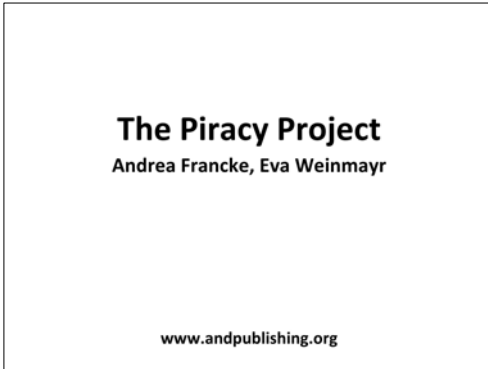


We don't want this to turn into an "exhibit"

Eva Weinmayr

The Piracy Project



Hello and good morning,

Thanks a lot for coming! I am excited to be here because I have detected many shared questions and concerns which were already addressed by other speakers yesterday. In my presentation for this seminar, I would like to discuss and think through some experiences and concerns that came up in the five years working on and with the Piracy Project. The following observations are not necessarily fully explored. I see this workshop as an opportunity to perhaps disentangle them – jointly with you today.

I have structured this presentation in five parts. First, I will tell you how the project started to give you a bit of context. Then, I will present three cases of book piracy from the collection to give you a rough idea of the range of approaches and piratical tactics used. Third, I will explain how we work with the collection – and how the collection works with us. This will lead to questions around the politics of framing and cataloguing, and how the institutional framework of the various art spaces that hosted the Piracy Project over the last five years affected what can happen – or not.

You see, it is quite a lot to go through. I will only touch on some of the concerns triggered by the project and point out some key questions and dilemmas as a starting point for a more in-depth discussion.

1. Piracy as Social Agency



Piracy Project bookshelf, AND Studio, London.

The Piracy Project is a research and publishing project exploring the philosophical, legal, and social implications of book piracy. It questions common-sense assumptions about ownership, authorship, and the implications policy development has had on the current debate around intellectual property.

It was initiated in 2010 by London-based artist Andrea Francke and myself, as part of AND Publishing's research program in London. (www.andpublishing.org)

First important point: The Piracy Project is not about BitTorrents and online piracy. It is about books: physical books. It is a publishing, exhibition and archive project which explores cultural piracy by building up a collection of physical books from across the world. What all the books have in common is that they have been produced – altered, improved, translated, reprinted, re-circulated – building upon somebody else's work without previous authorization.

So far, the collection consists of roughly 150 books which are catalogued online on the AND Publishing website: http://andpublishing.org/PublicCatalogue/PCat_thumbs.php



Piracy Workshop, Byam Shaw School of Art Library (Central Saint Martin's), 2011.

The Piracy Project started as a response to restrictive university policies when, in 2010, the university management announced the closure of Byam Shaw School of Art Library, due to a merger with Central Saint Martins, University of the Arts in London. Students were advised to visit the library on the main campus in the city center instead. In a joint effort, students and staff took over the Byam Shaw Library and turned it, supported by its acting principal, into a self-organized library that remained public – and an intellectually and socially generative space.

It was a paradoxical situation. On the one hand, we (students and staff) were able to take ownership of the library space to experiment with what a library *could* be – a lively, informal, social, intellectual and political space around books and printed knowledge. On the other hand, we were volunteering for services that should be provided by the university. It felt entirely wrong in the face of the “Big Society” mantra, which was promoted by the Tory government at the time, and which introduced funding cuts for public services (including public libraries) calling for volunteers to sustain these services via unpaid labor.

The Byam Shaw : JOIN THE READING ROOM COOP

Quiet reading room (24hrs), thinking, reading, writing, investigating, landscape and heritage, discussion, teachers, readings, performances, workshops, reading groups, meetings, rallies, etc. other...

Available with welcome fully independent space
All UoA staff and students are welcome

From October 2010, The Byam Shaw Library was due to close. Thanks to the initiative of staff and students, the library reading room was re-opened as a self-organized resource. From October 2010 it is now being established to expand the community, host activities and programs, and reading room.

Please get in touch to join, investigate or discuss being involved.
Byamshaw-readingroom@arts.ac.uk
www.arts.ac.uk/byamshawreadingroom

The Byam Shaw Reading Room
2 D'Almeida Road, London E14 6HE

Byam Shaw Reading Room: Join the Coop, poster designed by Åbåke, 2011.

By taking on collective ownership over the library space and its books, it shifted from being a controlled resource validated by institutional policies (what is worth to go on the shelves and what misses out?) to becoming an assemblage of knowledges with potentially obscure, self-published, and not-institutionally validated materials.

