The Publishing Sphere—Ecosystems of Contemporary Literature

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, interventions, and more. *Radio Brouhaha*, launched at the event, will stream (voicerepublic.com the final evening, capturing the ambiance and infrastructure.

The tradition of the solitary author in direct contact with his editor, and speaking *in absentia* to an anonymous public is obsolete.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 initiatives 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 with Annette Gilbert (Friedrich-Alexander-Universität Erlangen) in cooperation with Franziska Morlok (Fachhochschule Potsdam).

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Public Publishing Reader

For Lionel Ruffel

UNIVERSITÉ PARIS LUMIÈRES

IUF institut universitaire de France

Peter Szondi Institut

Alexander von Humboldt Stiftung/Foundation

HKW
Haus der Kulturen der Welt
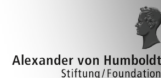
On the other hand, these resea rch notes could serve as a tool to investigate the diverse nature of the publishing sphere itse lf. , I constructed it so that it remains coherent in all these sorts of ways—you can create as many cross- sections as you want—similarly, the program creates the cross sections and reorganizes the book— two modes of publication in one, and many more forms of attention. 17 Thus, it is the publication that needs to be established and critically investigated as the "site" in the literary field, and it is the act of publishing that needs to be conceived as a kind of "site-specific gesture," or, as a "site specific intervention,"18 which is what Fritz Balthaus has stipulated with his intervention of Brian O'Doherty's collection of texts Inside the White Cube as being long overdue. Pascal Poyet and Françoise Goria's écrans performés (performed screens) Let's talk about publishing environments that rely on modes of attention that function like ecosystems. "3

This is the reason why publishing quickly becomes a political issue. Horizons of the Publishable, or: Publishing as Site-Specific Gesture Is it right to say that the German artist Fritz Balthaus, who is wellknown for his interventions of institutional critique, published his edition In der weißen Zeile (In the White Line, 2007)? ' Disinte rested reflection , reinforcing a notion of universal cit izens hip, was replaced in the new consume r economy of print with 'acts of individua ted reception'; in the process, the pub lic sphere was relegat ed to simply another nonpol itical , private domain for consumption. Logical ar~ment often cannot clarify the facts of uncertain political situations, but it can always provide a public airing of communal standarJs-and reinforce a rule-of-law culture.

From these records, The Encyclopedia of Speech produces sound files, shows, performances, seminars, installations, a game, all of which are presented at public openings. (and my own dream of a biography made of what we can't know); corollary: my rage at not fi nding a French publisher willing to publish the translation . If these public spaces have always existed, even

when they were silenced, they have never been more numerous or more visible than they are today. '"2

It can be said, then, that "the printed word" has become "the core of the modern public sphere. mapping an author a progressive cartography of an author as ecosystem lifetime, an incomplete inventory _ 1st circle, the publishedecosystem _ around or about HPL, 2nd circle of the same ecosystem_ HPL, translated & published in France _ the web ecosystem _ howto write about Lovecraft _ Lovecraft, from crossmedia to transmedia _ what about that mess and why ?

If many current (collaborative) writers see that the process is as important as the endresult, how might we deal with the fact that this increasingly important part, and its interpretations, are not necessarily open to research and the public, but that they remain in the hands of the doers and are interpreted only by them? Regardless of how logical (in the technical sense) are the arguments for or against war, which are inevitably strung together from only the few facts that can be publicly agreed upon, they will not in themselves convince an audience that a speaker has an accurate, credible analysis of the future. Books are also guided by a "transforming force"15 that stems from their concrete substantiation, that is, the bringing-into-form of the work in a publication, but also from the process of its socialization16 initiated by the act of publishing and the institutional framework in which the work is presented. ,

question about publishing: when the same improvisation is written again, in an identical or similar version, in three diff erent letters to three diff erent persons, would it be called "published" or not, in our actual social network ecosystem?

~ · , oo g Sphere" will not only lia studies and publishing \rary or scholarly text.

More than twenty years later, the world of reading, writing, and publishing seems to have evolved in an unexpected way / its

constant shifts and flux seem characteristic. This phenomenon, for better or worse, is founded upon the presence of literature in public spaces, in this case the sites of cultural transmission, where publication, or making-public, is always plural, books themselves being only a small part of it. 8 While, for instance, an experimental digital "publisher" like Gauss PDF does nothing that its authors would not be able to do themselves—namely to upload a file to a server—it nevertheless "stages" the work in a way that marks it as published, even if its publicness does not depend on it. "5

Whether the public sphere that the publication is intended for already exists or whether the publication creates it is another question that could be raised. Is it crucial that the publication is in principle accessible to everyone or just that it, in some form, circulates? back to summary | 1st circle, the published ecosystem | 2. This public […] is created through physical production, digital circulation, and social gathering. giving access to a realm of publishing sphere itse lf.

