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*‘This area struck me as a dream of a place in the city and I thought to myself that soon it wouldn’t be this way any longer. For this reason, we filmed there. In all my films my criteria for choosing the setting has been how much longer they would be able to exist as they were, unchanged.’* — (Defining *Ephemeron* – Rem Koolhaas quotes

Wim Wenders: S,M,L,XL; 320)

Site-specific practices—a world-wide mainstream in unconventional architectural and artistic research since the 70s, yet not so common in our local context, emphasize spaces and places as roots of any creative practice, to its extremes. After almost a decade of its national & international presence in site-specific circles, *Ephemer Collective* brings home – to Novi Sad – a selection of work. The exhibition *Ephemeral Spaces of Ephemer Collective* represents projects realized in the time period between 2012-2020, carefully selected to show diversity of approaches, to emphasize interdisciplinarity of collaborations, and above all others – to cherish unconventional education and all of *Ephemer*’s amazing participants and their highly enthusiastic contributions to all of the work that has been done. This ephemeral collection consists of eight projects, realized in Prague, Novi Sad, Manila and Edinburgh in collaboration with our friends and supporters – Prague Quadrennial of Performance Design and Space (PQ), The Envelope Room & The Grid Iron Theatre Company, De La Salle – College of Saint Benilde, International Festival of New and Alternative Theatre (INFANT) & The Pasteur Institute in Novi Sad. In addition to that, for the purposes of exhibition *Ephemer* has decided to offer an insight into one of its works in progress. This delicate project is a tribute to the beloved *Summer Stage* – a marginalized, devastated and abandoned local place, that has marked the development of the collective’s practice, since its early days.

In numerous attempts to not only freeze time in vanishing places, but to temporarily breathe together with them, *Ephemer* has given its best to capture those fading spatial poetics and share them with many others. Hopefully, planting a seed of interest for this special perspective.

*„Ovo područje me je dotaklo kao san o mestu u gradu i pomislio sam kako uskoro više neće biti ovakvo. Iz tog razloga snimamo tu. U svim mojim filmovima moj kriterijum za odabir seta bio je koliko dugo će još moći da ostane takav kakav je bio, nepromenjen.“* — (Rem Koolhaas

– definicija *Efemerona* kroz citat Vima Wendersa: S,M,L,XL; 320)

Sajt-specifičn prakse – svetski mejnstrim u domenu nekonvencionalnih arhitektonskih i umetničkih istraživanja još od 70-ih godina XX veka, a ipak nedovoljno poznat u našem lokalnom kontekstu – ištiču prostore i mesta kao osnovu svake kreativne prakse, do svojih ekstrema. Nakon desetogodišnjeg prisustva u nacionalnim i internacionalnim sajt-specifičn krugovima, *Efemera kolektiv* donosi u svoj grad – Novi Sad – izbor svojih radova. Izložbom *Efemerni prostori Efemera kolektiva* predstavljeni su projekti realizovani u vremenskom periodu od 2012. do 2020. godine, pažljivo odabrani tako da prikažu raznovrsnost pristupa, da istaknu interdisciplinarnost kolaboracija i, iznad svega, da neguju i ukažu na vrednost nekonvencionalne edukacije i svih *Efemerinih* izuzetnih učesnika i njihovih visoko entuzijastičnih doprinosa ukupnom radu koji je preduzet. Predstavljena efemerna kolekcija saštovi se iz osam projekata, realizovanih u Pragu, Novom Sadu, Manili i Edinburgu u saradnji sa prijateljima koji podržavaju *Efemerin* rad – Praškim kvadrijenalom (*Prague Quadrennial of Performance Design and Space*), organizacijom *The Envelope Room* i pozorišnom kompanijom *The Grid Iron*, univerzitetom De La Salle – Koledžom Svete Benilde, Internacionalnim festivalom novog i alternativnog teatra (INFANT) i Pasteurovim zavodom u Novom Sadu. Uz odabrane projekte, u okviru izložbe, *Efemera* pruža i delimičan uvid u jedan *work-in-progress*. Ovaj delikatan projekat je posvećen voljenoj *Letnjoj sceni* – marginalizovanom, devaštiranom i napuštenom lokalnom mestu, koje je obeležilo razvoj prakse kolektiva, od najranijih dana.

U brojnim pokušajima da ne samo zamrzne vreme u mestima koja nestaju, već i da, za trenutak, diše zajedno sa ovim prostorima, *Efemera* je uradila mnogo da zadrži i sačuva prostorne poetike koje blede i da ih podeli sa drugima, uz nadu da je time posejano seme interesovanja za jedan poseban pogled na prostor.

*Ephemera* is a creative collective based in Novi Sad, Serbia, officially established in May 2015, but with a continuous prior practice since 2010. The group is a well-known agent in the field of architecture, its correlating disciplines, culture and participation, both locally and internationally. All of its founders, namely Miljana Zeković, Višnja Žugić, Bojan Stojković, Vladan Perić & Jelena Mitrović are architects, working either in architectural practice or education. *Ephemera* cherishes an interdisciplinary approach in all of its professional domains, with an emphasis on collaborations with performance designers, directors, actors, dancers, dramaturgs and writers. Specialized in site-specific work, *Ephemera* has successfully led programmes, workshops and other formats resulting in site-responsive spatial installations, site-based performances and further investigations and upgrades of creative processes related to specific sites. *Architecture/Space as a Protagonist of an Event* is the main focus of the collective's overall practice.

*Efemera* je kreativni kolektiv, baziran u Novom Sadu u Srbiji, zvanično osnovan u maju 2015. godine, ali sa kontinuiranom praksom koja započinje još 2010. godine. Grupa je poznata po delovanju u polju arhitekture i njoj korelirajućih disciplina, kao i u poljima kulture i participacije, lokalno i internacionalno. Svi osnivači kolektiva su arhitektae – Miljana Zeković, Višnja Žugić, Bojan Stojković, Vladan Perić i Jelena Mitrović – koji rade u edukaciji i praksi. *Efemera* visoko vrednuje i promovise interdisciplinarni pristup u svim svojim profesionalnim domenima, sa fokusom na saradnju sa umetnicima i dizajnerima performansa, rediteljima, glumcima, plesačima, dramaturzima i piscima. Specijalizovana u sajt-specifik polju, *Efemera* je uspešno vodila programe, radionice i druge formate, koji su kao rezultat donosili *site-responsive* prostorne instalacije, *site-based* performanse i dalja istraživanja i unapređenja kreativnih procesa vezanih za konkretne lokacije. Osnovni fokus ukupne prakse kolektiva je *Arhitektura/Prostor kao protagonisti događaja*.

...or so a long line of spatial thinkers tell us. We've come a long way from the days of Cartesian grids and Newtonian containers. Today, cultural geographers, architects and cultural theorists speak of the life of space, of dynamic and affective spatialities, of spatial events and multilayered spaces. Space has finally been freed from the inert existence of a passive background.

Or so it would appear. For what is fashionable in theory not always neatly translates into cultural practice. Frequently, of course, it does. Modern theories of absolute and abstract space were intricately connected to modern practices of space. Modernity taught us to freeze space into points and lines. Think of cartographic surveys, national borders, colonial orders, even the regulated, glass-protected displays of museums. We have not really stepped out of these spatial orders. More often than not, we still think of space as a measurable resource, not as an active force. Tools like Google Maps may seem more dynamic than national survey maps, but their purpose is still to manage space, not to be led by it. As I am typing, Word tells me to "consider using concise language." To *save space*, in other words.

This is not to say that practices which acknowledge the life of space in profound ways do not exist. They can be found in very different places. Indigenous epistemologies link knowledge to an experience of space in its unpredictability and view human actions within a relational network of agencies. Environmental initiatives have promoted economic activities guided by the rhythms of the natural world. Diasporic subjects who have experienced the mutability of place first-hand are self-consciously creating layered cultural spaces. Architects across the world have become responsive to the two-way interactions between built spaces and the humans moving within them. And art has always been good at reminding us that places and spaces are mobile and fickle.

The work of the Ephemera Collective bridges the last two of these categories. Grounded in both phenomenological theory and architectural-artistic practice, it creatively explores the possibilities of performing not only *in* but also *with* space. Space is here both radically subjective – experienced and created by human bodies – and its own force, directing and shaping those bodies as well as the minds that inhabit them. Time and again, Ephemera has been drawn to sites that remind us of the endless becoming of space and the ephemerality that is its condition: abandoned houses, ruins, spaces that are not (anymore) what they were and are in the process of becoming what they are not (yet). The works of the Collective hover between states of being, caught in moments that stop the flow of time and space and thereby make it (almost) graspable in its elusiveness.

It is therefore no coincidence that water appears several times in the projects exhibited here: flowing again with (and through) the movements of the imagination in a former school bath in Edinburgh alongside ancient Serbian water rituals, transforming flowers into photographic objects, bubbling metaphorically in an architectural fairy tale. Perhaps better than any other project, Bubbles captures the oscillation between form and its disintegration that runs through the work of the Collective: bubbles are cocoons that protect, but bubbles also *bubble* – and, as the child in us remembers all too well, they are destined to burst, making their fragile, transient existence all the more precious. In Ephemera's extravagant fantasy, they figure the limitless generative possibilities that offer themselves when space and the imagination come together.

For space produces stories, and stories produce space. As a literary scholar, I have confronted this insight again and again by tracing spaces created (and just as frequently in literary narratives. As architects in creative methodologies with artistic energy, Ephemera Collective side of the chiasmic we – not only

t h e  
u n d o n e )  
d a b b l i n g  
a n d b u b b l i n g  
t h e m e m b e r s o f t h e  
c o n f r o n t i t f r o m t h e o t h e r  
a p h o r i s m , d e m o n s t r a t i n g t h a t  
t h e p e c u l i a r s p e c i e s t h a t i s *h o m o*  
*l i t t e r a r i u s* , b u t a l l e x p e r t s a n d a m a t e u r s i n  
s t o r y t e l l i n g , i n o t h e r w o r d s , a l l o f u s – h a v e  
m u c h t o l e a r n f r o m e n c o u n t e r s b e t w e e n s p a t i a l  
p h e n o m e n o l o g y , a r c h i t e c t u r e a n d a r t . U n s u r p r i s i n g l y ,  
E p h e m e r a i s a t i t s b e s t w h e n t h e s e e n c o u n t e r s a r e , w e l l ,  
e p h e m e r a l . A s s u c h , t h i s e x h i b i t i o n i n e v i t a b l y f a i l s t o c a p t u r e  
a n d r e c o r d w h a t n e v e r e x i s t e d e x c e p t i n t r a n s i t i o n . Y e t l i k e t h e  
o b j e c t s o f t h e C o l l e c t i v e ' s c r e a t i v e e n e r g i e s , i t l e a v e s a t r a c e t h a t r e m i n d s  
u s t h a t s p a c e r e m e m b e r s t h o u g h a l l t h i n g s a r e i n f l o w . L i k e w a t e r . L i k e a n y  
h o u s e . F o r t h a t m a t t e r , l i k e t h e m o s t s o l i d r o c k i n t h e H i m a l a y a s .

