

**paraflows 08
MetaSpace in DiscourseLab**

14.09.-18.09.2008

**Metalab
Rathausstrasse 6, 1010 Wien**

Sonntag, 14.09.

20:00

Tommy Schmid
Kreuz am Rand

Montag, 15.09.

12:00

Net Culture Brunch
I can haz hashbrownz

18:00

Stefan Lutschinger, ncca.ru
BEPX – Staging Artistic Research

20:00

Trevor Paglen
Blank Spots on the Map

Dienstag, 16.09.

12:00

Net Culture Brunch
I can haz hashbrownz

18:00

Presentation of Kiberpipa and Haip Festival / Klemen Robnik
Kiberpipa

Mittwoch, 17.09.

12:00

Net Culture Brunch
I can haz hashbrownz

20:00

monochrom's Taugshow #16
mit Trevor Paglen, Rachel Lovinger, Jason Scott

Donnerstag, 18.09.

12:00

Net Culture Brunch
I can haz hashbrownz

18:00

Presentation of Laznia and Parakino Festival / Michal Brzezinski
Laznia

19:30

Rachel Lovinger, Avenue A | Razorfish
A Personal Journey Towards Datameaningfulness

20:30

Jason Scott, textfiles.com
Time Travel On 8 Bits A Day

22:00

Jason Scott, textfiles.com
Film Screening

**Der virtuelle Kunstexperte
Raum D, quartier 21, MQ**

Freitag, 19.09.

18:00

Wolfgang Glechner
Projektpräsentation Der virtuelle Kunstexperte
Oder: Werden Sie binnen fünf Minuten so berühmt wie Picasso!

Abstracts Auswahl:**Thommy Schmid, Kreuz am Rand**

Jeder kennt die Unfallkreuze am Rande von Landstraßen und jeder kennt das Dilemma ihrer beiläufigen Wahrnehmung: Kaum hat man sie erfasst und sich gefragt, was da wohl passiert sei, ist man schon wieder ein paar hundert Meter weiter gefahren. So lautet die Botschaft des Kreuzes an den einzelnen Verkehrsteilnehmer "halt an, halt inne, gedenke!"

Andererseits lässt die Verkehrssituation genau das nicht zu. Unfallkreuze befinden sich am Straßenrand und sie befinden sich am Rande der Wahrnehmung. Es sind Kreuze am Rand.

"Kreuz am Rand" macht Unfallkreuze als Symbole individueller Schicksalsereignisse in ihren Details sichtbar – mit ihren Blumen, Gedichten, Porträtfotos und Kuscheltieren.

Und zwar in Form einer interaktiven Straßenkarte (Google Maps) für Unfallkreuze: kreuz-am-rand.de

Auf der Straße ist die Wahrnehmung des Verkehrsteilnehmers auf den Verkehr konzentriert, das "Kreuz am Rand" muss eine Randerscheinung bleiben. Im Internet aber richtet der User seine Aufmerksamkeit auf den dargestellten Inhalt.

Auf der Straßenkarte werden die Standorte von Unfallkreuzen markiert. Bei Berühren der Kreuze mit der Maus erscheint ein Fenster mit Angaben zum Kreuz, ein Foto des Kreuzes und ein Link auf eine Inhaltsseite, die weitere Fotos und Informationen, etc. zum Kreuz enthält: Unfallhergang, Gedichte, Charakterbeschreibung des/der Verunglückten, etc. Diese Inhalte werden von Angehörigen, Freunden, etc. bereit gestellt. Langfristig werden auch Fotos von "neuen" Kreuzen, etc. von Usern angelegt (also nicht allein vom Künstler als Websitebetreiber). Schließlich wird kreuz-am-rand.de eine Plattform auf der sich Betroffene untereinander austauschen. Die virtuellen Kreuze leisten hinsichtlich Verfügbarkeit und Informationsfülle potenziell mehr als die realen.

I can haz hashbrownz***An open brunch format aka Brunz*****What is food?**

Food is any substance, usually composed primarily of carbohydrates, fats, water and/or proteins, that can be eaten or drunk by an animal or human for nutrition or pleasure. Items considered food may be sourced from plants, animals or other categories such as fungus or fermented products like alcohol. Although many human cultures sought food items through hunting and gathering, today most cultures use farming, ranching, and fishing, with hunting, foraging and other methods of a local nature included but playing a minor role.

Most traditions have a recognizable cuisine, a specific set of cooking traditions, preferences, and practices, the study of which is known as gastronomy. Many cultures have diversified their foods by means of preparation, cooking methods and manufacturing. This also includes a complex food trade which helps the cultures to economically survive by-way-of food, not just by consumption.

Many cultures study the dietary analysis of food habits. While humans are omnivores, religion and social constructs such as morality often affect which foods they will consume. Food safety is also a concern with foodborne illness claiming many lives each year. In many languages, food is often used metaphorically or figuratively, as in "food for thought".