At this time, Andrea had come across Daniel Alarcon's research on pirate book markets in Peru (*Life Among the Pirates*, Granta Magazine) claiming that some book pirates in Peru are modifying the content of the titles they copy and circulate. That fact triggered our imagination!

The concept of modified books was also a relevant fit with AND Publishing's interest in the immediacy and accessibility of digital print technologies, and the resulting instability of the book.



Espresso Book Machine at the American Book Centre, The Hague.

This slide shows an Espresso Book Machine, a fully automated print-on-demand device for paperback format. It does everything, from uploading the PDF file to the server to printing and creasing the cover, printing the content block, gluing the spine, trimming the edges – to the finished paperback within a few minutes.

The ease and immediacy of production and reproduction that this new digital printing technology provides turn our understanding of a book as a stable and authoritative object upside down.

The assumed authority of the book results partly from industrial-scale printing (since 1900) that allowed for print-runs of many thousand copies. Therefore, one just tends to assume that the copy of a book one is reading is identical to other copies of the same title circulating on the market. With new digital printing technologies and print runs down to one copy, constant rewriting, modifying, and reprinting, i.e., versioning, becomes a viable option. In fact, many artists use this mutable production process as a part of their work and keep changing the content to test the conceptual boundaries of the printed book.

The name of our publishing activity is **AND**



AND publishing announces: The Piracy Lectures

The Piracy Project is an international publishing and exhibition project exploring the philosophical, legal and practical implications of book piracy and creative modes of reproduction. With a series of talks from guest speakers, workshops and an open call for pirated book projects to add to a Piracy Collection we aim to develop a critical and creative platform for issues raised by acts of cultural piracy. After a period of research and production at Byam Shaw School of Art Library in London this unique collection of books will travel to international venues making temporary reading rooms.

The Piracy Project is not about stealing or forgery. It is about creating a platform to innovatively explore the spectrum of copying / re-editing / translating / paraphrasing / imitating / re-organising / manipulating of already existing works. Here creativity and originality sit not in the borrowed material itself, but in the way it is handled.

Calendar of talks

- 5 May** *The New Pierre Menard: Digitalisation and Everything After*, James Bridle
- 12 May** *Copy and Paste: Re-reading Uncreative Writing*, Eleanor Vonne Brown
- 19 May** *Authorship & Originality in Art*, Daniel McClean
- 26 May** *The Incurable and the Plastic Bag*, Maria Fusco
- 2 June** *The Copy Continuum: cultural perceptions of piracy, and the future of ideas*, Bobbie Johnson
- 9 June** *Of pirates and archivists: the boundaries of Copyright limitations and exceptions and the underground archiving movement*, Prodromos Talavos

James Bridle is a publisher, writer and artist based in London, UK. He makes things with words, books and the internet, sometimes the results look like businesses, and sometimes they don't. He speaks at conferences worldwide and writes about what he does at jamesbridle.org.

Eleanor Vonne Brown set up X Marks the Booking, a London based printshop space for independent publishers. It is specialising in publishing works by artists and designers, books, journals and zines. The Book & Booking refers to Christian Bök, an experimental poet of the North American Conceptual Writing movement.

Daniel McClean is an independent graphic letter and an legal adviser. McClean is a solicitor at Peters Stephens Invariant LLP where he specialises in art, media and intellectual property law. McClean writes regularly on art legal matters. He was the commissioning editor of *The Trials of Art*, (2007) and *Dear Images: Art, Copyright and Culture* (2002).

Maria Fusco is a Belfast-born writer based in London. Her first collection of short stories, *The Mechanical Copula* has just been published by Silvering Press. She is a founder/curator of *The Happy Hippocampus* a semi-annual journal for and about experimental art writing, and Director of Art Writing at Goldsmiths, University of London.

Bobbie Johnson is a journalist, writer and trouble-maker who specialises in covering the intersection of technology and society. He has written for a range of outlets from the BBC to Wired, and acts as European editor for technology blog GigaOM. For nearly a decade he has been an editor and reporter with the Guardian, based in London and San Francisco.

Prodromos Talavos is the legal project lead for the Creative Commons-England and Wales, and Greece projects, and an associate in Argentine Law Firm in Athens. Among other academic engagements he is a research officer at the London School of Economics. He advises the Greek Prime Minister's e-Government Task Force on legal issues of open data and is the Special Secretary for Digital Pirating.

