući sa raznim postavama grupe Ritual Nova, počeo sam se sve više udaljavati od njenih estetskih načela koje su tada, po mome mišljenju, laganim i sigurnim talasima vodili ka obalama New Age i World muzike. Iako više zainteresovan za eksperimentisanje u duhu tekovina avangarde šezdesetih godina, morao sam uvideti, da se ona tada već bila uveliko okoštala u suvoparnom i incestuoznom akademizmu. Put me je vodio kroz purgatorij ironije, persiflaže, humora i parodije – svega onog, što je tada penzionisanoj avangardi bolno nedostajalo.

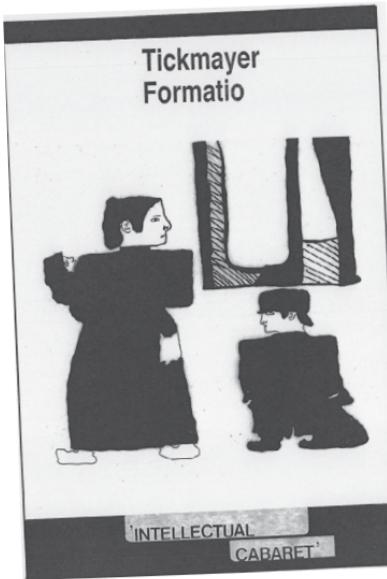
TF plays ICO,
festival Druga Godba, Ljubljana, 1988.
Foto / Photo: Božidar Dolenc



Prva instanca je bila Intellectual Cabaret Orkest: nju sam u manifestu iz 1984. godine, formulisao kao: grupu za nesvrstanu muziku iz zemlje Panonije. Sa obzirom, da se ovaj geografski termin, u afirmativnom obliku pojavljivao tada kao i kasnije, u delima i koncepcijama nekolicine muzičkih stvaralača iz Novog Sada, moram naglasiti da se u slučaju ICO, isti – kao i geo-politička odrednica nesvrstanost – rabio isključivo u ironičnom, ili možda bolje rečeno, samo-ironičnom kao i pseudo-patetičnom kontekstu. Izuzmem li mini-turneju po Mađarskoj, za koju sam komponovao „primjenju muziku“ – ne baš tipičnu za repertoar grupe – imajući na umu, za tu priliku odabranu poeziju našeg privremenog frontmena, legendarnog pesnika i slikara Bade Dade; tokom tri godine postojanja, grupa nije održala ni jedan koncert, ali je ipak uspela za sobom ostaviti tridesetak minuta snimljenog materijala.

Specifičnost repertoara ICO je bio jedan nadrealistički način mešanja elemenata serioznosti (duhovnost, intelektualnost, tragika i patos), sa elementima evidentno kontrastirajuće svetovnosti (ironija, samironija, sarkazam kao i nezaobilazna mladalačka kritičnost). Muzika se pri tome, lagodno šetala granicama muzičke moderne, slobodne improvizacije, experimentalnog rocka kao i etničke muzike. Bez obzira, na pomalo pretenciozan naziv grupe, u pitanju je zaista bio intelektualni kabare.

Novo poglavlje u mom radu osamdesetih, predstavljala je konцепција grupe pod nazivom Tickmayer Formatio. Ona se otisnula od ideje muzičke grupe sa fiksiranim brojem članova i

