

NOWISWERE  
*Unpublished* Issue

7th of May 2010, 7 pm

**Depot** Breite Gasse 3 Vienna

[www.nowiswere.com](http://www.nowiswere.com)

Cover commissioned by  
**Veronika Hauer**  
Layout design: **Rudolf Steckholzer**

*Unpublished Issue*, 2010  
Stamp, 69mm \* 30 mm  
Black and White

**Nowiswere** was founded in January 2008.  
Copyrights of the magazine are the property of Veronika Hauer & Fatos Ustek. All rights of the contributions are the property of their contributors.

**Impressum:**

**Editors:** Veronika Hauer & Fatos Ustek

**Layout:** Veronika Hauer

**Contributors** to the event *Unpublished Issue* hosted by **Depot**, Vienna:  
Mara Ferreri, Yane Calovski, Anita Di Bianco, Veronika Hauer and Fatos Ustek.

**Contact:**

info@nowiswere.com

www.nowiswere.com

www.depot.or.at

Nowiswere invites you to join the event **Unpublished Issue** on May 7th at 7 pm, hosted by **Depot**, Vienna

**Unpublished Issue** celebrates Nowiswere's 2-year existence as an online contemporary art magazine and its first engagement with a live audience on site.

**Unpublished Issue** will echo the framework of nowiswere's online issues inviting writers, artists and curators to present an insight into their momentarily subjective involvement on contemporary art and cultural production. But contrary to the constraints of Nowiswere's online appearance bound to writing and 2-dimensional visual production, **Unpublished Issue** aims to explore possibilities of the live encounter hosting performative, interactive lectures and a showscaling of visual work.

Fatos Ustek and Veronika Hauer (Founders & Editors of Nowiswere) will kick off the event with an editorial introducing their conceptual and practical framework for publishing an online art magazine. Following Hauer/Ustek's presentation Skopje based artist & curator Yane Calovski will speak about his recent work with and from the Tate Collection. A screening of *Ballad in Plain D* a film by the Berlin based artist Anita Di Bianco will follow Calovski's presentation. For her investigation on conditions of free time, free labour and the temporalities of contemporary cultural projects, the London based writer Mara Ferreri will involve editors, collaborators and the audience to create a collective mapping of present work/life condition aiming to open up a debate on time, contradictions, needs and desires.

We look forward to meeting you in person.

As always: Spread the word!

**Veronika Hauer & Fatos Ustek**

Editors Nowiswere

**SF**  
*'The Unpublished Issue'*.....  
Veronika Hauer & Fatos Ustek

**TH**  
*PONDERPAUSEPROCESS(A SITUATION)*.....  
Yane Calovski

**AS**  
*Ballade in Plain D*.....  
Anita Di Bianco

**EF**  
*Free time, free labour and the temporalities of contemporary cultural projects* .....  
Mara Ferreri

**TH**ematics: hosting texts up to 1000 words or image material of up to four pages focusing on a single theme.

**EF** Expecting Future: sub section of THematics, hosting texts pointing out possibilities of future and positioning the potentials of the to-come-true. As expecting future requires awareness of the present, the section will be the gathering of the today's variety of practices, attitudes, tendencies...

**AS** Artist Specials: hosting evaluations on or interviews with artists.

**CC** Critics' Corner: hosting reviews on current exhibitions, performances, events, happenings...

**SF** Special Feature

**SF**

**Veronika Hauer & Fatos Ustek**

## **'THE UNPUBLISHED ISSUE'**

EDITORIAL & INTRODUCTION

The wicked thing about editing an online magazine is that you rarely ever witness your potential reader during her moment of encounter with your work. You might know her already or meet her for the first time, speak to her about the magazine, subsequently introduce her to the webpage and chitchat about how she finds the design and layout etc. But the moment of close reading and hence any encounter whatsoever with the written, will usually be postponed to the editor's absence. I have hardly ever witnessed anyone lingering in front of a screen in a likewise manner as they would in a bookshop or at home, being caught up in an art magazine's content. Two years ago, when it all started people emailed back, saying they liked or disliked this or that article, that opinion or where excited about some artist's contribution. By now, as the enthusiasm about the 'new' unknown eased, the most frequent question I meet, whenever the time span between two issues extends to an unusual length, is: 'Are you still doing that magazine?'

**TH**

**Yane Calovski**

## **PONDER PAUSE PROCESS (A SITUATION)**

I have treated the invitation to work with, and from Tate's collection as an opportunity to start a period of research that has led, perhaps inevitably, to an extended dialogue with works by artists who have, in some way, documented a direct experience. This selection brings together art works that rely on an active audience engagement in order for the conceptual promise to be fulfilled. These are works that anticipate that they will initiate ways of acting and thinking in the viewer, so the viewer has to power to animate and trigger new narratives, preconceptions, assumptions and desires. Liam Gillick's *Big Conference Platform Platform* (1998), a work that more than any other attempts to create for us a space as an open frame for free thought and the unscripted 'scenario', together with the sound work, *A Flock of Rotation* by the French artist, Samon Takahashi, and Calovski's own multiple U LAY, the installation becomes more than its individual

**AS**

**Anita Di Bianco**

## **BALLAD IN PLAIN D**

(16mm film transferred to HD video, 7:30 min)  
English spoken with German subtitles

takes as its source W.G. Sebald's *Campo Santo*, ruminating on the status of ghosts and unworldly beings, anxious visitors and exiles dwelling in extraterritoriality, in marginal and temporary spaces. In Sebald's writing, these 'fleeting transparent beings of uncertain provenance and purpose' metaphorically echo the fixed, quasi-transcendental gaze of actors within the motionless frame of early film, as well as popular beliefs about the presence and influence of the dead in the realm of the living. Suggesting that Kafka's writing has the quality of *noctambulism*, or that Nabakov's appearance in evening dress in films shot in Berlin in the 1920s might both be understood as manifestations of wandering spirits dwelling in hazy or uncertain territory.  
Played by Lucy McKenzie

**EF**

**Mara Ferreri**

## **FREE TIME, FREE LABOUR AND THE TEMPORALITIES OF CONTEMPORARY CULTURAL PROJECTS**

What are the emotional temporal dimensions of contemporary cultural work? Which desires and aspirations are contained in the idea of unpaid work as a form of investment in one's future? Do self-run zero-budget projects strive towards an (uncertain) future of sustainability, or are they short-term experiments in precarious independence? The editors and collaborators of this unpublished issue of *Nowiswere* will attempt a collective mapping of their present work/life condition, to open up a debate on time, contradictions, needs and desires.