When: Lectures start at 6.30 pm. Piracy Labs run from 3 – 6 pm

Where: Byam Shaw School of Art Library, 2 Ethelred Road, London N19 4AG

Please see our open Call for Contributions for piracy book projects. We will run a Piracy Lab prior to the lectures. Here we offer conceptual and/or practical support to develop your book project. Please drop in to talk to us or use our printing facilities.

The Piracy Project is developed by Andrea Francke, Lynn Harris and Eva Weismayer

AND Publishing
Byam Shaw School of Art
2 Ethelred Road
London N19 4AG
and andpub@cam.ac.uk
www.andpublishing.org

Open Call and Piracy Lectures, Art Agenda announcement May 4, 2011.

[NOTA PARA LOS DISEÑADORES: SERÍA GENIAL SI ESTA IMAGEN FUESE LO SUFICIENTEMENTE GRANDE COMO PARA QUE SE LEYESE EL TEXTO, SI NO, ESTARÍA BIEN INCLUIR EL LINK AL MENOS EN EL PIE DE FOTO: Andrea Francke, <http://www.art-agenda.com/shows/and-publishing-announces-the-piracy-lectures/>]

Through an international open call for pirated and copied books, as well as workshops and a series of lectures, we built a structure that allowed us to share our concerns – concerns about the intended closure of the library, the government's budget cuts for education, and the subsequent monetization of education – while at the same time playfully subverting the dire and frustrating situation.

Our open call received a vivid response, both locally and internationally. The contributions arrived from students and staff, and the wider art college community, as well as from writers, artists, designers, and activists. The submissions we got vary immensely in their strategies and approaches to copying. I will come back to this in a minute.



The Piracy Project, panel discussion at Printed Matter, New York, 2012, with Sergio Muñoz Sarmiento, Joanne McNeil, Anthony Huberman and David Senior.

It is interesting to note that the Piracy Project, in practical terms, differs from the digital library underground, from collaboratively maintained digital text sharing sites and peer-to-peer sharing platforms such as [aaaaarg.fail](#) or [memoryoftheworld.org](#). Firstly, the Piracy Project engages with physical books. And secondly, our focus is on the approaches and strategies of copying and pirating – in short, the transformations and modifications and, most importantly, the motivations behind these acts.

Sean Dockray, for example, started [aaaaarg.fail](#) as a tool to share the texts that the participants in the various *Public School* classes had been reading. Similarly, Marcell Mars counteracts institutional and corporate monopolies when he states: “When everyone is a librarian, the library is everywhere.” Mars invites users of the online archive [memoryoftheworld.org](#) to upload their scanned books and make them freely available.

The Piracy Project, by contrast, is dealing with physical books and is bound to a physical space. It studies the approaches and strategies applied by individuals or collectives which – for different reasons – copied, pirated, modified, reproduced, and circulated other’s authors work. These “cases” vary immensely in their motivations and tactics, ranging from (i) creative appropriation and critical rewriting to (ii) political activism and civil disobedience (to circumvent enclosures such as censorship and market monopolies), and (iii) acts of piracy generated by commercial interests.

The Piracy Project can be described as a research project studying the aspirations of these interventions and their clashes with the law. Articulating, sharing and discussing these multifaceted moral and legal questions with the public constitutes a big part of our activity. It happens in the form of seminars, workshops, and lectures that explore ideologies around the concept of originality and authorship, and the protracted politics of intellectual property and copyright. Our job as “archivists” consists of trying to frame, research, and discuss the pirates’ circumstances and their political, social and economic context. As explained before, these books are not necessarily consulted for their content but for their trajectories and strategies – and the broader questions they raise.

2. Three Examples



Neil Chapman, pirate copy of *Proust and Signs*, The Piracy Project. Source: Gilles Deleuze, *Proust and Signs*, London, The Athlone Press, 2000.

My first example raises questions about the physicality of print. It is a handmade facsimile of Gilles Deleuze's *Proust and Signs*. This book looks rather authentic, close to the original copy in terms of format, front cover, and weight. If you saw it sitting next to the original book, you would almost not tell the difference. But when you take it out and open its pages, it feels strange!

The maker of this pirate version is London-based artist and writer Neil Chapman. He made a facsimile of his copy of *Proust and Signs*, including even the binding mistakes of the original, which had a few pages upside down. Chapman scanned and printed the entire book on his home inkjet printer, then bound and trimmed the pages, and laminated the cover. His copy has a crafty feel to it; the ink soaks into the paper, creating a slightly blurry text – very different to an offset-printed or laser-printed type with sharp edges. When you open the pages expecting a mass-produced book, you are surprised by its DIY appearance. This book speaks the language of amateurism, makeshift, self-made: “Not as good as the mass-printed version.”