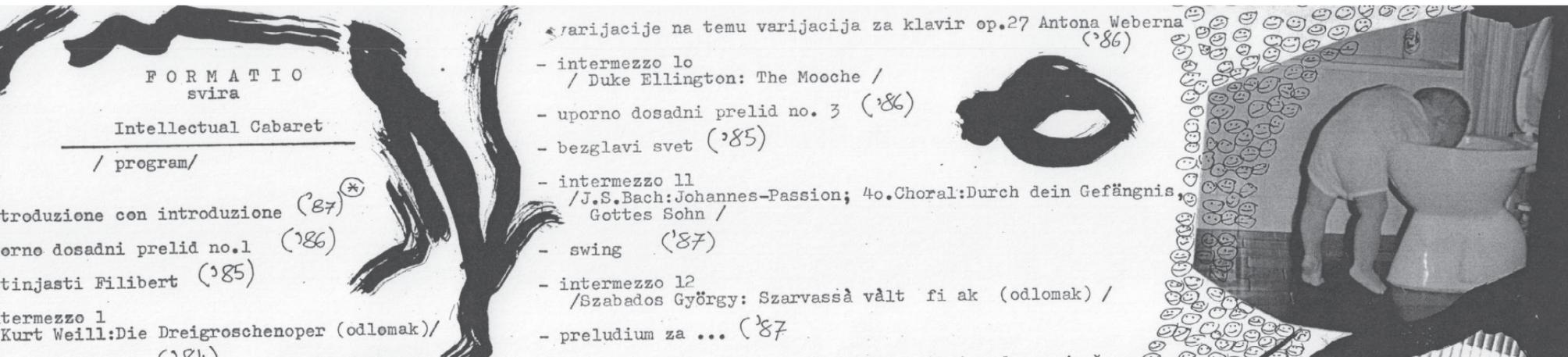


podrazumevala je fleksibilnije projekte, pisane za različite izvođačke formacije – od dueta pa do manjeg orkestra. Kao i u slučaju ICO, okosnicu svih formacija, činio je moj verni muzički partner i bliski priatelj, prerano i tragично preminuli bubenjar i perkusionista, Đorđe Delibašić. Naš prvi izlazak pred publiku sa novim imenom i konceptom, ostvaren je upravo u toj „osnovnoj čeliji“ formacije – u našem duetu. Program je sadržavao dobrim delom kompozicije pisane za ICO, a njima su bili dodati i novi materijali.

Naredne inkarnacije grupe Tickmayer Formatio, odreda su donosile veće sastave – od seksteta, pa do ansambla od skoro dvadesetak muzičara – i ona je ubrzo primila internacionalni karakter: njoj su se pridruživali eminentni predstavnici nove jazz scene iz Budimpešte, a potom i muzičari iz Holandije. U tim mojim ranim eksperimentima, u žigu interesovanja postavljao sam ideal organske sinteze kompozicije i

improvizacije. Delimičnu inspiraciju za jedan takav oblik muzičke alhemije, pronašao sam u kompozicijama poljskih autora – Lutoslawski, Penderecki, Serocki, Górecki – koji su se šezdesetih godina prošloga veka, u svojim delima koristili kontrolisanom aleatorikom. U isto vreme, pokušavao sam to muzičko tkivo objediniti sa svedenošću jezika muzičkog minimalizam, naročito prilikom oblikovanja svojih pijanističkih ostinata leve ruke, kojou su bile dorate asimetrične i polimetrijske fraze desne. Prethodni koncept intelektualnog kabarea je skoro u potpunosti isčezao, ili bi se pojavljivao na sasvim marginalan način.

Ovaj izbor snimaka iz perioda osamdesetih, sadrži još tri dueta: ovaj put su u pitanju potpuno spontani dijalazi – u kompoziciji Profane Music, jedino bas ostinato leve ruke predstavlja unapred strukturisanu melodisko-ritmičku frazu – vođeni jezikom otvorene improvizacije i slobodnih asocijacija.



TF plays ICO, Studio M, 17.11.1987. Foto / Photo: Aleksandar Carić



INTELLECTUAL CABARET ORKEST

- 01 Wild Music** (odlomak) 02:22 — Stevan Kovacs Tickmayer – preparirani pijanino, kontrabas i glas, Đorđe Delibašić – udaraljke, gost: Boris Kovač – sopran saksofon i šurle. Snimljeno februara 1985. godine u Studio Barbaro, Bukovac. Kompozitor: Stevan Kovacs Tickmayer. Snimatelj: Boris Kovač.
- 02 Persecutor** (dva odlomka) 05:54 — Stevan Kovacs Tickmayer – klavir, vibrafon i mađarska citra, Đorđe Delibašić – bubnjevi, gosti: Nenad Vrbaški i Tomislav Nikolić – violinе, Violeta Miljković – viola, Milan Vrsajkov – violončelo. Snimljeno 1986. godine u Studio Barbaro, Bukovac. Kompozitor: Stevan Kovacs Tickmayer. Snimatelj: Boris Kovač.
- 03 Alleluia** (dva odlomka) 02:21 — Stevan Kovacs Tickmayer – glas, saksofon i tape manipulacija, Đorđe Delibašić – bubnjevi, glas, saksofon i tape manipulacija. Snimljeno 1986. godine u Studio Barbaro, Bukovac. Koncepcija: Stevan Kovacs Tickmayer. Snimatelji: Stevan Kovacs Tickmayer & Đorđe Delibašić.
- 04 Vlagyimir Majakovszkij** (odlomak) 03:00 — Bada Dada – glas i poezija, Stevan Kovacs Tickmayer – bubnjevi i električna gitara, Đorđe Delibašić – bubnjevi. Kolektivna improvizacija. Snimljeno jula 1986. godine u Sentandrei ili Miškolcu (kaseta neoznačena). Amaterski snimak na audio kaseti.

