

Manu Luksch

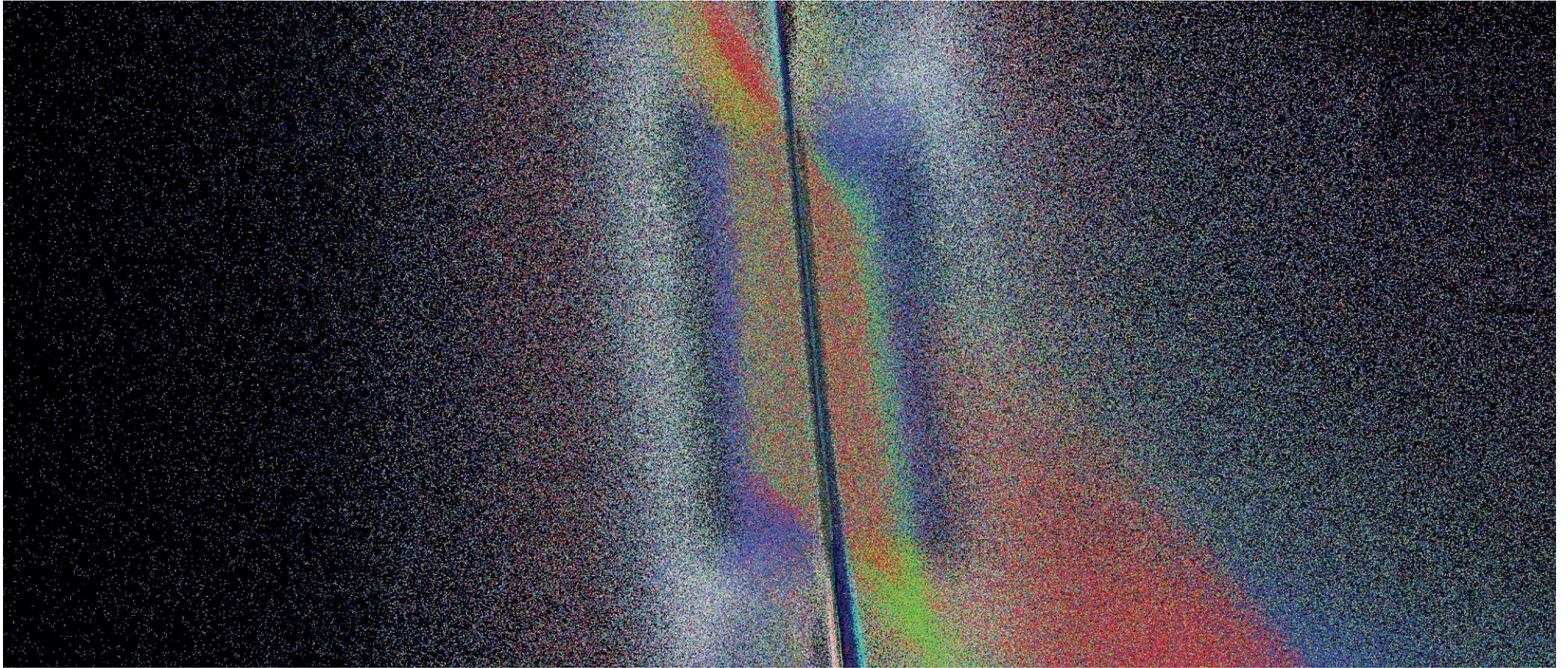
footprints in the snow of noise



**Predictive Cities** (2019)

Pointcloud animation video, stereo sound (digital file, 6 min 36 sec)

A rendering of a fictitious, futuristic urban space based on photogrammetric surveys of Dakar that evokes the city's foundations in code – not concrete. Today, access to public space, transit, citizen rights and policing are increasingly mediated through data tokens rather than by physical keys, passages and barriers.



**ALGO-RHYTHM** (2019)

Single screen video, stereo sound (digital file, 15 min)

Using hiphop, grafitti, drama, and data-driven filmmaking, this work explores how our embrace of the convenience of machine intelligence, refracted through the slick interface of smartphone apps, makes us vulnerable to manipulation by political actors. Through its auratic and poetic use of computational imaging technologies, ALGO-RHYTHM scrutinizes the limitations, errors and abuses of algorithmic representations.



