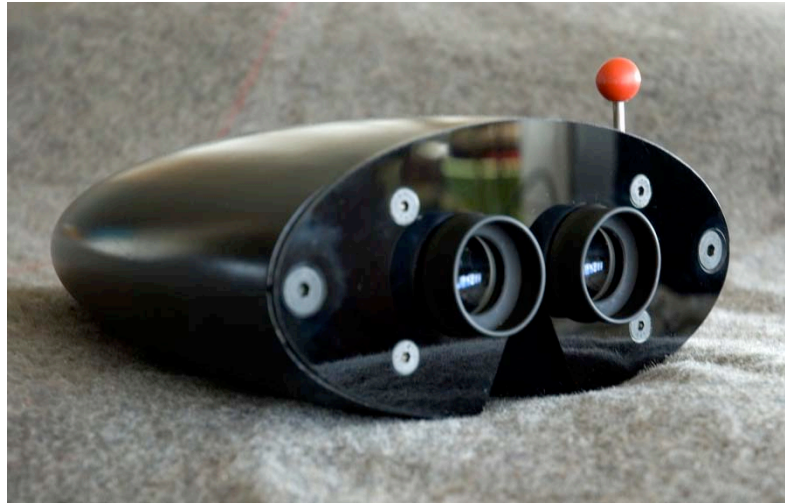


Manu Luksch

solo and collaborative works

Limitations Permitted

3D video, 20 min; stereoscopic video viewer (high impact polystyrene, resin, aluminium, glass, steel, rubber, electronics) 23cm x 12cm x 29cm. 2009



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.

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

The Order

single screen video, 10 min. 2001/2009

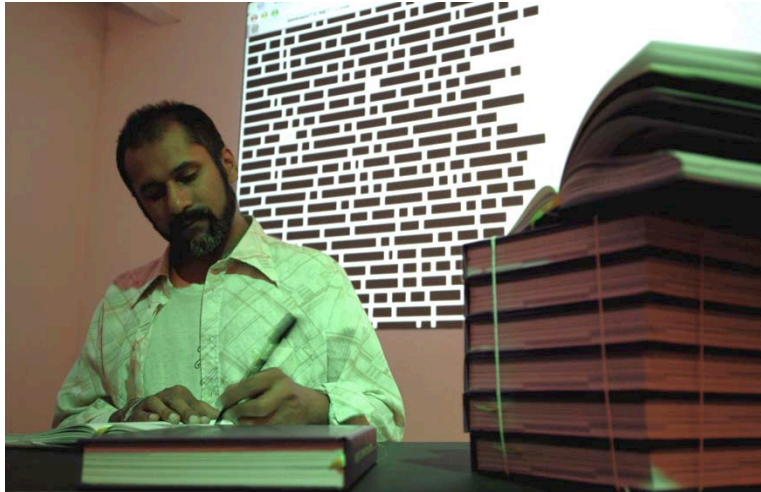


Consisting of one hundred rare close up shorts taken during a protest, this video portrait is an intimate study of UK riot police.

Premiered at 'Films by Manu Luksch', Les Cinemas, Centre Pompidou (2009)

Love, Piracy, and the Office of Religious Weblog Expansion

performance, installation, online project, artists' book
Luksch & Patel (2009)



A text is undergoing draconian censorship: only one word in each book stays legible. Holders of the book are invited to collude in undermining the censor's efforts by sharing the word unique to their copy online. Gradually, the entire text will be rendered visible on the website.

'Films by Manu Luksch' Les Cinémas Centre Pompidou, 2009; 'Massage' Gallerie Caesar & Koba, Hamburg 2009; VideoTage, Hong Kong 2009; 'meltdown' Flowers East, London; 'Process is Paradigm' LABoral, Spain 2010.

Make It Snow! Make It Snow! Make It Snow!