TICKMAYER FORMATIO

- 05 Urban Music** (odlomak) 05:44 — Borislav Čičovački – oboja, Zdravko Brenecki – truba, Nenad Vasić – horna, Dresch Mihály – bas klarinet, bariton saksofon, Grencsó István – klarinet, bariton saksofon, Milan Vrsajkov – violončelo, Đorđe Delibašić – bubnjevi, Stevan Kovacs Tickmayer – klavir, melodika i Sanyo Walkman. Snimljeno 30.03.1987. godine u Studiju M, Radio Novog Sada. Kompozitor: Stevan Kovacs Tickmayer. Snimatelj: Julije Stefanides. Producent: Diana Eberst.
- 06 Melodie** (odlomak) 01:09 — Laura Leval-Aksin & Višnja Kosanović – flauta, Ljiljana Segedi & Borislav Čičovački – oboje, Zdravko Brenecki – truba, Nenad Vasić – horna, Branislav Aksin – trombon, Dresch Mihály – tenor saksofon, Grencsó István – bas klarinet, Nenad Vrbaški – violinе, Dušica Polovina – viola, Bácskai Emese i Milan Vrsajkov – violončela, Đorđe Delibašić & Stevan Kovacs Tickmayer – timpani i činele. Kompozitor: Stevan Kovacs Tickmayer. Amaterski koncertni snimak na audio kaseti, zabeležen na festivalu „IX. Dani džega u Novom Sadu“, održanog 09.10.1987. godine u holu Studija M, Radio Novog Sada. Kasetno izdanje alternativne produkcije NIKAD ROBOM iz Beograda (kataloški broj: 008).

Foto / Photo: Jovan Milinov (1984)

FORMATIO PLAYS “INTELLECTUAL CABARET”

- 07 Detinjasti Filibert /Witold Gombrowicz/ (odlomak) 03:20**
- 08 ... išla krava mukulja... /James Joyce/ (odlomak) 03:39**
- 09 Umetnik u gladovanju /Franz Kafka/ (odlomak) 02:42**
- 10 Polish Folk Song 00:59**
- 11 Varijacije na seriju „Varijacije za klavir op.27“ Antona Weberna (odlomak) 01:30**
- 12 The Mooche (Duke Ellington) 01:36**
- 13 Svadba u Atomskom naselju /Slawomir Mrožek/ 02:33**
- 14 Bourdon (odlomak) 01:09**
- 15 Grof Don Carlo Gesualdo da Venosa, otkriva da mu je supruga, Donna Maria d’Avalos – najlepša žena Napulja – neverna (odlomak) 02:08**

Stevan Kovacs Tickmayer – klavir, harmonijum, melodika, violina, glas, Đorđe Delibašić – bubnjevi, udaraljke, elektronika. Snimak koncerta održanog 17.11.1987. godine u Studiju M, Radio Novog Sada. Kompozitor: Stevan Kovacs Tickmayer (osim u numerama 10 i 12). Snimatelj: Julije Stefanides.

GRENCSÓ – TICKMAYER DUO

- 16 Chamber Music** (dva odlomka) 08:02 — Grencsó István – alt saksofon, Stevan Kovacs Tickmayer – pijanino, harmonijum i melodika. Snimak koncerta održanog 27.04.1988. godine u klubu kulturno umetničkog društva „Petefi Šandor“, u Novom Sadu. Slobodna improvizacija. Snimatelj: István Koncz. Muzički urednik: Vitomir Simurdic. Producija Radio Novog Sada.



