



'senza titolo', mixed media, 2015, detail, Installation: 'Xanadu: The Bastard's Dream'

Since 1995, Nikunja's work is determined by his concept of *Interactive Matter*, deciding in three aspects towards an enlarged perception to art research and art development:

Interactive Matter

>Nikunja developed the artistic and philosophic transmedia concept of **Interactive Matter** as a fundament for artistic, natural and spiritual evolution and relates to the comprehension of interaction as matter to be creatively formulated and experienced. **Interactive Matter** is perceived as a multilayered dynamic field environment in a static condition of time and volume between zero and infinite, simultaneously macro- and micro-cosmic. Nikunja's artwork allows the direct experience of **Interactive Matter** as spreading between analog and digital reality.< scientific papers in collaboration with David Simon-Vermot (Uni Basel) presented and publishing 2017 at **Tasmeem Media Conference, Doha**, organised by Virginia Commonwealth University in Qatar (VCUQ) and at the **IS4SI-2017 - International Society for Information Studies, Goteborg Summit**, Sweden

Split Authority

>authority, which accepts and incorporates its contrary, negation as essential part of it-Self and transcendently finds to a third new and topping determination. This concerns subjects, objects, media, matter, time involved<

TAZ (Temporary Autonomie Zone ; expanded view of concept of a.o. Hakim Bay)

>temporary unconditional surrender of Time/Space to an individual/Other/media as fragment of his self-awareness<

These three working aspects compliment and expand each other mutually allowing a transmedia, interdisciplinary and interactive, evolutive art-form.

Biography:

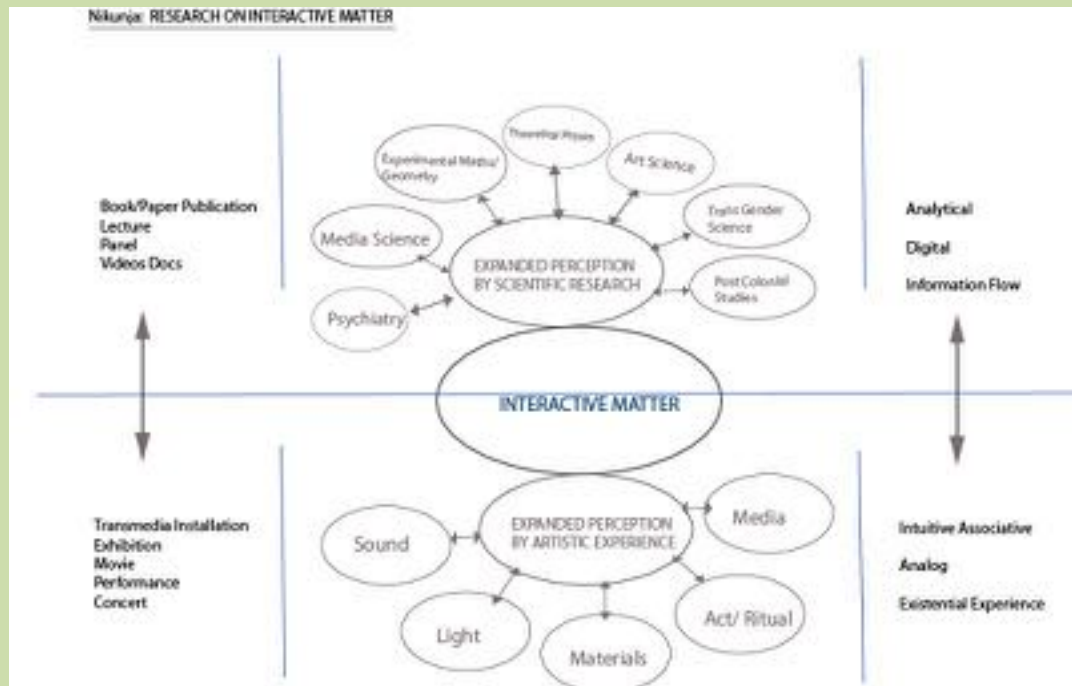
Nikunja born in Basel, Switzerland (1956), lived and worked on Reunion Island, France, Mauritius, Netherlands (Rotterdam), Germany (Cologne, Berlin), Poland (Warsaw/Krakow) and since recently again in Basel, Switzerland. From 1975 to 1979, he studied painting and video art at the Basel Art Academy HKS (Kunstgewerbeschule Basel).

In 1991 he received the Swiss Federal Art Grant, 1991-1993 a Swiss federal Grant of ART-EST with a residency at the European Cultural Centre in Poland; 1996, Zimbabwe, Swiss Embassy, 1997 Goethe Institute, Kyoto, Japan, 1997 City of Geneva (Mda Gruetli), 2003-2005 residency at Kunst & Complex, Rotterdam, 2004 a grant by State of Geneva for a movie Director's Course at Oxford University the same year (selection on project), 2009 NY Independent Movie Festival: Best Director's Debut, Best Experimental Movie, Best Actress for NAMA. Movies selected at Durban IFF, Namibian IFF, Cannes IFF (Pavillion du Cinéma du Monde), Dakar IFF. *Xanadu: The Bastard's Dream* was selected by curator Okwui Enwezor for 56th Biennale of Venice as collateral event and exhibited at *Istituto Maria della Pieta*.

Research on Interactive Matter: longterm project developing through several ongoing evolutive transmedia art projects.