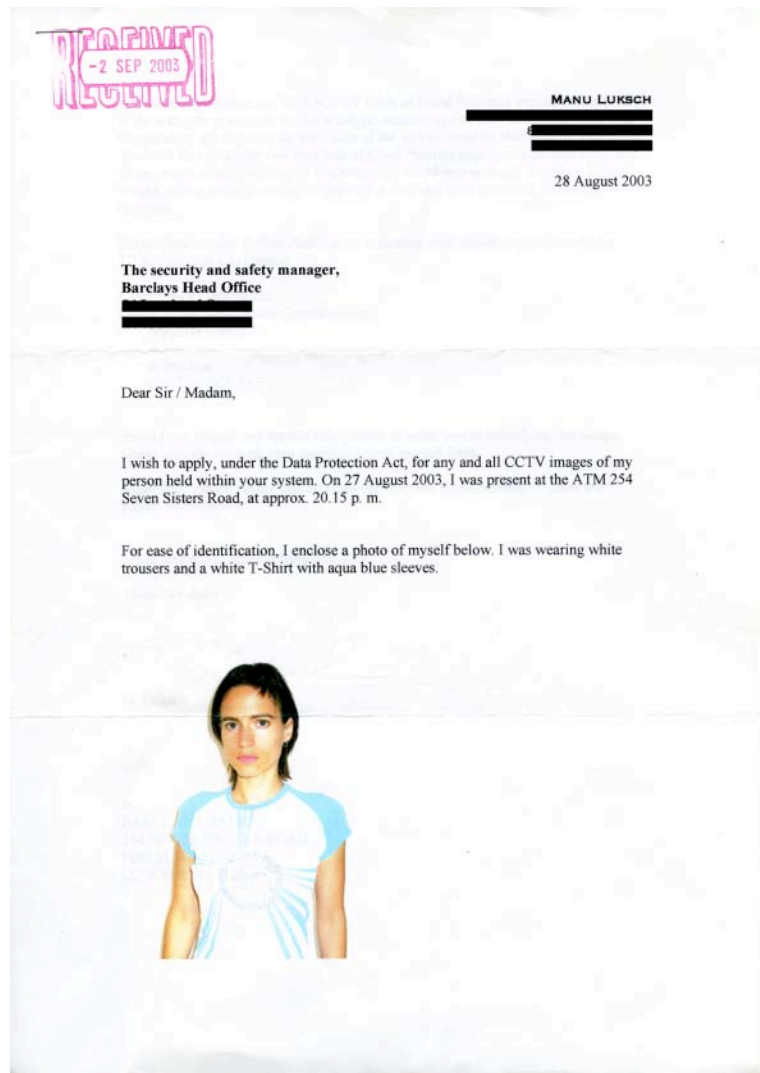
single screen video, DVCAM. 1 min. 2008



Short meditation on the ecological impact of the winter sports industry.

*National Film Theatre, London 2008; SIM51 Arts Festival (Great Hall of The People, Beijing); China Central Television Channel 1, 'Hors Pistes 2009' Centre Pompidou; Stop.Watch at ZKM (Karlsruhe), Urban Screens 08 (Melbourne), Museo de Arte del Banco de la República, (Bogota); etc
Commissioned by: Animate Projects and RSA Arts & Ecology in association with Arts Council England and Channel 4*

The FACELESS Project
mixed media (2002-2008)



The FACELESS Project interrogates the culture of surveillance by redeploying authentic CCTV images obtained under data protection legislation. These images are heavily inscribed by laws relating to privacy and freedom of information, and are in effect 'legal readymades'. In addition to a 50-minute manifesto-driven fiction film, a number of works in different media have emerged from the process of image acquisition.