SZABADOS – TICKMAYER DUO

17 Profane Music (odlomak) 08:02 — Szabados György – klavir, Stevan Kovacs Tickmayer – klavir. Koncertni snimak sa festivala „X Dani džeza u Novom Sadu”, održanog 14.10.1988. godine u sali Studija M, Radio Novog Sada. Kompozitor: Stevan Kovacs Tickmayer. Kasetofonski snimak radijske emisije. Originalni master je verovatno izgubljen.

TICKMAYER FORMATIO

18 Heterophony (odlomak) 05:47 — Stevan Kovacs Tickmayer – preparirani pijanino, Nenad Vrbaški – violina, Dušica Polovina – viola, Milan Vrsajkov – violončelo. Snimljeno januara 1989. godine u studiju za radio dramu Radio Novog Sada. Kompozitor: Stevan Kovacs Tickmayer. Snimatelj: Ferenc Morvai. Mix: Ferenc Morvai i Stevan Kovacs Tickmayer.

KOWALD – TICKMAYER DUO

19 Improvisation (dva odlomka) 06:29 — Peter Kowald – kontrabas, Stevan Kovacs Tickmayer – pijanino. Snimak koncerta održanog 05.02.1989. godine u klubu kulturno umetničkog društva „Petefi Šandor”, u Novom Sadu. Slobodna improvizacija. Amaterski snimak na audio kaseti.

Total length: 75:26

Numere 01-04, 06, 17 i 19 su restituiseane sa audio kaseta. Numera 17 predstavlja digitalni transfer sa vinilnog izdanja Chamber Music, Libellula Records 001, Paris, izdatog 1990. godine. Ostali snimci su re-masterizovani sa originalnih master traka.

Mastering, digitalni transfer numere 18 sa originalne trake, kao i digitalni transferi sa kaseta i vinilne ploče: Stevan Kovacs Tickmayer. Digitalni transfer numera 05, 07-15 sa originalnih traka: Filip Vlatković.

Foto / Photo: Jovan Milinov (1984)



"Intellectual Cabaret Orkest", turneja u Mađarskoj 1986. /Live in Hungary 1986



ICO, 1987. Foto / Photo: Jovan Milinov

Stevan Kovacs Tickmayer:
Intellectual Cabaret Orkest,
Tickmayer Formatio & Duos 1984–1989

Still around and collaborating with various line-ups of the band Ritual Nova, I have begun to move further and further away from its aesthetic principles, which were then, in my opinion, being carried on light and safe waves towards the shores New Age and World Music. Although I was more interested in experimenting in the spirit of the achievements of the avant-garde of the 1960s, I ought to have seen that it had already ossified to a great extent in uninspiring and incestuous academicism. The path led me through the purgatory of irony, persiflage, humour and parody – everything that the then retired avant-garde sorely lacked.

The first instance was the Intellectual Cabaret Orchestra: I formulated it in the manifesto from 1984 as a group for non-aligned music from the country of Pannonia. Given that this geographical term, in an affirmative form, appeared at the time, as well as later, in the works and concepts of several music creators from Novi Sad, I must emphasize that in the case of ICO, the same – as well as geo-political determinant non-alignment – worked exclusively in an ironic, or perhaps better said, a self-ironic as well as pseudo-pathetic context.

If we exclude the mini-tour in Hungary, for which I composed "incidental music" – not very typical for the band's repertoire – bearing in mind the poetry of our temporary frontman, the legendary poet and painter Bade Dada for that occasion; during the three years of its existence, the group did not have a single concert, but still managed to leave behind thirty minutes of recorded material.