**Empty Quarter – Rub' al Khali (2018)**

Sand graffiti on felt (240 x 180 cm) with double-screen pointcloud animation video (digital file, 10 min)

From sand to glass to silicon – the United Arab Emirates adumbrates a fantasy frontier of algorithmic dreams, of smart cities and a frictionless economy servicing peak experience. From the shifting sands of the Emirati Desert also arises a portrait of Ahmed Mansoor. As vulnerable as Mansoor himself – currently a prisoner of conscience – the picture calls for global attention, and for the protection of human rights to be a prerequisite for trade deals. Installation: 'dataloom', AI Lab Vienna (2019)





**Third Quarterly Report (2016)**

double projection, 4-channel sound (digital file, 35 min)

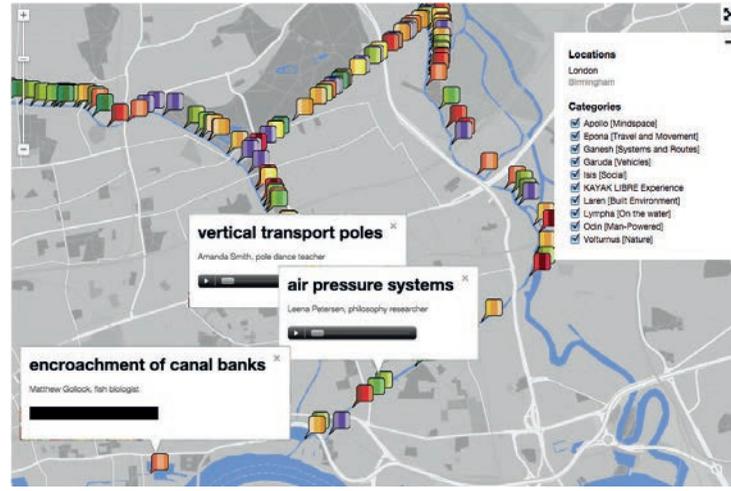
The artist gained exclusive access to a global financials meeting at Cisco Systems' Dubai headquarters for Smart+Connected Communities. Behind the quarterly sales results and projections lie programs with immense transformative power over urban infrastructure, whose long-term consequences ought to be a matter of public interest. Big Data from smart devices, buildings, and networks turn the 'Cognitive City' into an agent, a narrative partner in collective life, with its own beliefs, judgments and preferences.



**KAYAK LIBRE** (2011-2012)

Intervention in public space, mixed media installation (kayak, audio recordings, photographic prints, message-in-a-bottle, website)

KAYAK LIBRE provides a temporary experimental infrastructure in the form of a kayak taxi service along the waterways. The fare is a conversation about the future of transport. The work explores ideas of progress rooted in speed, efficiency and connectivity, and how this relates to human desires for autonomy, mobility and community. During one of the rides, a message-in-a-bottle was found. Addressed to the Magic Swan and authored by unknown visionaries, it expressed desires ranging from the concrete to the fantastic.