FACELESS

CCTV sci-fi fairy-tale narrated by Tilda Swinton
DigiBeta, Dolby 5.1 surround sound; 50 min. 2007

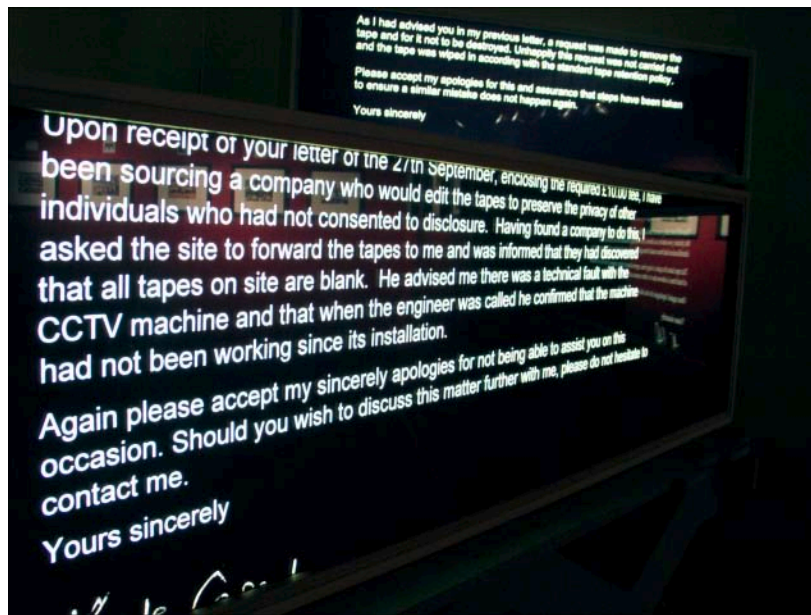


London has the highest density of CCTV surveillance cameras on Earth. FACELESS uses recordings from these cameras, obtained under the UK Data Protection Act, as 'legal readymades' to construct a strange yet plausible world.

'Enter Action', Aarhus Kunstmuseum 2009, 'Hors Pistes 2008' Centre Pompidou, 'No Visible Means of Escape', Norwich Castle Museum Gallery 2009, LIFT London 2008, Para/Site Art Space, Hong Kong 2009; full listing at ambientTV.NET

'I wish to apply, under the Data Protection Act, for any and all CCTV images of my person held within your system. I was present at [place] from approximately [time] onwards on [date].'

set of three inkjet prints in wooden lightboxes, 150cm x 37cm. 2006



Narrative excerpts from letters written by CCTV operators in response to the artists' subject data requests. The title of the piece is taken from the standard request letter used during *The FACELESS Project*.

Goodbye Privacy -Ars Electronica 2007, KunstHaus Graz 2008

The Eye – Choreography for surveilled space

guerrilla choreography; four screen video installation, DVCAM/DVD
In collaboration with the Ballet Boyz and Alluminae Dance Project. 2005

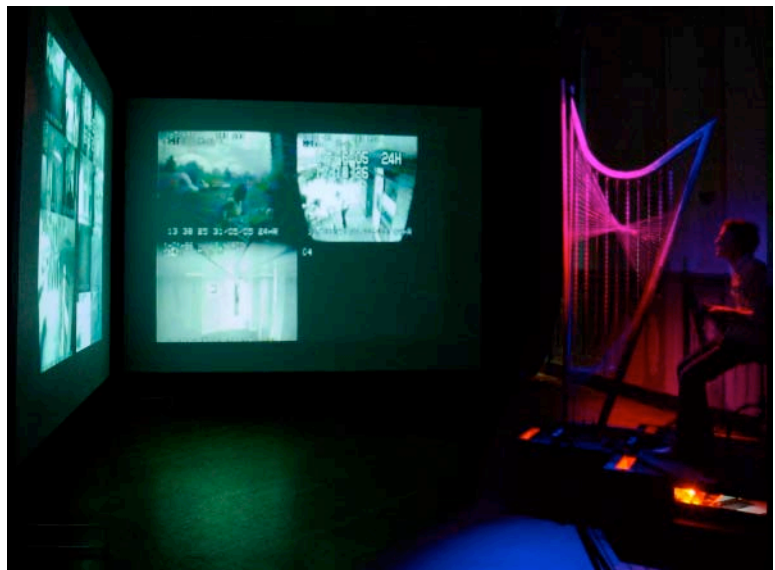
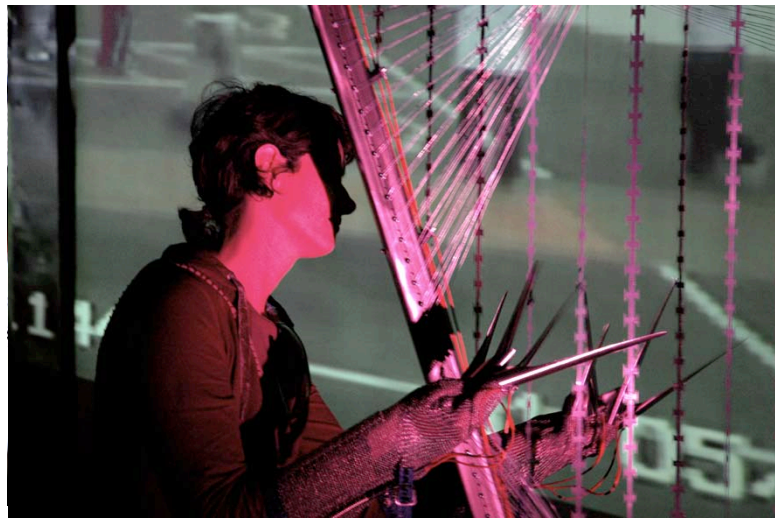