AT LEAST OF THE WEST-EUROPEAN HIGH CULTURE. TO ACCEPT SOMETHING HERE ONLY BECAUSE THEY ACCEPT IT THERE, TO ACCEPT IT HERE ONLY BECAUSE IT IS ACCEPTED THERE; THE DISCOVERY IS TO BE REPLACED BY TAKEING OVER THE DISCOVERED – IN THE SPHERE OF THE ICO THAT MEANS SHARFULL DEFEAT OF CRITICAL & PHILOSOPHICAL JUDGMENT. CONDITIONED BY HEREBEFORE SITUATION (WHICH TURNS INTO MORE TRAGIC IN THE ATMOSPHERE OF THE PROVINCE THE ICO SPRINGS UP FROM) PSEUDO INTELLECTUAL CABARET OPKEĆUM APPEARS AS A SPECIFIC UNFORMAL AND

TIMES GETTING VERY CLOSE TO THE EDGE OF THE DELUSION (NEVER ACTUALLY CROSSING THAT EDGE THOUGH) PERPLEXING ACT-DEMICAL PURITANS WITH THE FORM OF THEIR COMPOSITION AND ON THE OTHER SIDE NOT GIVING CAUSE FOR ANY OF SNOBISTIC IDENTIFICATIONS WITH NONE OF THE OCCIDENTAL BANDS & BANDITOS; THAT'S WHY THIS MUSIC SOMETIMES WORKS & SOUNDS AS SUBLIMATED IDIO-TISM OF IT'S OWN KIND

The particularity of the ICO repertoire was a surrealist way of mixing elements of seriousness (spirituality, intellectuality, tragedy and pathos) with elements of evidently contrasting worldliness (irony, self-irony, sarcasm as well as inevitable youthful criticism). At the same time, the music easily walked along the borders of musical modernity, free improvisation, experimental rock and ethno. Regardless of the slightly pretentious name of the group, it was, indeed, an intellectual cabaret.

A new chapter in my work in the eighties was seen in the concept of a band called Tickmayer Formatio. It separated from the idea of a musical band with a fixed number of members and included more flexible projects, written for different performing formations – from duets to a smaller orchestra. As in the case of ICO, the backbone of all formations was my faithful musical partner and close friend, drummer and percussionist Đorđe Delibašić, who passed away prematurely and tragically. Our first

Foto / Photo: Vladimir Marko (1984)



appearance before the audience with a new name and concept was realized precisely in that "basic cell" of the formation – in our duet. To a great extent, the program was comprised of compositions written for ICO, and new materials were also added to them.

Subsequent incarnations of the band Tickmayer Formatio, all involved larger groups of musicians – from a sextet to an ensemble of almost twenty musicians – and it soon took on an international character: it was joined by eminent representatives of the new jazz scene from Budapest, and then by musicians from the Netherlands. In those early experiments of mine, I focused on the ideal of organic synthesis of composition and improvisation. I found partial inspiration for such a form of musical alchemy in the compositions of Polish authors – Lutosławski, Penderecki, Serocki, Górecki – who used controlled aleatorics in their works in the sixties of the last century. At the same time, I tried to unite that musical fabric with the conciseness of the language of musical minimalism, especially when shaping my left-hand piano ostinati, to which asymmetrical and polymetric phrases of the right hand were added. The previous concept of intellectual cabaret had almost completely disappeared, or it would appear in a very marginal way.

This selection of recordings from the 1980s contains three more duets: this time they are completely spontaneous dialogues – in the composition Profane Music, only the bass ostinato of the left hand represents a pre-structured melodic-rhythmic phrase – guided by the language of open improvisation and free associations.



Grencsó - Tickmayer Duo, KUD Petefi Šandor, Telep (1989)

Tickmayer Formatio, festival „Muzika Danas”, Studio M, 25.03.1988.

Foto / Photo: Dormán László



INTELLECTUAL CABARET ORKEST

01 Wild Music (excerpt) 02:22 — Stevan Kovacs Tickmayer – prepared upright piano, double bass and voice, Đorđe Delibašić – percussions. Guest: Boris Kovač – soprano saxophone and flutes. Recorded in February 1985 in Studio Barbaro, Bukovac. Composer: Stevan Kovacs Tickmayer. Recorded by: Boris Kovač.

02 The persecutor (two excerpts) 05:54 — Stevan Kovacs Tickmayer – piano, vibraphone and Hungarian zither, Đorđe Delibašić – drums. Guests: Nenad Vrbaški and Tomislav Nikolić – violins, Violeta Miličović – viola, Milan Vrsajkov – cello. Recorded in 1986 in Studio Barbaro, Bukovac. Composer: Stevan Kovacs Tickmayer. Recorded by: Boris Kovač.