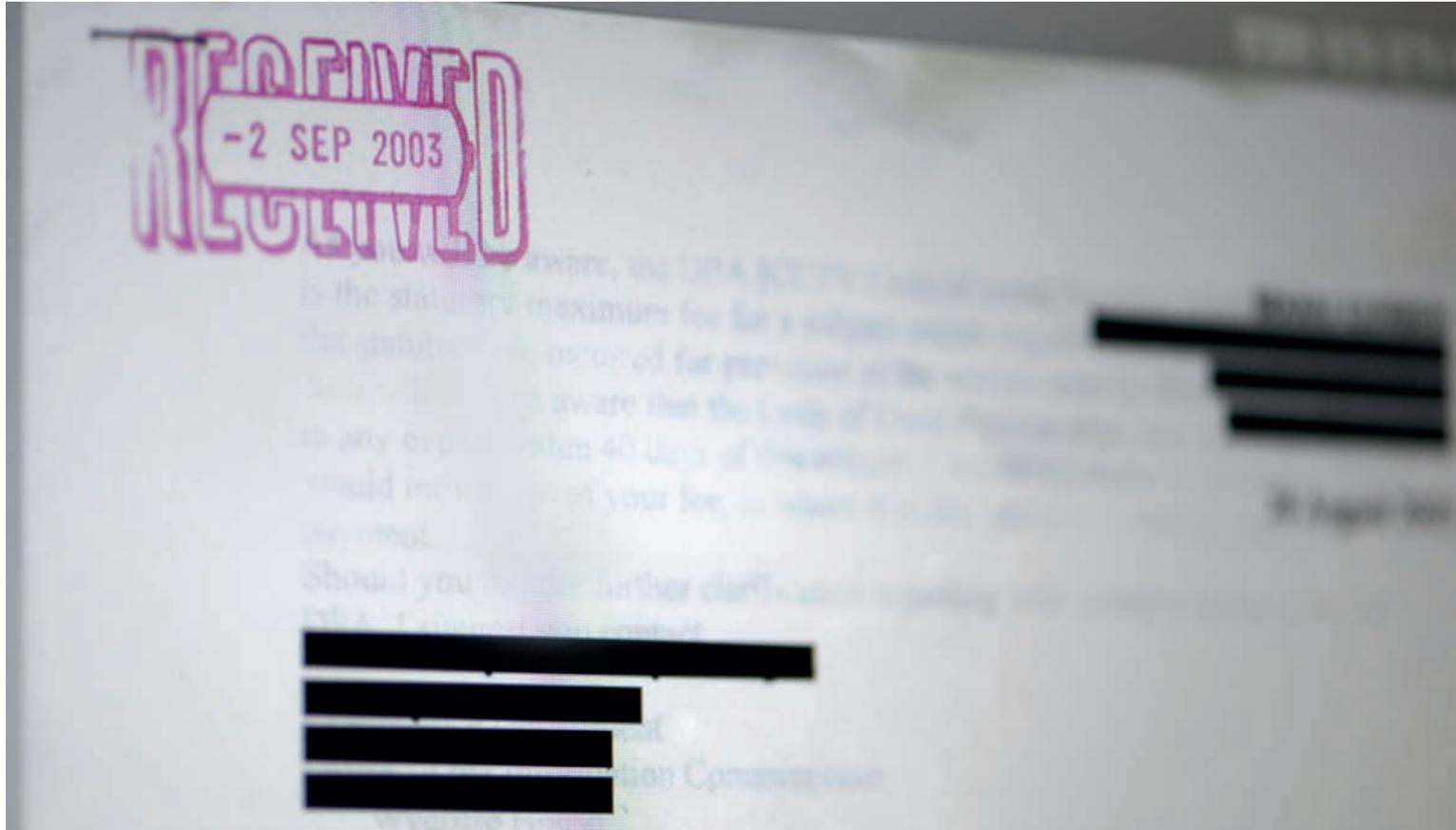
## KAYAK LIBRE (2011-2012)

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Image 1: KAYAK LIBRE taxi with pilot and passenger, Regents Canal, London.

Image 2: Project website with interactive map featuring location-tagged excerpts from the conversations aboard the vessel.

Image 3: Installation view at FIELDS, Arsenal's National Museum of Art, Riga, Latvia.



**The FACELESS Project (2002-2007)**

FACELESS interrogates cultures and mechanisms of surveillance by repurposing 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.