As its first laureate, the underground poet Kenneth Goldsmith began a series of performances titled "Guerilla Readings," inviting a group of authors, from Vanessa Place to Charles Bernstein, to participate in the insertion of literature into public spaces. Transferring Attention Let's concentrate on writers and publishers who are fully aware of the multifarious dimensions of the publishing world right now: fundamentally altered by new technologies, which do not entirely cancel out the "old" print culture, but call for a renewed sense of attention to how poetry is part and parcel of the movement and retains an interventionist relation to print culture, while sometimes proposing weaker forms—via transfers of attention.

Nor has it been definitively decided as to what "to make/to be public" should mean in this context: Is the principal notion of the public sphere that is associated with publishing decisive or does it merely depend on the actual number of copies printed? They have not only multiplied, but they've greatly diversified, so widely

that literature today appears in large part as if it were an arena of conflict between a hegemonic public sphere built on print publication, and a multitude of counter-hegemonic public spaces marked by "brouhaha literature"—literature exhibited, performed, on site, with multiple types of support—and with a great deal of circulation between the two. com/document/d/1t978S3NehTGBpkme29sfYsQcOXGhgMT5F wF10gpr18U/edit Gregor Weichbrodt

Bank Robberies One day I discovered the account @FBIMostWanted on my Twitter home page—an account by the Federal Bureau of Investigation that publishes mugshots and surveillance camera footage of bank robberies, displaying the FBI's "Most Wanted" fugitives. pleasev isit http:/frwpu iowa1edularchivesflOY@:City·public:;library,,pre5entations Pagel I Genschel, Mara > MG_Fraying_of_Forms_original. 896'073-dc22 2004001836 @) T

he paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences-Permanence of Paper for Printed Library Materials, ANSI 239. However, the concept of the public sphere remains highly problematic in its connection to publishing. This Aristotelian virtue of public life, concerning proper interaction with strangers, looks like friendship even if it doesn't feel like it, since an emotional charge is missing. The act of entering into the public and the creation of a space of appearance are still felt to be necessary.

The need to mark some utterances and appearances as public and others as private, even if both are, in principle, accessible to all, becomes the basic social competence of today. iving access to a realm of publishing sphere itself.

At th is point, the libera l philosophy of history was exposed as bo urgeois ideology: public int erest was no t iden tical with the interests of a broad pub lic, but with a par ticu lar class position . That way they could create a kind of cartography of the sites and

protocols of the publishing sphere, giving access to a realm of tentative knowledge in the making. "13

According to Fritz Balthaus's implicit summation, the analogy to the white cube makes it necessary to critically investigate books and publishing practices, since it is self-evident that books have also always been imbedded in major institutional, social, economic, cultural, and (culturally) technological contexts that have the tendency to limit the autonomy of the work and author. , question about publishing: when the same improvisation is written again, in an identical or similar version, in three diff erent letters to three diff erent persons, would it be called "published" or not, in our actual social network ecosystem? Internally, the public sphere is divided into its immaterial and material elements: it is made up by the intangible relationships between humans founded in action, which are based within a concrete, material site. "

Rather than trying to reproduce the specificity of other sites, like movie theaters and concert halls, devoted to the diffusion of works to various publics, that cultural program opens itself up to other possibilities, including the open exploration of non- printed literature. They can be a quote from a text or a piece of something constituting the publishing sphere in the sense in which we are trying to investigate it with the conference. Then I wrote a Python script that would download the latest camera snapshots of bank robberies from the FBI's website, combine these images with random quotes and publish the results on Tumblr.

On the one hand, the public sphere in general is "a remarkably flabby historical concept"4 that is, in addition to this, normatively charged as a concept of democratic theory. In the absence of its material representation and its concomitant default status, however, the public has now shifted onto the level of performative simulation. Reading became equa ted not with reflection but with 'le isure behaviour': 'it could be no mor e than a different are na for the pursuit of private business affairs that were not trans formed into a pub lic communication between private Kommentar Freigeb - ,=,-,-. (So by the word process, I mean the process that

precedes the publication, not the process that starts with the publication; the process of production, not the process of interpretation. "8

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. scussions and 111n ot only ~d publishing 1larly text. Perloff's book was published in 1997, in the last millennium, or, that is, at a watershed, a time when Hal Foster's The Return of the Real was also published, a time when conceptual writing was emerging in the USA, repurposing, as it were, gestures of what Hal Foster, following Peter Bürger albeit in a critical way, calls the second neo-avant-garde (namely Minimalism, conceptualism, and pop).

This phenomenon, for better or worse, is founded upon the presence of literature in public spaces, in this case the sites of cultural transmission, where publication, or making-public, is always plural, books themselves being only a small part of it. other very potent fi gures in HPL's life: the magazine publishing (Weird Tales among many others), the permanent use of public libraries and second-hand bookshops, writing as a collective adventure; 7. However, the concept of the public sphere remains highly problematic in its connection to publishing.

Yet the public sphere, since the eighteen century, has increasingly relinquished its material character, from the reading public of the Enlightenment to the listening public of FDR's fireside chats. Chicago, IL/London: The University of Chicago Press, 1998; for a detailed investigation of Arendt's concept of the public see Hannes Bajohr, Dimensionen der Öffentlichkeit: Politik und Erkenntnis bei Hannah Arendt.

