

biblioteca pirata

biblioteca pirata is an ongoing series of collective readings. It's an attempt to collective knowledge building.

It's a scattered and vernacular library, populated by hacked, manufactured, photocopied, pirated, deviated, rare, slanted, childish, corrupted, forged, appropriated, popular, pimped, common, bastard, hand-noted books.

Every book enters the library by the mean of a session of *arpage* collective reading: this consist of a group of people taking apart one book: everyone reads one small part and then talk about it all together. There's not a right way to share each part: a criticism or analysis are important as much feelings, impressions, memories.

The session allows a common reading through a multiplicity of points of view. This plurality takes shape of side-notes or remarks that people leave on the text.

Afterwards, i make some pirate copies that i gift to each participant in order to thank them and acknowledge their involvement. The placement of this copies is related to the will of the participants: they are often scattered, sometimes lost, sometimes close to their bodies.



I participate to the readings and i do not know the content of the book beforehand: we all discover it together: we're all ignorant. Ignorance here is not a fact of pride but a humble declaration of thirst for shared knowledge. As much as the necessity to unlearn.

I often proposed books that i wanted to read but that i did not have the courage to start to read alone, it ranged from academic texts to novels, poems, or collection of jokes. As for the physical existence of this pirate library, it is quite soon to describe its dissemination and the consequent placement of an art-work in spaces of intimacy, exchange or communality.

a short story

In May 2019 i offered a session of a collective reading of Trinh T. Minh-ha's *Woman, Native, Other* at Färgfabriken in Stockholm with curator Carlota Mir.

Being at the end of one year of research in which practices of collective knowledge production as well as participatory art were coming back in my mind constantly after years of sleep, this session was a beginning as much as a coming back for me.



I proposed the *arpage* technique. It is a performative act of collective knowledge production. By the end of this session, i had lost my book and gained a shared experience.

Yet, i cherished that text, and after a while i decided to give it a new body, a body that i would design anew. It is now few years that i mostly read in digital and at some point i felt the urge to give a body to the readings that nurtured me. In the long term, i would like to constitute a library from this process. A situated library: related to bodies, not universal but curious of the world.

I imagined to keep on using the *arpage* method and proposing new sessions of collective readings in the following months.

I started preparing the books in scattered signatures conceived as scores. The collective reading becomes the moment of activation of such scores and allow them to get imbued of plural handwritten notes before entering the library.

Since the moment i first conceived this pirate library, many things happened: the work has been selected to partake to a residency in Hamburg and to *School of Waters*, the 19th Mediterranean Biennale in May 2021.

But on top of all this, the confinement measures came in and made all these commitments transformed.

After a period of uncertainty, i started to propose *arpentage* sessions online. I find the digital ersatz interesting and stimulating because of the different reach it allows me and the possibility to navigate in multiple languages.

At the end of 2021 i proposed some readings after being solicited by some art spaces.

In 2022 i started to propose more regularly readings in real life: this coincided with a will of being involved in the social realities of the two places i am the most active: Clermont-Ferrand in France, where i work as a researcher; and Catania in Sicily, where i just moved back after fifteen years abroad. In both cases i contacted an association with a social activity and started to organise the readings through their networks and with their support. In this moment, i find it more fulfilling than the existence of *biblioteca pirata* exclusively in the art field.



until now, we read:

Gloria Anzaldúa, *Borderlands/La frontera: The new Mestiza* (March 19th 2020);

with Costantin Jopeak, Angeliki Tzortzakaki, Enar de Dios Rodríguez, Carin Klonowski, Melis Tezkan, Valentina Cipullo Callegarini, Jagoda Mazur, Natalia Zonova, Emily Fitzell, Hamid Waheed, Diana Duta;

Ngugi wa Thiong'o, *Décoloniser l'esprit* (March 23rd 2020);

with Emil Sennewald, Jan Kopp, Mathis Sabrié, Cédric Loire, Aline Lenzhofer, Philippe Eydiou;

Audre Lorde, *The black unicorn* (April 2nd 2020);

with Angeliki Tzortzakaki, Eliot Moleba, Radna Rumping, Costantin Jopeak, Dalia Maini, Louise Mercadier, Floortje van Sandick, Jérôme de Vienne, Rashmi Viswanathan;

Edmond Jabès, *Un étranger avec, sous le bras, un livre de petit format* (April 7th 2020);

with Diana Duta, Fabrice Gallis, Camille Varenne, Mathis Sabrié, Natacha Magnin, Marion Arnoux, Julien Dallièrè;

Carlo Ginzburg, *Thread and traces. True, false, fictive* (April 11th 2020);

proposed by Rashmi Viswanathan, with Valentina Cipullo Callegarini, Endi Tupja, Liene Pavlovska, Pjotr Zherebtsov, Eliot Moleba, Aimée Suárez Netzahualcōyotl, Floortje van Sandick;

Carla Lonzi, *Vai pure* (April 15th 2020);

proposed by Costantin Jopeak, with Zoë de Luca, Carlota Mir, Muna Mussie, Angeliki Tzortzakaki;

Monique Wittig, *Les guérillères* (April 19th 2020);

proposed by Louise Mercadier, with Ghita Skali, Fredj Moussa, Antoinette Jattiot, Mathis Sabrié, Jérôme de Vienne, Maël des Mesnards, Pauline Creuzé;

Kate Zambreno, *Heroines* (April 25th 2020);

proposed by Diana Duta, with Dalia Maini, Hamid Waheed, Hyui Ines Rmi, Endi Tupja, Carlota Mir, Zoë de Luca, Paula Förster;

Tupac Shakur, *The rose that grew from concrete* (May 2nd 2020);

with Radna Rumping, Carin Klonowski, Jagoda Mazur, Dalia Maini, Aline Lenzhofer, Endi Tupja;

Hilton Als, *White girls* (May 9th 2020, May 12th 2020);

proposed by Radna Rumping, with Maël des Mesnards, Liene Pavlovska, Mauro Sirotnjak, Carin Klonowski, Endi Tupja, Sara Milio, Rebecca A. Layton;

collective, *Afterwork readings* (May 16th 2020);

with Angeliki Tzortzakaki, Dalia Maini, Lew Pey Sien.

Franco Buffoni, *Jucci* (June 9th 2020);

session in collaboration with MA*GA Museum curated by Alessandro Castiglioni, enriched by the presence of Franco Buffoni, with Massimo Palazzi, Saveria Costa, Fabrizia Affri, Andrea Visalli, Eleonora Cattaneo, Zoë de Luca, Antonella Breci;

Oyeronke Oyewumi, *The invention of women. Making an African sense of Western gender discourses* (June 12th 2020);



with Emil Sennewald, Camille Varenne, Justine Shivay, Sarah Netter, Jérôme de Vienne, Eden Tinto Collins;

Yoko Tawada, *Portrait of a tongue* (Achterhaus, Hamburg, July 25th 2020);

proposed by Si-Ying Fung, with Paul-Louis Lelièvre, Si-Ying Fung, Irina Frederich;

Bruce Adams, *Tiny revolutions in Russia. Twentieth-century Soviet and Russian history in anecdotes* (Altonaer balkon, Hamburg, August 15th 2020);
with Paul-Louis Lelièvre, Si-Ying Fung, June Rilando Lamadjido;

Robin DiAngelo, *Fragilité blanche*, (November 6th 2020);

proposed by Camille Varenne, with Emil Sennewald, Stéphanie Lagarde, Gérald Kurdian, Sarah Netter, Rodrigo Cespédes del Aguila;

