

The installation “Library of Omissions and Inclusions” in the exhibition “Utopia of Access” at the Venice Biennale 2017 explores two sets of questions in the wider context of my overall research, into politics of publishing and dissemination.

The first set of questions builds on practices of radical librarianship, a term coined in the 70s by librarians campaigning in the US against censorship and discrimination and for access to materials, relevant for marginalised or underprivileged communities. With the setting up of the Library of Omission and Inclusion\* I investigate **(a)** the range and nature of material that can be compiled through an open call directed to diverse communities in Gothenburg and beyond (inside and outside academia) **(b)** the agency of such material (documents) to connect people by sharing concerns and hopes, giving insight in each others thinking, and thus potentially creating mutual understanding and solidarity. **(c)** I want to find out, whether this potentially unorthodox and more personal resource is fundamentally different from established libraries holdings in Gothenburg, such as the City Library or Gothenburg University Humanities and Art Library. Could this practice be seen as a model to gather and make visible materials, which is not part of the Western canon or validated by Eurocentric academic or/and commercial publishing houses.

\* The Library of Omissions and Inclusions is a reading room based on an open call for contributions and constitutes a shared resource curated by the community that is using it – in order to create an unconventional body of knowledge. There is a clear political, feminist, intersectional stance: This collection gathers materials, such as books, novels, poems, comics, scholarly essays or self-published texts, that are difficult to find in shops, do not form part of a Western, white, patriarchal academia, or are too radical and experimental for mainstream publishing.

The second set of questions is concerned with the politics of exhibition, presentation, in this case the transfer of a community-based and -run library in an international exhibition such as the Venice Biennale.

It addresses ethical questions of context, community, authorship, participatory practice, and circulation by not transferring and exhibiting the original library to Venice, but presents/documents this practice as a methodology to create and sustain a non-disciplinary knowledge commons.