In the discourse surrounding publishing as artistic practice, the tendency has been to adopt the latter position, or at least to make an explicit differentiation between "making public" and "making a

public. , parallel copyright ecosystem: every text published or partially published during a lifetime elevated in the public domain; every text published after his death (Derleth), the copyright of the Lovecraft foundation (request 500 Euros to publish the 1925 diary, 25 pages), each translation the copyright of the foreign publisher: strict controls on Amazon CreateSpace, absolutely no control on Amazon Kindle, dozens of worn translations on e-books without the translator's name, most of them hacking the Bouquins version, without any acknowledgment from the publisher . "

Since then, the connotation of handwriting is usually associated with the private sphere and something that has remained unfinished and the printed text is associated with the public sphere and something that has been brought to completion.

Florian Cramer's claim that "In the age of homepages, blogs and social networks, the classical distinction between non-published personal writing and published writing is moot, and with it the distinction between everyday communication and publishing,"6 expresses this sentiment. Trangressi ng a traditional academi c conference fo rmat, we hope that the conference "The Publishing Sphere" will not only assemble excellent prese ntations by scholars and practitioners from the fie ld of literary studies, media studies and publishing itself , but also serve as a platfonm for new fonms of publishing, exceed ing the realm of the written lite rary or scholarly text.

This reaffirmation of something as public can hide in the most minute factors, which may not register with anyone but the publicker; for instance, renaming a file in a GitHub repository to be more easily comprehensible can imply the publicking gesture no less than spell-checking a Tweet (especially if you normally don't worry too much about orthography). Rachel Malik has characterized the frame that determines every act of publishing as the "horizons of the publishable, which govern what it is thinkable to publish within a particular historical moment. But in the face of the ever-increasing publicness the digital brings about,

there are good reasons to shift one's attention from publishing to publicking; instead of obsessing over making public, we may well prepare for a time in which doing public becomes the norm. deals with p oL,ems of professiona lism - which I would consider to e ,he more urgent / (becaus e the more hidden) prob 'ems of presenting literary results in well · epared slots of honouring the seriousness of doing things with words in a public situation -:--, ,,-

Self-publishing is likely to go on increasing.

Structurally speaking, the world publishing market shares the same 1 The Vulture (1970) was translated into French as Le Vautour by J. (and my own dream of a biography made of what we can't know); corollary: my rage at not fi nding a French publisher willing to publish the translation . Together these construct a space of conversation which beckons a public into being. org/blog/publication/zero-infinite-2/). Instead of the "publishing gesture," then, I suggest the "publicking gesture. That with the Internet the internal distinction between material and immaterial aspects of the public has likewise been reduced, Arendt of course could not have foreseen.

On the contrary, publishing or making public is now a matter of multiplying one's text within public spaces. Not a day passes without a great percentage of humanity publishing one or numerous texts: on a blog, a social media network, or elsewhere. Please note that the reader will only serve as an internal tool for the conference and will not be made available for purch ase nor published online. "7

It is noticeable that the first statement suggests a public being created for the circulation of discourse while the second is more concerned with a public being created by publication. For Arendt, then, the emergence of a public sphere is bound to physically present people coming together in a material place; together, they create a "space of appearance"3 that is predicated on the act of leaving the private and entering into the public. Publication is governed by a dual movement or circuit, something which

squares with Michael Bhaskar's observation that "growing from a society is only one part of a loop, which also includes how publishing helps produce societies.

Gesturally, one could say with Arendt, we would create a space of appearance in which, temporarily, a public may emerge. How is it possible that I've been the fi rst to publish—in French and not in English—the 1933 diary? , as for Baudelaire, Proust, or Kafka, the total impossibility to conceive a Lovecraft's Complete works— "the annotated Lovecraft," published in 2015, concerns only the main narratives—does our dream of the "complete works" simply project our impossible grief about the printed work, and the diffi culty to conceive the work as an ecosystem?

But in the face of the ever-increasing publicness the digital brings about, there are good reasons to shift one's attention from publishing to publicking; instead of obsessing over making public, we may well prepare for a time in which doing public becomes the norm. To deliver reproduced structures with highlighted nipples of political keywords to the publishing industry is just as pornographic as an average company of college comedy productions can bear to be. The white page is then taken as an equivalent to the white gallery walls: It is the site where a work is materialized, formed, and presented to the public. , parallel copyright ecosystem: every text published or partially published during a lifetime elevated in the public domain; every text published after his death (Derleth), the copyright of the Lovecraft foundation (request 500 Euros to publish the 1925 diary, 25 pages), each translation the copyright of the foreign publisher: strict controls on Amazon CreateSpace, absolutely no control on Amazon Kindle, dozens of worn translations on e-books without the translator's name, most of them hacking the Bouquins version, without any acknowledgment from the publisher .