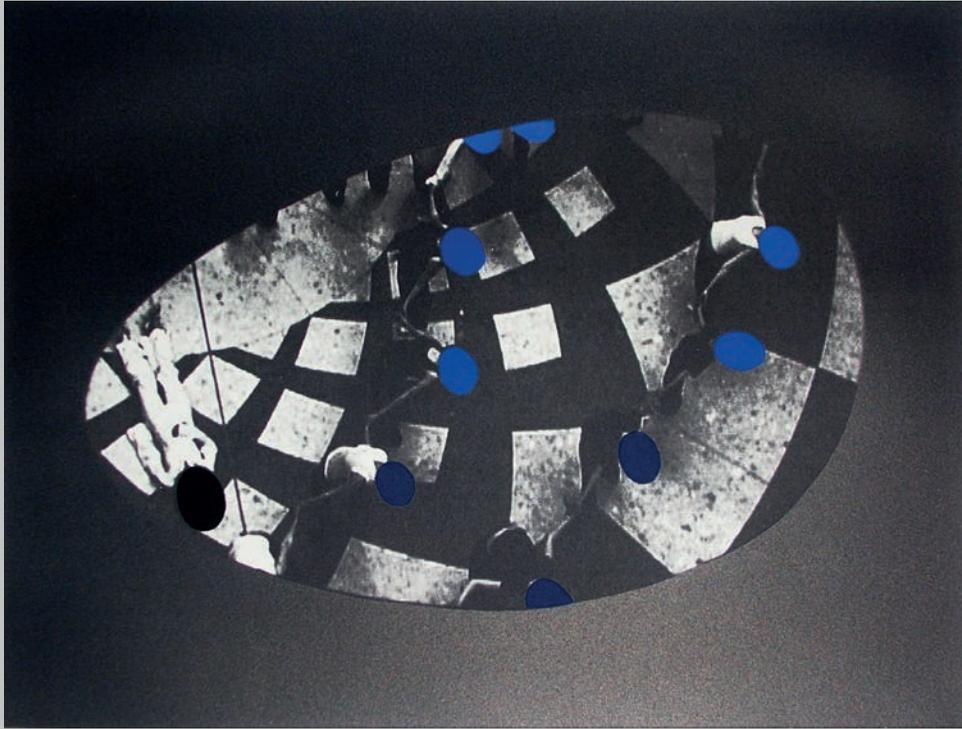


**FACELESS** (2007, featuring Tilda Swinton)  
video with 5.1 surround sound (digital file, 50 min)

Speculative fiction film made under the Manifesto for CCTV Filmmakers. In an eerily familiar city, a calendar reform has dispensed with the past and the future, leaving citizens faceless, without memory or anticipation. Unimaginable happiness abounds – until a woman recovers her face...

Image 1: film still. Image 2: Manifesto for CCTV Filmmakers, posted in the streets of London.