Stefan Lutschinger, ncca.ru: BEPX – Staging Artistic Research

The term artistic research has many meanings, connotations and implications and is characterized by its continuous search for a current and convincing definition. It is "a search that is not problematic in itself but, on the contrary, the plain necessity of a fruitful, self-reflective and meaningful setup" (Hannula 2005). At the same time as providing the researcher with intellectual challenges, the process of artistic research can also be an aesthetic experience. It not only participates in the foundational groundwork of the theoretical basis of the field or the development of professional practices, knowledge and skills but also creates thereby new ways of artistic expression. Staging artistic research puts this very type of aesthetic experience itself on display. BEPX (russ. "above") therefore interweaves a diversity of points of view and plays among three discourses: performativity, labour and context.

In my workshop I will discuss my conceptual basis and present our project outline.

Stefan Lutschinger is Artist-in-Residence at the National Center for Contemporary Art in Saint Petersburg, Russia and working on his PhD in Philosophy.

Trevor Paglen: Blank Spots on the Map

Geographer and artist Trevor Paglen takes us on a road trip through the world of hidden budgets, state secrets, covert military bases, and disappeared people: through a landscape that military and intelligence insiders call the "black world." Over the course of his talk, Paglen leads us from "non-existent" Air Force and CIA installations in the Nevada desert to secret prisons in Afghanistan and to a collection of even more obscure "black sites" startlingly close to home. Using hundreds of images he has produced and collected over the course of his work, Paglen shows how the black world's internal contradictions give rise to a peculiar visual, aesthetic, and epistemological grammar with which to think about the contemporary moment.

Trevor Paglen is an artist, writer, and experimental geographer working out of the Department of Geography at the University of California, Berkeley. His work involves deliberately blurring the lines between social science, contemporary art, and a host of even more obscure disciplines to construct unfamiliar, yet meticulously researched ways to interpret the world around us.

Paglen's visual work has been exhibited at Transmediale.08 Festival, Berlin; The Andy Warhol Museum, Pittsburgh; Institute of Contemporary Art, Philadelphia; Yerba Buena Center for the Arts, San Francisco; Kunstraum Muenchen, Munich; and Massachusetts Museum of Contemporary Art, North Adams; among other venues. He lectures frequently on his work, at venues including The Center for Advanced Visual Studies, Massachusetts Institute of Technology; San Francisco Museum of Modern Art; New Museum of Contemporary Art, New York; and 16 Beaver Group, New York. His work has been featured in numerous publications, from The New York Times to Wired to the New York Review of Books to Modern Painters and Aperture.

Paglen has received grants and commissions from Rhizome.org, the LEF Foundation, Artadia, and the Eyebeam Center for Art and Technology. In 2005, he was a Vectors Journal Fellow at the University of Southern California.

Paglen's first book, *Torture Taxi: On the Trail of the CIA's Rendition Flights* (co-authored with AC Thompson; Melville House, 2006) was the first book to systematically describe the CIA's "extraordinary rendition" program. His second book, *I Could Tell You But Then You Would Have to be Destroyed by Me* (Melville House, 2007) an examination of the visual culture of "black" military programs, was published in November 2007. His third book, entitled *Blank Spots on a Map*, will be published by Dutton/NAL/Penguin in February 2009.

Paglen holds a B.A. from UC Berkeley, an M.F.A. from the School of the Art Institute of Chicago, and a Ph.D. in Geography from UC Berkeley. Paglen lives and works in Berkeley, CA.

Rachel Lovinger, Avenue A | Razorfish: A Personal Journey Towards Datameaningfulness

Everything you could possibly want is out there, and soon it will all be digitized. The problem isn't whether it exists, it's how you find it. This is the challenge that has plagued the speaker and motivated her to pursue an ambiguous occupation called "Content Strategy." Her idealized vision of the future of the Internet is the Semantic Web, with its promise of smarter sites that actually understand what content means. In an attempt to answer the question "How did you become interested in datameaningfulness?" Rachel will take a very personal look at the formation of that dream, exposing the cultural, environmental, and historic factors that put her on this path.

Rachel Lovinger works at Avenue A | Razorfish as a Senior Content Strategist, developing ways for global clients to help connect users to the quality content they want and need. She's particularly interested in relevance, findability, signification, and inherently funny words.

Jason Scott, textfiles.com: Time Travel On 8 Bits A Day

Computer History, once a somewhat strange idea, has now taken the world by storm; a magazine or newsletter merely has to dip their ladle into the piles of nostalgia and older images of computing technology to guarantee readership, commentary and links. But what is it like to live in this just-past world of unusual keyboards, cartridge slots and 256 colors?

Jason Scott describes the process by which he became a collect of online artifacts, the strange twists and turns his journey has taken (both legal and financial) and the lessons he has learned towards the goal of "saving everything".

Jason Scott is a digital historian and documentary filmmaker based out of the Northeastern US, focusing on bulletin board system culture of the 1970s and 1980s. He often finds himself well outside of that realm and has collected many archives of general computer and software history, which he makes available on various parts of his online archive, TEXTFILES.COM.