Already Arendt herself deplored the fact that the clear separation between public and private was in retreat in modern capitalism; the all-permeating, amorphous realm that took over what she called "the social. Eisenstein (1898–1948) never published a

book in the Soviet Union. , the letters: number estimated 35,000 (minimum), approximately 5,000 kept at the John Hay Library, approximately 1,800 actually published (S. In the discourse surrounding publishing as artistic practice, the tendency has been to adopt the latter position, or at least to make an explicit differentiation between "making public" and "making a public. Attache d you'll find the prepro gram of "The pub lishin . It is assumed because publishing is predominantly a business, it can be understood solely in business terms. 9

As a matter of fact, the book that Balthaus's editions were based on was already printed and published by the Berlin publishing house Merve Verlag in 1996, namely, the German translation of Brian O'Doherty's influential works on the white cube. docx Lionel Ruffel Lionel Ruffel The Contemporary Moment of Literatures […] [T]his multitude of public spaces constitutes the contemporary moment of literature, just as the public sphere of "Literature" characterized its modern representation. docx Annette Gilbert Annette Gilbert Publishing and the Public Sphere, or: Publishing as a Political Issue In a programmatic text that is often invoked in the publishing as artistic practice discourse, Matthew Stadler, a co-founder of Publication Studio, refers to the publication of a text as "a political act […], which creates a political space called public space. giving access to a realm of publishing sphere itse lf. "6

Matthew Stadler from Publishing Studio supports this when he suggests that publishing is "not just the production of books, but the production of a public. They necessarily shape what is inside: Publication is always 'publication as': As a first edition, as paperback, as journal essay, published at the expense of the author, on laid paper, as the production of a certain publisher, as employing a certain typeface, as an anonymous publication, as carrying a certain dedication, as unauthorized publication, or as a part of a collected edition, associated with the name of a certain editor, etc. 'The liberal ist interpretation of the bomgeois constit ution al state', Habermas comments, 'was reactionary: it reacted to the power of the idea of a crit ically debating pub lic's self-determination , initially included in its insti tu tions, as soon as this

public was subverted by the propertyless and uneducated masses. , manuscripts and typescripts: all the manuscripts given to Barlow in return for typescripts, both went over to the John Hay Library after HPL's death, with some exceptions (incredible fate of "In the shadow of time" manuscript, found in Hawaii in 1999); all the manuscripts sent to Derleth, or typescripts and carbon copies papers published by Weird Tales and others; 1.

Yet Arendt's fervor of distinctions affords us two observations: first, that in the digital the residual separation between public and private has not so much collapsed into the social; rather, this social realm has assumed publicness as its form. Today, under the conditions of the digital, we seem to have entered an era of almost pure relationality, in which the public is not any longer bound to a specific site nor to uniquely material media like newspapers in any meaningful way. , question about publishing: when HPL and his circle of friends (Loveman, Kirk, Belknap-Long, Morton) write letters making four carbon-copies to send to each of the four others, is it a published or a private act? What about the Reader who first arrives at the scene after the publication of the text and, thus, cannot be part of the process?

Both the private/public and the material/immaterial distinctions have lost much of their meaning under the conditions of the digital. Instead, Pascal Poyet was reading a dense text about their publishing house, a poem-essay about contrat maint, while Françoise Goria was manipulating text and images showing weak aesthetic forms, sometimes typing a line of text that related (or not) to the text Poyet was reading, anticipating it sometimes / she was using the parameters of the computer to move the images in and out of focus and sight—in the process, attention to the clicks of the mouse she was using were all too important to the performance—in their renewed attention to what collaboration may mean, they thus reflected on and performed their ecosystem: artists, poets, publishing house, exhibition, performance, … by creating an extreme form of focused browsing [. "

Michael Dieter, "What we need is a taxonomy of post-digital publishing practices," in Zero Infinite #2 Postdigital Publishing. "5 Whether the public sphere that the publication is intended for already exists or whether the publication creates it is another question that could be raised. docx 3

Bajohr, Publishing/Publicking Publicking and privating are ways in which publicness and privateness are gesturally reinscribed into the default public. This first point most directly shows its ramifications for what traditionally counts as making public—that is, publishing. Their performance brought the computer into the room against the form of publication that the PowerPoint proposes. , point of departure: how one of the most considerable and productive American writers of the twentieth century didn't publish a single book in his lifetime; 1.

We have extended this , the live discussions and Sphere" will not only a studies and publishing t :u:::::::::a:::~ nd te~ ~ simply a time schedule.

See also: "Print technology created the public," in Marshall McLuhan and Quentin Fiore, The Medium is the Massage. Weichbrodt's Intellectual Theft (2016), which puts "inspiring quotes" in the mouths of bank robbers in photographs culled from surveillance camera footage, also goes down well with the public because it succeeds in concealing its performative "lesson," namely that old platitudes have been voided of their meaning, in an entertaining way. , the Cthulhu's role play: how to play Lovecraft and not to read him: back to summary | HPL translated, published, and studied in France | 4.

There are theoretical elements in his experimental novel Third Factory, but a facsimile version of this highly interesting text has never been published. This is especially true if we consider that the cultural swing toward social practices and the relational swing toward public politics, whether they arise from public or private sources, encourage a weeding out of new fields. Customization and curation seem to be key concepts in electronic publishing for

the future. "7 It is noticeable that the first statement suggests a public being created for the circulation of discourse while the second is more concerned with a public being created by publication.