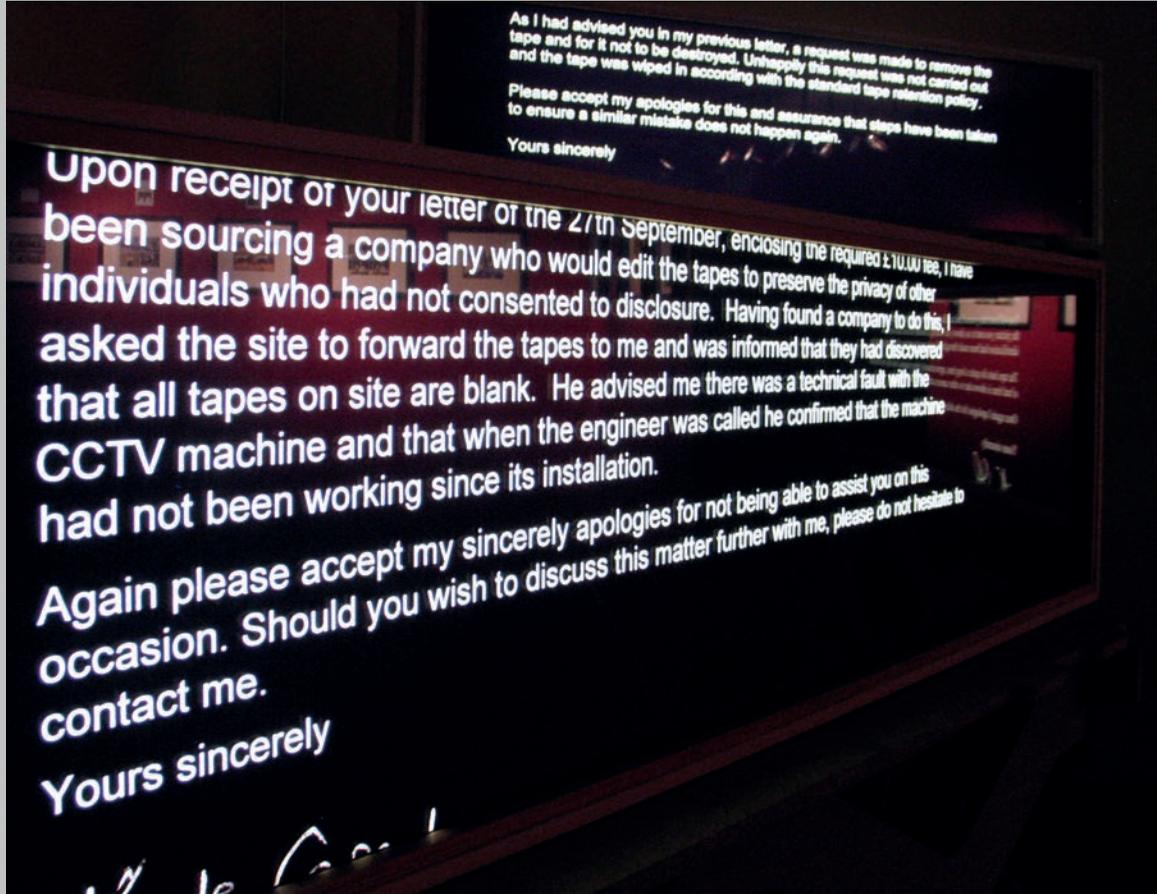




**The Eye: Choreography for surveilled space** (The FACELESS Project 2002-2007)

Series of silkscreen prints (36 x 48 cm, edition of 12)

Silk-screened prints of CCTV image stills featured in the dance sequences of the film FACELESS. The choreography – in humorous reprise of Busby Berkeley Hollywood revue movies – interferes with the panoptic qualities of the space by the act of returning the gaze. Conceived for 60 performers, one dance unfolds kaleidoscopically under elevated cameras watching over a shopping mall; in another, dancers emerges from the shadows of a multi-level parking garage.



I wish to apply under the Data Protection Act (The FACELESS Project 2002-2007)  
mixed media light sculptures (each 150 x 37 cm)

Excerpts taken from responses from CCTV operators to the artist's request for data, in which they failed to comply with legislation. The title of the piece is from the statutory phrasing used in the request letter: "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]."



**SYMPATHETIC NERVOUS SYSTEM** (2001/2009)

Series of 100 digital prints on metal (each 10 x 15 cm) and single screen video with sound (digital file, 12 min)

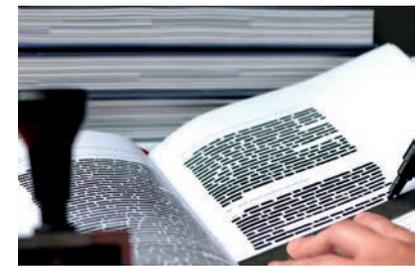
100 intimate video portraits of riot police officers taken by the artist when she was 'kettled' (corralled) in Trafalgar Square during May Day demonstrations in 2001. Produced as a provocation to Section 76 of the UK Counter Terrorism Act that makes it an offence to "elicit, publish or communicate information" relating to members of military, intelligence, and police services.



**Diamonds and Cloverleaves** (1996)

Series of C-Type prints from 35mm diapositive (dimensions variable)

Newly built but as-yet unused road intersections of Beijing, captured by the artist in 1996. Between 1966 and 1996, over 160 intersections were built in the city, covering an area of 250,000 sq.m. This grandiose project necessitated the demolition of many hutongs and the mass resettlement of inhabitants. Once conduits for a burgeoning economy, the city's highways and intersections are today clogged with private vehicles that are major contributors to Beijing's pollution problem.