03 Alleluia (two excerpts) 02:21 — Stevan Kovacs Tickmayer – voice, saxophone and tape manipulation, Đorđe Delibašić – drums, voice, saxophone and tape manipulation. Recorded in 1986 in Studio Barbaro, Bukovac. Concept: Stevan Kovacs Tickmayer. Recorded by: Stevan Kovacs Tickmayer & Đorđe Delibašić.

04 Vladimir Mayakovszkij (excerpt) 03:00 — Bada Dada – voice and poetry, Stevan Kovacs Tickmayer – drums and electric guitar, Đorđe Delibašić – drums. Collective improvisation. Recorded in July 1986 in Szentendre or Miskolc (cassette unmarked). Amateur recording on an audio cassette tape.

TICKMAYER FORMATIO

05 Urban Music (excerpt) 05:44 — Borislav Čičovački – oboe, Zdravko Brenecki – trumpet, Nenad Vasić – horn, Dresch Mihály – bass clarinet, baritone saxophone, Grencsó István – clarinet, baritone saxophone, Milan Vrsajkov – cello, Đorđe Delibašić – drums, Stevan Kovacs Tickmayer – piano, melodica and Sanyo Walkman. Recorded on March 30, 1987. in Studio M, Radio Novi Sad. Composer: Stevan Kovacs Tickmayer. Recorded by: Julije Stefanides. Producer: Diana Eberst.

06 Melodie (excerpt) 01:09 — Laura Levay-Aksin & Višnja Kosanović – flutes, Ljiljana Segedi & Borislav Čičovački – oboes, Zdravko Brenecki – trumpet, Nenad Vasić – horn, Branislav Aksin – trombone, Dresch Mihály – tenor saxophone, Grencsó István – bass clarinet, Nenad Vrbaški – violin, Dušica Polovina – viola, Bácskai Emese and Milan Vrsajkov – cellos, Đorđe Delibašić & Stevan Kovacs Tickmayer – timpani and cymbals. Composer: Stevan Kovacs Tickmayer. Amateur concert recording on an audio cassette tape, recorded at the festival "IX Days of Jazz in Novi Sad", held on October 9, 1987 in the hall of Studio M, Radio Novi Sad. Audio cassette edition of the alternative production NIKAD ROBOM from Belgrade (catalog number: 008).

FORMATIO PLAYS "INTELLECTUAL CABARET"

07 Childish Philibert /Witold Gombrowicz/ (excerpt) 03:20

08 ... there was a moocow coming down the road... /James Joyce/ (excerpt) 03:39

09 A Hunger Artist /Franz Kafka/ (excerpt) 02:42

10 Polish Folk Song 00:59

11 Variations on the series "Variations for the piano op. 27" by Anton Webern (excerpt) 01:30

12 The Mooche (Duke Ellington) 01:36

13 Wedding in Atomice /Slawomir Mrožek/ 02:33

14 Bourdon (excerpt) 01:09

15 Count Don Carlo Gesualdo da Venosa discovers that his wife, Donna Maria d'Avalos – the most beautiful woman in Naples – is unfaithful (excerpt) 02:08

Stevan Kovacs Tickmayer – piano, harmonium, melody, violin, voice, Đorđe Delibašić – drums, percussion, electronics. Recording of the concert held on November 17, 1987. In Studio M, Radio Novi Sad. Composer: Stevan Kovacs Tickmayer (except in tracks 10 and 12). Recorded by: Julije Stefanides.

GRENCSÓ – TICKMAYER DUO

16 Chamber Music (two excerpts) 08:02 — Grencsó István – alto saxophone. Stevan Kovacs Tickmayer – piano, harmonium and melodica. Recording of the concert held on April 27, 1988. in the club of the cultural and artistic society "Pétfi Šandor", in Novi Sad. Free improvisation. Recorded by: István Koncz. Music Editor: Vitomir Simurdic. Radio Novi Sad production.