Current projects in development are:

- Oedipus (R)ex** : Interactive Transmedia Installation of Expansive Informatic System Research: collaboration with curator **Miguel Mallol, London/Valencia** + scientific paper in collaboration with David Simon-Vermot (Uni Basel) presented and publishing IS4SI-2017 - International Society for Information Studies, Goeteborg Summit, Sweden: POSSIBILITY AND ACTUALITY: TOWARDS A MANIFESTO ON EVOLUTIONARY SYSTEMS: *Interactive Matter : The Free Flow of Information, and the shift of moral and ethical responsibility in the future digital world society* <http://sciforum.net/conference/IS4SI-2017/is4si-Parallel%20Panel%204>
- Xanadu: The Contemporary Dream Temple**: collaboration with curators: **afrotak tv cyberNomads, Adetoun Kueppers-Adebisi** (Humboldt University, Berlin) and **Michael Kueppers-Adebisi, Berlin, Cologne** + scientific paper in collaboration with David Simon-Vermot (Uni Basel) presented and publishing 2017 at Tasmeem Media Conference, Doha, organised by Virginia Commonwealth University in Qatar (VCUQ): ***Nikunja's Interactive Matter: Expanded Perception between the Analogue and the Digital*** <http://www.nikunja.net/Xanadu%20Theoretical%20%20English%20Final%202017.pdf>
- Wayward Way Station**: The City as place of Condensed Migratory Matter
- The Hidden (Fate) Flower**: Interactive Transmedia Installation of Psychiatric Research (to be realised with PUK)
- The New Frankfurt Parliament** : Interactive Transmedia Installation of Expanded Democracy: collaboration with curator **Cigdem y Mirol, Brussels/Geneva**
- The Last Supper** : collaboration with **Miguel Millol** and **Cigdem y Mirol**.
- Scientific Collaboration and Advice**: **David Simon-Vermot**, Mediascience (University of Basel) and **Renate Quehenberger**, Experimental Animated Geometry and Theoretical Mathematics (Quantum Cinema, Vienna)





XANADU

THE CONTEMPORARY DREAM TEMPLE

A TRANSMEDIA INSTALLATION
AND
FEATURE MOVIE
ON
INTERACTIVE MATTER
BY
NIKUNJA

(c) adagp, paris 2014-2017



Still of Nikunja's 'Measure of Men': (44:59min, 2011, HDD, HD reframes, videosampling), performer Peter McCoy ('The Sky above My House', Geneva University, 2001)

XANADU: AWAKENING TO THE FUTURE HUMANITY

NIKUNJA'S XANADU and AFROTAK TV cyberNomads CURATORIUM:
Concept by Curators ADETOUN and MICHAEL KUEPPERS-ADEBISI and NIKUNJA

"The idea of a Eurocentric nation is a white spirit, which is categorizing. In order not to re-produce the exclusions associated with categorizing valuations in research dealings with interdepenDenken* (*Thinking from an intersectional perspective), we need to focus on trans-national movements as a mindset. Nation is to be regarded as a Eurocentric setting with-in which all forms are shaped as a vision. Whose vision?"

Adetoun Küppers-Adebisi, Nation interdepenDenken

(reThinking Nation from a Black feminist intersectional perspective) or, - The Eurocentric concept of nation as starting point for the analyses of complex effects of pre-conceptualizations, w_orten & meer Publishing House, Berlin, 2015

Awakening from the dream to reality, allows to transport the expanded intuitive knowledge from the dream to the act in reality, or else, to the transcendence of the illusion/dream of what one thinks/states/desires to be, to the reality of what one truly is, as an individual, society, civilisation. Both forms of awakening are leading to an expanded perception of oneself and the social, societal reality and thus ultimately leads to a betterment of the life conditions.

Nikunja's Xanadu and the concept of Interactive Matter provides a space of evolution of consciousness and thus ultimately touches at the fundamental existential reality of the contemporary global society, the form of civilisation we are living in, and thus is a creative forum, putting the authority and thus responsibility of the individual at the centre of a research, spanning between the important individual intuitive associative experience through art, to the necessary conclusive analytical formulations of science, allowing constructive political and social result and consequence, thus a progressive development.

As the global society is mainly determined by the Post-Colonial Trauma, in a way that barely entered the general awareness, with material consequences especially for the world economy and the geopolitical, geo-strategical situation, but also with fundamental spiritual and cultural consequences, which in general literally affect every human being and his life conditions on Earth, the importance of the knowledge, cultural, societal and spiritual experience of Africa and its people is evident. Fundamentally the understanding has to grow, that intelligence and its evolution is a natural process, linked to the "evolutionary impulses of nature" and thus not standing above the natural laws: All development in nature holds an organic element of non-control and openness towards the system created, a kind of "self-destructive" element, which allows on one hand evolution (see also: emergency theory) and on the other hand the possibility of extinction of those branches of nature's organic development, that become futile.