Sara Ahmed, *What's the use?* (November 19th 2020);

with Sarah Netter, Rebecca A. Layton, Ivi Meltaus, Paul-Louis Lelièvre, Paula Förster, Emily Fitzell;

Dénètem Touam Bona, *Fugitif où cours-tu ?* (November 20th 2020);

proposed by Camille Varenne, with Emil Sennewald, Stéphanie Lagarde, Sarah Netter, Rodrigo Cespédes del Aguila, Dao Sada, Chris Cyrille;

Anne McClintock, *Imperial leather. Race, gender and sexuality in the colonial context*, (November 27th 2020);

proposed by Emil Sennewald, with Rodrigo Cespédes del Aguila;

Derek Walcott, *Another life*, (December 5th 2020);

with Angeliki Tzortzakaki, Paula Förster, Prateek Vijan, Beatrice Forchini, Aleksandra Czerniak.

bell hooks, *De la marge au centre. Théorie féministe*, (December 18th 2020);

with Audrey Pouliquen, Carlota Mir, Emil Sennewald, Rodrigo Cespédes del Aguila, Álvaro Borrajo Alemany;

Gloria Anzaldúa and Cherríe Moraga (eds),

This bridge called my back. Writings of radical women of color, (December 29th 2020, January 9th 2021, January 18th 2021);

with Radna Rumping, Si-Ying Fung, Endi Tupja, Crys Aslanian, Tracy Fuad, Diana Duta, Rashmi Viswanathan, Eva Boodman, Dalia Maini;

Trinh T. Minh-ha, *When the moon waxes red. Representation, gender and cultural politics*, (January 3rd 2021);

with Jacqueline Hoàng Nguyễn, Francesca Bertin, Rodrigo Cespédes del Aguila, Johanna Klier, Ivan Isaev, Si-Ying Fung;

Moderata Fonte, *Il merito delle donne*, (January 16th 2021);

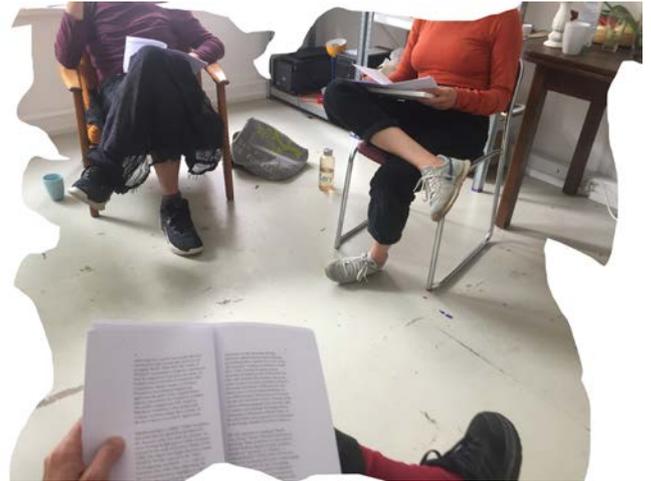
with Zoë de Luca, Valentina Cipullo Callegarini, Endi Tupja;

Ariel Dorfman, Armand Mattelart, *How to read Donald Duck*, (March 2nd 2021);

with Ewa Sadowska; Dominik Nawrocki, Rodrigo Cespédes del Aguila, Crys Aslanian;

Julietta Singh, *No archive will restore you*, (School of waters, San Marino, July 8th 2021);

with Enar de Dios Rodríguez, Vesna Liponik, Elena Binotti, Sophie Utikal, Gašper Kunšič, Vanja Smiljanic, Virginia Russolo, Mila Panic;



Hayîm Habshûsh, *Yémen Récit traduit de l'arabe yéménite et présenté par Samia Naïm-Sanbar*, (*Creux de l'enfer*, Thiers, October 30th 2021);

with Michèle Rodier, Jérôme de Vienne, Rodrigo Céspedes del Águila, Justine Perolari, Kunga Dempa Tsang, Danaé Seigneur, Nina Ségaud, Melis Tezkan, Carin Klonowski, Bastien de Barros;

Cherio, *Palmistry for all*, (*Lebensmittel*, Berlin, November 8th 2021);

with Rebecca A. Layton, Endi Tupja, Saša Tatic, Iva Kirova;

McKenzie Wark, *Un manifeste hacker*, (*Somme toute*, Clermont-Ferrand, January 8th 2022);

with Antoine Beaucourt, Marie Muzerelle, Bertrand Festas, Agathe Hamel, Paul Dupouy, Léo G Gentil, Nino Spanu;

Muriel Barbery, *L'eleganza del riccio*, (*Trame di quartiere*, Catania, February 15th 2022);

with Luca Iasi, Gloriana Orlando, Giuseppe Tomasello, Anna Lizzio, Sabrina La Placa;

Homi Bhabha, *Les lieux de la culture. Une théorie post-coloniale*, (*Somme toute*, Clermont-Ferrand, March 12th 2022);

with Sarah Netter, To'a Serin-Tuikalepa;

Rivolta Femminile, *La presenza dell'uomo nel femminismo*, (*Trame di quartiere*, Catania, March 26th 2022);

with Erika Leotta, Gloriana Orlando, Anna Papale, Sabrina La Placa, Paola Recca, Pinelda Garozzo;

Gloriana Orlando, *Un inconfessabile segreto*, (*Trame di quartiere*, Catania, April 9th 2022);

with Agata Faro, Gloriana Orlando, Sabrina La Placa, Giuliana Di Paola, Pinelda Garozzo, Rosalda Schillaci and her husband, Alessia Barbagallo, Marco Vismara;

Laura Gonzenbach, *The robber with a witch's head: more stories from the great treasury of Sicilian folk and fairy tales*, (Fondazione Sandretto Re Rebaudengo, Torino, May 2nd 2022);

with Eunice Tsang, Federica Beltramo, Sukanya Baskar, Irene Coscarella, Shaelyn Hanes, Ilaria Mercurio, Carola Guadagnin, Beatrice Biason, Alberto Nidola;

Hélène Cixous, *Le rire de la Méduse*, (*Somme toute*, Clermont-Ferrand, May 7th 2022);

with Antoine Beaucourt, Marie Muzerelle, Bertrand Festas, Julien Dallièrre, Clélia Bathelol, Pierre-Olivier Dosquet;

Angela Davis, *Lectures on Liberation*, (*Somme toute*, Clermont-Ferrand, September 17th 2022);

with Antoine Beaucourt, Marie Muzerelle, Janna Zhiri, Ethan Assouline;

Ivan Illich, *Disoccupazione creativa*, (*Trame di quartiere*, Catania, October 15th 2022);

with Gloriana Orlando, Sabrina La Placa, Andrea d'Urso, Rita Castro, Gianni Rizzo, Anna Quattrocchi;

Monique Wittig, *Il pensiero straight*, (*Trame di quartiere*, Catania, November 5th 2022);

with Andrea Bellanuova, Marisa Lauria, Rita Castro;

Maria Rosa Cutrufelli, *La briganta*, (*Trame di quartiere*, Catania, December 3rd 2022);

with Sabrina La Placa, Rita Castro, Giuseppe Culetta, Anna Quattrocchi, Chiara Pellegrino, Mariana Cerino Calzans, Federica Giunta;