**Love, Piracy and the Office of Religious Weblog Expansion** (2007, with Mukul Patel)

book (edition of 1,500, unique and numbered; 25 wrapped in stainless steel), single screen video (digital file, 17 min); live website projection, custom furniture, performance

Performance and installation constructed around a censored interview (with Iranian philosopher Ali Alizadeh) published in an artists' book. Each copy has a unique word left uncensored from the interview. Holders of the book are invited to share the word uniquely legible in their copy on the project website, thereby defeating censorship through an act of collective reading. Gradually, more of the interview text is rendered visible online. Installation view: 'Process is Paradigm', LABoral, Spain (2010)



**Orchestra of Anxiety** (2006, with Mukul Patel)

Participatory mixed media installation (steel, razor wire, chain mail, 4-channel sound, double projection, custom hardware/software, lights)

An audiovisual instrument that deploys security technologies in an unusual and playful context, challenging participating visitors to reflect on their relationship to risk.  
Installation view: 'databodies', Paradiso, Amsterdam (2006)

## VIMEO PREVIEW LINKS

### Predictive Cities

preview link: <https://vimeo.com/luksch/predictivecities>

password: glasscitizen

### ALGO-RHYTHM

<http://www.manuluksch.com/project/algo-rhythm>

preview link: <https://vimeo.com/luksch/algo-rhythm>

password: ALGOsenegal

### Empty Quarter - Rub' al Khali

<http://www.manuluksch.com/project/billion-dollar>

preview link: <https://vimeo.com/luksch/emptyquarter>

password: codecity

### THIRD QUARTERLY REPORT

<http://www.manuluksch.com/project/third-quarterly-report>

preview link: <https://vimeo.com/luksch/TQR>

password: violetTHIRD

### KAYAK LIBRE

<http://kayaklibre.manuluksch.com>

### FACELESS

<http://www.manuluksch.com/project/faceless>

preview link: <https://vimeo.com/luksch/facelessthefilm>

password: whowatchesthewatchers

## SYMPATHETIC NERVOUS SYSTEM

preview link: <https://vimeo.com/30604557>

password: nervous

### Love, Piracy and the Office of Religious Weblog Expansion

preview link: <https://vimeo.com/luksch/lovepiracy>

password: censorship

### The Orchestra of Anxiety

<http://www.manuluksch.com/project/orchestra-of-anxiety>

<https://vimeo.com/luksch/ooa>

### DREAMS REWIRED (narrated by Tilda Swinton 2015, 87 min)

<http://www.dreamsrewired.com>

preview link: <https://vimeo.com/142227682>

password: 234sd"§}mkd4



**Manu Luksch** was born in Vienna, Austria in 1970. She studied at the Academy of Fine Arts Vienna, the University of Vienna, and the Faculty of Fine Arts, Chulalongkorn University, Bangkok. She is currently Resident Artist at Somerset House, London.

Through her films and artworks, Luksch researches the effects of emerging technologies on daily life, social relations, urban space, and political structures. Her seminal speculative fiction film **FACELESS** (2002–07), which was assembled from surveillance recordings recovered under UK and EU data protection legislation, treats CCTV images as 'legal readymades'. **DREAMS REWIRED** (2015, Luksch/Reinhart/Tode), her second collaboration with Tilda Swinton as voice artist, draws on over 200 films from the 1890s to the 1930s to explore current hopes and fears surrounding hyperconnectivity. Her current focus is on corporate-governmental relationships and the social effects of predictive analytics in the algorithmic city.

Luksch's work is included in the Collection de Centre Pompidou, the British Film Institute National Archive, and the Core Collection at the Academy of Motion Picture Arts & Sciences. She exhibits worldwide, at institutions including the Barbican, London; National Gallery of Art, Washington, D.C.; CAFA Museum of Arts, Beijing; Hasselblad Foundation, Göteborg; Yebisu Arts Festival, Tokyo; Onassis Cultural Centre, Athens; Alhóndiga, Bilbao; Ars Electronica, Linz; Coreana Museum of Art, Seoul; LABoral, Gijón; and Kiasma, Helsinki. Her films have been screened at the bfi London Film Festival, Seattle Film Festival, Rotterdam Film Festival, CPH:DOX Copenhagen, and Pyongyang International Film Festival, North Korea.

Awards and prizes include an Open Society Fellowship 2018-19, the ZONTA Award of the Oberhausen Short Film Festival 2019; the Jury Award at Ann Arbor Film Festival 2016, the Elevate Art/Activism Award, City of Graz 2015, and the Marianne von Willemer Prize 2012.

[www.ManuLuksch.com](http://www.ManuLuksch.com)