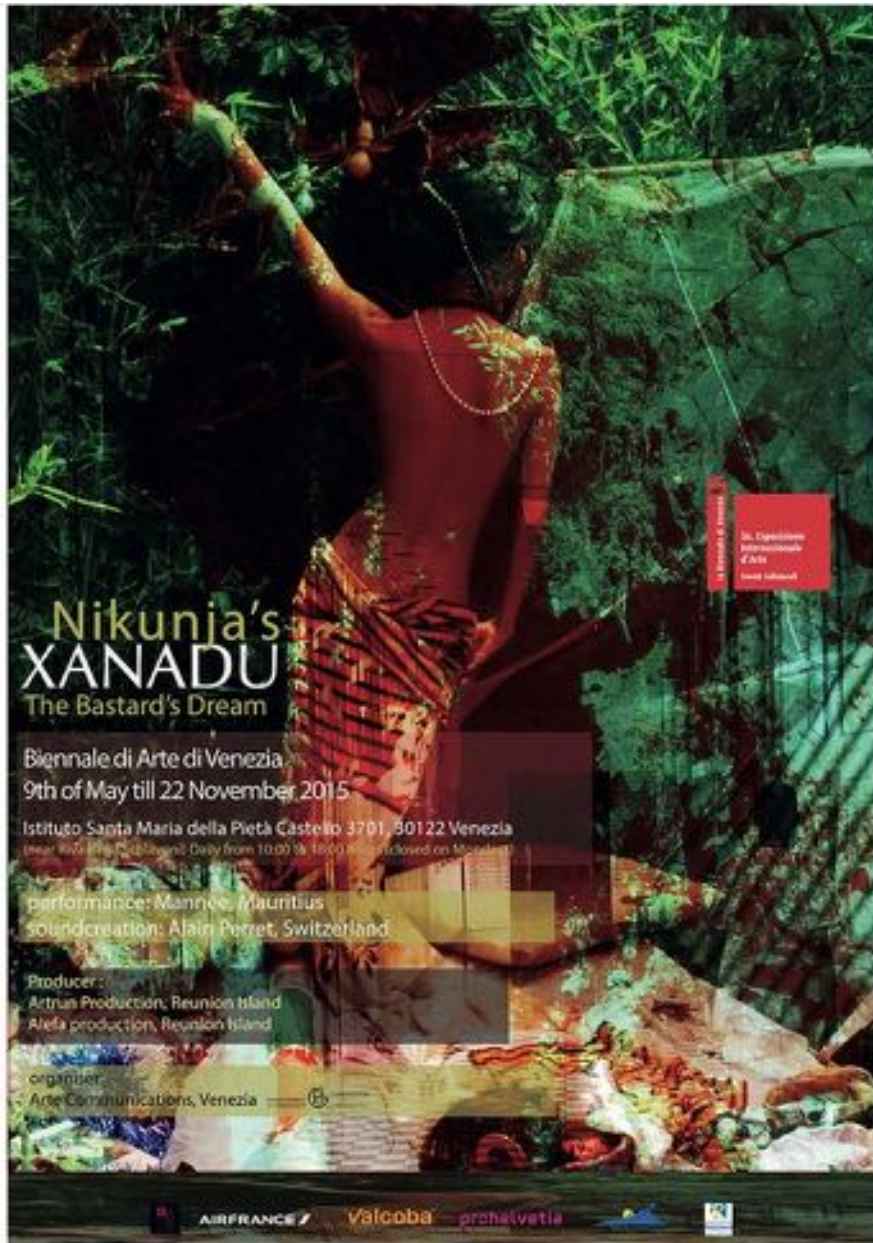
According to the awareness of Interactive Matter, a new perception of physical matter, the universe and evolution as such would dawn: Evolution and natural process do not happen on a linear time-line but in a multi-field phenomenological environment, which moves away from an assembly/composition of positions and values, to an understanding and application of transposition and Interactive Matter, as a trans-physical, trans-social, trans-personal and trans-medial reality.

The illusionary perception of "History" as evolution on a linear timeline, with the idea of a "travel" from worse to better, from primitive to complex, as the ideal of civilisatory and biological evolution, positioning conservative values of Race, Nation, Gender, Religion, principally comes from the scientific practice, that one conclusion leads to another and thus one may read into that an evolutionary logical development; that conclusions lead to axioms and thus ultimately confirmed values; only nature and the universe do not fully correspond to the human mind and its analytical logic, which in its simplicity can only exist by excluding options "beyond the module of the applied system/discipline". Thus History as perceived by every member of the human family, humanity's deep-rooted "Element of Crime" must be visible, acknowledged and bear material, cultural, political, societal and spiritual consequences: the current systems, all at the end of their development possibilities, only persist by violence and abuse in utter self-destructive conservatism.

In consequence of the awareness of Interactive Matter and in its manifestation Nikunja's XANADU, in the important collaboration with the AFROTAK TV cyberNomads Kuratorium engages in allowing the individual to contextualise her/his personal individual experience through the artwork into a global awareness of the radically progressive cultural, political and social conditions necessary to be brought about, for a future just and free humanity.

AFROTAK TV cyberNomads rewrite trans-disciplinary discourses and engage in anti-colonial aesthetic practice to merge trans-national and humanistic resistance cultures (#Negritude - Black Global Liberation Struggles of the 20th and 21st Century) into a central academic-historical and activist-artistically oriented Afro-diasporic network archive with focus on the German cultural sphere. In the tradition of Afro-Futurist interventions (#BlackWomanhoodreLoaded - The 10 Commandments of AfroFuturism) and artistic-medial knowledge management strategies AFROTAK TV cyberNomads subvert contemporary #Anthropocene narrative boundaries of Western mythologies by exposing experience, vision and dreams of silenced Black identities.

As activists they challenge privileges in #TimeandSpace encoded in colonial empires ruling public perception with categories like #Nation, #Gender, #Race and #Religion and the impact of its de- and post-colonial historical continuity (#NationalisierungInterdepenDenken). AFROTAK TV cyberNomads discursive public space interventions and bottom-up participations in #HighCulture have been awarded locally, nationally and internationally by institutions like #SenateofBerlin, #FederalGermanGovernment and the #EU. As residents of #ArtHouseKuLe in 2016 they also received the independent #ProjectSpaceAward, Berlin for their project #BlackBerlinBiennale for Contemporary Art and Discourse (#NoAmnestyOnGenocide).



Poster of Nikunja's 'Xanadu: The Bastard's Dream',
56th Biennale of Venice, Collaterals, 2015

XANADU: The Transmedia Art Installation

This art installation is comprised of a four channel cinematographic projection, including two real-time transmissions, and an eight channel sound composition inside of a 200-squaremeter mobile bamboo pavilion; at its centre an installation of a bed-shrine in lava-stone and copper, two large scale paintings on glass and various objects.

The participator/user finds himself immersed in digital cinematographic projections which, being the only light source in the space, constantly redefine the space in color and brightness. Together with the sounds, the central art object of the bed-shrine, the paintings on glass and his own movements, this multilayered interactive immersive environment conveys to the participant an enlarged self-awareness and perception. It creates and cultivates associative sensory and intellectual impressions, related to each user's life-experience and psychic condition, that could be defined as, open-ended poetry on an infinite timeline' determined by the immediateness of the 'Here and Now'.

These associative cinematographic formulations are comparable to the fluid experience of dreams and their detachment of regular logic, time and space orientation. In this sense, Nikunja's Xanadu bridges digital media to psychic perception and the analogue body (the physical body) to the self-awareness of the participant. But contrary to video-games and 'augmented reality', it clearly puts the full authority of the recipient in his analog reality in the centre of the evolving narrative of the experience, frees inside of the subjective fragment the awareness of an universal All, inside of the individual the inter-connective social and cultural, beyond the historical and societal structure of any convention. The seemingly exclusive autocracy of the digital is merged, in the experience, to the dominant analogon of the user's biological reality and his/her intellectual and spiritual components.



