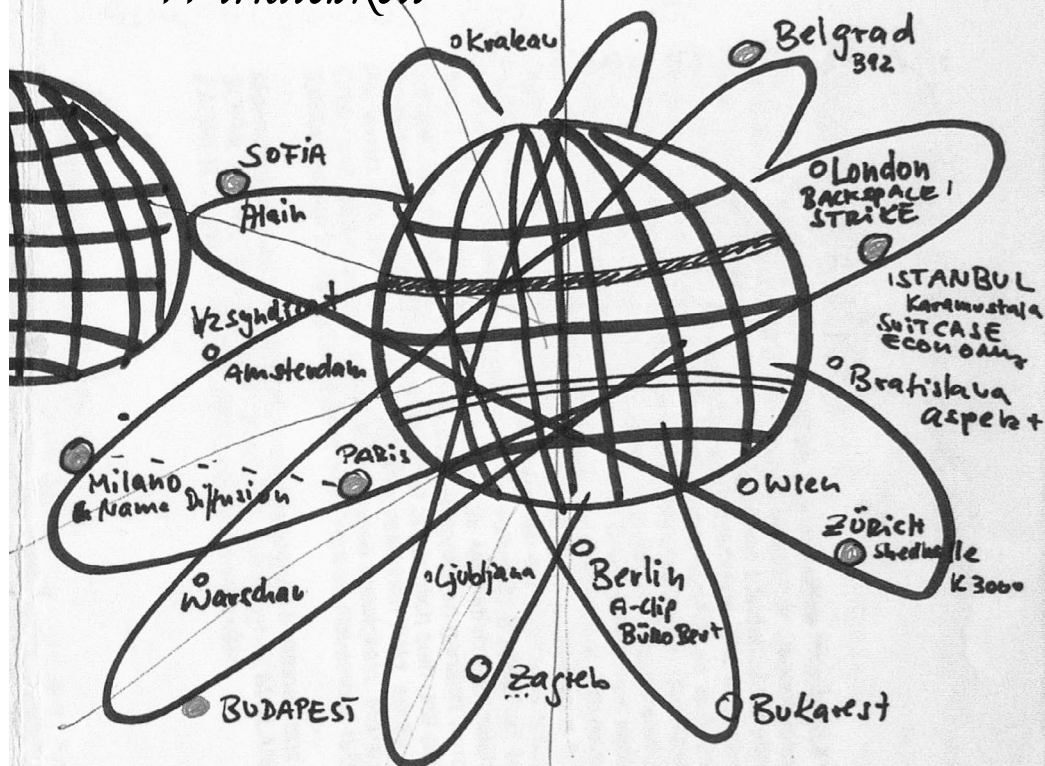


Publishing as a Way of Creating *Wirklichkeit*



money[€]nations

das projekt das sich an der Konstitution
der Grenze aufhält

& featuring INTERSHOP das Videomagazine mit
Korrespondentinnen aus

8.

Gwen Allen grasps self-published artists' magazines as a specific, alternative space of action that gained international relevance in the 1960s and 70s, when alternative and small-scale publishers became an important medium for writers and authors to disseminate counter-narratives to hegemonic culture at low cost, using rudimentary technological means.²⁶ In the medium of self-published magazines, new aesthetic formats were conceived, notions of art and literature renegotiated. Especially in North American and European Conceptual art, the self-published art magazine played a crucial role in expanding the artistic domain. The relative autonomy of the artists and writers

publishing in these little magazines, their independence from the art market and the press, eroded the ability of official institutions to function as the sole arbiters defining and valuating art and culture. The self-published magazine, as a site of production, distribution and discourse for the alternative art movement, was thus able to bypass the selection criteria, contractual terms and commercial interests of official publishers. Literary self-publishers and author-run publishing houses created a platform for lesser-known authors and critical readers, and in doing so, established a new aesthetic community of writers and readers. The means of production and channels of distribution were taken in hand in the Brechtian sense, distributed via mail order or on-site at bookstores or galleries—methods resembling those used by other subcultural fanzines. It is not by chance that *Souffles* appears in Gwen Allen's work as a superlative example of non-European self-organization. What Allen fails to grasp, however, is that the magazine quite consciously had created a third space not aimed at redirecting thoughts on resistance and anti-colonialism with and through Europe. The interesting pathways *Souffles* created emerged out of relations that had ceased to be controlled by European intellectual circles.

From the outset, debates on Negritude, Pan-Africanism and Pan-Arabism intersected in the magazine; discourses reflecting the necessity of being able to once more imagine other commitments and alliances than with the West or exclusively local affinity groups. The magazine contributed to the project of constructing a world of new affinities. This transnational and cosmopolitan dimension of *Souffles* gave rise to the possibility of constituting a “we” in novel ways, enabling future communities and practices directed towards constituting themselves within the self-publishing process. It was crucial that this be neither exclusively a nationally-bounded community nor a reconstructed imaginary of existing concepts. It was a journey into the unknown, initiated by critically reflecting upon existing concepts—for instance, Negritude as an antiracist universalism, an overly unambiguous construction of identity that needed to be countered with radical polyphony. As Laâbi says:

"We claimed a cultural plurality. To be Moroccan is to be Arab-Muslim, Amazigh, Jewish, African, Mediterranean, Saharan. We claimed our identity as one of pluralism, because Moroccan identity can only be understood if we see all the components that constitute it."²⁷

Wirklichkeit Books, founded in 2019 in Berlin, publishes books to find words, images and actions for a new actuality. The programme includes titles by young artists and writers side by side with historic positions relating to poetry, play, language and art. Publishing is understood as an experimental and joyful act that engages with the travel of ideas and is seen as a way of creating *Wirklichkeit*.

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The Material Marion von Osten series periodically publishes selected documents from the archive Labor k3000—the collective in which she worked with Peter Spillmann and others since the 1990s—using new contributions to contextualize them. Ephemera produced in the process, such as correspondence, forms, drafts, and transcripts, serve as the starting point for the practice-oriented publication series which maps the complexity of Marion von Osten’s transversal cultural production in its details and specifics, making her strategies productive for the present.

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