Sometimes even a certain platform itself can be a type of privating: a face on Grindr is (admittedly locally) public, but at the same time it is privated due to its context. In such cases, the teacher-writer is paid less for what she or he publishes, and more for what she or he teaches—and after all, if we're going to talk about symbolic capital, we shouldn't ignore economic capital. com: one main database and four secondary ones; list of lost data: long list; defunct blogs and sites, under my own name or not: long list; my own site on web archive; since 1997, and later at the BNF/Heritrix, public access, but not the private section of the site; no more notebooks of any kind since 1994 (except briefl y for Paysage Fer); on my computer: mails and agenda available approximately since 2005 (database); absolutely no handwritten letters since 2007 (since Julien Gracq's death, who remained my last and lone correspondent); material fi les on my computer approximately 9,000 (on my hard drives and on Dropbox); other databases:

Ulysses database for my drafts and notes (Ulysses is my main tool for notes and drafts); a material archive for all my Tweets from 2011 to 2015 (no archive for my Tweets from 2008 to 2011, nor since 2015), no downloaded archive for my status or images on Facebook (since 2006) or Instagram; important: the lone reference for my printed work, since the origin, are the text fi les, scanned or revised, on my computer or private part of the website—so no need to build an archive for the POD work; only one thing serious: this website (but no backup outside ovh, no possibility to keep it alive after an eventual or accidental death (I asked their CEO, kind answer but nothing done); the fact that I always forget to mention my 700 videos on Bon, François > http://www. docx Bajohr, Publishing/Publicking relevance for bodily "assemblies" like Occupy as recently theorized by Judith

Butler5—appear misguided for discussing the de facto standard of the public sphere today, the Internet.

9dWarchiv&s/lOW3;dty-public-tibrary•present@tionS   Page   l4 010 Genschel, Mara > MG_Fraying_of_Forms_original. "1 The established connection between politics, the public sphere, and publishing is not a matter of chance. "

As it turns out, all the materials of Burroughs we hosted did not belong to his estate, rather the copyrights were all held by various record companies and presses that published the works. Shklovsky, too, never published his experiences with collage and montage as instruments of the production of texts. pdf f RHETORIC, A GOOD THING : 143 to public life but to every citizen's daily interactions. , question about publishing: when HPL and his circle of friends (Loveman, Kirk, Belknap- Long, Morton) write letters making four carbon-copies to send to each of the four others, is it a published or a private act? We might point to the huge corpus of fan fiction: without entering into debate about its literary value, we can admire how it rests on publishing protocols both 3

See Mark McGurl, The Program Era: Postwar Fiction and the Rise of Creative Writing. "14 Thus, books and publishing are neither more "neutral" nor "impure" as the exhibition space, exhibiting, or curating. Cops, too, learn how to succeed or fail at trust production, and public diplomacy is as necessary at home as abroad. "5

So what marks our time is the end of the representation of literature as being uniquely a printed object and part of the idealized public sphere. "4 But while she understood this term to mean the public organization of the formerly private matter of subsistence, we may be forgiven for connecting "the social"—as exploding the private/public distinction with contemporary social media—and networked communication in general. 8 While, for instance, an experimental digital "publisher" like Gauss PDF does nothing that its authors would not be able to do themselves—

namely to upload a file to a server—it nevertheless "stages" the work in a way that marks it as published, even if its publicness does not depend on it.

On social media private users engage about intimate matters in front of a potentially world- encompassing audience; even places like dating sites, containing highly private information, are in their general accessibility part of the public realm. , the tin-metal box with his non-published manuscripts (attested in a New York letter, requiring his aunt Lilian to send it with other items left in Providence, no further description nor archive); 1. docx Annette Gilbert Annette Gilbert Publishing and the Public Sphere, or: Publishing as a Political Issue In a programmatic text that is often invoked in the publishing as artistic practice discourse, Matthew Stadler, a co-founder of Publication Studio, refers to the publication of a text as "a political act […], which creates a political space called public space. Artist's book, 20 copies/originals + 8 artists' proofs, based on manipulated copies of O'Doherty's In der weißen Zelle, published by the Berlin publisher Merve. "If anyone can be a publisher, what makes you a publisher in the first place? It is both correct and incorrect: it is correct, because it identifies publicness as the default condition of the digital in which publishing has become a matter of course; it is incorrect, because even where everything is public, not everything has the same potential significance to count as published.

A proposal to save public funds by ceasing to collect garbage from the homes of the elderly may be practicable but meets obvious ethical objections. other very potent fi gures in HPL's life: the magazine publishing (Weird Tales among many others), the permanent use of public libraries and second-hand bookshops, writing as a collective adventure; 7. First, where publicness is the default, it is marking as public and not making public that becomes central; second, and more speculatively, where the public as such is no longer a place, it may itself reside in the gesture that makes public, so that one should speak of doing public rather than going public.