Space moves. Space breathes. Space lives...

...ili nas bar tako uveravaju generacije filozofa prostora. Dug smo put prešli od Dekartovog koordinatnog sistema i Njutnovih kontejnera. Danas, kulturni geografi, arhitekti i teoretičari kulture govore o životu prostora, dinamici i emotivnoj prostornosti, prostornim događajima i višeslojnim prostorima. Prostor je tako konačno oslobođen svoje tromerke uloge pasivne pozadine.

Ili se bar tako čini. Jer, ono što je moderno u teoriji ne može uvek da se zgodno otelotvori u kulturnoj praksi. Povremeno se, naravno, baš to desi. Veze savremene teorije apsolutnog i apstraktnog prostora sa modernim prostornim praksama izuzetno su zamršene. Savremenost nas je naučila da zamrzavamo prostor u tačke i linije. Zamislite topografske mape, državne granice, kolonijalni poredak pa čak i uređene, staklom zaštićene muzejske postavke. Mi zapravo uopšte nismo iskoracili iz prostornih poredaka. Prostor češće vidimo kao merljivi resurs nego kao aktivnu silu. Alati poput Gugl-mapa možda izgledaju dinamičnije od mapa državnog premera međutim njihova uloga je i dalje snalaženje u prostoru, ne vođenje prostorom. Dok kucam ovo „Word“ me upozorava da koristim koncizan, sažet jezik. „Da čuvam prostor“ drugim rečima.

Sve ovo nije pokušaj da se opovrgne postojanje koje prepoznaju i život prostora u zapravo praksi uvažavaju dubljem smislu. One mogu biti pronađene na veoma različitim mestima. Autohtone teorije saznanja vezuju znanje sa nepredvidivošću iskustva prostora i vide ljudsko delovanje u okviru uređene mreže sila. Ekološke inicijative promovisu ekonomske aktivnosti vođene ritmovima prirodnog sveta. Emigrantski činoci koji su iz prve ruke iskusili promenjivost mešta svesno grade višeslojne kulturne prostore. Arhitekti diljem sveta reaguju na recipročno delovanje izgrađenih prostora i ljudi koji se u tim prostorima kreću i žive. A umetnost je bila ta koja nas je uvek podsećala kako su mešta i prostori pokretljivi, nesagledivi i prevrtljivi.

Rad kolektiva Efemera ukršta poslednje dve od ovih kategorija. Utemeljen kako u fenomenološkoj teoriji tako i u arhitektonsko-umetničkoj praksi, on stvaralački istražuje mogućnosti performansa ne samo u već u *sadejstvu sa* prostorom. Prostor je tako u isto vreme radikalno subjektivan – doživljen i stvoren ljudskim telima – kako i

samoštalna sila koja usmerava i oblikuje ta tela i umove koji ih naštanjaju. S vremena na vreme, Efemera je privučena mestima koja nas podsećaju na beskonačno nastajanje prostora i efemernost koja je njegovo stanje: napuštene kuće, ruševine, prostorji koji nisu (više) to što su bili i koji su u procesu onoga što (još uvek) nisu postali. Radovi kolektiva lebde između stanja bivanja, uhvaćeni u momentima koji zaustavljaju tok vremena čineći ga (skoro) opipljivim u svojoj neuhvatljivosti.

Stoga nikako nije slučajno pojavljivanje vode u nekoliko ovde izloženih projekata: ponovo proticanje sa i kroz pokrete mašte u nekadašnjem školskom kupatilu u Edinburgu ruku pod ruku sa srpskim ritualima dodola, transformišući cveće u fotografske objekte i kipući i penušajući u arhitektonsku bajku. Možda i bolje od drugih projekata, Mehurići oslikavaju titraje između forme i njenog raščlanjivanja kojim se prožima rad kolektiva: mehurići su zaštitne čaure, ali mehurići takođe penušaju i, kao što dete u nama jako dobro pamti, njihova sudbina da se rasprnu čini njihovo postojanje još dragocenijim. U ekstravagantnoj fantaziji Efemere spoznaju se bezgranične graditeljske mogućnosti koje se nude kada se mašta i prostor prepletu.

Jer prostor rađa priče, a priče daju život prostoru. Kao jezikoslovac suočio sam se sa ovom spoznajom opet i iznova prateći prostore građene (i često razgrađivane) u literarnim narativima. Kao arhitekti koji se poigravaju kreativnim metodologijama i penušaju umetničkom energijom, članovi Efemera kolektiva suočavaju se s time s druge strane hijastičkog aforizma, demonstrirajući da mi – ne samo kao čudna vrsta homo literarijusa, nego svi eksperti i amateri u pripovedanju, drugim rečima, svi mi – imamo puno da naučimo od susreta prostorne fenomenologije, arhitekture i umetnosti. Nije iznenađenje da je Efemera najbolja baš tamo gde su ti susreti, pa, efemerni. Kao takva, ova izložba neizbežno ne uspeva da zabeleži i otelovi ono što nikad i nije postojalo osim u prolazu. Ipak, kao dela kreativnih energija Kolektiva, ona ostavlja trag koji nas podseća da prostor pamti iako je sve u tranziciji. Kao voda. Kao bilo koja kuća. U tom slučaju i kao najtvrđa hridina Himalaja.

Title / Project      THE QUEST—  
PERFORMING WITH  
THE GHOST

Type      Result-driven site-specific  
workshop at Prague Quadrennial of  
Performance Design and Space—  
PQ 201 Prague Quadrennial of  
Performance Design and Space —  
PQ 2019

Place & date      Prague,  
Czech Republic, June 2019

Workshop leaders      Ephemera  
Collective — Miljana Zeković, Višnja  
Žugić, Bojan Stojković (Serbia),  
Jorge Palinhos (Portugal), Attila Antal  
(Hungary), Eric Villanueva dela Cruz  
(The Philippines).

Workshop participants      Aude  
Vallerand (Canada), Corina  
Fischer (Canada), Daniela Krabbe  
(Germany), Gilles Pollak (Belgium),  
Jiaying Zhang (China), Juli Sanjuan  
Palma (Catalonia/Spain), Milica  
Denković (Serbia), Pedro Sanchez  
Carbajo (Spain), Sara Martinsen  
(The Netherlands).

Relying firmly on all three aspects of the PQ2019 – Imagination, Transformation and Memory, the workshop emphasized the importance of diversity in spatial practices. An abandoned building found in Prague – ‘The Ghost’ itself! – embraced a group of provocateurs and participants in a quest for the illusive, mystified and highly layered spirit of the place (aka *genius loci*). By acknowledging and embracing space as a protagonist of a performative action, this group of spatial enthusiasts provoked and engaged in deeply meaningful dialogues, in creation of a unique site-based experience. Peeling back the layers of spatial

PROJ01

memory, imagining narratives that could have happened there, chasing spirits, vibes and atmosphere, transforming the existing spatial expressions into personal phrases and shapes, were just some of the clips in this creative chain. The workshop took place in an abandoned school - Nová štrašnická škola. It lasted for four days and ended with a photo-exhibition in the Exhibition Grounds of Prague.

PROJECT IN COLOUR ON PAGES 33→34

WSHOP



			The Void	Play- ground	Strange Encounters
			I No Longer Teach	Surround- ed By Ghosts	Chore- ography gym
Aude	Dani	Gilles	No Other Humans	Feeling Of Sound	Times
Pedro		Sara	Gym Choir	<i>see page 33</i>	<i>see page 34</i>

*“Space is a virus that invades our bodies and takes control of them, while constantly evading the firmer grasp of our conscience. But we prefer to call it “the ghost”, in homage to the Gothic artists who were fascinated by the uncanny enigmas of place, and as a reminder that all cultural forms, such as architecture, theatre and art, are built upon ethereal things.*

*The Quest was an interdisciplinary four-day journey in search of this mythical beast of space, “whose strange and plural form haunts the tangle of unending interwoven stone” (Jorge Luis Borges). It involved three architects, two directors, one dramaturg and a crew of participants from around the world, all united by the fascination for its pervasive power, and in pursuit of its unfathomable nature.*

*In an abandoned school in Prague, the participants were invited to generate space, either by looking at it through fresh eyes, through cameras, through the written word, with their own bodies or through the sound of the building. Later, they were slowly challenged to rethink the layers and compositions of space through movement, interaction, objects and framing.*

*Finally, the participants were requested to imbue space with their own emotions and memories, in order to develop personal insights into space and discover its living/unliving nature and how, like a virus, space is always performing secretly on all bodies.*

*This photo-exhibition and lexicon is what remains of that experience. It displays some of the challenges offered to the participants, and reveals how, ultimately, the space that was inhabited during these four days became their emotional map, their home, their stage, their journey and their quest.”*



Still frame  
from  
one-minute  
video  
Playground

Title / Project            **NEW PARADIGM**  
    — **NEW READINGS**

Type                        **Photography Exhibition**  
 —a side programme for International  
**Festival of New &**  
**Alternative Theatre—**

Place & date                **INFANT 2018**  
    **Novi Sad, Serbia,**  
**June 2018**

Authors of the photographs

**Aleksandar Dadić,**            **Filip Pajović,**  
**Nataša Apostolović,**        **Dragana Šaša,**  
**Bojan Stojković,**            **Slobodan Jović.**

*New paradigm – new readings* as an exhibition of photography and spatial terminology, is one of the results of the Ephemera Collective's long-term research focused on the city, presentation and representation of urban spatial values and the site-specific dialogue that these spaces initiate on their own, when we only let them do that. Through specific awakening of the neglected, desolated and forgotten spaces in the city, rich in values and creative potentials, we promote the idea of the possible ephemeral reutilizations and better possible usage of something that we have hastily left behind. Six young authors gave their answers to the thematic framework of the new paradigm through eleven formats, thus focusing on juxtaposition, layering, territorial conflicts and co-existence, the understanding of the city's symbols and its overall complexity.

PROJECT IN COLOUR ON PAGE 35

New  
 Paradigm  
 by  
*Aleksandar  
 Dadić*



“

## The new. And the paradigmatic.

The new – in comparison to what? The paradigmatic, as the only common model of the recognition of values – in comparison to which particular precedent foundation?

