

Magnus William-Olsson

REPLACING. REPLANTING. REACTING.

Nobelsymposiumpaper Re-edited for Speech Choir

♩ = 114

In an economy of abundance

[Choir] A WAVE A WAVE A WAVE

Literature can't be but literature-to-someone.

– A body. Really? Playing on the beach I suppose ...?

– It's how it works.

– Is it?

.... Mmmm

[Choir]

PLEASE DISTINGUISH BETWEEN LITERATURE IN ACT AND LITERATURE IN POSSIBILITY.

ALMOST ALL LITERARY WORKS WE RELATE TO WE'LL NEVER READ.

INTERNET MADE OUR LIVES STUFFED WITH THE POSSIBLE.

IS THE ACTUALIZED POSSIBLE TAKEN FOR BEING THE ACTUAL?

THE UTMOST AIM OF LITERARY CRITICISM IS TO MAKE UNREAD BOOKS THINK- AND TALKABLE.

PEOPLE READ A LOT OF BOOKS AND NORMALLY FORGET THEM.

LITERARY WORKS KEEP WORKING WITHIN AND OUTSIDE US, EVEN WHEN WE CAN'T RECALL THEM. WE NEED TO TALK ABOUT IT.

ARE YOU QUESTIONING THE LITERARY OBJECT?

WHAT IS NEW DOESN'T REMAIN. THAT'S THE POINT OF THE "NEW PUBLIC SPHERE."

ARE WE STILL LIVING IN “DAS EIGENTLICHE ZEITALTER DER KRITIK” AS KANT FOOTNOTED 1781?

LITERARY CRITICISM IS NOT JUST ANY RESPONSE TO A LITERARY WORK.

LITERARY CRITICISM COMES WITH A RESPONSIBILITY TOWARD THE CRITICIZED, DUE TO THE FACT THAT THERE IS NO CRITICISM WITHOUT AN OBJECT.

THE DEPENDENCE ON THE OBJECT IS THE “BLIND SPOT” OF CRITICISM. THE CRITIC HAS TO OBEY TO IT.

WHY DON’T YOU START BY OFFERING YOUR FULL ATTENTION?

“THE NEW PUBLIC SPHERE” IS BEST CHARACTERIZED BY LACK.

IS IT, THUS, JUST ANOTHER NEGATIVE CONCEPT? IF SO, OF WHAT USE?

BY CHANGING IT REMAINS THE SAME.

MOST URGENT IS THE LACK OF EDITORIAL ROUTINES.

THE EDITOR AND THE EDITORIAL PRACTICE, SOMETIMES CALLED CARE, IS A PRETTY POTENT ANSWER.

TO WRITE IS EASY. BUT IN ORDER TO READ THE WRITTEN EVERYBODY DEPEND ON ANGELS, TEARING THE VEIL FROM THE REAL.

THE BOOK REVIEW WAS NEVER WIDELY READ.

NO ONE WILL EVER PAY FOR BOOK REVIEWS.

MAY ONE SPEAK OF THE BOOK REVIEW AS A KEY PIECE IN THE LITERARY ECOSYSTEM, KNOWING THE ANALOGY DISFIGURES THE STATEMENT IN THE ERA OF HYPERCAPITALISM?

NEVER TRUST A CRITIC BEFORE YOU’VE SEEN THEM DANCE.

PROFESSIONALS TURN INTO AMATEURS. IT’S INEVITABLE.

NON-PROFESSIONAL LOVERS. LIKE OR DISLIKE?

THE PUBLIC BECOMES COMMUNITY. THE OPEN SPACE IS OVERCROWDED. HOW COULD ANYONE TODAY DEFEND THE CONCEPT OF THE AGORA?

WHAT'S YOUR PROBLEM WITH LOVING LITERATURE?

LIGHT IN LITERATURE HAS TO BE LIT. SCENT SMELLED. MUSIC PERFORMED. IN ESSENCE IT'S AS EASY AS THAT.

SELECT. VALUE. PRESERVE. DISTRIBUTE. WHO SAYS LIBRARIANS ARE NOT CRITICS?

REACHING OUT. LEANING FORWARD. SQUAT DOWN. CLIMB THE LADDER. RECALLING A COLOR, A FORMAT, A NAME. BOOK-SHELF-CHOREOGRAPHIES REPLACED BY TAPPING AND SWIPING ON DIGITAL PROSTHESES.

WHERE ELSE BUT IN THE PUBLIC LIBRARIES IS LITERATURE ACCESSIBLE AS LITERATURE FOR EVERYONE?

HEADLESS PUBLISHING IS ON THE ONE SIDE A CURSE, ON THE OTHER A RIGHT. FLIP-THE-COIN-ADDICTION.

THE AUTHOR AS THE GHOST OF THE SIGNATURE IS AN OBSOLETE IDEA.

MOBILIZING CRITICAL ATTENTION THROUGH COLLABORATIVE ACTION.

THE LIBRARIANS WE TAUGHT WRITING AND EDITING REVIEWS, TURNED OUT BRILLIANT CRITICS. OR AT LEAST SOME OF THEM DID.

IN MAKING THE POSSIBLE LITERATURE THINK- AND TALKABLE, THEIR EVERYDAY EXPERIENCE MADE THE CRITICISED WORKS WORK IN A SOMEWHAT DIFFERENT LIGHT.

- But libraries, Magnus ...? Public employed critics! Is it really a good idea?
- I don't know. But think of academics ...
- They're not critics, are they?
- Sort of, sometimes.
- Are you serious?
- Mmmm ...