Dossie Easton, Janet Hardy, *La zoccola etica*, (*Trame di quartiere*, Catania, January 7th 2023);

with Anna Quattrocchi, Chiara Pellegrino, Federico Guarnaccia, Sara Cantore, Federica Giunta, Giulia Burzillà, Alessandro Carsap, Alessia Barbagallo, Anna Papale, Daniela Nicolosi;

Igiaba Scego, *Adua*, (*Trame di quartiere*, Catania, February 11th 2023);

with Anna Quattrocchi, Antonella Speciale, Daniela D'Amico, Monica Reina, Francesco Tinnirello;

Silvia Federici, *Caccia alle streghe, guerra alle donne*, (*Trame di quartiere*, Catania, March 11th 2023);

with Simona Spadoni, Sofia Privitera, Melania Libra, Antonio Passaniti, Claudia Gangemi;

Donna Haraway, *Saperi situati. La questione della scienza nel femminismo e il privilegio di una prospettiva parziale*, (*Trame di quartiere*, Catania, April 22nd 2023);

with Anna Papale, Federico Guarnaccia, Sara Cantoro, Alfio & Silvana, Annarosa Maraudino, Elena, Elisa Raciti, Roberta Raciti, Alessandra Rigano;

Stefano Harney e Fred Moten, *The undercommons. Pianificazione fuggitiva e studio nero*, (*Trame di quartiere*, Catania, May 5th 2023);

with Mara Gentile, Ester Motta, Monica Reina, Emanuele Costa, Nina Giuffrida;

Sandra Ruiz & Hypatia Vourloumis, *Formless Formation: Vignettes for the end of this world*, (for a contribution to *iniziative di i* magazine, online, May 5th 2023);

with Korina Pavlidou, Dalia Maini, Léa d'Albronn Allexandre, Francesca Emilia Minà, Iga Swiesciak, Francesca Pionati, Chiara Pagano, Livia Nervi; Ilaria Vettor;

...

all texts are available [here](#)



home-made copy of Woman, Native, Other



the entire layout has been redesigned as a paperback



i went through the whole text several times in order to not miss a single italics, a footnote, a typo



Woman, Native, Other was made of fifteen signatures: each of them is still visible in the transparent spine of the book.



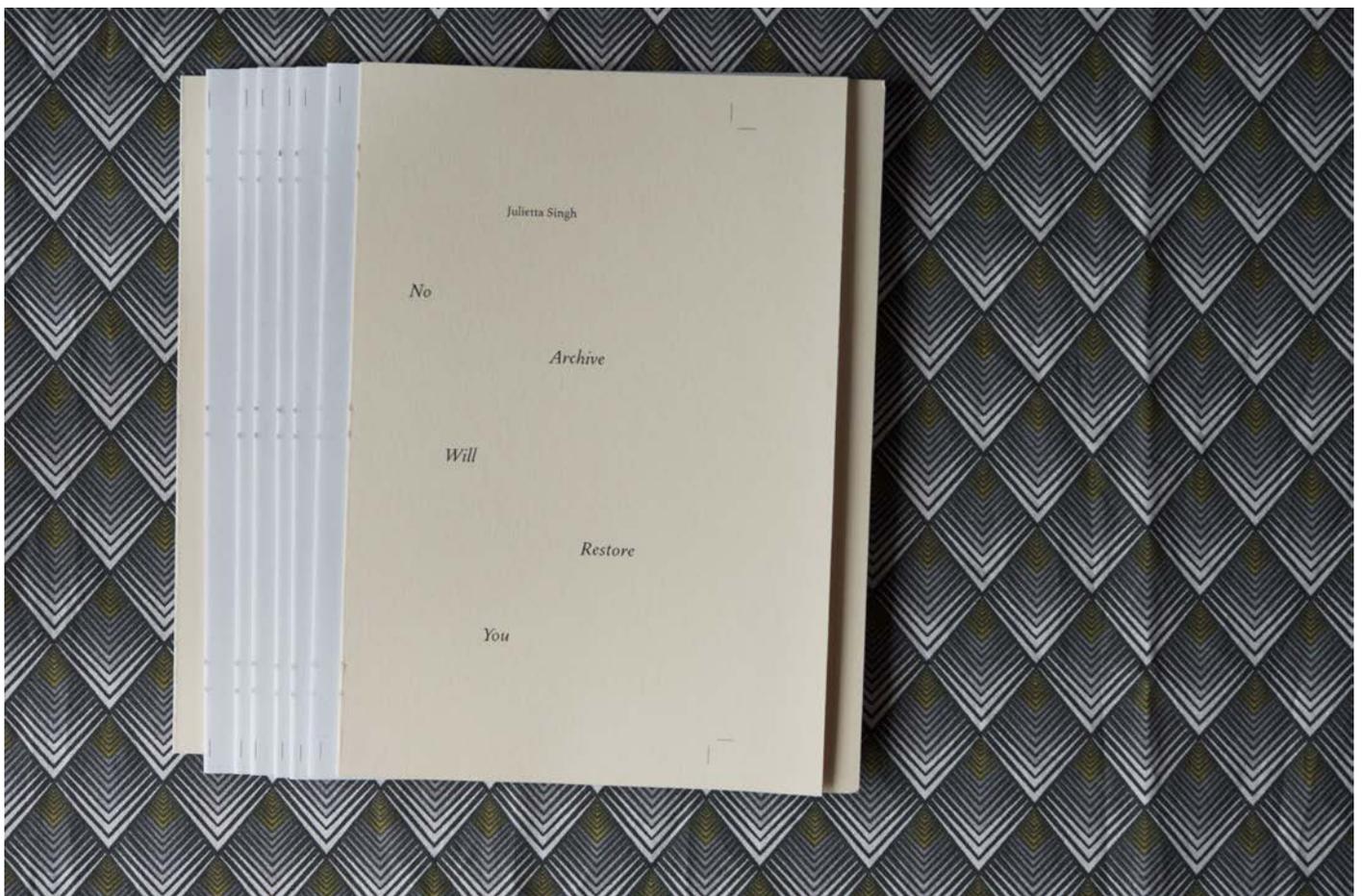
signatures prepared for the collective reading of No archive will restore you



each person picks up an equal part of the book: according to the length of the text, a time for individual reading is given