As if the very search for the new itself is not uncertain enough, the establishment of the paradigmatic values represents an effort without an anticipated clarified conclusion. It represents an expedition without a clear idea about the real and potential territories of its influence. It renders the specifically undetermined shapes and forms in which it would leave the precedent paradigm, when it conquers, prevails and overpowers, or simply continues to co-exist with it.

We are interested exactly in this perspective on multiple parallel systems of values, which are being born each day; by their establishment and more or less ephemeral duration marking the living city. We are interested in the multi-layered influences of architectural space on the perception of the city by its citizens; on the rise, understanding and defining of the new systems of values which all of the new paradigms bring along. We want to emphasize the new possible readings of the spatial

potentials, which are enabling the new encounters of the city with its politics, the city with its festivals or the city, rarely “freed” from these types of dialogues, that transmits a deeply rooted narrative through its spatial memories.

By promoting the new attitudes, the young attitudes, we propose a contribution to the establishment of a distinct, critically oriented perspective on the conventional patterns of behaviour that we adjust to and embrace every day. The space of our city as a dynamic subject – a protagonist of an action captured through photography – dominates with its qualities, thus enabling new kinds of readings of notions and values, redefining the understanding of what something new brings along.

”

— *E.C.*

New  
Paradigm  
by  
*Nataša  
Apoštolović*



Title / Project THE PASTEUR TRILOGY

Type Site-specific project

Place & date Novi Sad, 2015, 2016 & 2017

Project initiator The Pasteur Institute, Novi Sad

Project leader Ephemera Collective

Participants & authors of experience ADOLF (2015). Aleksandra Pejaković, Kristina Savić, Ines Čović, Jelena Mitrović, Aleksandra Soldat, Stefan Rađenović, Stefan Borovčanin, Igor Vukičević, Jelena Grbić, Stefan Vujić, Nikola Kovačević, Velizar Kolarski, Jelena Blagojević. THE INSTRUMENTS (2016). Nevena Čalošević, Sonja Đordan, Olivera Miljković, Tamara Novaković, Igor Tasovac, Mladen Jakovljević, Zorana Obradović, Jelena Stepanović, Zoran

Otrupčak, Milan Maletin, Branislava Živković, Igor Rajković, Dajana Đukić, Lidija Šalipur, Slađana Rakić. ASSEMBLE A MUSEUM (2017). Jelena Stepanović, Sonja Đordan, Milan Maletin, Zoran Otrupčak, Milica Ninković, Dajana Ostojić, Nataša Apostolović, Petar Bajunović, Filip Pajović, Lara Penc, Nemanja Jović, Stefan Vujić.

*Ephemera's* fruitful collaboration with *The Pasteur Institute of Novi Sad* – National Reference Laboratory for Rabies began as a mutual interest for participation in The Museum Night 2015. This unusual and unexpected encounter opened doors for multiple layers of the untold stories – stories about the previous inhabitants and the founder of the Institute, stories about the family with eight children and their everyday lives, stories about the current employees of the Institute and most importantly – about the places they all occupied, about their lives in an overlap between the real and imaginary worlds. This precious liminal space exists in the very core of the Clinical Centre of Vojvodina, offering an almost incomprehensible treasure

for storytellers and – spatial enthusiasts. The first in line was a project titled *Adolf* – a set of five site-specific spatial installations and guided tours inside and outside of the Dekker shack – home of Dr Hempt’s family. What followed were two more projects, that together with *Adolf* completed a trilogy. In 2016 another round of site-specific spatial installations happened, now consisted of different spatial constellations and guided tours inside the main building of The Pasteur Institute. *Assemble a Museum* was the final part of the project. In 2017 *Ephemera* led this participative action targeting the establishment of The Pasteur Museum of Medicine.

PROJECT IN COLOUR ON PAGES 36→37

*An excerpt from*

***REPOSITIONING STRATEGIES OF SITE-SPECIFICITY: EXTREME 1***

*“... Taking place in the abandoned and devastated Dekker shack - the home of the late Dr Adolf Hempt, the founder of the Pasteur Institute in the Clinical Centre of Vojvodina and his family, this site-specific work lasted for a day prior to and through the Museum Night. In an effort to raise the awareness of the city to this important desolate location, hence reconstructing it into Dr Hempt’s museum, the Pasteur Institute decided that they needed a specific sort of help in this endeavour. What came out as a result of cooperation between the two parties, was a complex, delicate and superb spatial installation inside the ruin, which revitalised the forgotten microcosm of the Hempt family’s everyday life. Guided tours through this half real - half imagined world helped the audience connect to the story and lives of the family members, leaving the site assured that they have helped with the Hempt’s museum establishment.*

*Looking almost as if it has been completely artificially installed at the location, a ruined shack stands in the central spot of the Clinical Centre of Vojvodina complex, surrounded by the ruthless realm of the Polyclinic building and the Pasteur Institute on one side and radiology building on the other. Communications among these buildings are external in type and happen around the shack, which creates a specific atmosphere itself. Almost intangible in*

*this context, the microcosm of the shack offered a treasure in spatial evidence - the artefacts found inside the structure (bottles, test tubes, laboratory vessels and other objects used in the Dr Hempt’s cabinet for the examination of viruses and vaccines). Thus, the story of Dr Hempt’s professional life developed into the site-specific installation in the ruined part of the shack which used to be a cabinet, through the designed system of artefacts and the narrative taken from Hempt’s daughter’s diary, led by the ambient and the morphology of space itself. Being unsafe to enter by the audience, the installation (this one in the cabinet was one of five, all of them realized with the same means and aims) was observed through the open window while the guides told the story of Hempt’s family to the smaller groups of spectators.*

*The connectedness of the three core values in this installation marked it as a potentially “pure” site-specific work. It was hermetically sealed from any outer influence or resources, developed and designed purely from the information the space together with its memory provided. As the installation was pure on every level at the moment of its creation that was the closest it got to represent the theoretically established “pure” extreme in practice.*

## PROJ03

*However, what happened after the day turned to night was crucial for the further understanding of the ever-vivid, alive and unstable relation of theory and practice in the domain of understanding and applying the principles of site-specificity. Being created as a “pure” extreme, the installation in Dr Hempt’s house lost its ultimate theoretical status regarding the further decisions brought by the design team. Marking the spectators’ experience in the Museum Night as crucial in comparison to simply maintaining the pureness of the work, additional changes have been made: all installations in the shack, as well as all of the rooms on the upper floor were lighted by the artificial light sources brought into the structure as external resources. This decision enveloped Hempt’s story with completely unexpected poetical layers of different atmospheres and the shadows’ dance, exploiting the dramatic potential of the constellation to its very best.*

V. Žugić, M. Zeković & D. Konstantinović

*Introducing a specific order into previously established theoretical categories, definitions and notions we propose a new theoretical scale, featuring the pure site-specific as one of its extremes. Resulted from a severe selection of the pure conditions which together form an extreme of the site-specific maximum, a question arises around the dilemma: does the theoretical maximum equal the maximum experience?*

*Concluding from this precise example that as provocative as it may be in thought, or in writing - the theoretical extreme of the “pure” site-specific is possibly achievable in practice, but also possibly susceptible for the further upgrade in terms of the effect on the audience’s experience. In other words, we do seek further development of the theoretical framework but only in an active and reversible conjunction with the practical work. This is the only way both views could grow further.”*



The Instruments.  
Photo  
by *Fedā  
Kiselički*

Title / Project            URBEX: SEIZING  
THE EMPTINESS

Type                    Masterclass & Workshop

Place & date            De La Salle—College  
of Saint Benilde, Manila, Philippines;  
January 2018

Programme leaders            Ephemera  
Collective

—Miljana Zeković and Višnja Žugić  
+ Eric Villanueva dela Cruz

Local participants            Kendall Sison,  
RJ De Vera, Kyle Confesor, Walther  
Ocampo, Ellawyn Cruz, KR  
Fernandez, Carla Dayanghirang, Kyla  
Ravago, Hannah Galang—Dumlao,  
Isola Tong, Kat Correa, Eric Dela  
Cruz, Gaby Donato, Tuxqs Rutaquio,  
Christian Cusi, Hershey Malinis,  
Phoebe Lina, Manolet Garcia, Harvey  
Vasquez and Edward Que

The URBEX (Urban Exploration) experience was specifically created for talented students from the fields of both performing arts and architecture to work in interdisciplinary way, to learn from each other and to develop a particular spatial expression in addition to that. In an extended workshop format, the participants were introduced to trending methods of spatial design, as are narrative embodiment and delayering, along with the methods' creative practical application in the real site-based event. By awakening the potentials of the existing space, commonly considered only as 'an envelope for action', the participants have learnt how to manage these qualities in an attempt to create an upgraded spatial experience. As a result of a six-day – whole day – training, the participants applied the newly acquired set of skills in seizing the emptiness of a found site in the city. By leaving the safe environment of the University, students were challenged to fully understand the creative capacity of a found location, they embraced it and co-performed with it. Foundations set through a specific method of delayering were emphasized in a thoughtful site-specific dialogue based on spatial memory and layers of space. The outcome of this creative process was a site-specific hybrid presented to a wider audience in The Shalimar Building on January 27 2018 in Manila.

PROJECT IN COLOUR ON PAGES 38→40

INTERVIEW  
for The De La Salle-College  
of Saint Benilde School Paper:  
February 2018

**Q.** What is the main objective of the Masterclass?  
What was taught during the pre-production?

**E.C.** The main objective of the six-day Masterclass and the Workshop on URBEX, as we have defined and developed it together with the Theatre Arts Program leaders, was to investigate the potentials of the College of Saint Benilde to explore the boundaries of the interdisciplinary creative practice, as well as to set new standards in mutual understanding and collaborations between both students and professionals from different fields and with diverse backgrounds. As we have structured the weekly work in three parts, the so-called ‘pre-production part’ aimed at two particular outcomes: understanding the body-space relations in the process of translating the narrative from simple text to human-space constellations, as well as the establishment of ‘The Group’ – people who would stay, trust and work together till the final event.

**Q.** Why did you choose to do a site-specific performance art?

**E.C.** We have chosen to do so basically because that is what we do. As interdisciplinary researchers, we could say that the site-based or site-specific methodology has helped us a lot in our own practice particularly in accepting the fact that when dealing with space, we, as humans, are not alone in that. Engaging in site-specific projects and constantly rethinking and questioning the site-specific methodology had a huge impact on our both architectural and educational practices and have helped us in embracing the idea of space as a protagonist in all of our creative endeavors. Working with director Eric Dela Cruz this time, inevitably led to a performative outcome, although not always is that the case, nor even necessary.