Ludovico can explain very well how Gauss PDF acts as an "infrathin" agent to convey publicness to a PDF by performing the "publishing gesture. " —Jack Womack, Ambient Hannah Arendt's The Human Condition (1958)1—the first major philosophical work to theorize the "public sphere" before Jürgen Habermas described its "structural transformation"2 in 1962— paints a doubly dual image of the public: externally, the public sphere is defined in contradistinction to the realm of the private, which acts as its enabling condition; only because we can emerge from the private and step into the public, is a public sphere possible in the first place.

Let's turn to ecosystems that fully embrace the web—yet contradict some of the more commercial logics at work—by foregrounding a renewed attention to the interrelation of sound and text / to image and text / to how one publishes a book or multimedia environments. Today, practically any site devoted to exhibition has a cultural program aimed at what are henceforth called "publics. From a media history perspective, the concept of the modern public sphere is in fact strongly related to the practice of publishing since it was print that led to the "invention" of the modern public sphere.

This suggests another kind of anti-hegemonic approach, internal to literature itself and based on the distinction between the publication of literature in book form and publication outside of that form—a distinction between traditional publication and new forms of making-public. Public Figures was then transferred from its multimedia support into a book, published by Wesleyan. , the Print On Demand as an ecosystem by itself: a) no more diff erence between mainstream publishers and slf publishing, b) the software behind the POD is fully the digital ecosystem (same as e-books), c) Hippocampus Press printed in UK or Germany, my Commonplace Book printed in California: the water comparison used by Kenneth Goldsmith; 7. , of what use is a print (and partial) publication of the letters, instead of a full and collaborative digital tagged version?

Printing grants a text "a higher quality and dignity" and because of the enlarged public sphere that it reaches, it also has a larger political "'explosive power. Books are also guided by a "transforming force"15 that stems from their concrete substantiation, that is, the bringing-into-form of the work in a publication, but also from the process of its socialization16 initiated by the act of publishing and the institutional framework in which the work is presented. "five 'events': publication, manufacture, distribution, reception, and survival."

We might legitimately hypothesize that the subaltern counter-publics, considering the triumph of "Literature" as linked to that of the male, western bourgeois class, had to find a path for uniting the literary and the political within the forms of brouhaha-literature.

While it would be difficult to generalize systematically about the global field of publishing, a few traits do stand out. All publishing is publicking, but not all publicking is publishing. It is both correct and incorrect: it is correct, because it identifies publicness as the default condition of the digital in which publishing has become a matter of course; it is incorrect, because even where everything is public, not everything has the same potential significance to count as published.

Since in many ways we live in public, we often cannot bring something into the public, publish it; rather we have to gesture toward its status as public, and stress or reaffirm its publicness. On the other hand, there is no consensus as to whether this is even a sensible criteria for defining publishing. " In his attempt to distinguish posting from publishing, Paul Soulellis has defined them as such: "Posting is usually 'making public,' but publishing is making 'a public' by creating a space for the circulation of Gilbert, Annette > Reader_Gilbert. Is it legitimate to turn to scientific discourse to Seite 16 Noch 37 Se1ten " chen stems of attached again our Call lt research notes in le have extended this live discussions and ~re" will not only rl,ie s and publishing scholarly text. "

Christiane Frohmann Translation: Eric Rosencrantz First published in July 2016, https://www. To reproduce a given structure in order to install my loop station of political concern is as fraying as feeding a still-stable publishing industry which longs to be supplied with traditionally handcrafted products with traditionally handcrafted products.

Under the conditions of the digital and the ubiquity of networked communication, most of our representations, utterances, and actions, since they are potentially accessible to everyone, are public by default, even if they are private; real privacy is, if available at all, always only the secondary, de-privileged option. They have not only multiplied, but they've greatly diversified, so widely that literature today appears in large part as if it were an arena of conflict between a hegemonic public sphere built on print publication, and a multitude of counter-hegemonic public spaces marked by "brouhaha literature"—literature exhibited, performed, on site, with multiple types of support—and with a great deal of circulation between the two. , parallel copyright ecosystem: every text published or partially published during a lifetime elevated in the public domain; every text published after his death (Derleth), the copyright of the Lovecraft foundation (request 500 Euros to publish the 1925 diary, 25 pages), each translation the copyright of the foreign publisher: strict controls on Amazon CreateSpace, absolutely no control on Amazon Kindle, dozens of worn translations on e-books without the translator's name, most of them hacking the Bouquins version, without any acknowledgment from the publisher .

Florian Cramer's claim that "In the age of homepages, blogs and social networks, the classical distinction between non-published personal writing and published writing is moot, and with it the distinction between everyday communication and publishing,"6 expresses this sentiment. We cannot simply ignore these external aspects or renounce them from the published work. Since in many ways we live in public, we often cannot bring something into the public, publish it; rather we have to gesture toward its status

as public, and stress or reaffirm its publicness. Bajohr, Publishing/Publicking

In Arendt's Greek ideal type, the public sphere and the private realm were strictly separate, so that it took "courage" to cross "the gulf between the sheltered life in the household and the merciless exposure of the polis. To explain the meaning of this concept and to describe howliterature contributes to the production of our public space, I propose here a case study: the Trans-Canada Highway editorialization project.

