

The realm of writing has never been so extensive; nor has the idea of publication ever been so plural. Not a day passes without a great percentage of humanity publishing one or numerous texts: on a blog, a social media network, or elsewhere thereby also affecting and blurring our notion of literature.

A two-day program of performative live publishing will investigate this emerging sphere with talks and conversations, readings, sound performances, conventions, and more. *Radio Brouhaha*, launched at the evening stream (voicerepublic.com) the final evening, capturing the audience and infrastructure.

The traditional solitary author in direct contact with his editor, and *absentia* to an anonymous public is obsolete. In recent years an abundance of literary practices—performances, public readings, sound and visual work, and new public spaces—have emerged, forming an artistic and political “publishing sphere.” If it is true that the imaginary of modern literature is constitutive of the fantasy of a “good” public sphere of democracy then we must find out what kind of societies are emerging from the publishing sphere we are faced with today.

At *The Publishing Sphere*, scholars, writers, artists, and representatives of different literatures will investigate the different locations of contemporary literatures between an abstract sphere and a material space. They will explore what constitutes a literary work beyond the materiality of the book, expose other forms of publishing besides texts, and survey the agents and players who inhabit the field. Alternating between roundtable discussions, performative miniature elements, workshop reach-outs, and literary readings, they will scrutinize their pre-reflections, research notes, image materials and literary references, in order to create a publishing sphere of their own.

The Publishing Sphere is convened by Lionel Ruffel (Université Paris Lumières) with Annette Gilbert (Friedrich-Alexander-Universität Erlangen) in cooperation with Franziska Morlok (Fachhochschule Potsdam).

The Publishing Sphere is supported by Haus der Kulturen der Welt, Université Paris Lumières, the Institut Universitaire de France, and the Alexander von Humboldt Foundation via the professorship of Irene Albers at Peter Szondi-Institut für Allgemeine und Vergleichende Literaturwissenschaft of the Freie Universität Berlin.

The Publishing Sphere is one of the *Literary Investigations* taking place in the run-up to the 9th Internationaler Literaturpreis 2017 awarded at Haus der Kulturen der Welt on July 6, 2017.

© 2017 the editors, authors, artists, and Haus der Kulturen der Welt

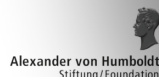
Haus der Kulturen der Welt,
John-Foster-Dulles-Allee 10, 10557 Berlin,
www.hkw.de

Haus der Kulturen der Welt is a division of Kulturver-
des Bundes in Berlin GmbH (KBB).

Literature Contemporary Ecosystem Sphere— The Publishing Run Off Reader

16

For Gregor Weichbrodt



However, the concept of the public sphere remains highly problematic in its connection to publishing.

However, due to the complexity of the related questions and the shaky concept of the public sphere, this “social nexus” is often bracketed out of academic discourse although it should play a central role in the discussions concerning the literary publishing sphere.

However, this is not necessarily a contradiction. Publication is governed by a dual movement or circuit.

However, the notion is not at all crucial for what I'm working on, it serves as the name of the research group, but my own work until now doesn't really draw from this concept.

However, the Dada principle lives on, albeit not in the wake of the centenary and without even making use of the term itself, in various projects involving genuinely digital literature, particularly algorithmic and bot literature.

However, to use multimedia without fraying form is just as pornographic as to deliver reproduced structures with highlighted nipples of political keywords.

However, a rule-of-law ethos cannot simply be equated with a fixation on rules; it entails a more fundamental commitment to social predictability and to a limited but acknowledged vulnerability of citizens to each other.

However, it's going to be very hard to legalize our stay formally and each day started with your group walk to diner the many authorities.

However, it might be considered as fraying. Let me tell you two jokes.

However, even in the vast majority of cases where citizens do not become intimates, they will at least have achieved a guiding orientation that will help make them more trustworthy to each other.

However, what Ludovico overlooks is that this gesture is not at all bound to what is traditionally called publishing.

However this suggests that the work framed in the white space of a book is exposed to institutional constraints in the same way that a picture hanging on a gallery wall is.

However, regarding the nature of my project, this term will only be implicitly developed, more or less smuggled into narratives that at the moment i'm struggling to write.

However, no single act of sacrifice can complete the work of generating trust until its audience reciprocates.

However, the public has now shifted onto the level of performative simulation.

However, the clip I just presented here, today, is something else entirely. If video art already stretched what might be possible with televisual communications, digital technologies and contemporary media environments introduce further complications to time-based media online.

However, where publicness has taken over, publishing may appear overly ubiquitous to register anymore.

However, a final, surprising twist remains, before this account of the techniques for producing trust is complete.

However, and here I finally come to my, shorter, second interpretation, it is also possible that this default publicness may lose its meaning over time.