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Grafisch Atelier Minnigh - amy suo wu / kimmy spreuwenberg  
- michael bremer -

my book  
is  
your book

reinaart vanhoe - and others - messieurs demotte -  
- institute of network cultures - max. Paper kunsthallo -











Reinaart Vanhoo

i.s.m./ i.c.w.

Lokaal 01,

Brabant Paviljoen,

La Biennale di Venezia

Passive Manifestation

An edition preceding the 54th Biennale of Venice 2011,  
entitled ILLUMINATIONS.





conceptuele kunst moet verwachten  
→ pr. wil deze te weten en bijeen  
te brengen.





## APPENDIX / AUTHOR BIOGRAPHIES

### APPENDICES

**Scott Branson** is a doctoral candidate in the Department of Media, Culture, and Communication and a Student Fellow at the Information Law Institute at New York University. His research examines epistemological issues in the mining of data, the everyday practices of data miners, and various ethical and political concerns raised by data mining. He is also attached to the Intel Science and Technology Centre for Social Computing, where he works under the Algorithmic Living research theme.

**Cerveline Basseches** is Reader in Digital Media and co-director of the Centre for Material Digital Culture at the University of Sussex in the UK. Her research explores the digital transformation of cultural forms and practices and she has published widely on narratives and new media, gender and media technologies and recently on sound and the digital environment. She is currently researching forms of hostility to computing and working on network projects on culture and community and on the relationships between science fiction and everyday life.

**Tatiana Bazzocchi** is a Berlin-based researcher, researcher, and curator, working in the field of hacktivism and net culture. She is part of the transmediale festival team and works as a Post-doc researcher at Leipzig University (Leipzig) as part of the Incubator / Centre for Digital Culture, and the Institute for Culture and Aesthetics Digital Media. She received her PhD at Aarhus University (DK), where she is now Assistant Researcher. Her book *Networking. Le rete come arte* / *The Net as Artwork* was published in 2006. In 2001, Bazzocchi founded the AMA/Activism-Hacking-Artivism project. See, [www.networkingart.eu](http://www.networkingart.eu).

**David Beer** is Senior Lecturer in Sociology at the University of York (UK). His research focuses on popular culture and he is the author (with Nick Garnett) of *New Media: The Key Concepts*.

**David M. Berry** is Senior Lecturer in Digital Media (Associate Professor in Media Studies) in the department of Political and Cultural Studies at Swansea University, UK. His books include *The forthcoming Critical Theory and the Digital* (2013), *The Philosophy of Software: Code and Mediation in the Digital Age* (2011), and *Copyleft: Rip, Burn: The Politics of Copyright and Open Source* (2008). He is co-author of *Liberal Culture* (2008), and editor of *Understanding Digital Humanities* (2012). His research covers a wide theoretical area including media, culture, political economy, media/medium theory, software studies, actor-network theory, the philosophy of technology, and the computational turn in arts, humanities, and social sciences.

**Mercedes Bunt** lives and writes in London. She is author of *The Silent Revolution: How Algorithms Changed Knowledge, Work, Public and Politics without Making us Much Wiser* (in German, Suhrkamp 2012). Currently she directs a research team exploring the future of scientific publishing in the age of open access and hybrid publishing, at the Centre for Digital Culture at Leipzig University, Leipzig (Germany).

**Florence Cabello** received a PhD in Communication Science from the University of Mainz and is Professor of Communication Science at the University of