The outcome of this type of creative workshops depends and is directly conditioned by the professional training and skills of both co-creators and participants, so it could not possibly turn out the same from project to project.

**Q.** What do you think is the takeaway for the students and faculty from the workshop?

**E.C.** Interdisciplinarity works in practice! – That is what we would like to believe that all of our participants felt and took from our mutual work on the project. For us that was an eye-opener the first time we had a chance to conduct and participate in a workshop similar to this one. Seeing and experiencing that some theoretically advanced concepts as is interdisciplinarity, actually could when practically applied, stay sustainable, made us open all of our senses and embrace the existing methods and strategies from the other disciplines in order to improve our own practice. We do hope that our participants felt a bit of this during the URBEX-week and that they will courageously open towards the 'unknown', 'unsafe' and 'conceptually advanced' in their own practices.

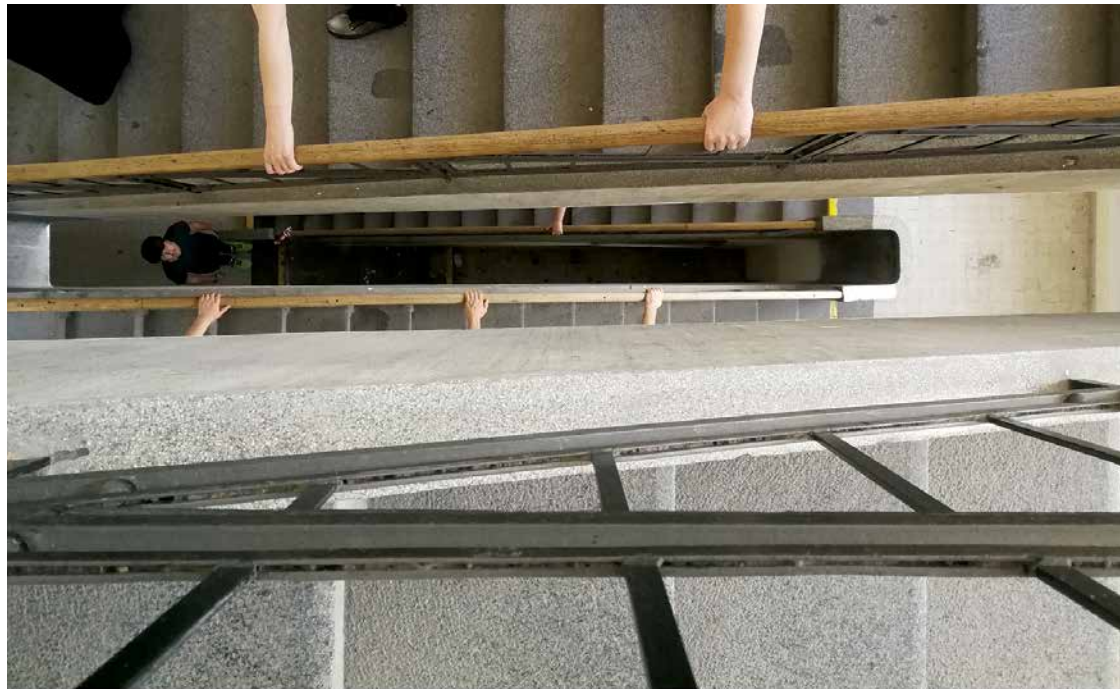
**Q.** How can this art contribute to social change in the country?

**E.C.** Social changes in any society are quite a complex phenomenon, but ultimately, they are inevitable. The philosophy behind our projects is to make small, even very small, steps and to help the change to evolve and to strengthen it. We like to think that art is one of the most important things that binds people in society. Through opening up to inputs of the local community, through active participation, site-based art could contribute to changing of all of our perspectives on who is competent to make art and who is not, who should enjoy and participate in artistic events and above all that who is to be asked about spaces and places that the community use, love and don't want to lose. We hope that the site-based event we have created and offered to the wider audience on January 27th - 'SHALIMAR SESSIONS' - has something to tell about that.

## School Orchestra



# School Is Closing



New  
Paradigm  
by  
*Slobodan  
Jović* →



New  
Paradigm  
by  
*Aleksandar  
Dadić* ↓



New  
Paradigm  
by *Filip  
Pajović*  
←



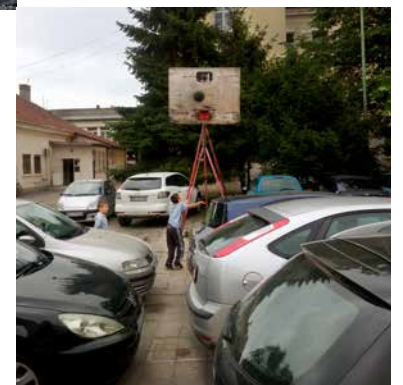
New  
Paradigm  
by  
*Dragana  
Šaša* ↓

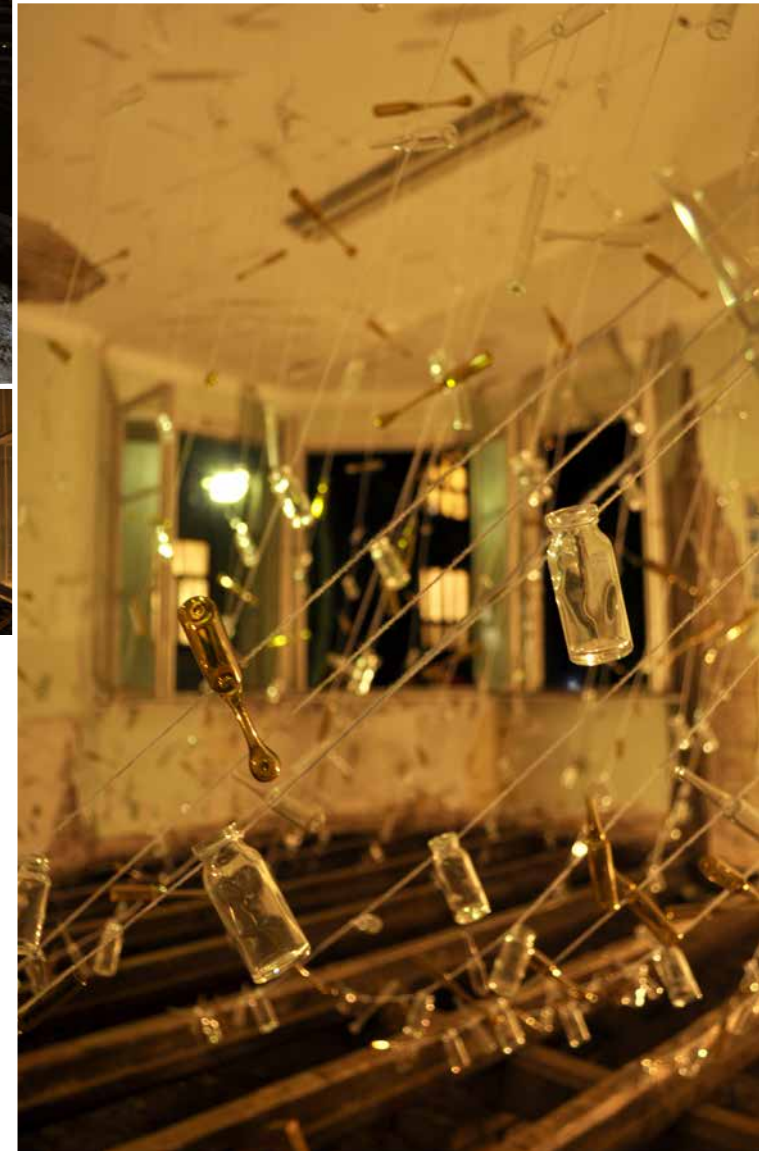


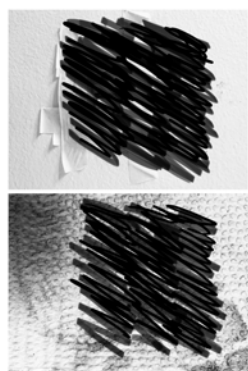
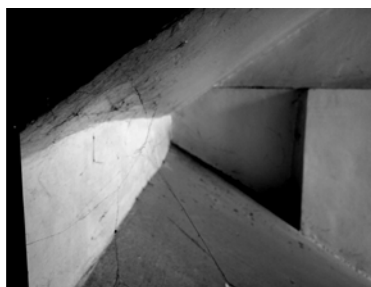
New  
Paradigm  
by *Nataša  
Apoštolović*  
←