This too paved the way for PennSound, the extraordinary ecosystem of (free) audio (and now video) publication out of the University of Pennsylvania, a major hub of American poetry online, a resource, yet more than an archive, it is a living circulation and constant rearrangement of poetry's weak strength. Nor has it been definitively decided as to what "to make/to be public" should mean in this context: Is the principal notion of the public sphere that is associated with publishing decisive or does it merely depend on the actual number of copies printed? In other words, to create the infrathin difference that designates something as public in a space that, by virtue of its technology, always already is public, would then itself be the creation of publicness.

The aesthetic effects of standardization are such that the publication of book-form literature increasingly poses real problems for its creators nowadays. And in fact, the symbolic capital of book-form publication is increasingly being questioned. In fact, these gestures permeate all online conduct that has to negotiate default publicness with the marking of something as public (or, for that matter, private). pdfIowa City Public lib<ary and the International Writing Program Panel Series, October 14, 2016 Hensli Rahn Sol6rzono (Venezuela), Mara Gensd\el (Gennany), lee Chae Won (Sooth Korea), Christine Yohannes (Elhiopia), and Chen Ko Hua (Taiwan) For electronicte xts, pleasev isith ttp://jwpy jgwaa du/archiv@s/iowa-s;lty-public:Jibrary~presentatipns Pagel 3 Genschel, Mara > MG_Fraying_of_Forms_original. The book

used many strategies, such as transfers from texts found on the internet, it also re-purposed itself, it called for its exteriority, its non-print publication => a website www.

Rachel Malik has characterized the frame that determines every act of publishing as the "horizons of the publishable, which govern what it is thinkable to publish within a particular historical moment. In this case, and especially in the face of its material absence, it would be possible that the public itself would become a gesture.

In particular, Habermas assumes a similar disjunction between what marks proper ly 'politi cal' behavi our and the behav iour of a mass public cons tituted through the med ium of print. Remediation and the thinking around ways of producing the text (machines, screens, pixels, sounds, images on Instagram, text overlay, GIF generators …) all seem to challenge our conception of attention and to help rethink the kind of attention such forms of publishing produce; but they also point to what forms of the attention of the public are being catalyzed in writing. "1 The established connection between politics, the public sphere, and publishing is not a matter of chance. It can pertain not only to works but to any act, image, role, practice, or framework, that we want to be marked as public.

"All of these tactics have been or are being explored in 'mainstream' publishing too, which, as we know, is facing radical changes to the industry and is feverously searching for new ways to subsis. That a publication issued by Random House is publicked no less than one by Gauss PDF is obvious. They necessarily shape what is inside: Publication is always 'publication as':

As a first edition, as paperback, as journal essay, published at the expense of the author, on laid paper, as the production of a certain publisher, as employing a certain typeface, as an anonymous publication, as carrying a certain dedication, as unauthorized publication, or as a part of a collected edition, associated with the name of a certain editor, etc. To publish no

longer means to participate in that marvelous, abstract public sphere Jürgen Habermas described. "9 However, what Ludovico overlooks is that this gesture is not at all bound to what is traditionally called publishing.

A reading in a packed theater may have more value than a traditional publication. 'The liberal ist interpretation of the bomgeois constit ution al state', Habermas comments, 'was reactionary: it reacted to the power of the idea of a crit ically debating pub lic's self-determination , initially included in its insti tu tions, as soon as this public was subverted by the propertyless and uneducated masses. It is both correct and incorrect: it is correct, because it identifies publicness as the default condition of the digital in which publishing has become a matter of course; it is incorrect, because even where everything is public, not everything has the same potential significance to count as published. "8

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. To publish no longer means to participate in that marvelous, abstract public sphere Jürgen Habermas described. Alessandro Ludovico has tried to explain how digital publications mimic traditional publishing by performing a "publishing gesture," that gives it credence.

At th is point, the libera l philosophy of history was exposed as bo urgeois ideology: public int erest was no t iden tical with the interests of a broad pub lic, but with a par ticu lar class position . 17 Thus, it is the publication that needs to be established and critically investigated as the "site" in the literary field, and it is the act of publishing that needs to be conceived as a kind of "site-specific gesture," or, as a "site specific intervention,"18 which is what Fritz Balthaus has stipulated with his intervention of Brian O'Doherty's collection of texts Inside the White Cube as being long overdue. lllv 1chen stems of attached again our Call It

research notes in le have extended this live discussions and ~re" will not only rl,ie s and publishing scholarly text.

Remediation and the thinking around ways of producing the text (machines, screens, pixels, sounds, images on Instagram, text overlay, GIF generators …) all seem to challenge our conception of attention and to help rethink the kind of attention such forms of publishing produce; but they also point to what forms of the attention of the public are being catalyzed in writing. On the contrary, publishing or making public is now a matter of multiplying one's text within public spaces. This first point most directly shows its ramifications for what traditionally counts as making public—that is, publishing. ~· ,oo g Sphere" will not only lia studies and publishing \rary or scholarly text. "6

Matthew Stadler from Publishing Studio supports this when he suggests that publishing is "not just the production of books, but the production of a public. " One final phenomenon: the realm of writing has never been so extensive; nor has the idea of publication ever been so plural. For instance, Pascal Poyet's and Françoise Goria's écrans performés (performed screens), a co-elaboration attempting to practice and talk about the remediation of print and print culture / their first "performed screen" was done in 2011 at a conference on the collaboration between poets and artists / they "talked" about their micro-publishing house contrat maint and proposed a new form to do so, which was both a commentary on as well as a way to distance themselves from the older forms of collaborations between artists and poets—mostly print-based and dated, so to speak.