XANADU: THE BASTARD'S DREAM 2015

Dimension variable, diverse materials, site specific

FT: 2 video-projectors (min 2500 lum), 1 RT camera (low-light), 1 Hallogen lamp (300W)

exposed: 2015, 56th Biennale di Arte Venice, 'ALL THE WORLD'S FUTURES' Istituto Santa Maria della Pieta

Xanadu: The Bastard's Dream: 56th Biennale di Arte Venezia, Collateral Events, Istituto Santa Maria della Pieta, Venice, 2015

Video: trailer Arsenale: <https://vimeo.com/nikunja/xanadubiennaleclip>

Installation movie: <https://vimeo.com/190712692> PW: bastard2015



L'exposition de l'artiste NIKUNJA a la 56ieme Biennale di Arte de Venise 2015 dans l'Istituto Santa Maria della Pieta, Venezia

Le Batard est lui, suspendu entre tous, qui n' appartient a rien; Il est suspendu entre races, religions, ideologies, cultures, identités, Histoires; c'est lui qui unie les contradictions, est le pont entre communautés, morales, ideologies; par la nature de sa illégitimité il permet le renouvellement du légitime; le batard est le seul artiste possible et le seul citoyen du monde du futur.

Comme la ville et l' ile de Venise, suspendue entre ciel et terre, entre rêve et réalité, entre vie et mort, entre passée et futur, *Xanadu: The Bastard's Dream* est l'exposition évolutive de l'artiste franco-suisse Nikunja, ne a Bale et vivant sur l'île de la Reunion, suspendue entre medias, entre spectateur et artiste, une exposition, jamais accomplie, jamais assurée, une poésie infinie en constante progrès, par et avec chaque visiteurs.

Par cette exposition, issue du projet monumentale et long-terme *Xanadu: Le temple contemporain du rêve*, qui est toujours en train de développement, Nikunja concentre sur l'interactivité comme énergie créatrice, la matière évolutive entre les choses. Entre peinture, images en mouvement, sons, installation d'art, performance, Nikunja a cree et composer un filet de relations interactives, liée par la lumière du jour, qui devient acteur important dans l'installation de l'exposition. La lumière du jour, filtrée par des étoffes oranges et mauves, ou dirigée par un petit cadre a l'autre cote de la salle, intervienne sur les images de projections en temps reel, comme par des reflexions des eaux du canal adjoint la salle d'exposition sur l'écran de projection.

L'autre acteur principale dans la constellation de l'exposition est le spectateur. Des qu'il entre la salle, il définit par ses mouvements d'abord les interactions entre les feuilles de peintures et leurs environnement, suspendues dans l'espace dans une chorégraphie légère. Et puis il est invitée de prendre place sur l'installation de lit, plutôt d'un hamac suspendu au-dessus de buchers et d'une tube longue en cuivre et peinte. Aussitôt il apparaisse dans les images en mouvement et devient partie du film projeté. En prenant du temps, il peut interagir avec ces images en temps reel. Et puis l'artiste, s'il est present, lui propose de choisir une partie de son corps, qu'il peint et puis imprime sur une petite plaque en terre cuite. Ces petites plaques de 10cm x 5cm de dimensions s'alignent plus en plus au longue des murs de la salle au cours des prochaines sept mois d'exposition et deviennent part permanent de l'installation.

"Je concentre sur l'énergie culturel et spirituel entre les choses, l'interactivité comme "énergie noir" culturelle, sur laquelle tous civilisation est construite. Cette énergie est plus importantes que les choses individuelles en soi, car elle est progressive dans sa nature, infinie, inclusive, synthétique, suspendue entre origines et raisons et extrêmement precise."

Xanadu: The Bastards Dream est dirigée vers le reve en toi, l'utilisateur de l'oeuvre d'art, l'origine du futur en devenir; c'est le reve le plus ancien de l'humanité en union, ne pas unie par l'uniformité dictatoriale, mais unie par la conscience suspendue du Batard: *Je suis un Autre*, ainsi disait le batard Rimbaud, dont on trouve le livre dans l'exposition dans une petite installation dans la fenêtre cadrée vers le canal.

Xanadu: The Bastard's Dream est nee a la Reunion, dont le nom signifie un acte et non un lieu, le pays des batards, unifiants tous les contradictions: La Reunion n'est pas une nation, mais une Imagi-Nations; suspendue entre les puissances explosives du volcan active et imprévisible, et les forces dangereuses de l'Océan Indien, qui donnent ou prennent la vie; suspendue entre toutes les cultures majeures de l'homme. Cette insécurité fait les habitants gentils, mais dangereux, car indécis. Cette suspension en temps et espaces, sans Histoire reel, sans un vrai futur autre possible qu'un futur d'importance culturel et artistique, dans les temps present, rends des gens faibles en vision puissants, et les gens forts en savoir alertes dans leurs reclusions dans les ravines, en observants les prétentions de valeurs fausses, en attendant le moment, quand ils pourraient montrer leurs trésors secretes. Car leurs trésors sont riches: Ils unissent "All The World's Futures", titre donné a cette édition de La Biennale par son directeur artistique et curateur Okwui Enwezor.

Pour *Xanadu: The Bastard's Dream*, Nikunja a collaborer avec l'artiste de performance mauricienne MANNEE pour les performances dans le film de 78minutes, qui étaient créer sur la base de ses propres rêves, en évitant leur simple representation. Avec le musicien électronique suisse ALAIN PERRET il a composer la bande du son en jouant entre autre le Diruba indien.