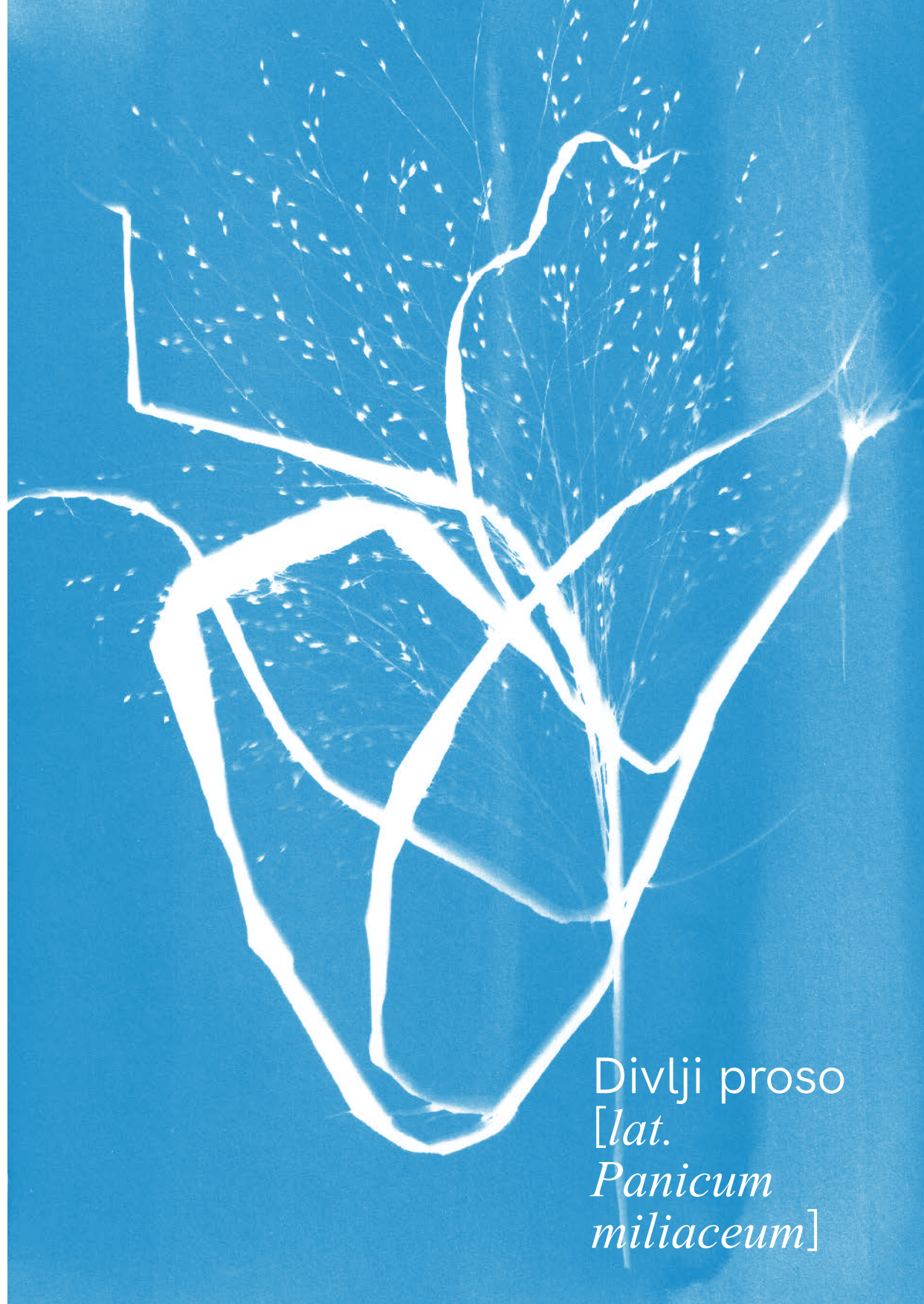


New  
Paradigm  
by *Bojan  
Stojković*  
→









Divlji proso  
[lat.  
*Panicum  
miliaceum*]

PROJ05

Title / Project      VISTA

Type                      Exhibition Pavilion

— an entry for the USITT  
representation at PQ 2019

Place & date      Competition 2018

Authors Ephemera Collective      &  
Dejana Aranicki

VISTA was created as the Ephemera Collective's answer to a selected architects' call for contributions commissioned by the American association USITT - The Association for Performing Arts & Entertainment Professionals. The idea was to create a spatial design item for the purpose of the association's exhibit at the world-famous manifestation PQ2019 (The Prague Quadrennial of Performance Design and Space). Relying on a main topic of the American national exhibit – Porous Borders – VISTA offered an architectural installation that was anticipated to be the best possible answer for the exhibition space. First of all, it would not prevail over the content of the exhibition. In addition to that, architecturally speaking, it would define the space in a void in a particular way, which would make it – The Place (open to accommodate the action). In a tough international competition, VISTA got through many circles of the selection process, yet remained unrealized.

42 PROJECT IN COLOUR ON PAGE 73



Vista —  
axonomet-  
ric

## ‘Nothing can happen unless it happens somewhere.’ —Meta Hočevar, *Play Spaces*

A simple understanding of the term border makes us believe that, without question, there exists an embodied vertical division between people, countries, identities and spaces. What happens when a border becomes a solid? Not liquid, not fluid, not transparent; when a border loses its ability to show the other side? What happens when a border becomes an entity which hermetically closes us inside our own circles and our own minds, ultimately losing even the ability to reflect?

In order to grow, to prosper, to understand, to feel we need borders to be not sealed, but porous.

Conceived as a recovered/reinvented perspective The Vista Pavilion (or simply Vista) offers a space for encounter. It is a beautiful white individual experience of place, of people, of culture, of the environment, of the Other. Named after the Italian word for the view, Vista represents a spatial demarcation that offers a different perspective on borders. We have chosen to define an event-space by the horizontal and not the vertical planes. Two major white parallel elements calmly gravitate one to another, condensing the energies between them. Floating above on steel cables, this artificial sky carries a huge projection screen, with a powerful projector above it. The landscape beneath has a multifunctional character. Simultaneously, it is a place for rest, for gathering, for the audience to feel the energy of the place and to stand, sit or lie down diving into an experience of immersion. While occupying this spot, the audience has the opportunity to look above and get introduced to the exceptional performance design practices – works chosen to be presented by the United States National Exhibition curator, by putting on the headphones, positioned across the pavilion. The works are planned to be presented as short videos of performances, of the overall performance designs, of the interviews with the artists, of their studios, etc. The audience has also the possibility to look through the carefully designed holes in the landscape, and through the magnifying glass to see real actual scaled models stored and positioned in the boxes beneath the surface. Also, the audience could choose to find their place in Vista, close their eyes and just enjoy the sound of the whole PQ turmoil – the environment around them. To have a silent moment. An intimate spectacle of a sort.

This open concept of captured energy allows the audience to choose their experience and to feel belonging to place. As Vista stands for a mental view of a succession of remembered, anticipated, seen, felt or possible events, all of these experiences might be brought to life here.” —E.C.



Steel cables structure carrying the aluminum frame.

Aluminum frame – ‘the white upper slab’, painted with matte white paint, carrying the ceiling screen from the inside and incorporating the lighting system. The lighting system works in different scenarios when the projections are off.

Ceiling projection screen, almost fully matching the plywood landscape, positioned inside the aluminum frame.



Plywood slabs landscape, epoxy overlaid. Accommodates a ramp for sitting and walking. Total height 45cm. Dimensions 500x100cm.

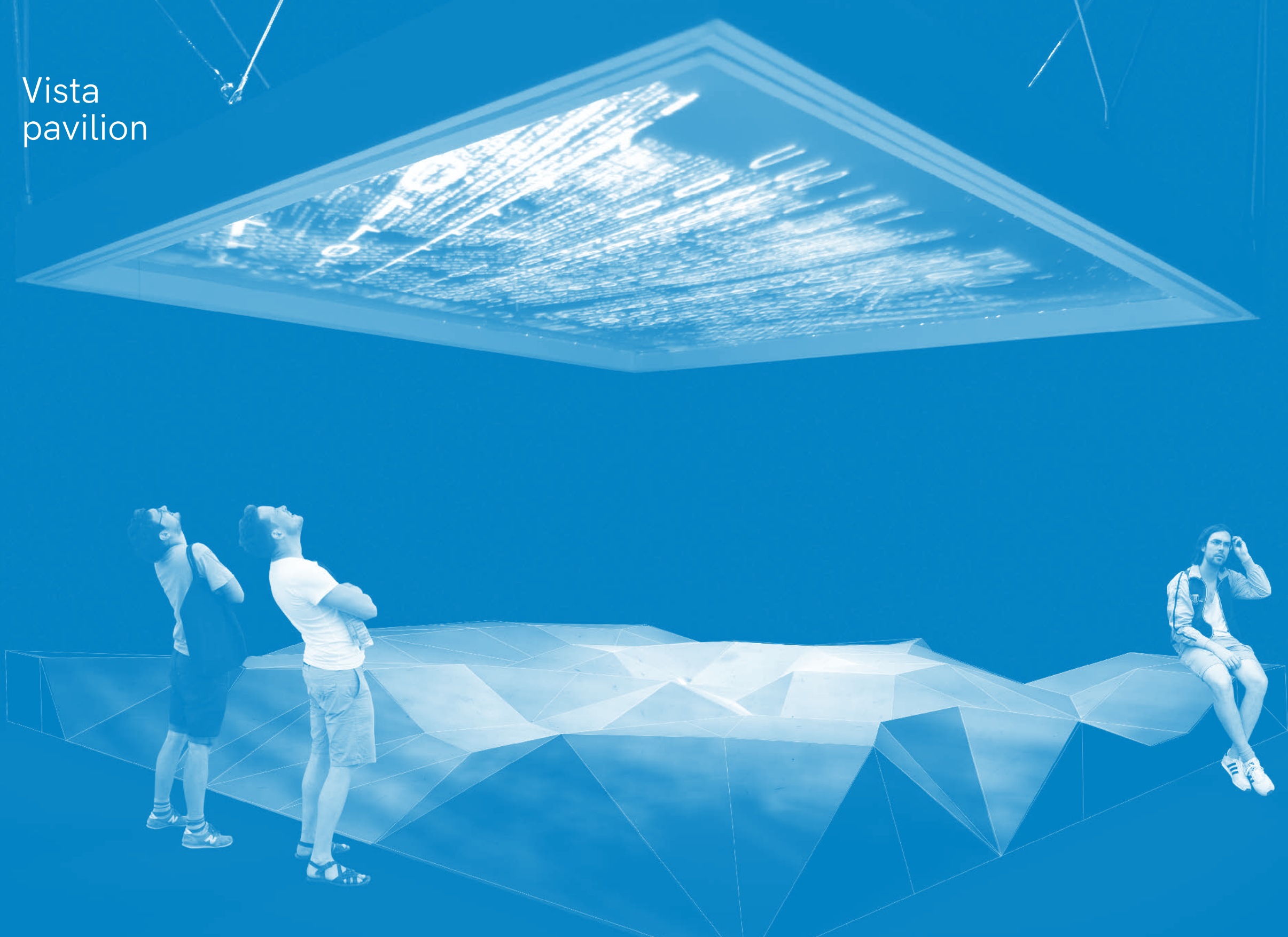
Athropomorphic spots submerged into the landscape – ‘the invisible’ deck chairs (80cm x 40cm x 30cm) that accommodate 3-18 people lying down or sitting, watching the projections.

Wooden boxes incorporated in the floor. Carefully designed to accommodate 12 real scale models, lit with Micro LED lights.

Two-way steel and plywood substructure. Possible different configurations of the whole landscape for our slab, when installed in different spaces, meeting different conditions.

## Exploded axonometric

Vista  
pavilion



# Title / Project INTERROGATING SPACE

Type Interdisciplinary workshop

Place & date Edinburgh, March 2017

Workshop initiator The Envelope Room

Workshop leaders Ephemera Collective — Miljana Zeković, Višnja Žugić & Grid Iron — Ben Harrison, Jude Doherty

Workshop participants Ana Inés Jabares-Pita, Gillian Argo, Rachel O'Neill, Ali Low, Sophie Ferguson, Heather Marshall, Ali Anderson-Dyer, Alison Irwin, Katy Wilson, Jen McGinley, George Tarbuck, Tim Reid

In collaboration with *The Envelope Room* – an umbrella organization that looks after all of the types of performance designers (including set, costume, lighting and video designers) across Scotland, *Ephemera Collective* has together with *The Grid Iron* (a site-specific theatre company) created an interdisciplinary event for diverse groups of interested parties. The workshop consisted of two parts in which all of the workshop leaders exchanged previous experiences and shared methodologies. ‘Listening to Space’ and ‘The Water Inside’ were two dramatically different, yet intertwined and eventually – interdependent parts of the project that has marked the participants’ overall experience as ‘layered’, ‘spiritual’ and ‘spatially dominant’. The event took place in *Dr Bell’s School Swimming Baths* in Edinburgh, in 2017.