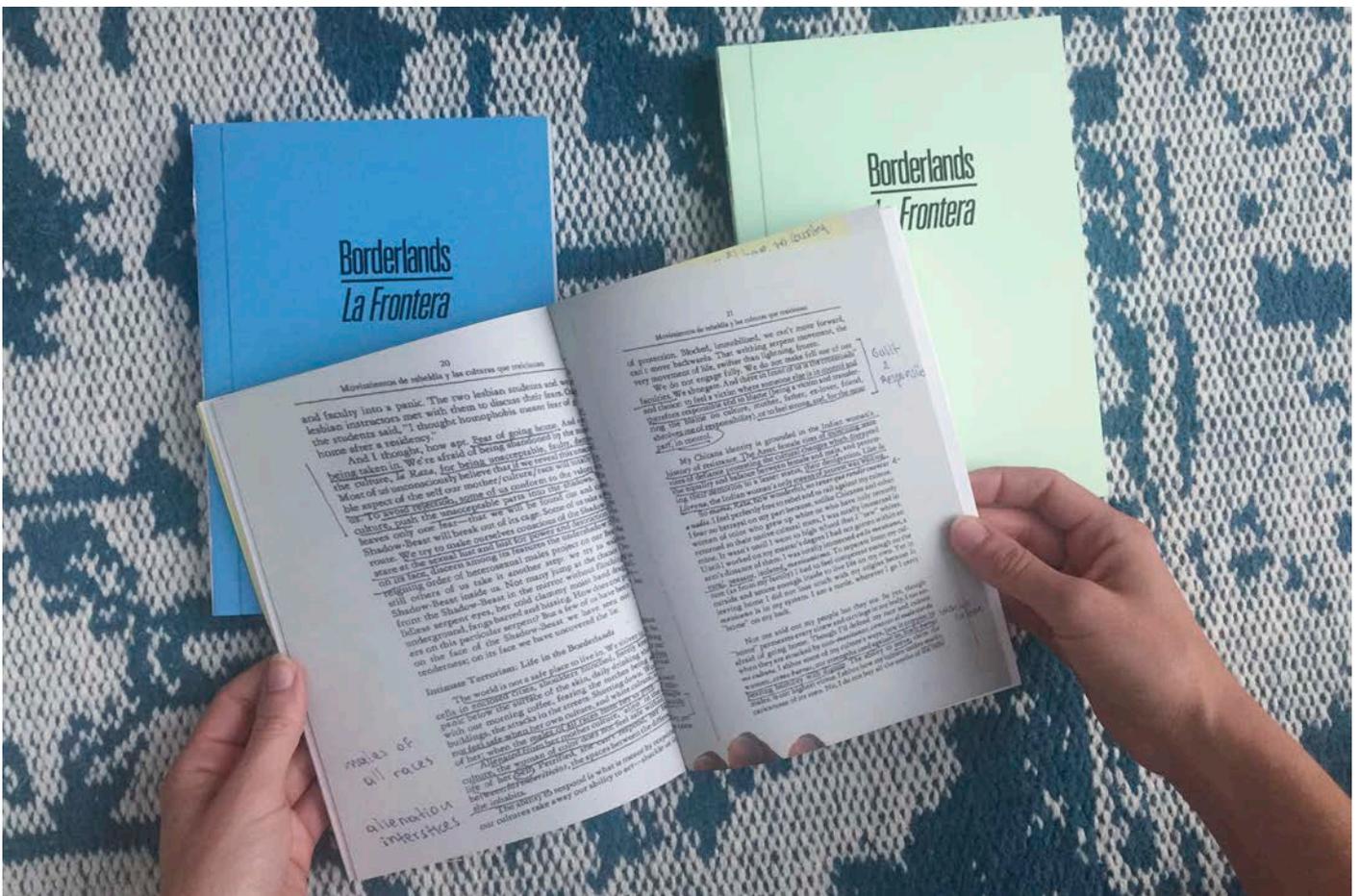
then there is a common moment when everyone shares what they read and the text is discussed collectively



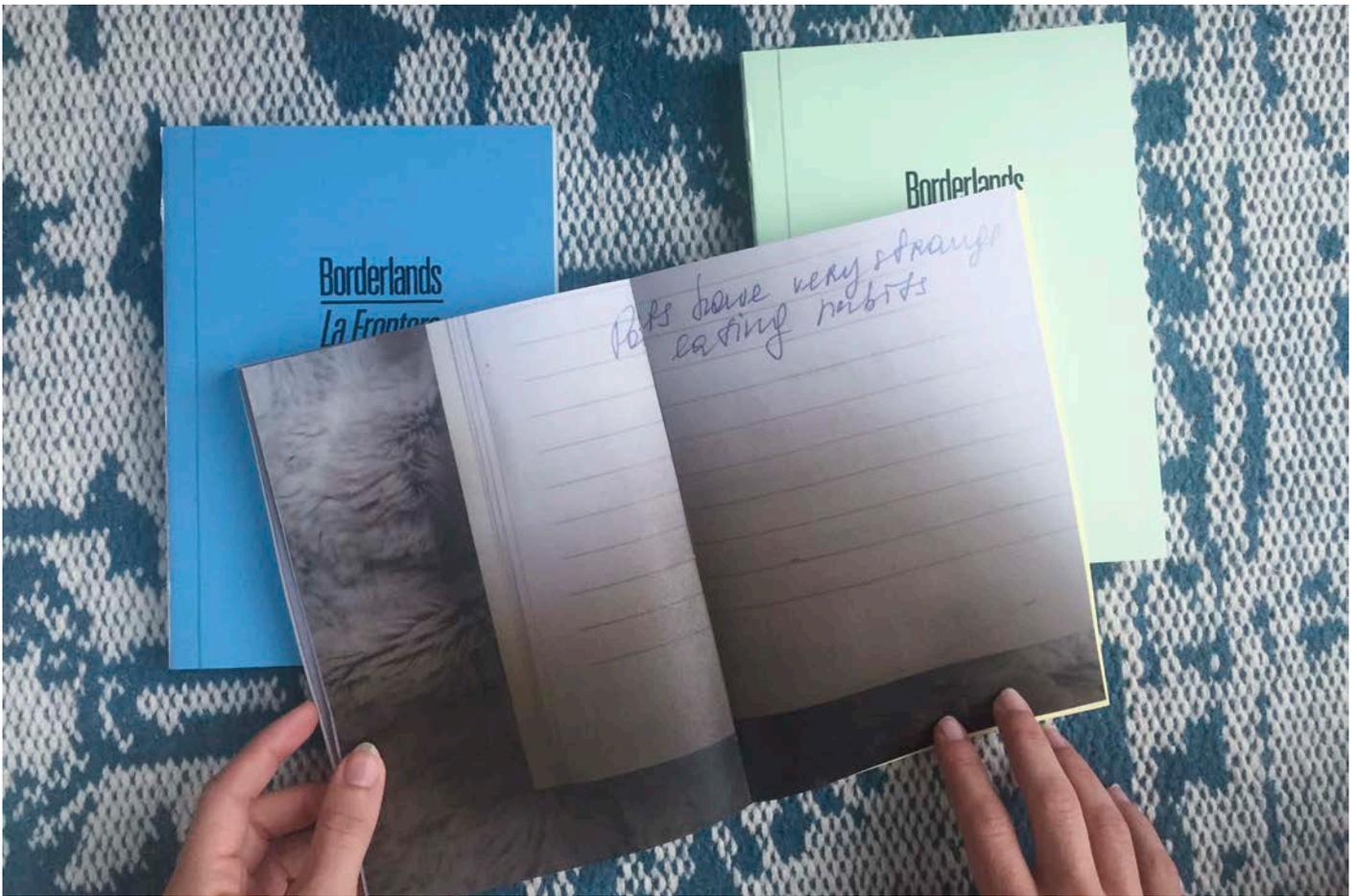
at the end of the session, i would collect the signatures, bind them together and add the book to library