The site-specific dance piece, conceived for a minimum of 60 performers and to be watched from an elevated point of view, unfolds like a kaleidoscope, while recorded by CCTV. The choreography, a humorous response to the Busby Berkeley Hollywood revue movies, intervenes with the panoptic qualities of the space by the act of returning the gaze.

'Goodbye Privacy' Ars Electronica 2007, 'RECODED' Peacock Visual Arts Aberdeen 2007, KunstHaus Graz 2008

The Orchestra of Anxiety

participatory installation in mixed media (stainless steel, razor wire, chain-mail gauntlets, computers, projectors, multiple speakers, custom hardware and software)
Luksch & Patel 2005



The harp is an audio-visual instrument made using materials and technologies of the security industry.

Commissioned by Watermans Art Gallery, London 2005; Design Factory, Bratislava 2006; 12th International Computer Art Festival at Kibla, Maribor 2006; 'databodies' Paradiso, Amsterdam 2006; Soho in Ottakring, Vienna 2007

Myriorama

locative media performance in surround audiovisual environment;
mixed media (mobile phones and GPS receivers, computers, custom software, multiple projectors, 4-channel sound)
Luksch & Patel in collaboration with kondition pluriel 2005

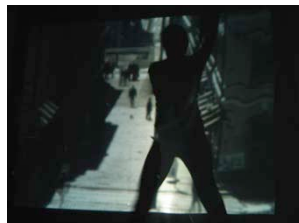
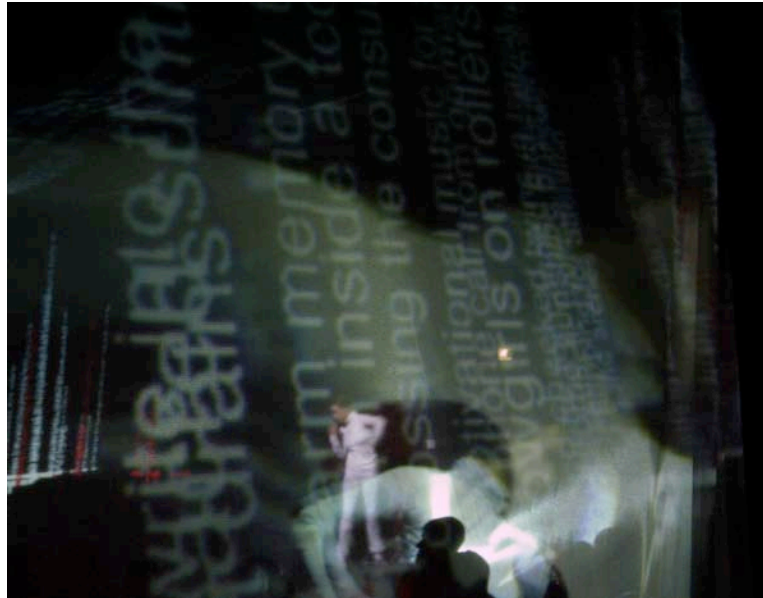


The dance piece for an responsive environment was based on Calvino's *A King Listens* and combines locative media and local motion-tracking.