This does not mean that a community's principles are set in stone after a public debate-only that those who have proposed particular principles have committed themselves to beingjudged by them at some future point, should other citizens choose to return to them. 9

As a matter of fact, the book that Balthaus's editions were based on was already printed and published by the Berlin publishing

house Merve Verlag in 1996, namely, the German translation of Brian O'Doherty's influential works on the white cube. Equity is not merely that quality of character which aids conflict resolution among friends and friendly citizens; it also names the arena of public decision making where resolutions can be achieved only when citizens and politicians establish conditions in which adversaries can yield. docx Annette Gilbert Annette Gilbert Publishing and the Public Sphere, or: Publishing as a Political Issue In a programmatic text that is often invoked in the publishing as artistic practice discourse, Matthew Stadler, a co-founder of Publication Studio, refers to the publication of a text as "a political act […], which creates a political space called public space.

"Literature" is henceforth only one of the possible actualizations of literature and of publication.

Yet, how can we maintain the public nature of this space? The facts, had we been able to reach public agreement about them, would have mattered, but logical argument itself was unable to achieve factual clarity on these issues. "[O]r is it epistemological, the state of being known, or even being known to have been published?

Perloff's writing about FOH at the time was also a great gesture in terms of defining what kind of attention was going to be needed, what kind of attention would change, what—if at all—attention would ever be recovered, which is in a way what the conceptualists, whom MP supported with tremendous enthusiasm, might ask of the reader— 1998—Charles Bernstein published Close Listening, a seminal edited collection about new modes of literary criticism, audio-criticism.

Artist's book, 20 copies/originals + 8 artists' proofs, based on manipulated copies of O'Doherty's In der weißen Zelle, published by the Berlin publisher Merve. At this point, we would no longer enter a public, and performing the publicking gesture would no longer only reaffirm publicness; rather, we would do public. Another point, adding onto the previous: political publics have

long relied on the idea of culture as a vector of social cohesion. , library: approximately 1,000 books owned, exhaustive inventory done (and published by S. They necessarily shape what is inside:

Publication is always 'publication as': As a first edition, as paperback, as journal essay, published at the expense of the author, on laid paper, as the production of a certain publisher, as employing a certain typeface, as an anonymous publication, as carrying a certain dedication, as unauthorized publication, or as a part of a collected edition, associated with the name of a certain editor, etc. From a media history perspective, the concept of the modern public sphere is in fact strongly related to the practice of publishing since it was print that led to the "invention" of the modern public sphere.

The public sphere has, for Habermas, mostly existed as a publishing sphere; however, where publicness has taken over, publishing may appear overly ubiquitous to register anymore. " Publicking goes beyond publishing. This suggests another kind of anti-hegemonic approach, internal to literature itself and based on the distinction between the publication of literature in book form and publication outside of that form—a distinction between traditional publication and new forms of making-public. A different representation is coming into being: that of a more or less conflictual arena, in which the literature of that public sphere enters into dialogue with the brouhaha-literature of a multitude of public spaces. Flat-rate subscriptions to entire catalogues of e-books will likely become more common, seriously disrupting today's publishing and library culture. 1scussions and Ill not only ~d publishing 1larly text.

This might account for the career of American singer Gil Scott-Heron, for example, who wrote two novels1 before "inventing," in the early 1970s, that peculiar genre of poetry called "spoken word," in reaction to the failure of his fiction in the white New York publishing world, and in contrast to his stunning performance success with the Last Poets. The public sphere has, for Habermas, mostly existed as a publishing sphere; however,

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

My thesis is that the distinction between private and public today is no longer bound to particular institutions, spheres, roles, or even identifiable contexts, but they have contracted, so that mere gestures suffice. , parallel copyright ecosystem: every text published or partially published during a lifetime elevated in the public domain; every text published after his death (Derleth), the copyright of the Lovecraft foundation (request 500 Euros to publish the 1925 diary, 25 pages), each translation the copyright of the foreign publisher: strict controls on Amazon CreateSpace, absolutely no control on Amazon Kindle, dozens of worn translations on e-books without the translator's name, most of them hacking the Bouquins version, without any acknowledgment from the publisher .

Media, entertainment, design, architecture, consulting, public relations, and research are creative industries in the narrower sense; moreover, creativity is a key concept for self-fashioning in social networks, lonely heart ads, or job applications. "

In his attempt to distinguish posting from publishing, Paul Soulellis has defined them as such: "Posting is usually 'making public,' but publishing is making 'a public' by creating a space for the circulation of Gilbert, Annette > Reader_Gilbert.