This material transformation is very subtle, and it is this subtlety that makes the book subversive. How do students – expecting authoritative knowledge in the library – respond to the encounter with a book that was printed and assembled by hand? This book has circumvented institutional authorization, including all the levels of implicit validation: the author, the publisher, the chain of distribution, i.e., the book trade, and the acquisition librarian purchasing and cataloguing the book according to the standard library catalogue.

There are lots of steps of institutional validation a book must travel through to enter institutional library holdings. Of course, more unconventional stuff is being collected as well. Still, these are often more arty objects: flimsy, oversized or undersized, and frequently ending up in special collections – kind of locked away in treasure cabinets. They are framed and categorized as “different” from the main stacks of the collections.



Anonymous pirate copy (Peru) of *No se lo digas a nadie*, The Piracy Project. Source: Jaime Bayly, *No se lo digas a nadie*, Madrid, Punto de lectura, 1994.

Jaime Bayly's *No se lo digas a nadie* (Don't tell anyone) Andrea found when visiting pirate book markets in Lima, Peru is my second example. This book may look pirated to the trained eye, but it could easily pass as the original if you were not looking for differences. However, this pirate copy has two extra chapters. In this book, somebody has infiltrated the official author's voice, a fact which becomes even more puzzling when one realizes that this is an autobiographical novel. Did somebody invent two chapters of somebody else's life? What are the motivations for such an action? It entails no cultural capital – the pirate author remains anonymous – nor financial gain.

Pirate books in Peru are sold in small markets, bookshops, or by street vendors at traffic crossings. Andrea did buy several books and compared them with their originals page by page, while she was hunting to find modified books. Asking the vendors for help didn't work. They were often quite offended by the insinuation that they were selling altered books. Buyers don't want to read a chapter by an anonymous author when buying Mario Vargas Llosa. Andrea's friends in Peru seemed extremely surprised to see this altered book. How many modified books have they been reading over the years?



Anonymous pirate copy of *Feminism/Postmodernism, Thinking Gender*. Source: Linda J. Nicholson, *Feminism/Postmodernism, Thinking Gender*, London and New York, Routledge, 1990.

My third example is from a copy shop in Istanbul. During a residency at SALT, Istanbul, I was taken to a copy shop holding over 3,000 pirate copies of academic titles – each book sewn-bound with a monochrome cover the title printed in black and white. My guide swiftly singled out one book in the crammed shelves: Routledge’s reader *Feminism/Postmodernism, Thinking Gender*, edited by Linda J. Nicholson. It was my guide who had brought this title to the copy shop, many years ago, to get copies for all members in her study group at the university. The copy shop scanned the book, printed the ordered copies for my guide, and archived the scan for future orders. That, I would claim, is print-on-demand in the proper sense.

This copy shop is a crucial resource for the Istanbul-based academic community (hardly any student could afford to buy the original title at its exorbitant cost) and operates under the radar of the authorities. Discussing it in the framework of artistic research, an exhibition, revealing name or location could have potentially severe consequences for such disobedient, but crucial practices. Historically, Turkey used to have very lax copyright enforcement, resulting in a thriving fake brand fashion industry. Since Turkey signed the Berne Convention and WIPO (World Intellectual Property Organization), it has become relatively unpredictable to foresee which kind of “infringements” are tolerated, and which ones are not.

3. The Piracy Project – Why and How?



Poaching. Roundtable with Stephen Wright, The Showroom, London, May 18, 2013.

Now that you have a bit of an idea about the range of books in the collection, I would like to think about what it means to create such an archive.

First, the reasons: why do you start something? Because you feel there is a need for it to come into existence – and that often involves outlaw and underground activities. The point is: the power relations will be different if you do not ask for permission. Power relations keep reproducing themselves in a permission culture.

From the very beginning, when we were the art school library, we organized public events, debates, workshops and lectures around a set of questions. Is there something like moral piracy and immoral piracy? What anxieties are being generated by a project called “Piracy Project” in the current cultural climate of polarization between copyright and open culture advocates?

All that was, of course, also an intervention into institutional politics. By inviting people to copy and pirate books, we debated and challenged the “good practice” policies of the neoliberal university that openly promotes the idea of cultural creation as “property.”