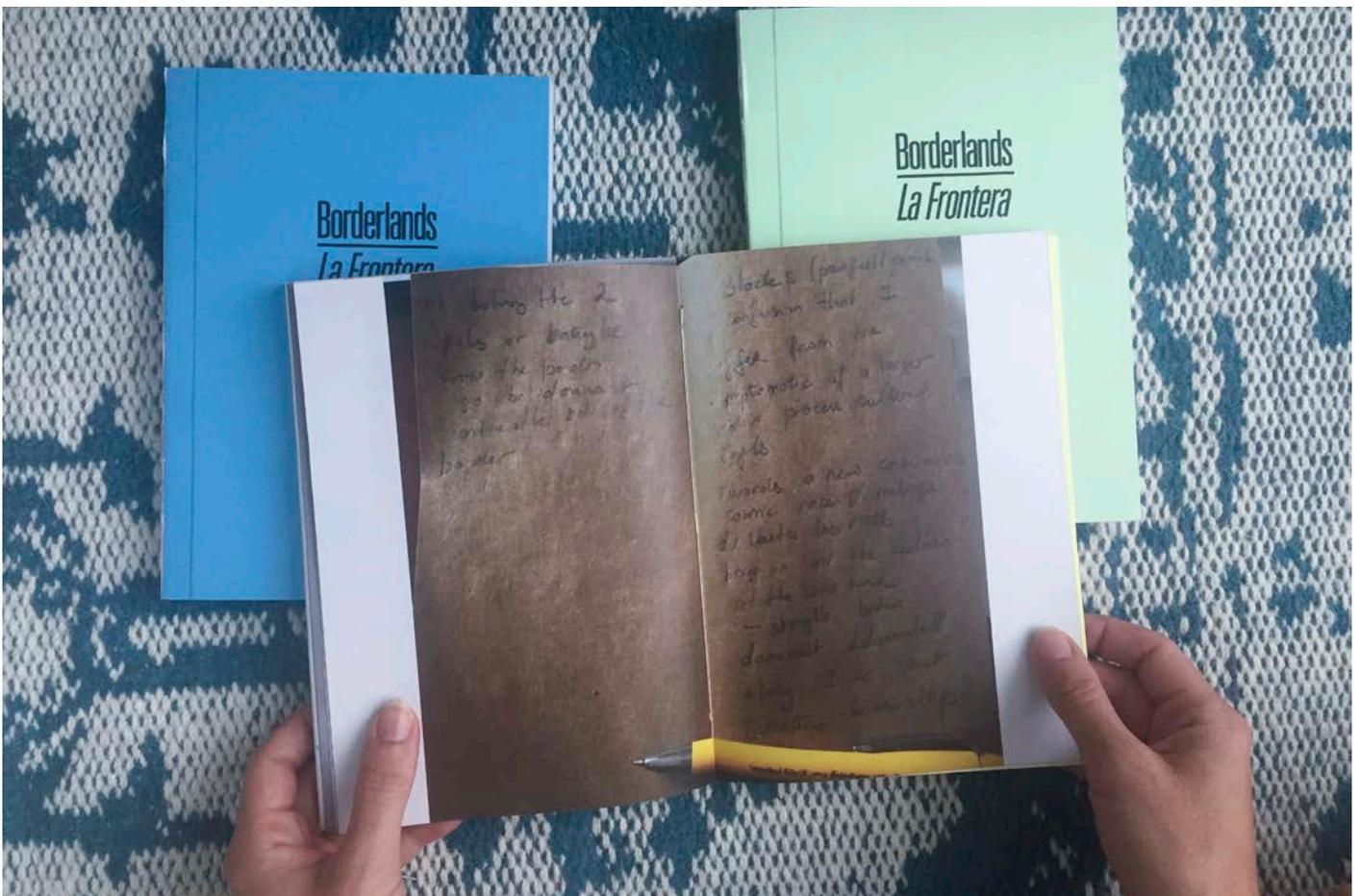
home-made copy of Borderlands/ La frontera: The new mestiza



side notes and remarks are included in the pirate copy



home-made copy of Borderlands/ La frontera: The new mestiza



hand written notes are added at the end of the copy



home-made copy of The Black Unicorn



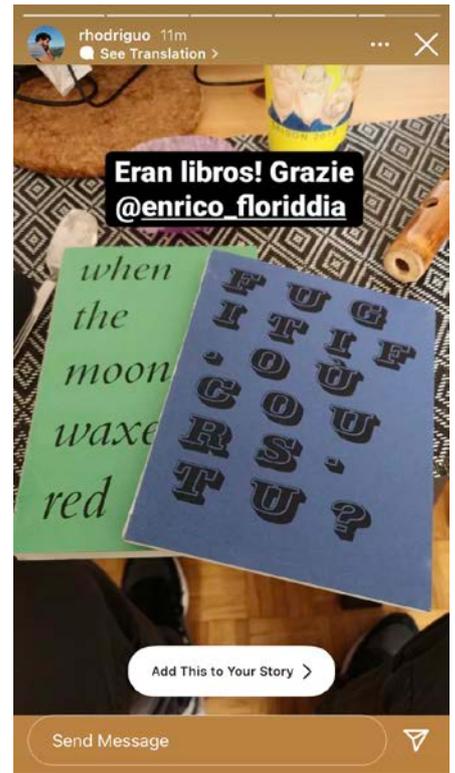
names of each participant are added in the back cover



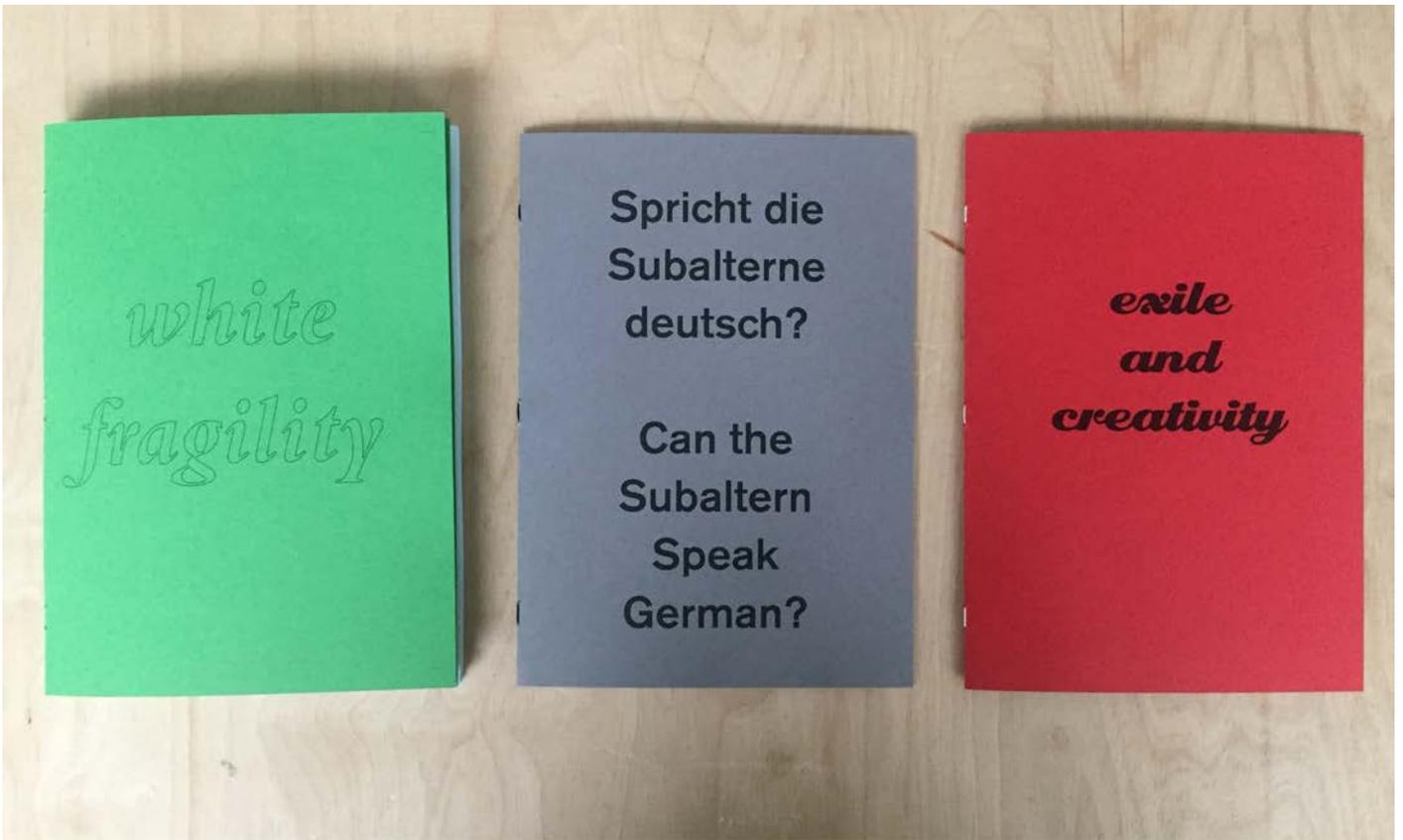
an open air reading session at School of waters in San Marino, July 2021



