

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The traditional solitary author in direct contact with his editor, and *absentia* to an anonymous public is obsolete.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).

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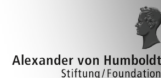
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Literature Contemporary Ecosystem Sphere— The Publishing After Kuenstler



For Hannes Bajohr
& François Bon



Haus der Kulturen der Welt
DSS | Poet-Conference-Interface | 13.6.17

in which we live

in which it is broadcast

in which art is experienced

in which only she was
present

in which the work is
presented

in which adversaries can
yield

in which she lives,
Philadelphia

in which all heaviness
disappears

in which audiences should
be prepared

in which going public
becomes the norm

in which, temporarily, a
public may emerge

in which publishing has
become a matter of course

in which a speaker does
not establish a rule of law

in which citizens have
opportunities to test each
other

in which we are trying to
investigate it with the
conference

in which objects move
among various media,
digital and analogue alike

in which he asked people
to send him a page printed
from the internet

in which property-owning
private people would meet
as "human beings" and
only as such

in which computerized
infrastructures participate
by constructing and
organizing

in which publicness and
privateness are gesturally
reinscribed into the default
public

in which the encounter
between the reader and the
text was understood as a
productive event (or
process)

in which we are able to
exact agency within these
relationships, in order to
remain architects of our
own space

in which editorialization can
therefore be conceived as
a spatial narrative: it
creates relationships
between objects

in which 75 percent of the
work of political
conversation is directed
toward generating
interpersonal trust among
citizens

in which the literature of
that public sphere enters
into dialogue with the
brouhaha-literature of a
multitude of public spaces

in which the public is not
any longer bound to a
specific site nor to uniquely
material media like
newspapers in any
meaningful way

in which the Constitution of the Federal Republic of Germany was “rewritten” using the typical misspellings and aggressive all caps of hate comments on Facebook

in which production is increasingly concentrated in a few enormous international groups, accompanied by the obliteration of smaller, more restricted producers