L'exposition est soutenue par:

Conseil Regional et Conseil General de La Reunion, Pro Helvetia, Musee Leon Dierx Valcoba AG, Air France, Lux Ressor La Reunion

remerciements de l'artiste: *Daniel Ebner, Bastien Ebner, Sami Chalak, Alain Perret, Vincent Garrigues, Mannee, Fred Lambolez*



**'UNTITLED (The Dinner)' Performance for SOS DADA Salon Suisse
56th Biennale of Contemporary Art Venice 2015 Collateral Event by
Swiss Pro Helvetia curated by Stefan Zweifel and Juri Steiner**



video: <https://youtu.be/SpgeEAWUrEo>

'UNTITLED (The Dinner)' is a DADA inspired art performance by Swiss/French artist Nikunja, performed at the 56th Biennale Di Arte of Venice Collateral Event SOS DADA - THE WORLD IS A MESS in the frame of SALON SUISSE (curated by Juri Steiner and Stefan Zweifel and organised by Swiss Art Fund Pro Helvetia) in collaboration with performers MANNEE (Mauritius/bhojbur), TAFADZWA GWETAI (Zimbabwe/Xlona/Ndebele) and NIKUNJA (Switzerland/baseldytisch) in their respective mother tongues. The video is filmed in one unedited sequence by the spectators, who passed the camera from one to the other, starting with MANNEE at the dinner table. The performance event was curated by **Matteo Bertele, Juri Steiner and Stefan Zweifel**.

'UNTITLED' (The Dinner) is confronting cultural prejudices and the stress of adaptive behaviour in deep rooted psychic prefixes in the dominant and the dominee of the postcolonial contemporary society alike.

The original performance is a sequence in Nikunja's movie 'NAMA' of 2008, where he performed together with Namibian actress VEDANTA OTTO. The performance is an interrogation of the cultural and physical content of the 'act of eating', an act as intimate and fundamental to our identity as the mother tongue. The performance is based on Nikunja's research on "interactivity as a matter", especially cultural interactivity as a raw material, but also physical and psychological interactivity as perception in the multilayered reality of the individual. In this regards the automatic talking takes its importance as the dada-practice used by the three performers, reacting on what impulsion they get by the spoken sounds of the others in a half- aleatoric way.

In the Venice performance the spectators are directly involved by eating their dinner at the same time as the performers, the 'dinner table' of the performers being a sort of physical extension of the common dinner of all. There is an interrogation of 'dinner' as performance and the actual dinner of the spectators. Since the audience was international, the mixture of languages in the court juxtaposed with the conversation at the table.

Further the spectators create the one sequence image recording of the event, again in an aleatoric way, passing the camera from one to the other without a prefixed order. Thus the document is more about the filming spectators than about being a document of the performance.

The physical, cultural and emotional interactions during the performance give room to various art critical, historical and ritual interpretations, reflecting the multilayered and complex reality of perception in the cross cultural meeting.

Dadaism was born 100 years ago in Zurich, Switzerland, also as a reaction on the craziness of the first world war and the then present political and societal reality. The importance is/was to bring about political and societal changes, or at least new impulses for a civilisatory evolution at a time, when the used structures and systems (dominant aristocracy) obviously are/were exploited and not serving men anymore, but that men has to serve these systems.

To break up structures of behaviour to become aware of the underlying realities is essential to evolution.

All artists are present at the 56th Biennale di Arte di Venezia, artist Tafadzwa Gwetai is the assistant curator of the Zimbabwean Pavillon, Nikunja from Reunion Island was selected by Okwui Enwezor with XANADU: THE BASTARD'S DREAM (www.nikunja.net/ www.facebook.com/nikunjaxanadu) for which he collaborated with Mauritian performance artist Mannee and Swiss electronic musician Alain Perret (<http://al1music.net>).

www.nikunja.net



THE RECONSTRUCTION OF THE TOWER OF BABEL 2005/2011/2013-2015/2016 SCULPTURE EVOLUTIVE

« Le pire crime de l'esclavagisme est l'enlèvement de la responsabilité individuelle, qui résulte de la destruction de la liberté. Et toujours des guides politiques et économiques proclament de prendre la responsabilité à la place de l'individu et du citoyen pour des meilleures conditions de vie. Sans la prise conscient de la responsabilité individuelle, il n'y a pas de liberté. »

Fiche Technique

- a. 3000 briques sur 10 palettes colorées par les ca 1500 participants de F, RUN, NL, MAU
- b. 1 bâton de bambou (env 300cm x 10cm) peint par l'artiste (titre : *Pour le peuple de La Réunion* en référence à Blinky Palermo's *For the People of New York* de 1976)
- c. 1 écran plat noir (140cm dia.)
- d. vidéo d'installation de Nikunja de 24min en HD sur clé USB ; tourne en boucle. Tables, chaises, peintures, outils de peintures, pots de l'eau, associés à l'installation par l'artiste en rapport avec les lieux précis et la conception de présentation du curateur.
- f. Attributs d'installation additionnelle : fondation, socle en carrelage, (notion de fragilité), montage avec 5 personnes 3 h
- g. Couverture (kiosque) si installation extérieur
- h. Transport camion 16t

LA RECONSTRUCTION DE LA TOUR DE BABEL, invite la participation active de tout le monde de tous les âges, tous les niveaux sociaux, d'éducation, d'origines pour créer et reconstruire cette Tour, qui réunit la diversité dans une sculpture évolutive par et à travers chaque participant. L'art et la culture, comme le patrimoine, sont les biens de chacun, sans regard de ses origines. Tout le monde peut participer à ce projet et emmener "sa pierre", son brique déjà préparée, pour l'intégrer dans la sculpture globale.

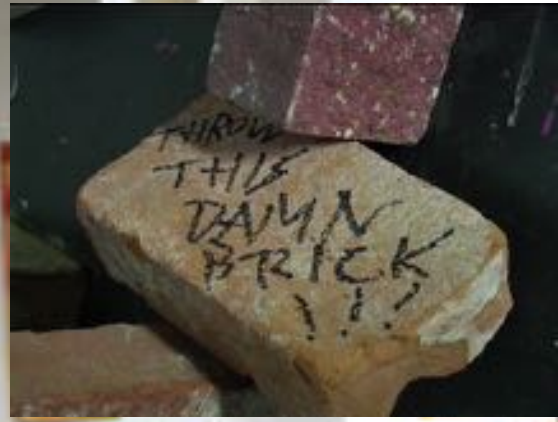
La Reconstruction de la Tour de Babel est avant tout un monument pour les Droits Civiles et La Démocratie Directe, Parole et Expression libre, responsabilité individuelle par la conscience sociale.