A Day at the Courtroom, The Showroom London, June 15, 2013. With Lionel Bently, Professor of Intellectual Property at the University of Cambridge; Sergio Muñoz Sarmiento, Art and Law, New York; and Prodrimos Tsiavos, Creative Commons, England, Wales and Greece.

Our call for submissions was also an attempt to test one’s moral boundaries. To find out, negotiate and make your own decisions where you stand, and whether your operations are ethically okay.

The law tries to draw boundaries where one work ends, and another begins. But these concepts are based on the premise that “original” works exist. An “original contribution” is the prerequisite for claiming authorship and subsequent property rights – in the logic of copyright law.

To define originality in a derivative work, for example, has been the task of many court cases. And because copyright is case law, verdicts are informed by many different factors. This messiness and blurriness of the legal framework can create a climate of anxiety and subsequent self-censorship: you don’t do stuff because you don’t know whether it might be interpreted as copyright infringement.



A Day at the Courtroom, The Showroom London, June 15, 2013. Courtroom drawing by Thandiwe Stephanie Johnstone.

During the Piracy Project’s one-year residency at The Showroom in London, we organized a performative debate called *A Day at the Courtroom*. We invited three copyright lawyers from different cultural and legal backgrounds to assess selected cases from the Piracy Project. The lawyers represented American, Continental European, and UK jurisdiction.

The audience operated as a jury in this “trial” and spoke the final verdict after listening to each lawyer’s legal assessment. Important: we dropped the “infringing – non-infringing” binary and asked the audience to decide where exactly to place the case on a scale of color shades from red (illegal) to blue (legal).

The lawyers’ discussion made it very clear that there are substantial differences in the respective jurisdictions. For example, one case would be regarded as fair use exception in Europe, but not in the United States. Many efforts went into discussing the threshold of “originality” and the law’s criteria of defining “authorship.”

These events help us to collectively unpack the contested complexities with the concept of intellectual property. However, they also made us realize that the language of “intellectual property” used in policy debates has become so ubiquitous that it just pervades our thinking and working, not least our social relationships.



Book launch of *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Translating, Cloning*, New York Art Book Fair, MoMA PS1, 2014.

We have published the transcript of *A Day at the Courtroom* in a book. The long title – *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Translating, Cloning* – points to a set of terms that have become relevant while working on the Piracy Project. We chose 23 terms and set up a funding campaign. Anyone could become a patron of a chapter in the book and help commission an essay to explore these terms from different perspectives and fields of knowledge. The introduction reads:

“This book is not finished. In this version, alongside the already written and published essays, you can meet some prospective authors whose pieces will be included in the next version. In other words, this book is a platform that creates conversations: essays in one version may be rewritten in a later one, or passages may disappear entirely as discoveries, new possibilities and ideas arise – or as the landscape, we are exploring might simply shift beneath our feet.”

4. Naming and Framing



The Piracy Project at the New York Art Book Fair, MoMA PS1, 2011.

When we set up a reading room that is open to the public the books need to communicate on their own without us present. For each book in the collection, we have written a “library card.” This card functions partly as an index catalogue (which is searchable online), but it also describes every book’s genesis. It names the source, the material properties of the pirate copy, what strategy has been used, who the pirate is, how it got into the collection. Basically, it works as an entry point to the book.

During the New York Art Book Fair, a librarian from Pratt Institute passed by our reading room every single day because she was so fixated on the questions the books raise concerning normative cataloguing practices and bibliographic standards. Take Jaime Bayly’s *No se lo digas a nadie*, for example – who would be named as the author? How would you do justice to the protracted multiple authorships in this work when filling in the categories in the catalogue record?

The issue is that those standard modes of classification are based on a controlled vocabulary. The most widespread standard classification systems (Dewey Decimal, Library of Congress) claim to be universal and neutral so that each object can find its place within its structure. However, we know that the organization and framing of knowledge are not impartial and determine, to a degree, whether the material can be found and how it is being read.



Putting the Piracy Collection on the Shelves, cataloguing workshop with Karen Di Franco, Grand Union, Birmingham, January 25, 2014.

To dig deeper into these questions related to ways of framing the cases in our collection, we organized a workshop at Grand Union in Birmingham. Archivist Karen Di Franco helped us to collectively develop an alternative vocabulary by thinking through how selected cases operate. A set of useful new terms came up: “unauthorized”, “impersonated”, “hijacked”, “invisible/ghost”, “altruistic”, “esoteric”, “accidental”, “communal”.