PROJECT IN COLOUR ON PAGES 76→77

Call for participants by The Envelope Room

## *Interrogating Space*

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### **Workshop Guide**

Grid Iron Theatre Company, The Envelope Room & Ephemera Collective are collaborating to host 2 days of workshops exploring approaches to designing found spaces. This is a fantastic opportunity for anyone with experience or interest in the areas of site responsive theatre, installation art and spatial design to discover different approaches to interact creatively with space. We are delighted to welcome the Ephemera Collective to Scotland from Serbia and are excited to host this unique opportunity for theatre designers, theatre makers, architects and interested artists to come together to look at spatial design together.

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### **Workshop Description**

The workshops will take place in the former Great Junction Street Public School Baths, Edinburgh.

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Friday, 3rd March

10 am — 1 pm

### *Listening to the Space*

Ben Harrison, Co-Artistic Director of Grid Iron will lead a half-day workshop entitled *Listening to The Space*, which through a series of practical, visual and sensual exercises interrogates the space we are working in to bring out its unique character in relation to the personalities of the workshop participants.

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1 pm — 2 pm

2 pm — 6 pm *Lunch (provided)*

### *The Water Inside*

In the second phase of this creative process participants will be encouraged to search for *The Water Inside* 'together with Miljana Zeković and Višnja Žugić, members of Ephemera Collective, Serbia. Through detecting, embracing and creatively developing potentials of space, the group will be introduced to specific method of delayering of spatial memory, narratives and ambience.

6 pm (optional)

Light refreshments and informal reflections on the day

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Saturday, 4th March

10 pm — 6 pm *Lunch (provided)*

Today we will focus on responses to the previous days 'workshops and both Ben Harrison & Ephemera will lead the day. By joining and overlapping the experiences from both workshops, participants 'will be guided towards a creative engagement with the accumulated qualities of the space. Creating an intervention that will bring out a true nature of Space as a Protagonist, the workshop series will result in a true and practical interrogation of the site. There will time built in to reflect on the workshops and enquire about anything that may have been provoked through the sessions.

### **How to Apply**

We have space for a maximum of 12 participants. The workshops are aimed at designers

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### How to Apply

We have space for a maximum of 12 participants. The workshops are aimed at designers, theatre makers but may also be of interest to installation artists or architecture graduates also. We regret this workshop is not open to performers or students.

Interested applicants should send a CV and a short explanation of why they wish to take part to [hello@enveloperoom.org.uk](mailto:hello@enveloperoom.org.uk) by midnight on Sunday 5th February. Participants will be selected to ensure that we have a good mix of experience and disciplines represented. All applicants will be notified by Wednesday 8th February.

Please note: There is no cost to attend the workshop. We will provide lunch on both days but are unable to cover travel, however please contact us if this is a barrier for you.

---

We look forward to hearing from you!

*E. Room*

The Water  
Inside

vulnerable  
beautiful  
absorbed

Imagine you

Layers of  
experience

MEDITATIVE  
ADVENTURE  
LAYRED



Dr Bell's  
Baths

PROJ07

Title / Project            BUBBLES  
Type            Architectural      Fairy Tale  
Place & date      Created in Novi Sad,  
2016

Invented by the Ephemera Collective in 2016 for the purposes of an Architectural Storytelling competition – *Fairy Tales 2016* – created by *Blank Space*, ‘Bubbles’ envelopes the most abstract qualities of the collective’s work. Both intangible and poetic, ‘Bubbles’ brought a story about a not so distant future and the spatial challenges of the physical and digital overlapping worlds’ relations.

PROJECT IN COLOUR ON PAGES 74→75

An underwater photograph showing several people swimming in clear blue water. Bubbles are visible around them, and the scene is brightly lit from above. The word 'BUBBLES' is written vertically in large, white, serif capital letters across the center of the image.

# BUBBLES

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## Bubbles

*I don't really remember a time before Bubbles. I got my first one when I was 13, my parents were very strict about that, but even before I used my brother's whenever I got the chance. At that time, it was just a visor with a nanobionic glove. It allowed you to enter a platform @ Bubbles virtual reality network, to see, hear and to move around. "A whole new world at the tip of your fingers." That's how they advertised it. By the time I got my first one, Bubbles started to look more like the one I have now. It was a network of neurological micro-processors that you put on your hands, legs, temples, back of your neck and chest. Perfect armour against the world you were in, and the only way inside a new one. At first, people were a little unsettled by the intimacy of this technology. They couldn't accept something inhuman that became so organically connected to our bodies, like a second skin, a better pair of eyes and ears, prosthetics that made us aware more than any deity was ever imagined to be, a vehicle that took us to worlds that no drugs could reach. Once we realized benefits of new Bubbles, all our fears were gone and there was no turning back.*

*Rivers of circuits ran in straight lines and turned under right angles, spreading across human bodies. These micro highways carried electric impulses to and from the brain, connecting the host to an endless number of environments visible only through Bubbles. In the*

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*beginning, a new model of Bubbles allowed for the same thing as its predecessor. You could connect and enter one of several hundred official platforms created for Bubbles. Those were amazing. You could enter worlds where gravity worked differently than in ours, even ones where people floated between buildings that themselves hovered in the air. No earth, no ground, no gravity, just skyscrapers with no beginning and no end in sight, smooth surfaces whose tips got lost in clouds and light.*

*Other platforms were more commercial. They were instalments of video game worlds. All the countless imaginary landscapes you knew over the screen were now available for you to enter, explore, and feel and touch and smell. Finally, the players of these games got to realize why having a sea of sulphur was a bad idea.*

*My favourite ones were indie platforms developed by artists and former architects. For a small number of interested visitors, they created amazing little gem worlds. They played with impossible geometries, creating worlds where up and down, left and right were terms of no meaning. Loops of endless surfaces, Escher's drawings that came to life. Stairs and floors moved around, rotated under all angles, floated and disappeared in these new works of art. They were masters of creating 3d puzzles that transformed all the time, ungraspable, always changing, but still oddly familiar every time you entered them.*

*They also started to mess with size and proportion. In some worlds you can be tiny, smaller than a teacup, so*

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*light and small you could ride a fly or swing around on spider webs, so diminished you started to observe a crumb of bread as an ungraspable monolith whose origin and purpose you couldn't comprehend. Some of the platforms even allow you to enter atomic and subatomic levels, to mess around with energy and matter, to have your corporeal existence for a time mixed with an existence of a wave of light and energy. Fi fai fo fum! That's right: giants. Only not giants, but you, ordinary small you surrounded by tiny people that look up at you in amazement as you cover their sun, walking between their tallest skyscrapers like you were walking through Legos.*

*Bubbles is undefinable.*

*Bubbles was the reason I got into art. It was all there. Art, architecture, performances, even blockbuster movies moved to Bubbles. Audiences from all over the physical world gathered in the streets of fictional New York to look Earth's mightiest heroes battle another villain that threatened to destroy our planet. Others saw a more practical use for Bubbles. It revolutionized tourism. A couple of years after it hit the market all major cities and tourist destinations had their identical replica on Bubbles. Well, not identical. There were no traffic jams, no pollution, no homeless on the streets, and no threats of new extremist attacks; just wonderful weather and sights for tourists to visit.*

*Even beaches and spas have Bubbles now. You can put it on (if you ever take it off), close your eyes and*

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*wait. In 3-5 seconds you would hear the waves roaring, crushing against the coast. Then 5-8 seconds you can feel your bare feet sinking into hot sand, that creeps between your toes and salty ocean wind that hits your body. You can enter the water, feel the cold and taste the salt, float or swim, and it's just like you're there.*

*Bubbles is limitless.*

*I guess that's the reason we use it so much. By the time I got to college everyone was using it to go to school. You never had to leave your house, and you still got education from every institution in the world, no matter how far. Bubbles also made sure you were safe. No one ever got shot in the virtual classroom.*

*Bubbles is borderless.*

*Only thing Bubbles can't give you is food. Good thing that takeout predates Bubbles. Now you can even sign contracts with companies, so-called caretakers that make a nutrition plan just for you and deliver it on daily basis. Thanks to them, many of us didn't have to go out for years. There is just no need to. Bubbles offers everything we could ever want, every experience, every need. Endless worlds are interconnected and contained in this web of non-conductors and circuits that slowly sink into our skin, becoming more necessary than veins and arteries, more precious than bone marrow. So many worlds, so many places just one thought away. Why would anyone settle for just one that is outside the door; when in my mind I can*

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*access wonders that don't even exist in the world beyond it? Even if I wanted to I can't. I have an obligation to my profession and to my work. I am an architect, creator of worlds. And in Bubbles, I am better and more powerful than I could ever be beyond it. There are no materials, no constructions, no physics, nothing to limit me but the mundanity of the ideas I have and concepts I can turn them into. Here I can even change the nature of light if I will it. One thought and it's gone. Just like that. It starts with no source, and it ends midway, just because I thought it should. Without me, without us, there would be no one left to create these worlds for others. There are many of us, but we are all unique, all necessary.*

*I should really get back to work now. I'll hear the buzzer when my caretaker comes. I don't remember when he came last time, but I'm starving. I wonder. Blink of an eye and I'm back inside it. I divide, imagine and call into existence. I create. I build.*

*Bubbles is endless.*

– V. Perić



PROJ08

Title / Project           SUMMER STAGE  
(work-in-progress)

Type                    Site-specific art project

Place & date            Novi Sad, Serbia,  
2016—2020—...