Expositions: 2005, TENT, Rotterdam; 2011, IFM, Mauritius; 2013 JPE Artotheque, St Denis, Réunion; JPI, St. Paul, Réunion; 2014 SAC Le Tampon, Réunion; 2016 M54, Basel, Switzerland.

Sponsors: Institutions publiques NL, F, RUN, Mauvilac Ltd (MAU), audioplus (RUN), grafica (RUN) Settelen (BS,CH), Keller Ziegeleien (CH), Brillux (CH).



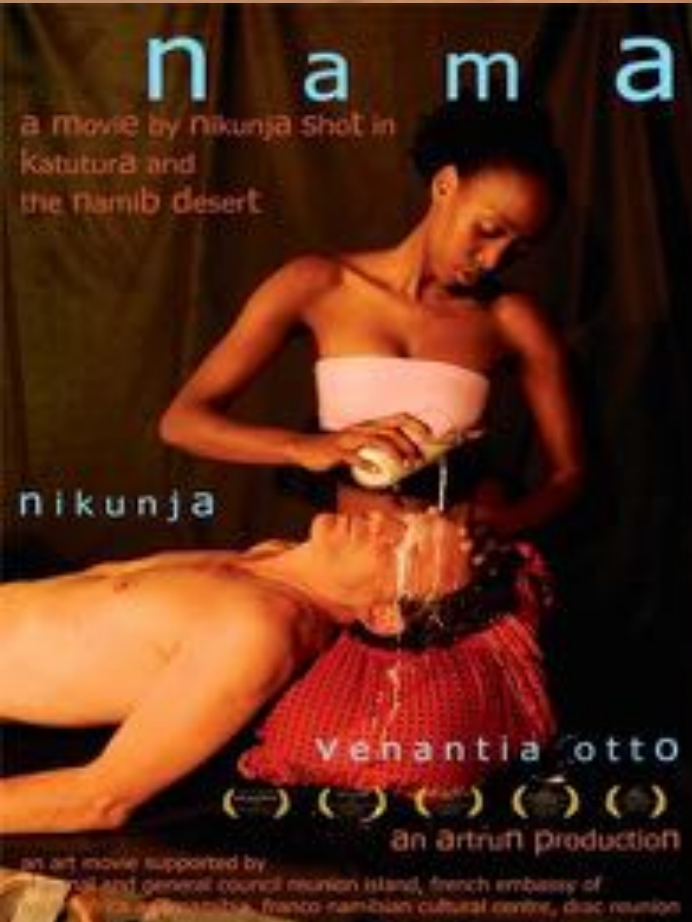
RECONSTRUCTION OF THE TOWER OF BABEL 2005/2011/2013-2015/2016





FELLINI NOW!, INTERACTIVE INTERDISCIPLINARY
INSTALLATION AT
TENT , ROTTERDAM 2005, CENTRE D'IMAGE, LA
REUNION, 2008 and IFM (INSTITUT FRANCAIS DE
MAURITIUS), 2011



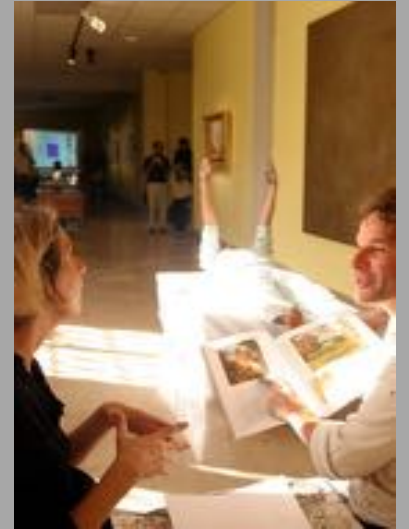


Performance Movie:
NAMA

84MIN/HD, DV, 2008, NAMIBIA, SOUTHAFRICA, FRANCE

FESTIVALS: WILDCINEMA, NAMIBIA 2008; CANNES IFF PAVILLION DU CINEMA DU MONDE, FRANCE, 2008; NYIFF, NEW YORK AND LOS ANGELES, US 2009; IFM MAURITIUS, 2010; LA REUNION, 2011, 2013; MADAGASCAR 2014; 3 AWARDS AT NYIFVF 2009





INTERACTIVE PERFORMANCE INSTALLATION: *SALVATION* : 2005 Alliance Francaise, Rotterdam/2011 IMAAYA, Mauritius



PERFORMANCE INTERDISCIPLINAIRE: 'THE SKY OVER MY HOUSE', GENEVA UNIVERSITY, 2001
with the Sociological Department, Professor JEAN ZIEGLER and Dr. RAOUL OUEDRAOGO



PERFORMANCE INTERDISCIPLINAIRE: THE SKY OVER MY HOUSE, GENEVA UNIVERSITY, 2001



Main Interdisciplinary Art Works and Movies by Nikunja

2015 XANADU: THE BASTARD'S DREAM: evolutive interactive transmedia installation and movie (78min/ HDD, 16:9 portrait format, 2015), installation, interactive performance, painting/sound : 56th Biennale of Contemporary Art of Venice 2015, Collateral Events, Istituto Santa Maria della Pietà, Venezia, Italy 2015

2016 - XANADU: THE CONTEMPORARY DREAM TEMPLE: under construction: evolutive transmedia installation and movie (2 x 100min. 4K HDD, RT 2 x 2K HDD), Installation, Painting, Sound, Performance