reading session at Les creux de l'enfer in Thiers, France, October 2021



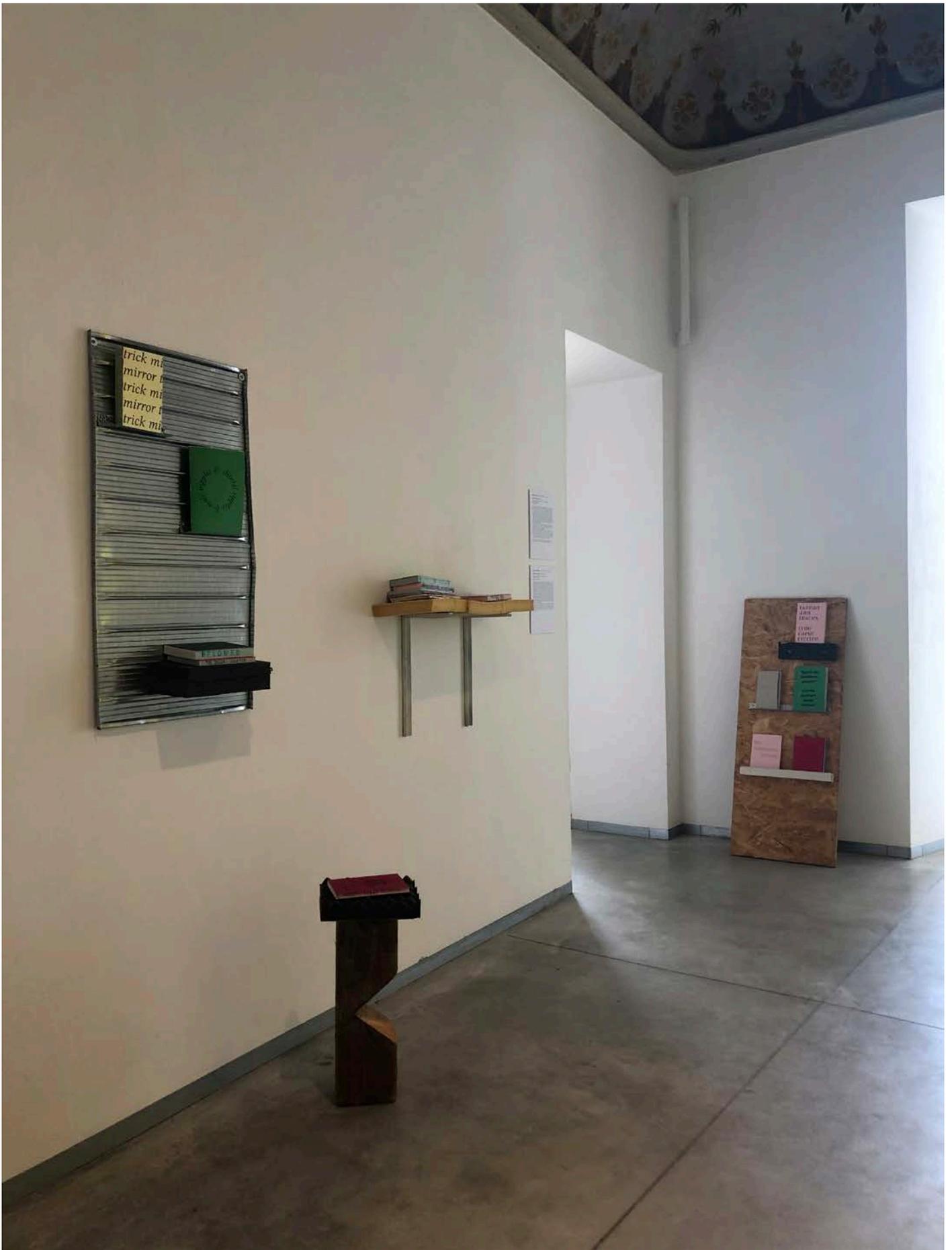
after being shown at School of waters, the books have been shipped to each participants



during a residency at Impossible Library in Hamburg in May 2021 i was asked to create a Handapparat, a reading selection from their collection. I did so but i also felt the need to add some other reading suggestions that could have enrich and open up the collection



i proposed than one book and five small booklets that resonated with the discussions held during my stay



some books were part of the exhibition Camminiamo sul ciglio di un istante at the Fondazione Sandretto Re Rebaudengo, Guarene, May 2022