Foto / Photo: Jovan Milinov (1), Vladimir Marko (2-4) (1984)



SZABADOS – TICKMAYER DUO

17 Profane Music (excerpt) 08:02 — Szabados György – piano, Stevan Kovacs Tickmayer – piano. Concert video from the festival "X Days of Jazz in Novi Sad", held on October 14, 1988, in Studio M, Radio Novi Sad. Composer: Stevan Kovacs Tickmayer. Audio cassette recording of the radio show. The original master is probably lost.

TICKMAYER FORMATIO

18 Heterophony (excerpt) 05:47 — Stevan Kovacs Tickmayer – prepared upright piano, Nenad Vrbaški – violin, Dušica Polovina – viola, Milan Vrsajkov – cello. Recorded in January 1989 in the radio drama studio of Radio Novi Sad. Composer: Stevan Kovacs Tickmayer. Recorded by: Ferenc Morvai and Stevan Kovacs Tickmayer.

KOWALD – TICKMAYER DUO

19 Improvisation (two excerpts) 06:29 — Peter Kowald – double bass. Stevan Kovacs Tickmayer – piano. Recording of the concert held on February 5, 1989, in the club of the cultural and artistic society "Petefi Šandor", in Novi Sad. Free improvisation. Amateur recording on an audio cassette tape.

TOTAL LENGTH: 75:26

Tracks 01-04, 06, 17 and 19 have been restored from audio cassettes.

Track 17 is a digital transfer from the vinyl release Chamber Music, Libellula Records 001, Paris, issued in 1990.

The remaining recordings were re-mastered from the original master tapes.

Mastering, digital transfer of track 18 from the original tape, as well as digital transfers from cassettes and vinyl records: Stevan Kovacs Tickmayer. Digital transfer of tracks 05, 07-15 from the original tapes: Filip Vlatković.

LF-CD 003 / Intellectual Cabaret Orkest, Tickmayer Formatio & Duos 1984–1989

Edicija Lost & Found / Izgubljeno/Nađeno, kuda.org

produkcija / produced by kuda.org – LOST & FoUND edicija

urednici edicije / editors of the edition: Jovan Milinov, Stevan Kovacs Tickmayer, Zoran Pantelić

snimatelji / recorded by Boris Kovač, Julije Stefanides, István Koncz, Ferenc Morvai, Đorđe Delibašić, Stevan Kovacs Tickmayer and unknown amateurs

mastering / mastered by Stevan Kovacs Tickmayer

tehnička podrška / technical support: Vladimir Samardžić, Atanas Mlazev, Zsolt Polgar

A/D transfer: Filip Vlatković, Stevan Kovacs Tickmayer

artwork & design by kuda.org + Minja Smajlić

foto / photo: Božidar Dolenc, Aleksandar Carić, Jovan Milinov, Vladimir Marko, László Dormán, L&F arhiva/archive.

prevod / translated by Nebojša Pajić

štampa / print: Ferenc&Ferenc Novi Sad

tak-ta_t_LF-CD.003

released and published by kuda.org, 2023

ISBN 978-86-88567-43-5

COBISS.SR-ID 117131017

www.kuda.org

Hvala / Acknowledgments:

Marijan Majin, Miroslav Simin, Boris Kovač, Zoltan Bicskel, Gordana Nonin, Artur Hoffmann, Vladimir Kranjčević, Jovan Gvero, SKCNS, RTVNS, Bojan Đorđević, Ana Biro, Erika Hoffmann

Podrška / Supported by Foundation for Art Initiatives

Foto / Photo: Vladimir Marko (1984)





LOST & FoUND je kolekcija audio izdanja retkih i do sada neobjavljenih snimaka muzickih sesija koje su nastajale tokom 80ih godina u Novom Sadu. Ove izostavljene scene novosadske scene cine jedinstven stvaralacki opus inspirisan konceptima umetnosti i eksperimenta, sa elementima džeza, improvizacije, art rocka, savremene klasične muzike, muzickog teatra, performansa, poezije, ambijenta. Ova kolekcija pruža uvid u poetike zasnovane na neposrednosti i interaktivnosti, grupnom stvaralackom 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, ciji dugogodišnji istraživački program *Trajni cas umetnosti* istražuje lokalne umetničke prakse, istificući potrebu za umetnickim 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.

