The Publishing Sphere—Ecosystem—Contemporary Literature

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Preceding in Sum

For Vincent Broqua
& continent. Publishing Collective

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 traditional figure of the solitary author in direct contact with his editor, and through *absentia* to an anonymous public is obsolete.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 8) with Annette Gilbert (Friedrich-Alexander-Universität Erlangen) in cooperation with Franziska Morlok (Fachhochschule Potsdam).

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1.1., point of departure: how one of the most considerable and productive American writers of the twentieth century didnt publish a single book in his lifetime;

1.2., the tin-metal box with his non-published manuscripts ;

1.3., the diaries, a new one each year, a quote per day, and the related utilities , approximately 5,000 kept at the John Hay Library, approximately 1,800 actually published , among them a lot of postcards, but only one side copied ;

1.5., audio archives: no record of phone calls , no audio recording , no radio broadcasting ;

1.6., library: approximately 1,000 books owned, exhaustive inventory done after his death by a neighbor, at the request of the surviving aunt, and scattered after her death;

1.7., manuscripts and typescripts: all the manuscripts given to Barlow in return for typescripts, both went over to the John Hay Library after HPLs death, with some exceptions ; all the manuscripts sent to Derleth, or typescripts and carbon copies papers published by Weird Tales and others;

1.8., a total of seventy photographs with HPL identifi ed on them, alone or with other relatives or friends, very improbable to fi nd nw ones; some photographs lost: shots taken when living at Barlows house in Florida, second stay;

1.9., photographs made by HPL himself: th fi rst weeks in New York, 1924, astounded by the city, he borrows Sonias Kodak images destroyed or disappeared;

1.10., drawings and maps: the recurrent and precise description of his room, writing desk, tools, and utilities books; how HPLs drawings, in scenarios or notes, are so poor compared to the richness of the words ... very important concept for us, since Debord or Perec, but numerous intersection points in HPL ;

6.4., how to contextualize a diary: 1925 2015, please live daily ninety years ago;

6.5., an economical challenge: some amounts, and the misery of actual times; back to summary | Lovecraft, from crossmedia to transmedia |

7.1., Providence as a fi ction: immersive perspectives in Virtual Reality, a new way to include the author in his narrative an example with Philip K. Dick, I. Philip;

7.2., linstant Lovecraft : about the impossibility to characterize myself what Im doing, how and why, except to do it;

7.3., the translation as permanent work in progress, on digital as well as in print;

7.4., 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 , c) Hippocampus Press printed in UK or Germany, my Commonplace Book printed in California: the water comparison used by Kenneth Goldsmith;

7.5., strange similarities with what brought HPL to fi ction writing: fi rst printed meteorological chronicle at fourteen, then amateur journalism ...

Niermann, Ingo > Literature and Concentration.doc Publishing Tank Man in China.pptx Margaret Hillenbrand, Margaret > Publishing Tank Man in China.pptx Hillenbrand, Margaret > Publishing Tank Man in China.pptx Hillenbrand, Margaret > Publishing Tank Man in China.pptx Hillenbrand, Margaret > Publishing Tank Man in China.pptx Badiucao, Daily Patrol Badiucao, A Piece of Red Cloth Hillenbrand, Margaret >

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Rasch, Miriam > References on New Writing and Publishing.docx HKW Publishing Tegel Media.pdf Tegel Media Fur den Reader aus zu diesem Youtube Video mochte ich heiraten von Juan S. Guse Als wir dann in den Anden waren, hat es erstmal gut geregnet.

Laura hat also ein 1500 Teile Puzzle angefangen.

This distribution of effort-in which 75 percent of the work of political conversation is directed toward generating interpersonal trust among citizens-already makes the important point that in every political discussion, audiences are always judging not merely the pragmatic political issue under discussion-say, the most cost-effective way of providing health care-but also a speakers commitment to developing relations among citizens and forms of reciprocity that justify trust.

In order to generate trust, a speaker should - aim to convince 100 percent of her audience; if she finds herself considering rather how to carry a majority, she is acting in a fashion that over the long term will undermine democracy; - test herself by speaking to minority constituents whose votes she does not need; - once she has found the limits of her ability to persuade, she

should think also about how to ameliorate the remaining disagreement and distrust; - separate the people from the problem by developing external standards and universal principles for assessing problems and recognizing that dealing with the people means engaging with specific features of their subjective situation; -be precise about which emotions are at stake in a particular conversation; - seek to transform conditions of utility into experiences of goodwill; - recognize that reciprocity is established over time and that enough trust has to be generated to allow this process to proceed; - recognize that the most powerful tool for generating trust is the capacity to prove that she is willing to make sacrifices even for the strangers in her polity; - be aware too that she is trustworthy only if she can point to a habit of making sacrifices for strangers and not merely to a single instance;

19 - recognize that where there is no trust, a great sacrifice will be necessary to sow the first seeds of trust, which can develop only continent.