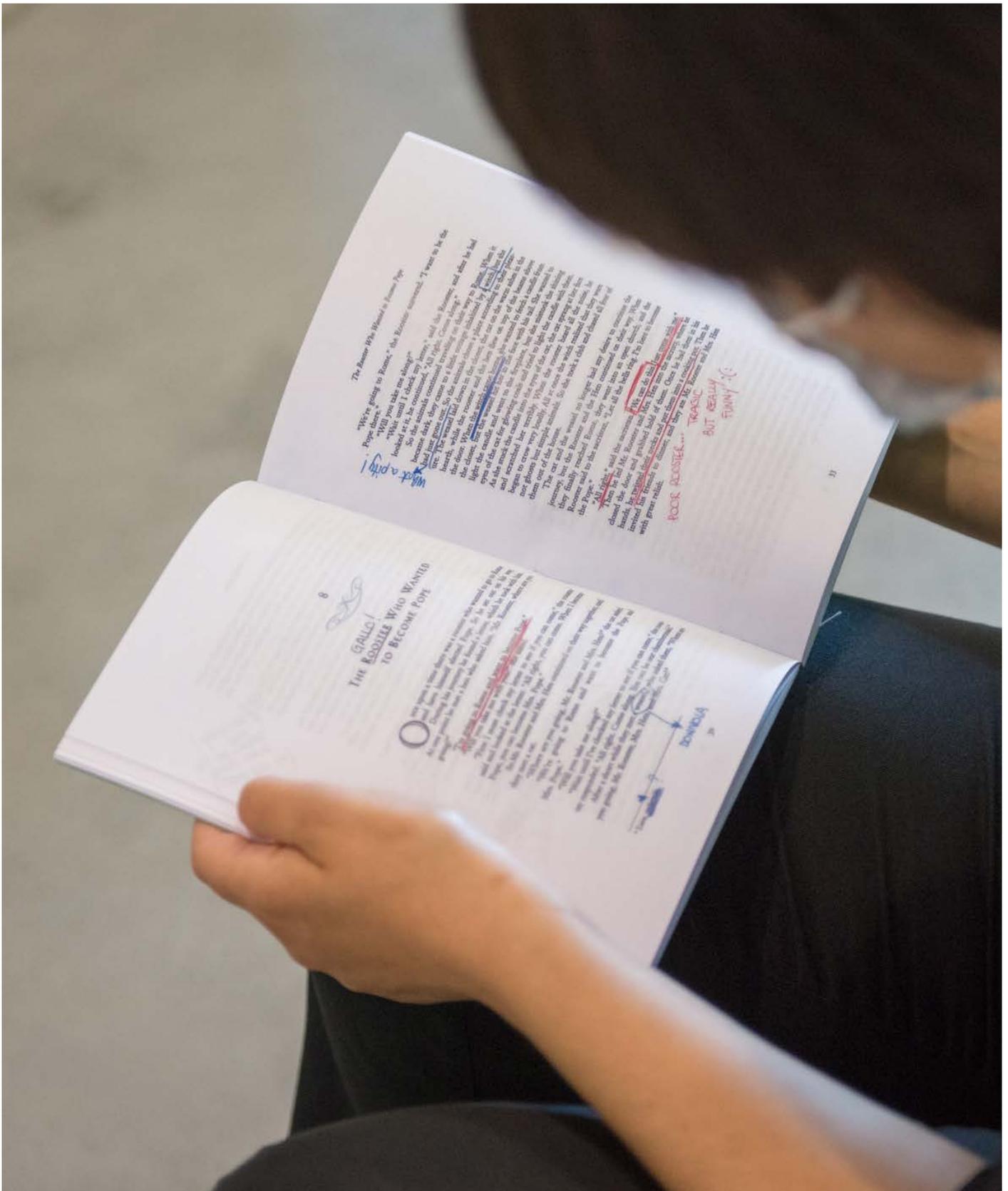
shelves were made of foam and other leftover materials



the audience is invited to browse, read and add notes to the books with the provided pencils and markers.



A conversation sparked with Allison Grimaldi Donahue: she curated one bookshelf of the exhibition and i made a little anthology containing texts that inspired and supported the writing of her poem 3 cose / 3 things, spread over the exhibition in large posters.

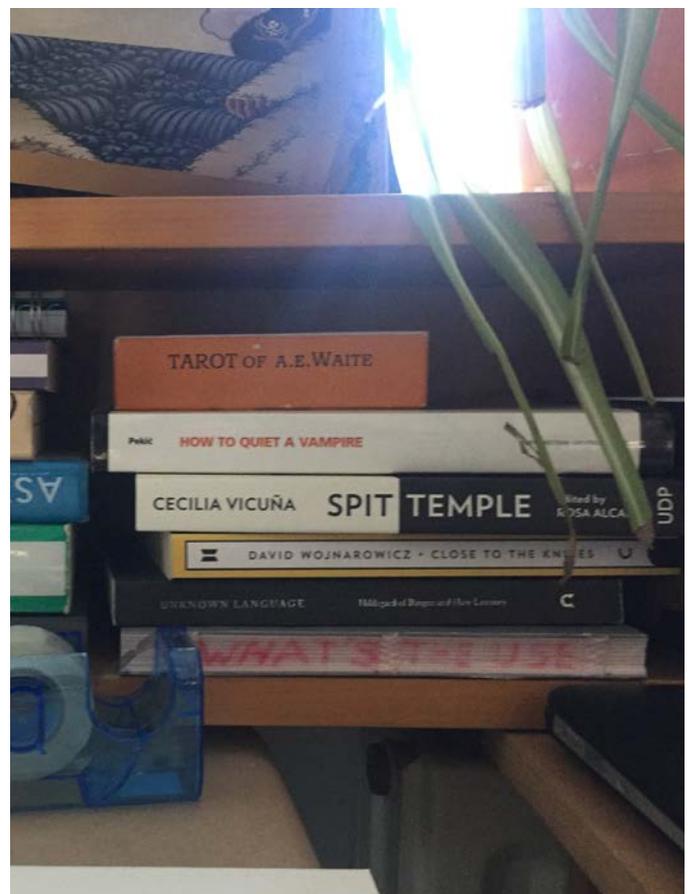


in preparation of the exhibition, i gathered with the curators and the art mediators for a reading session. A way to get acquainted and be able to offer to the audiences a first hand testimony on how the reading sessions unfold. We read The robber with a witch's head: more stories from the great treasury of Sicilian folk and fairy tales with Eunice Tsang, Federica Beltramo, Sukanya Baskar, Irene Coscarella, Shaelyn Hanes, Ilaria Mercurio, Carola Guadagnin, Beatrice Biason, Alberto Nidola.

The noted copy was in the show together with the people who participated and tend to the library.



exhibitions are still exceptions: most of the books live a more slow paced life among other books in people's shelves



oftentimes they are forgotten or covered by stuff, as any other book could be, but they appear to be in very good company anyway



i was invited to make a reading and zine-making workshop at Museion in Bozen/Bolzano in November 2022 in the framework of the performative symposium Opening the pill



participants selected parts of text read communally and contributions from participating artists and created a small reader to accompany the performances and to highlight some of their discursive underpinnings



as a punctuation of some events of the symposium, snippets of text selected during the workshop were offered to the public together with pills to smell, taste or apply to the skin



the Opening the pill zine was also distributed to the public, its digital version is [here](#)



since January 2023 my copies are available to the public at the café of Trame di quartiere in Catania



Trame di quartiere is a social work association where i monthly propose reading sessions free of charge to a slowly constituting community of readers

Armstrong's unique diaphragmatic compositions and improvisations have irrevocably altered the planetary soundscape. His epic and enduring transformation of the trumpet's sonorities speaks to how instruments have always been deconstructed by artists and their orchestrations to shatter the militarization and "civilizing" of musical form. Armstrong's aesthetic interventions include the alterations of music, sound, sense, voice; he produced countless collages, correspondences, two autobiographies. A prolific archivist, he called his type writing "gappings" mobilizing multiple registers through bizarre uses of punctuation, underlining, and ellipses of varying length. From the trumpet to the typewriter, Armstrong seemingly "revel[ed] in appropriating the technology of rationalization,"¹⁴ where his writing can be read as the usurping of the "rational technology of the interval ("gappings" – in the sense that the typewriter structures and spatializes an access to language) ..."¹⁵ Armstrong's practices of improvisational pluralism across multi-media collapse the divisions between high and low culture, class structures, and formal registers and, in their criss-crossings, traverse the gaps between transnational culture domains.

In breaking down the scoring system to outrun Empire's violence, Armstrong is just one example in a string of artists and insurgent creators who appropriate colonial instrumentation and rational technologies through performative modes of alterity. Like the orchestration of new sounds, these anticolonial practices occur within a shattered continuum, and it is the listener's (reader's) job to decipher the sequencing order of content and context in the gappings of reanimated form.

The social ordering of Westernized human life historically works through the appropriative structuring of logistical militarization, and such an operation is an orchestrated assembly working in

Handwritten notes in blue and pink ink:
The question of
breaking the steady pace of standard printed text
again structure time and meaning
think of music - HA - AT INTERVALS
and an making
and following
Masters? Lords??
AND THAT WAS ABLE TO BE REACHED MULTIPLE MEANING AND CIPHER

a-
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In October 2023 i organised a collective reading as a contribution for Iniziative di i magazine

to innocence that problematically attention to crepuscular settler guilt and complicity, and its consequences. This is also to say that colonialism's preservation is dependent on the workings of a settled identity as a property of capital itself.