Piracy Project Reading Room, workshop *One Publishes to Find Comrades*, Kunstverein Munich, November 3-30, 2014.

For the temporary reading room installed at Kunstverein Munich, we looked for classification criteria to organize the books in the space. Parallel to the reading room, we also run a two-week workshop which included visits to independent publishers, bookshops, archives and a copy shop in Munich, all of which operated off the mainstream and developed alternative ways of distribution. Correspondingly, we organized the displayed books in The Piracy Project Reading Room according to their modes of distribution:

- White Market
- Grey Market
- Black Market
- Archive as Distribution
- Print on Demand

The “White Market” encompasses all legal and authorized distribution through traditional channels. The books in this selection have been produced through publishing houses, have ISBNs and are printed in higher quantities that allow for commercial distribution.

The “Grey Market” includes publications produced in an edition higher than the one that circulates through specific, unofficial networks. In this section, we have fanzines and artists’ books that are sold only at specialized shops.

The “Black Market” encompasses distribution through illegal and non-authorized commercial channels. The books in this section were purchased at pirate markets and copy shops.

The books in the selection “Archive as Distribution” are examples of pirated books that are produced for archival reasons. They are out of circulation and were sent to us in order to remain accessible. Here we also gather books that are one-offs, produced specifically for The Piracy Project in response to our open call.

“Print on Demand” points to a new type of market. It produces books, with professional finishing and ISBN, in potentially unlimited quantities that can circulate in mainstream commercial distribution channels. A book produced by lulu.com, for example, will be a one-off until a second copy is purchased. Only then the second copy will be printed and shipped. Distribution triggers production; it defines the market dynamically. “Print on Demand” allows books to oscillate between grey and white market zones seamlessly.

These experiments in organizing the collection were exciting because they showed the power of naming and framing. Depending on the organizing criteria, the collection can be explored in many different ways. And because there are many questions to be asked, we keep changing the classification criteria when we display the books for the public. Each time, the collection appears in a new light holding different questions and answers. Thus, the catalogue itself turns into a meaning-making structure.

5. We don't want this to turn into an "exhibit"



Piracy Project Reading Room in the exhibition *Resource*, The Bluecoat Liverpool, July 18 – September 27, 2015.

In my final point, I would like to reflect on “touring” the collection to a range of cultural institutions and contexts, after the art college library was eventually shut down.

During the first two years, this project was embedded in the daily practice of an art college community. It drew inspiration from people regularly popping in, joining the workshops or coming to the lectures. Many random chats and encounters took place in the corridors, in the yard or café, which contributed immensely to the project – indirectly and socially – just through daily presence.

When the library was eventually closed (and converted to offices), we moved the pirated books to The Showroom in London. This public-funded art space intends to stretch the boundaries of traditional gallery work by focusing on collaborative and process-driven approaches as well as building relationships with local groups in its neighborhood. This one-year residency at the Showroom allowed us to conceptualize a new set of events, apply for funding and get to know the new situation. AND Publishing also ran the evening class *Working in the Edges* over a couple of months. This self-publishing course helped to connect to and develop publishing practices and discourse in the Showroom community.

However, once we progressed and were invited by several art institutions to set up temporary reading rooms, things got a bit muddled. The institutional framework of an exhibition seemed to turn the Piracy Project reading rooms – meant as a starting point for collaboration and exchange – more and more into mere exhibits.

Of course, it takes much more effort to create a meaningful or nuanced conversation when, on each new occasion, discourse needs to be built from scratch. That, inevitably, led us to repeat ourselves and deliver the narrative over and over again. In these circumstances, it is hard to build upon what we already developed, and to grow with each encounter as we hoped. Sometimes the traditional exhibition time frame is simply too short. (Or we are too exhausted to pull off a well-organized event in each new context in quick succession).

Exciting and thought-provoking as the books in the Piracy Project are, they are at risk to be seen and treated as curiosities, rather than serving as a starting point for a debate. It is not as

black and white as it sounds here, but I would like to bring up this dilemma for our discussion.

When you see these books exhibited on the wall, like in this picture, you might also want to ask whether it is doing justice to the books to take them out of circulation and frame them as specific objects? Ultimately, the two anonymous chapters in the pirate copy of Jaime Bayly's *No se lo digas a nadie* only really work when circulated in secrecy. Once revealed and pointed at, they lose their explosive power.

I guess this is a rather provoking question. Maybe I'll end here, and we'll take it from there.

Presentation at "Socializing Archives," *Archives of the Commons II*, September 28-30, 2017.