Collaborators Veljko Šuša, graduate  
engineer of agriculture   Igor Đokić,  
Stanko Gagrčin,   Aleksandar Dadić,  
photo / video

Hidden in the backyard of the Cultural Centre of Novi Sad, a Summer Stage keeps a rare gem – preserved concrete wall used for projections since Yugoslavia time. A lucky coincidence of a rather complicated ownership left this space out of the Cultural Centre's reconstruction in 2008. Yet, this reconstruction disabled usage of the Summer Stage, while the time period of its lasting occurred simultaneously with the closure of all Novi Sad cinemas. Due to all of these circumstances, the Summer Stage finally lost its primary function once the Cultural Centre reopened in 2011. In the meantime, the space transformed into a ruin of a sort, managing to survive in-between two times, a couple of plots, and a few of its users who continually colonized this space in some of its segments



PROJ08

from time to time. In spite of a belief that built space loses meaning the moment a need for its designed function is lost, the Summer Stage, in all of its (dis)functions, still resists this conclusion. This space beholds potentialities of the unexpected and numerous creative interpretations unburdened with assumptions made by clearly defined and regulated urban environment. This space consists of these narratives and reflects them in layers of its memory. Yet, above all that, this space is a keeper of poetics and dynamics of its current life. During particular segments of its transformations, this life – literally – flourishes from concrete.

PROJECT IN COLOUR ON PAGES 78→79

Šaš [*lat.*  
*Carex sp.*]



Ephemera.  
Photo by Novi  
Sad, European  
Capital of Culture,  
V. Velicković

# SPATIALISTS: THE MANIFESTO

*(Become 1 in 10 simple steps)*

Conventionally conceived architectural/urban spaces no longer communicate. Created places no longer bear enough meaning; they have lost profoundness and dimensions. They are predominantly created merely as images, emptied forms, or at the very best – simply as ambients. In any case, the potential of a place to be multidimensional, to be rich in meaning and layers has been neglected. Places have become not silent, but mute, and we owe them to regain their voices, their sounds. We are not performers. Yet, we deeply believe in the power of performance and the performative nature of the world we live in. Performance remains one of the rare tools of meaningful and rewarding communication in the Everyday saturated with information. It forces us to be aware of the here and the now. To listen to what is being said, to think about what is being shown and to remember what is being seen. In order to make our work communicative and effective, we make it performative. We work with space. Interested to deeply understand it we ACT in it, challenging it to CO-ACT with us. Through this action, we create places of every scale – from a microcosmos to a whole world. Places that tell stories. Places that communicate with their users, in both physical and metaphysical way. Places that affect you in a way a human would.

In order to do so, we borrow from the performing arts and other correlating disciplines, thus defining a dynamic, interdisciplinary field for research and further creation. Still, there are rules for this borrowing. And if you plan on borrowing, remember:

1. **You are not an artist.** And that is OK.
2. **Be firmly rooted in your primary discipline.** Feel it, understand it and detect whether there exist problems in it.
3. **Seek, explore and accept tools, methods, strategies and tactics of the other disciplines.** Borrow what you intuitively find tempting to help you handle the defined problems.
4. **Have criteria!** Borrow only what you feel you can use.
5. **Bring new resources to your primary field. Apply the knowledge. Improve your work.**
6. **Reconnect the theory and the practice:** Theoretically define your practical work, then test in practice what you have defined in theory: it's a reversible process.
7. **Rethink. Requestion. Readjust.** Flexibility is the only way to progress.
8. **Collaborate.** But carefully choose your collaborators.
9. **If you plan on working with space, be gentle – space remembers.**
10. **If you plan on borrowing, quote Godard.**

# Selected Interdisciplinary Workshops, Exhibitions & Festivals

1. **Prague Quadrennial of Performance Design and Space PQ2019** (Prague, Czech Republic) – The QUEST: Performing with the Ghost – (an interdisciplinary site-specific result-driven workshop) and exhibition (as a part of the EMERGENCE Festival) in organization of the PQ2019. (Ephemera Collective), June 2019.
2. **50 Poems for Snow** – (Novi Sad, Serbia) – international poetry festival, the 2nd Novi Sad edition organized by Ephemera Collective, held in front of the St George Church in Petrovaradin, December 2018.
3. **EUREKA! Project** (Kaohsiung, Taiwan) – The S-Turn – (site-based workshop for the local emerging theatre community) Miljana Zeković with Chien-Han Hung in organisation of Weiwuying – The National Kaohsiung Centre for the Arts, May 2018.
4. **URBEX - Seizing the Emptiness** (Manila, The Philippines) – (an interdisciplinary site-specific result-driven workshop) in organisation of De La Salle – College of Saint Benilde. (Ephemera Collective), January 2018.
5. **World Stage Design WSD2017** (Taipei, Taiwan) – Reconnect (a narrative embodiment workshop + a lecture regarding the subject) Miljana Zeković with collaborators: Višnja Žugić (Serbia), Tien Ling (Taiwan), Fereshteh Roštampour and Matt Kizer (USA). (Ephemera Collective), July 2017.
6. **The Museum Night 2017** (Novi Sad, Serbia) – Assemble a Museum – a site-specific installation in the abandoned home of the Hempt Family and the Pasteur Institute in the Clinical Centre of Novi Sad. The Final Part of a *Pasteur Trilogy*. With the Ephemeral Architecture 2016/17 students, May 2017.
7. **Interrogating Space Series** (Edinburgh, Scotland) – The Water Inside and Listening to Space – (a 4 days' site-specific workshop with the theatre company The Grid Iron). (Ephemera Collective), March 2017.
8. **50 Poems for Snow** – (Novi Sad, Serbia) – international poetry festival, the 1st Novi Sad edition organized by Ephemera Collective, held at the Summer Stage in Novi Sad, January 2017.

9. **The Museum Night 2016** (Novi Sad, Serbia) – The Instruments – a site-specific system constructed from a series of site-specific installations in the Pasteur Institute in the Clinical Centre of Novi Sad. The Second Part of a *Pasteur Trilogy*. With the Ephemeral Architecture 2015/16 students, May 2016.

10. **Prague Quadrennial of Performance Design and Space PQ2015** (Prague, Czech Republic) – Layers of Space (a site-specific workshop) and Waking Theory – a CTT Performance (a compressed theory transmission performance) in organisation of the IFTR (International Federation for Theatre Research). (Ephemera Collective), June 2015.

11. **The Museum Night 2015** (Novi Sad, Serbia) – Adolf – a site-specific system constructed from five site-specific installations in the abandoned home of the Hempt Family in the Clinical Centre of Novi Sad. The First part of a *Pasteur Trilogy*. With the Ephemeral Architecture 2014/15 students, May 2015.

12. **B\_TOUR in Belgrade** (Belgrade, Serbia) – a side-programme of the 48 BITEF Festival – 1in5: Making a Scene – (a site-specific workshop based on a guided tour), with Višnja Žugić, Bojan Stojković and Milica Tasić, September 2014.

13. **INFANT** (International Festival of New and Alternative Theatre, Novi Sad) – PostSpace: De-reconstruction of Memory – A site-specific side programme of the Festival created for the abandoned Summer Stage in the City (a series of short video installations, thematically related to specific city sites). With the Ephemeral Architecture 2012/13 students, June 2013.

14. **INFANT** (International Festival of New and Alternative Theatre, Novi Sad) – The Backyard – A site-specific side programme of the Festival created for the abandoned Summer Stage in the City (a series of events: spatial installations, youth programme, lectures and performances). With the Ephemeral Architecture 2011/12 students, June, 2012.

## Selected Juries, Curatorial and Design Work

1. **Architecture Performs!** – Architectural Section as a part of the SCENOFEST at World Stage Design 2013, Cardiff, Wales, UK, 2013. Co-curator with Greer Crawley (UK).

2. **Susret/Encounter** – Exhibition of the Ephemeral Theatre projects at INFANT2016, Novi Sad, Serbia, 2016. Co-curator with D. Konstantinović, V. Žugić and S. Grabovac (Serbia).

3. **New Paradigm - New Readings** – Architectural photography exhibition. Works selected through a national call in organisation of INFANT2018 Festival, Novi Sad, Serbia. Co-curator with V. Žugić. International selection board of the exhibition: Marjan Nećak (Republic of Macedonia); Attila Antal (Hungary); Dragana Konstantinović (Serbia); Žiga Zupanč (Slovenia) & Dejan Garboš (France).

4. **How Not to Win an Architectural Competition** – Artistic project exhibited at the international exhibition Architectural Instructions 2017. Co-curator with V. Žugić and B. Stojković. International selection board of the exhibition: Juliet Rufford (UK), Tien Ling (Taiwan), Jorge Palinhos (Portugal), Erika Petrić (Austria), James Dalton (Australia), Eglė Navickienė (Lithuania).

5. **The VISTA Pavilion** – a design entry for the architectural contest ‘USITT/ USA Prague Quadrennial 2019 Exhibit Design Competition’, organized by The United States Institute for Theatre Technology, December 2017/January 2018.

6. **Bubbles** – an entry for the international architectural contest ‘Architectural Fairy Tales 2016’ organized by The Blank Space, January 2016.

EFEMERNI PROSTORI EFEMERA KOLEKTIVA  
– autorska izložba, 9 projekata, 2020

Projekat realizovan uz sufinansiranje Fondacije „Novi Sad 2021 – Evropska prestonica kulture“ u sklopu podrške lokalnim umetnicima u 2020. godini, postavljen u Kulturnoj stanici „Svilara“ u oktobru mesecu 2020. godine.

Selekcija radova kreativnog kolektiva EFEMERA (Miljana Zeković, Višnja Žugić, Bojan Stojković, Vladan Perić i Jelena Mitrović).

Međunarodni selekcionni odbor izložbe:  
Hoakin Hose Aranda, nastavnik, Škola za dizajn i umetnost, De La Salle – Koledž Svete Benilde, Filipini;  
Lisa Sangster, koordinator u domenu dizajna, „The Envelope Room“, Ujedinjeno Kraljevstvo;  
Andrej Strehovec, arhitekta, Slovenija;  
Maja Momirov, arhitekta, Srbija;  
Daniel Santner, snimatelj, Mađarska.

Dizajn izložbe: Ephemera kolektiv.  
Dizajn izložbenog kataloga: Vladimir Garboš.

Saradnici na izložbi:  
Igor Đokić, video i fotografija;  
Aleksandar Dadić, video i fotografija;  
Radmila Đurašinović, lektura;  
Veljko Šuša, diplomirani inženjer poljoprivrede – stručni saradnik.

Naučna recenzija: Dr Johanes Riket, Univerzitet u Tampereu, Finska.  
Prevod recenzije na srpski jezik: Slobodan Acketa, arhitekta, Srbija.

Posebno zahvaljujemo Produkciji Batiskaf, Jovanu Miloševiću, Luki Radosavljeviću, Katarini Dojčev, Filipu Olahu, Branku Drčeliću i Jovani Savić na pomoći prilikom postavljanja i tehničke produkcije izložbe.