## Recording and Deciphering War

CONFLICT, TIME, PHOTOGRAPHY  
TATE MODERN, LONDON, UNTIL 15 NOVEMBER

STEMBILJET Publieksprijs Besteburen - Art Rotterdam

The exhibition 'Conflict, Time, Photography' at Tate Modern, London, until 15 November, is a landmark event in the history of war photography. It brings to mind a range of images, from the iconic black and white photographs of the First World War, including the New York Times cover of the day showing the colour of the gas that brought down the German Zeppelin, to the Vietnam War, with its iconic image of a young boy running from the burning village of My Lai. The exhibition also features a selection of contemporary photography, including a series of images by the artist James Nachtmyr, a series of images by the artist James Nachtmyr, and a series of images by the artist James Nachtmyr. The exhibition is a landmark event in the history of war photography. It brings to mind a range of images, from the iconic black and white photographs of the First World War, including the New York Times cover of the day showing the colour of the gas that brought down the German Zeppelin, to the Vietnam War, with its iconic image of a young boy running from the burning village of My Lai. The exhibition also features a selection of contemporary photography, including a series of images by the artist James Nachtmyr, a series of images by the artist James Nachtmyr, and a series of images by the artist James Nachtmyr.

projects by British, American, Polish and Syrian photographers on the legacy of World War I over a hundred-year period. The range of images presented by the exhibition reflects the immediate issues of war, like the video of McCain's ship, the USS Maine, in 1900, and the contemporary work of Syrian photographer Ahmad Al-Jabir, a portrait of a displaced person in the United States. Lucy Simon's installation of the Vietnam War, including the iconic image of a young boy running from the burning village of My Lai, is a powerful statement on the human cost of conflict. The exhibition also features a series of images by the artist James Nachtmyr, a series of images by the artist James Nachtmyr, and a series of images by the artist James Nachtmyr. The exhibition is a landmark event in the history of war photography. It brings to mind a range of images, from the iconic black and white photographs of the First World War, including the New York Times cover of the day showing the colour of the gas that brought down the German Zeppelin, to the Vietnam War, with its iconic image of a young boy running from the burning village of My Lai. The exhibition also features a selection of contemporary photography, including a series of images by the artist James Nachtmyr, a series of images by the artist James Nachtmyr, and a series of images by the artist James Nachtmyr.







Tit beschikking gestelde boeken:

reinaart vanhoe:

- 'kotrjik', 2014, reinaart vanhoe, uitgever MER Paper Kunsthalie
- 'What do I produce', 2012, reinaart vanhoe, uitgever auto
- 'Passive Manifestation', 2011, reinaart vanhoe, uitgever auto

Mer Paper Kunsthalie:

- 'Spectres', 2011, Sven Augustijnen, uitgever MER Paper Kunsthalie
- 'Thing', Anouk De Clercq, 2013, uitgever MER Paper Kunsthalie
- 'Oops Wrong Planet', Anouk Declercq 2009, uitgever MER Paper Kunsthalie

Institute of Network Cultures:

- radical tactics of the offline library, 2014, published by Institute of Network Cultures, Amsterdam
- unlike us reader, 2013, published by Institute of Network Cultures, Amsterdam
- society of the query, 2013, published by Institute of Network Cultures, Amsterdam
- the unbound book, see <http://networkcultures.org/>
- money lab, see <http://networkcultures.org/>
- the telekommunist manifesto, 2010, published by Institute of Network Cultures, Amsterdam

Amy Siao Wu and Kimberly Sprouwenberg:

- 'MY JSTOR IS YOUR JSTOR' reflects how private companies such as JSTOR lock up information making it inaccessible for the wider public. This is presented through articles on an e-reader found by using the keyword "Aaron Swartz" in JSTOR. Through the act of copying images that have been designed to be irreproducible, we reveal the politics of (in)accessibility.

Messieurs Delmotte:

- selected images and objects

Other material:

-

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gepersonaliseerd door:

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datum:

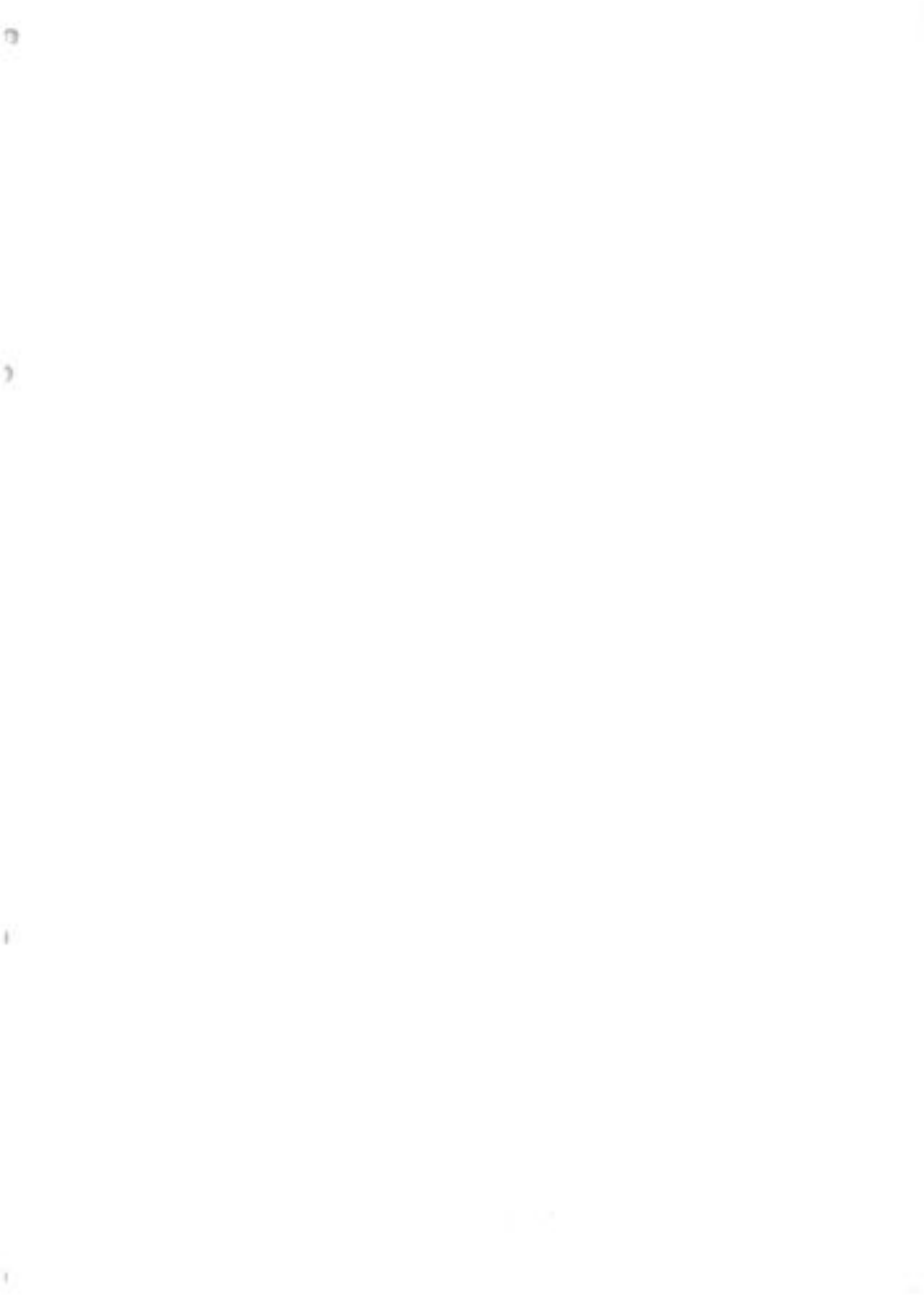
project: 'my booth is your booth'  
plaats: art rotterdam 2015  
samenstelling: reinaart vanhoe en MER Paper Kunsthalie



: Begrijpen doe je vanuit teveel standpunten.







Ter beschikking gestelde boeken:

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- 'kortrijk', 2014, reinaart vanhoë, uitgever MER Paper Kunsthalles
- 'What do I produce?', 2012, reinaart vanhoë, uitgever auto
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Museums Delmotte:

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Other material:

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gepersonaliseerd door:

reinaart, 

datum:

07/06/2015 

project: 'my booth is your booth'

plastic art rotterdam 2015

samenstelling: reinaart vanhoë en MER Paper Kunsthalles