Kiasma Theatre, Helsinki for ISEA 2004; Project Market, Quaker Street, London 2004

trYptIchon

40 min locative media performance in surround audiovisual environment; mixed media (mobile phones and GPS receivers, computers, custom software, multiple projectors, 4-channel sound)
Luksch & Patel in collaboration with David Muth and Hanna Ylitepsa 2004



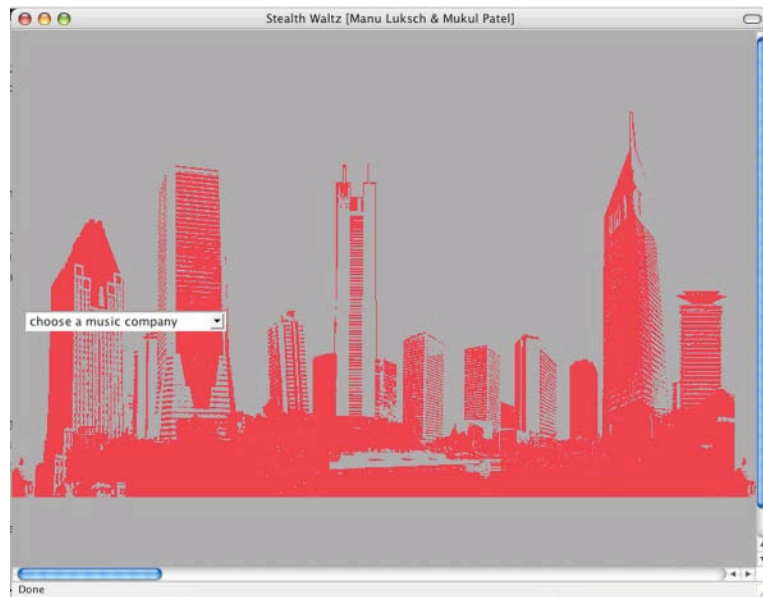
Location-tagged text from a roaming performer's mobile phone is sonified and visualized in the performance space as architectonic projections, to which a dancer responds.

Kiasma Theatre, Helsinki 2004

Stealth Waltz

net art

Luksch & Patel 2001



A fictional corporation provides a steganographic tool to subvert the privatization of the public domain.

*ISEA 2002 (Nagoya); Ars Electronica 2002; DEAF 2003, (Rotterdam); FACT, Liverpool 2003; Yerba Buena Center for the Arts, San Francisco 2004, etc
Commissioned by Kingdom of Piracy online exhibition*

Broadband Highway

live video from found webcam streams, JavaScript. 5 years long.
Luksch & Black 2001

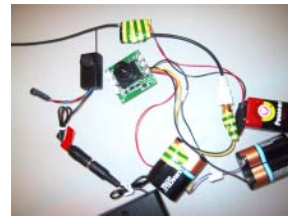


Conceived as self-generative road movie for ambient television, the piece uses JavaScript to hijack video streams from traffic surveillance webcams around the world and montage them into a real-time 24/7 road movie.

'Please Disturb Me' at the Great Eastern Hotel, London 2001; 24th International Moscow Film Festival 2002 (award); Watershed, Bristol 2003; Satellite of Love, Witte de With, Rotterdam 2006; Connecting Worlds, NTT ICC, Tokyo 2006; etc

The Spy School

mixed media, workshops. ongoing since 2001



Each "exercise" scrutinises the public-private borderline of post-9/11 daily life in a climate where the ethic of surveillance is in the ascendancy and the development of its technologies in overdrive.

Workshops, public interventions and projection pieces by The Spy School took place at video art biennale VideoZone, Tel Aviv 2001; EKA E-Media Centre, Tallinn 2002, and most recently Para/Site Art Space & Videotage, Hong Kong 2009, to name a few.