2016, 2013/2011/2005 THE RECONSTRUCTION OF THE TOWER OF BABEL : evolutive interactive sculpture/video installation (24min/HD, dv, loop 2005-2013); *TENT*, Contemporary Art Centre, Rotterdam, Netherlands, 2005; *French Institute, IFM*, Mauritius 2011; *Artothèque*, Saint Denis, Reunion Island, 2013, *Débarcadère Front de Mer, 350ième anniversary of first populating Reunion Island*, Saint Paul, Reunion Island, 2013; *Salle d'Art Contemporain Beaudemoulin*, Ville de Tampon, Reunion Island, 2013 , 2016 *M54 ART SPACE* , Basel, Switzerland

2011 MEASURE OF MEN: video-performance/installation/painting (41min/HD/dv, loop, projection on milk): *French Institute IFM*, Mauritius, 2011

2005/2008/2011 FELLINI NOW! : interactive performance/ video/ RT video/ installation/ painting: *TENT*, Contemporary Art Centre, Rotterdam, 2005, Netherlands; *Centre d'Image*, Le Port, Reunion Island 2008; *French Institute IFM*, Mauritius 2011

2010 CHEIKH ANTA DIOP: experimental feature documentary movie (91min/HD/dv)/conference: *Regional Parliament of Reunion Island "La Pyramide Renversée"*, *Hémicycle*, Saint Denis, Reunion Island, 2009; *Dakar International Film Festival*, Dakar, Senegal, 2010

2009 TRANPOSED HEADS: interdisciplinary performance/ video (dv, 78min)/ RT video/ sound/ painting : *Hangar D2*, Le Port, Reunion Island

2008 NAMA: experimental feature movie (84min, HD, dv)/ performance/ painting/ sound: *WildCinema IFF 2008*, Windhoek/Namibia; *Pavillon du Cinema du Monde*, Cannes IFF 2008, France; *New York IFF 2009*, New York and Los Angeles, USA, 3 times awarded; *Le Sechoir*, Saint Leu, Reunion Island, 2009; *Le Plaza Cinema*, Saint Denis, Reunion Island, 2009; *French Institute IFM*, Mauritius 2010; *Salle d'Art Contemporain Beaudemoulin*, Ville de Tampon, Reunion Island, 2013; *IS'ART Gallery*, Antananarive, Madagascar, 2014

2007 EAGLE FLIGHT II : interdisciplinary performance/video/ RT video: *Museum Léon Dierx*/ Saint Denis, Reunion Island, *International Contemporary Dance Festival 2007*, Saint Denis, Reunion Island

2007 COMMENTS ON LIFE AND DEATH: experimental movie (52min, HD/dv) /performance/video/ painting/sound: *Theatre Sous les Arbres*, Le Port, Reunion Island/ *Durban International Film Festival*, Durban, South Africa 2007/ *Pavillon Cinema du Monde*, Cannes IFF 2007, France

2006 ART:RE:PUBLIC: performance/ installation/ interactive performance/ painting: *Museum of Modern Art*, Léon Dierx, Saint Denis, Reunion Island

2005 TESTAMENT OF THE WIND: performance/interactive performance/interactive sound/ video/ RT video/ painting: *Muiderpoort Theatre*, Amsterdam, Netherlands

2001 THE SKY OVER MY HOUSE: performance/interactive performance/video/interactive sound/ installation/painting: *UNIVERSITY of Geneva*, Geneva, Switzerland

1997/1998 ONENESS WORLD VISION REALITY: interactive performance/ painting: *UNO*, Palais de Nations, Geneva, Switzerland/ *UNESCO*, Grand Foyer, Paris, France, 1998

**Nikunja's
XANADU**
The Bastard's Dream

Biennale di Arte di Venezia
9th of May till 22 November 2015

Istituto Santa Maria della Pietà Castello 3701, 30122 Venezia
from 10:00 till 18:00 daily from 10:00 till 18:00 on closed on Monday

performance: Manée, Mauritius
soundcreation: Alain Perret, Switzerland

Producer:
Artrun Production, Reunion Island
Alef production, Reunion Island

organiser:
Arte Communications, Venezia

AIRFRANCE / valcoba / prohalvetia

NIKUNJA: BIOGRAPHY, SELECTED EXHIBITIONS (www.nikunja.net/biography)

Nikunja born in Basel, Switzerland (1956), lives and worked on Reunion Island, France, Rotterdam, Cologne, Krakow, Berlin and since recently again in Basel, Switzerland. From 1975 to 1979, he studied painting and video art at the Basel Art Academy (Kunstgewerbeschule Basel).

In 1991 he received the Swiss Federal Art Award, 1991-1993 a Swiss federal Grant of ART-EST with a residency at the European Cultural Centre in Poland, 2003-2005 residency at Kunst & Complex, Rotterdam, 2004 a grant by State of Geneva for a movie Director's Course at Oxford University the same year (selection on project), 2009 NY Independent Movie Festival: Best Director's Debut, Best Experimental Movie, Best Actress for NAMA. Movies selected at Durban IFF, Namibian IFF, Cannes IFF (Pavillion du Cinéma du Monde), Dakar IFF, 2015 Selection for 56th Venice Biennale of Contemporary Art, Collateral Events, Italy.

2017 'NAMA' Performance Movie BERLIN PERFORMING ARTS FESTIVAL 2017 (in collaboration with afrotak TV cyberNomads, Berlin, curator Michael Küppers-Adebisi.