The sounds of the oppression and colonizing apparatus of form are everywhere: identity, time, fields, methods, disciplines, interactions, genres, histories, and even movements. Often indexed visually, form relies on efficacy to define, separate, and articulate. However, a resonating sensum unfolds a path for the content of the plenum. If the phylum is the ordering of all classes made up of infinitely materialized particulars within the plenum, then the plenum of the pineal eye of Western rationality is incapable of ever sensing how resonance senses.

Writing during the 2020 pandemic, Indigenous Action warns in *Reframing the Apocalypse: An Indigenous Anti-Futurist Manifesto* "Rethinking the Apocalypse, An Indigenous Anti-Futurist Manifesto that colonialism has infected all aspects of our lives, which is responsible for the annihilation of entire species, the toxification of oceans, air and earth, the clear-cutting and burning of whole forests, mass incarceration, the technological possibility of world wars, mass wars, and the possibility of a global scale, this ending writing and painting the temperature on a global scale, this is the deadly politics of capitalism's pandemic." Capitalism is the ultimate force of the virus, the virus of the death of acts of the imagination and the will to restore the death of the Indigenous and the possibility of the apocalypse actualized. time and the only certainty is the death of colonialism is a plague that has been a plague until capitalism's pandemic, plague that has been a plague until capitalism's pandemic, then the attempt to determine indigenous life, one that refuses to disappear in the name of profit.¹⁴

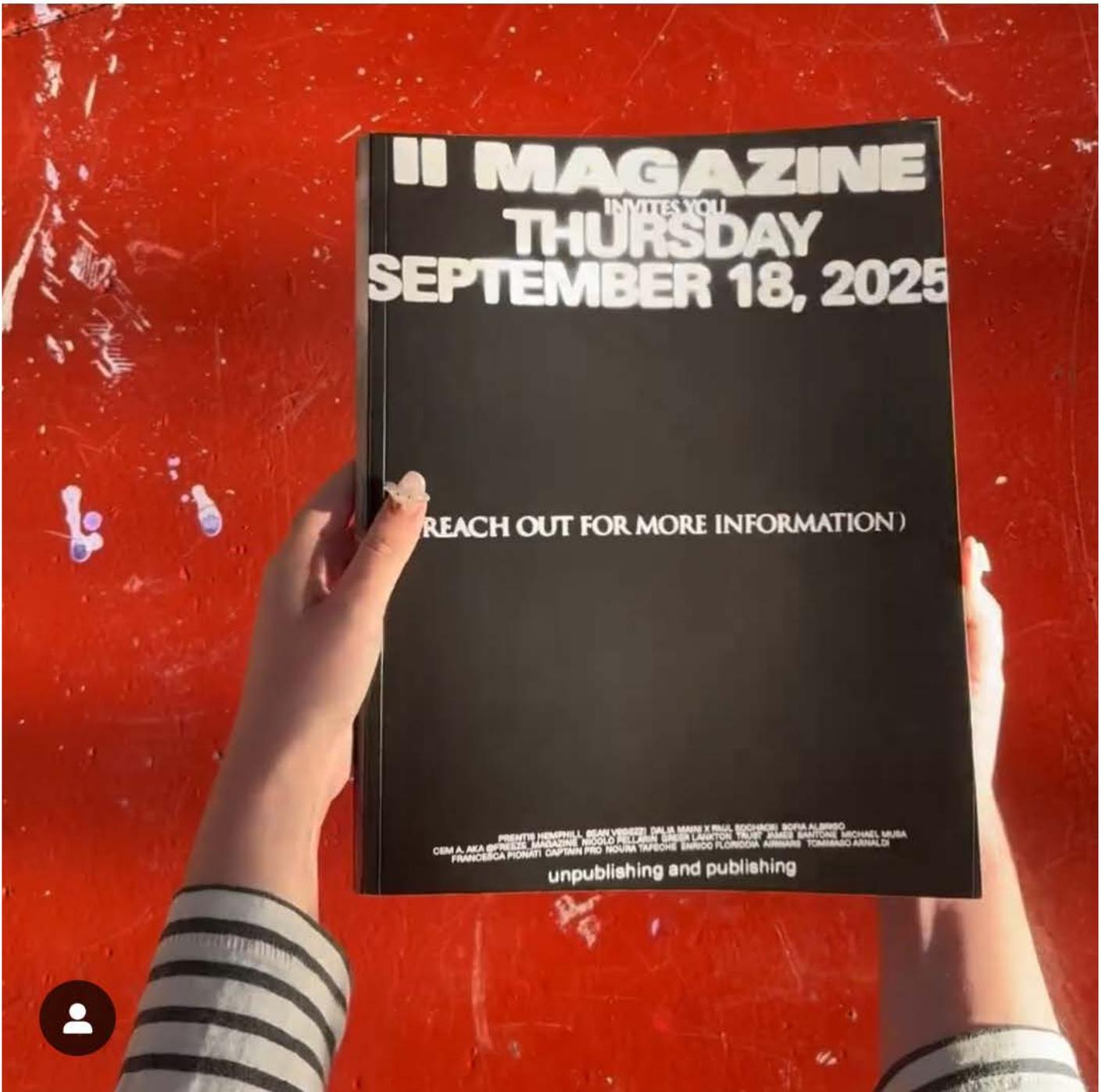
Handwritten notes in green and red ink:
We
even movements → movement is determined; it moves only to end to a form again. The form is the endpoint of it all...
→ being into
→ movement is passive in colonial patterns
TEACH
INDEX
SEPARATE
negative ontology (of knowledge?) AT & LOG
death
Immortal Kohrt "the end of all things"
begins again and again
SIR
being out-growth
RA FEEF ZIAOAH

Together with Livia Nervi, Chiara Pagano, Francesca Emilia Minà, Ilaria Vettor, Léa d'Albronn Allexandre, Clarissa Strange, Francesca Pionati, Korina Pavlidou and Iga Swiesciak, we read and discussed together Formless Formation by Sandra Ruiz and Hypatia Vourloumis



ii.magazine

Spazio Maiocchi



Liked by fe_____m and others

II Magazine issue #1 Publishing and unpublishing *has been issued in November 2024, it has been edited by Francesca Pionati and Dalia Maini*



biblioteca pirata was available to be read by the public in the framework of the collective exhibition An entirely new word, Kunsthalle Exnergasse, Vienna, July 2024



The show curated by Rashmi Viswanathan included works by Joshua Nierodzinski, Željka Blakšić, and Sara Shaoul.



The shelves for the exhibition were created by me together with Luisa Silva Winkler, Melanie Sophie Kasberger, Theo Elias Prochaska, zoë elektra karavias, Anna Helm, Stefanie Lichtenstein, Mariia Starodubets, Philip Guzelinig, Jinx Bilani, Christina Nägele, and Barbora Chen during a workshop co-organised with the AgidS programme of the Akademie der bildenden Künste Wien.



In January 2025 i was invited to take part to The Prototypes for a pirate colportage symposium organised in the framework of the Les nouveaux habits di colportage research group at ERG art school in Brussels. Together we held a collective reading and simultaneous translation into French of Shanzai by Byung-Chul Han. The annotated text is available [here](#).