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Tiraž: 250 primeraka

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EPHEMERAL SPACES OF EPHEMERA COLLECTIVE  
– solo exhibition, 9 projects, 2020

This exhibition is co-financed by Foundation 'Novi Sad 2021 – European Capital of Culture' as a part of a project for the local artists' support in 2020. The exhibition is set in 'Svilara' Cultural Station in October 2020.

Selection of works by creative collective EPHEMERA (Miljana Zeković, Višnja Žugić, Bojan Stojković, Vladan Perić & Jelena Mitrović).

International selection committee of the exhibition:  
Joaquin Jose Aranda, full-time faculty, School of Design and Arts, De La Salle – College of Saint Benilde, The Philippines;  
Lisa Sangster, design coordinator, 'The Envelope Room', United Kingdom;  
Andrej Strehovec, architect, Slovenia;  
Maja Momirov, architect, Serbia;  
Szandtner Dániel, cinematographer, Hungary.

Exhibition design by Ephemera Collective.  
Exhibition catalogue design by Vladimir Garboš.

Collaborators:  
Igor Đokić, video & photography;  
Aleksandar Dadić, video & photography;  
Radmila Đurašinović, proofreading;  
Veljko Šuša, graduate engineer of agriculture – expert.

Scientific review: Johannes Riquet, PhD, professor of English Literature, Tampere University, Finland.  
Translation to Serbian by: Slobodan Acketa, architect, Serbia.

Special thanks to Batiskaf Production, Jovan Milošević, Luka Radosavljević, Katarina Dojčev, Filip Olah, Branko Drčelić and Jovana Savić for their support and help in setting up the exhibition.

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<http://ephemeracollective.org/>

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EPHEMERA  
COLLECTIVE

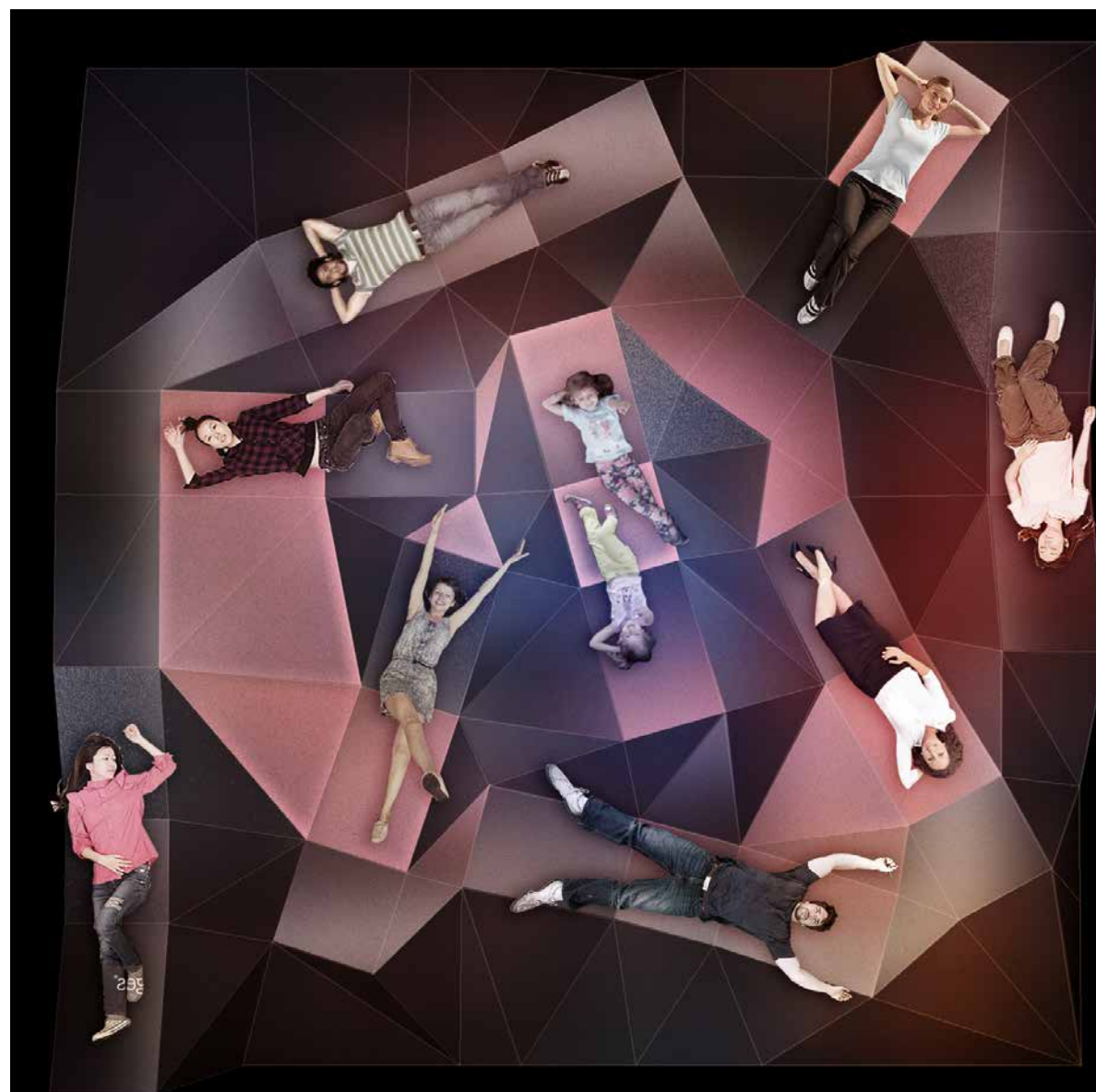
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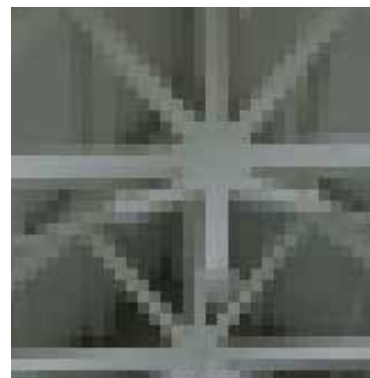
VISTA

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## Vista top view









Vinobojka  
[*lat.*  
*Phytolacca*  
*americana*]



Orah [*lat.*  
*Juglans*  
*regia*]



Muhar sivi  
[*lat.* *Setaria*  
*glauca*]



Maslačak  
[*lat.*  
*Taraxacum*  
*officinale*]



Ukrasna  
detelina [*lat.*  
*Oxalis*  
*stricta*]



Divlji sirak  
[*lat.*  
*Sorghum*  
*halepense*]



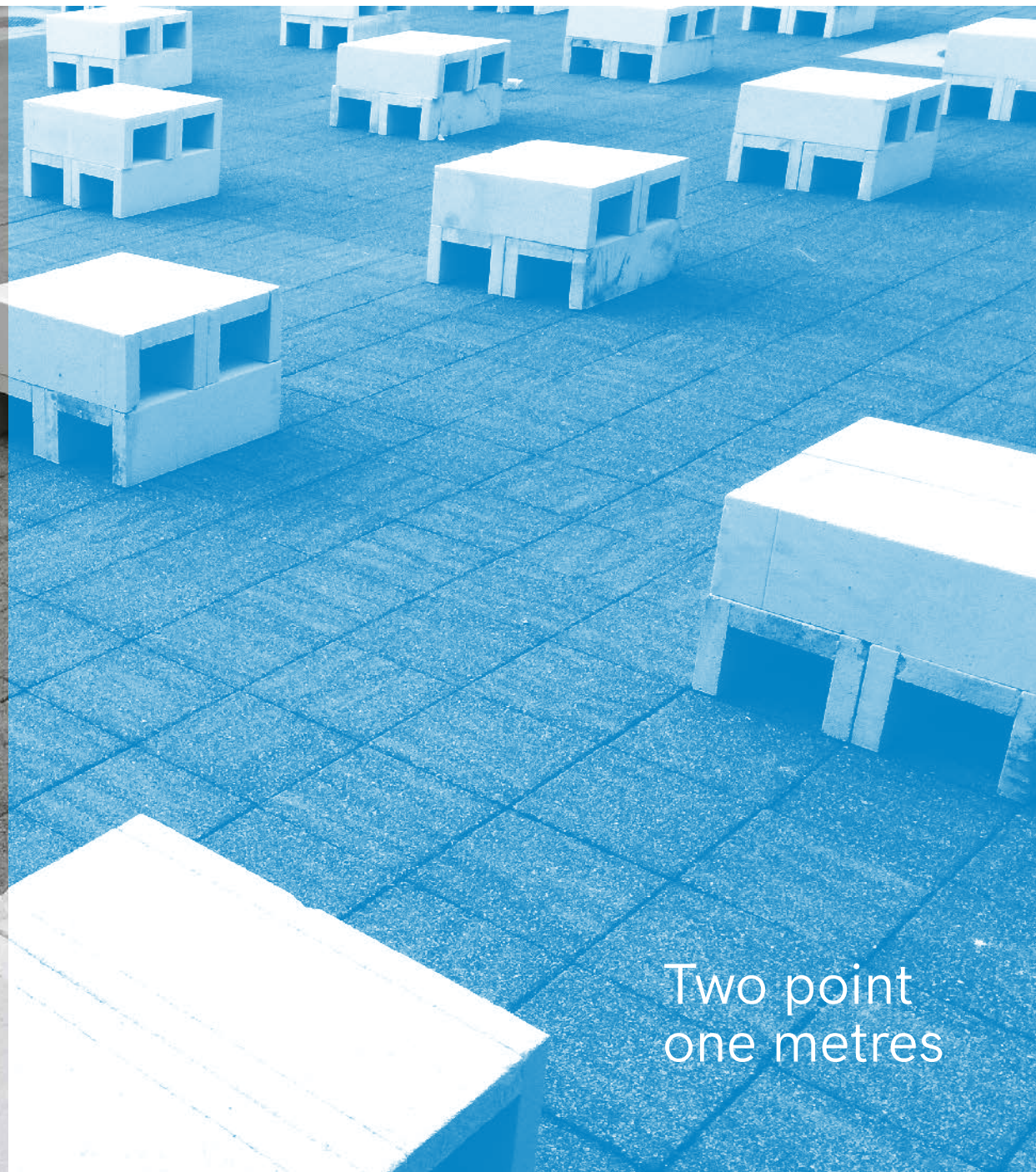
Rosopas  
[*lat.*  
*Chelidonium*  
*majus*]

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NEW

*TWO POINT ONE METRES* is a site-specific spatial installation created for the purpose of the exhibition *EPHEMERAL SPACES OF EPHEMERA COLLECTIVE* (October, 2020) at the public square, in front of *SVILARA* Cultural Station in Novi Sad.



Two point  
one metres