2017 'INTERACTIVE MATTER' Several Performance Lectures and Publications at TASMEEM MEDIA-CONFERENCE, DOHA QATAR and IS4SI, Goeteborg Summit, Sweden, a.o., in collaboration with David Simon-Vermot, Media Scientist University Basel and Renate Quehenberger, Quantum Cinema, Vienna, Austria

2016 'THE RECONSTRUCTION OF THE TOWER OF BABEL' Project Space M54, Basel Switzerland

2015 'XANADU – THE BASTARD'S DREAM' Transmedia interactive art installation selected for the 56th BIENNALE OF CONTEMPORARY ART OF VENICE, Collateral Events, exhibited at Istituto Santa Maria della Pieta

2015 'UNTITLED' performance with Mauritian performer Mannee and Zimbabwean curator Tafadzwa Gwetai at the 56th Biennale Di Arte of Venice Collateral Event SOS DADA - THE WORLD IS A MESS, curated by Stefan Zweifel and Juri Steiner

2014 'LIBERTALIA', Installation, 'WHISPERS OF THE ANCIENT SUN', Exhibition of paintings and works on paper
Is'Art Gallery, Antananarivo, Madagascar

2013 'THE RECONSTRUCTION OF THE TOWER OF BABEL' evolutive sculpture project
100ième Journées Européennes du Patrimoine, L'Artothèque de Saint-Denis, Reunion Island ; 350th Anniversary Celebration of the Population of Reunion Island, Saint-Paul, Débarcadère de Saint-Paul, Front de Mer, Reunion Island Salle d'Art Contemporain Beaudemoulin, City of Tampon, Reunion Island

'WHISPERS OF THE ANCIENT SUN' paintings, movie, installations; Salle d'Art Contemporain, City of Tampon, Reunion Island

2011 The 'BROKEN CIRCLE', exhibition paintings, movie, video, installations with 'FELLINI NOW I', 'RECONSTRUCTION OF THE TOWER OF BABEL', 'MEASURE OF MEN' at the French Institute of Mauritius IFM

'ANTARA'
Interactive, interdisciplinary performance
Festival of Contemporary Art 'Nuit d'Art de Pleine Lune', Historical Museum of Villèle, Saint-Paul, Reunion Island

'NIKUNJA WORKS'
Imaaya Gallery, Mauritius
Paintings, works on paper, installation 'Salvation', video performance 'Eagle Flight'

2010 'CHEIKH ANTA DIOP' Conference at Hémicycle of the Parliament of French La Réunion, with M'Bake Diop, Yoporeka Somet, Raoul Ouedraogo, Patronat President Paul Vergès, and experimental documentary film opening at DAKAR INTERNATIONAL MOVIE FESTIVAL, Senegal

2009 'TRANPOSED HEADS'
Interdisciplinary performance
Hangar D2, Le Port, Reunion Island
Performance dance: Nadjani Bulin, Emmanuelle Tatel, Willy Hagen, Loïna Angama Latchimy, Oumarani Canane, Nikunja
Live music: Alain Perret (computer, keyboards, sampling boards), Eric Martin (saxophone), Nikunja (Indian Dilruba)
Video performance: Venantia Otto, Emmanuelle Tatel
Real time video transmission and projections: Jean Marie Pernelle and Fred Lambolez

2008 'NIKUNJA WORKS'
Centre d'Image, City of Le Port, Reunion Island Paintings, installation 'Fellini Now!'

2007 'EAGLE FLIGHT II'
Interdisciplinary performance
Festival International de Danse Saint-Denis, Palaxa, Reunion Island
Performance dance: Nadjani Bulin
Ritual performance: Venantia Otto Alain Perret/Nikunja
Video performance: Nikunja
Live music: Alain Perret (computer, keyboards, sampling), Nikunja (Indian Dilruba) Real time video transmission and projections: Jean Marie Pernelle

'EAGLE FLIGHT I'
Interdisciplinary performance
Musée Léon Dierx, Saint-Denis, Reunion Island Performance dance: Nadjani Bulin
Live music: Yann Costa, Sami Pageaux Waro, Nikunja Video performance: Nikunja

2005 'NIKUNJA'
TENT, Rotterdam, the Netherlands
Installations and paintings 'Fellini Now!' and 'The Reconstruction of the Tower of Babel'

'NIKUNJA'
Alliance Française Rotterdam, the Netherlands Paintings, work on paper, installation 'SALVATION'

2001 'THE SKY ABOVE MY HOUSE'
University Mail, Central Hall Big Plaza, Geneva
Installation of the painted objects of the interdisciplinary performance; the exhibition was forbidden by the authority of the Rectorat, but the large objects stayed loosely distributed and half way installed in the huge street hall (18m high, 15m large, 75m long, with a glass roof) until their transport 3 weeks later. The exhibition was supported by the City of Geneva and the Art Fund of the Swiss Lottery.

1998 'ONENESS WORLD VISION REALITY'
UNESCO, Central Grand Foyer UNESCO HQ building, Paris
Installation for the 50th anniversary of the Universal Declaration of Human Rights celebration and conference, and the 150th Anniversary of the Slavery Abolition Act (1848).
Patronage by Federico Mayor, Director-General, and by Doudou Diène, Director UNESCO Cultural Department (creator of the UN Project The Slave Route).
Exhibition of large format paintings, partly from the UNO 'Oneness-World Vision Reality' Exhibition 1997.

1997 'ONENESS WORLD VISION REALITY'
UNO, Palais des Nations, Salle des Pas Perdus, Geneva
Patronage and opening by Director-General Vladimir Petrovsky
Exhibition of installation, paintings, and the works created in the open studio at Maison des Arts du Grütli on different flag-projects, with 300 volunteering participants, documented by Swiss Television DRS.

1994 'COLOGNE BRIDGE PROJECT' *
Gallery Inge Baecker, Art Cologne 1994, Works on paper

'ONENESS WORLD VISION REALITY'
European Parliament, Foyer des Ministres, Strasbourg
Large format paintings, mostly created in Poland, Patronage and opening by General Secretary Catherine Lalumière Video-opening by first Slovakian President Michal Kováč

1992 Aargauer Kunsthau, Aarau, Switzerland, paintings *
Swiss Studio, International Cultural Centre, Krakow, Poland, paintings Galeria Promocyjna, Warsaw, Poland, paintings National Museum Gdansk, Poland, paintings

1991 Kunstverein - Kunstmuseum St. Gallen, Switzerland, paintings * Kunstmuseum Solothurn, Switzerland, paintings *

1990 Exhibition Space Klingenthal, Basel, Switzerland, paintings Kunsthalle Basel, Switzerland, paintings *