handheld stereoscopic 3D cinema about the hyper-regulation of pubic space 2009 $\,$



custom-made, handheld, mobile 3D cinema





video stills Limitations Permitted

A series of short silent 3D videos quote extracts from specific local UK byelaws and laws that affect public space and our behaviour, interpreted into British Sign Language (BSL), which encodes meaning in three dimensions of space. BSL has its own history of repression through 'well-meaning experts'.

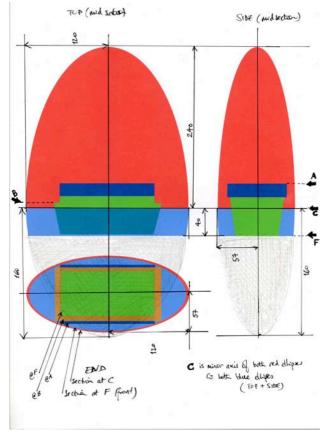
Commissioned by Peckham Space, London 2009; 'meltdown', Flowers East, London 2009; CREAM International Festival for Arts and Media Yokohama.



visitor/user at Peckham Space

Multiple layers of legislation 'hyper-regulate' today's open spaces. Some of these laws are outdated (no sheep grazing in the park), some bizarre (hot air balloon take-offs permitted only in case of emergency), some overzealous (police to disperse groups of two or more persons in public places), some simply unbelievable (no tourist snapshots of bobbies allowed).

Many of the laws and bye-laws that apply to public space existed prior to the incorporation of the EU Convention on Human Rights into the UK Human Rights Act 1998, and have yet to be challenged in light of legal and social change. But compliance with the 1998 Act is insufficient as a guarantor of liberties: the title refers to the frequent accessory clauses 1998 Act that allow the rights conferred to be restricted under 'specified circumstances'.



sketch of prototype of open source 3D viewer

British Sign Language (BSL) encodes meaning in three dimensions of space (as well as time) and is displayed in stereoscopic (3D) format in the viewer. Sign language has its own history of repression through 'well-meaning expert judgement', and is strongly associated in the deaf community with freedom and rebellion.

In 1880, at an international conference in Milan it was ruled that oral (spoken) education was better for deaf people than manual (signed) education, and they passed a resolution to ban sign language. So for many people it is the language of liberation, of refusal to accept the status quo, of a connection with your identity that rejects the one that has been imposed upon you, particularly the 'medical' view of deafness as something to be 'cured', for the deaf person to become 'normal'. Sign language has still no legal status, but can be 'overheard' by CCTV.



workshop participants

Opportunities to participate in the production included sign language interpretation in stereoscopic 3D, and open workshops to develop films in response to the theme.

credits

Concept and realisation Manu Luksch
Research & production assistant Kerstin Feurle
3D Viewer development Mukul Patel
British Sign Language signers and interpreters

Walter Reid, Damien Robinson, Tomato Lichy, Molly Lichy-Garfield, John Wilson

Plastics modelling Windsor Workshops Ltd Commissioned by Peckham Space, London

Supported by **BMUKK**

Resource kit: www.ambientTV.NET/content/?q=limitationspermitted

Manu LUKSCH biography



Manu Luksch is filmmaker who works outside the frame. The moving image, and in particular the evolution of film in the digital or networked age, has been a core theme of her works. Characteristic is the blurring of boundaries between linear and hypertextual narrative, directed work and multiple authorship, and post-produced and self-generative pieces. Techniques and effects of live data broadcasting and transmission provide theme, medium, and performative space for many of the works.

Through her films, telematic performances and interdisciplinary works, Manu Luksch explores her preoccupation with the effects of emerging technologies on: daily life, social relations, and urban and political structures. Particular zones of focus are the borders of public space, the weave of the urban fabric, surveillance and the gaze, and security and identity systems.

Luksch studied Fine Arts in Austria (Akademie der bildenden Künste Wien) and Thailand (Chulalongkorn University Bangkok). She now lives and works in Vienna and London with her partner and artistic collaborator Mukul Patel; and their son Indigo.

Projects are shown at venues and festivals internationally, including "Process as Paradigm" (LABoral 2010), "Hors Pistes" (Centre Pompidou, Paris 2008/2009), "Goodbye Privacy" (Ars Electronica, Linz 2007), and "Connecting Worlds" (NTT ICC, Tokyo 2006).

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