- Two projections are transmitting RealTime video-images from the acting visitors/users. All projections are installed that they are criss-crossing over the mirrors, room, walls and ceiling as multileveled evolutive composition.

- The audio composition created by Nikunja uses dolphin and whale sounds, sampled original sounds and short dialogues of the movie-soundtrack by PPP, original sound by the performances created with Mauritian performer Mannee, compositions on the Afghan Dilruba by Nikunja.

The visitor space is separated by a bar from the installation/projection space.

4 large wooden baskets filled with small hand sized stones of various origins are positioned at both sides left and right to the entrance area to the room. From them the visitors/users choose stones, which then they throw into the mirrors, of which some do not break, but split into many facetted images, others break and fall in pieces to the ground (to then reflect new images of the projections, split aspects of the ceiling, walls around). While throwing the stones, the visitor-performers are being filmed by real-time video cameras, transmitting their images into the multi-channel video projection. This is creating an evolving visual situation from one-folded to many-folded, from self-reflection to the enlarged evolving communication between the movie, the installation, the light, the various materials and spaces, the sounds and the visitors/performers.

In the middle of the installation stands a bathtub-like large pool (of industrial origin), adjusted to the space, filled with milk, on which the central Oedipus Rex Video Performance Movie is being projected in loops from the overhead projector. This installation-movie is an evolutive video performance created by Nikunja for the installation and performed by *Mannee*, integrated in the reframed original movie of Per Paolo Pasolini and corrupted with new images at various intervals of various origins. This central video evolves also with each performance venue by newly integrated images.

Oedipus ® Ex
User Experience and Installation Concept

The interactive transmedia installation Oedipus ® Ex urges the visitor / user to influence the authority of the work of art through the individual subjective act and to change it permanently.

In the installation of mirrors and projections, the visitors can throw hand-sized stones of various origins, which are available in baskets. As a result, some break the mirrors, others split them; the composition of the projections continues to evolve. At the same time, the visitor can discover and perceive themselves in the field of projections thanks to the Real – Time Video Transmissions.

The constant expansion and change in perception that results from this apparent space of temporal autonomy (TAZ, pirate-philosophy, Hakim Bey) and the design of the intermedial *Interactive Matter*, develops a phenomenological field of consciousness for and at the same time above the individual visitor / performer.

The concept of *Interactive Matter* also defines the formulation of the 6 video / film productions themselves, on the one hand in their individual digital and performative formulation, on the other hand in their constellation with each other and in respect to the analogue installation parts present in the space.

Oedipus ® Ex
An evolutive interactive transmedia installation by Nikunja ©adagp paris, 20172018

The site-specific Installation

The white or black Exhibition Space of at least 6 x 8 meters and 3.50m height, without windows is devided in two distinct parts, one is admitted to the viewers/users interacting with the installation, and one part is occupied with the transmedia installation, consisting of

- a variable number of erected panels of mirrors of various heights and sizes (all approx. 30 to 70cm wide x 150 to 300cm high, quantity according to space). The mirrors are reflecting on both sides and are built from a variety of glass.
- 8 channel projection, projecting sync via multiscreener (like VPT7 or Zach) and eg Alcorn Mc Bride A/V Binloop and 2 x stereo (4 channel) audio - output:
- 6 video-loops between 16 ' and 100' composed of video-performances, reframed excerpts of the Oedipus Rex Movie (1969) by Pier Paolo Pasolini. The main central projection is projected on milk in a large tub or pool adjusted to the size of the space.

Interactive Transmedia Installation: *OEDIPUS ® EX*

(Interactive Matter Conception 2018, size site specific , mirrors, video-projections, RT projections, stones, large tub with milk, visitor performance)

Oedipus ® Ex
An evolutive interactive transmedia installation by Nikunja ©adagp paris, 2017/2018

The video provided is a section of the central video of the installation (still in progress, in its final form about 100 minutes of length), which will be looped onto the milk-filled tub in the middle of the installation.   The video consists of continuous "reframes" of the film Oedipus Rex by **Pier Paolo Pasolini** from 1969, which are overlaid by video images of the performances by Indian artist **Mannee** from Mauritius.   These unique performances directly immerge from experiences of split consciousness and split personality, situated in between acute contemporary rituals and extended perception.

Nikunja uses the technique of "reframes" and video-sampling since 2005 and his installation "Fellini Now!" At TENT. Center for Contemporary Art, Rotterdam.   The formulation of the subjective elements of time, format and movement, as well as the "materiality" of the light image, is of central importance.

The 5 additional pre-produced video projections consist of individual parts of aspects of the main video (eg the "pure" performance videos), which also looped in the different lengths of time, always producing new "random" constellations and entering in a strange dialogue with each other.   The other two projections in real-time, project direct video images of the visitors / users into the installation, which also integrate into the changing overall composition, and which are constantly evolving through the interventions of the audience performers.

The installation soundtrack is a two-channel composition in the length of the main video, consisting of samples of the original film soundtrack and short excerpts of its dialogues in Italian, spoken sentences by Gilles Deleuze in French, compositions on the Afghan Dilruba by Nikunja, performance sounds and individual selected dialogues of the original film, which are also transmitted looped in stereo via 4 channels in the installation space.

Nikunja consciously creates dense pictorial compositions between abstraction and representation, narration, movement and condition, which interweaves the materiality of the light image and the intuitive associations of the viewer in a direct manner. As a result, the experience of the work can always reveal novel aspects of the precisely formulated content.

Thoughts

The interactive multimedia art installation is based on Nikunja's work principles of *Interactive Matter, Split Authority, Temporary Autonome Zone.*

It interrogates through *the visual and performative visitor/user experience* the individual authority by the visitor/user on the artwork. Furtheron the installation questions **the capacity of any system to renew itself and what physical and spiritual conditions lead to a possibility of the emergence of the New, the Other, the Unknown**.

Whereas the condition of *Oedipus Rex ("motherfucker")* as the Systems sometimes unconscious primary drive for self-renewal results in utter degeneration and self-extinction (e.g. fascist, autocratic, ideological, purely digital and "total control" systems) the EXIT OF THE KING means the exit of the schizophrenia of this ruling authority. This is a *law of nature*, allows the expanding *interaction of order and chaos*, necessary for the renewal of any system of biology, philosophy, perception, spirituality, art and science.

At a time of important civilizatory changes and loss of moral and ethical orientation, with its responsibility-shift from ruling authority to subjective individual determination, the interrogation of the individual's authority and responsibility of perception, the question of how to induce the New, must be put forward in a cross-disciplinary concept between art and science, enlarging both and permitting realistic evolutionary proposals.

OEDIPUS ® EX is an artistic proposal allowing direct individual experience *in act/performance* of a nature based principle of renewal beyond the hegemony of the actual analytical mind and its simplistic conclusions, creating systems of dogmatic control with its exclusion of the unknown, the transcendental, thus leading to an end of human evolution.

Nikunja 2018

(pls see attachment: IS4SI *Goteborg Summit Paper* in regards to the future digital society, the flow of information and intelligence and the concept of *Interactive Matter*) *all photos stills 1969 and Nikunja's* Oedipus ® Ex installation video (HDD, various formats, reframes, video-sampling, 2018, Berlin, Basel)
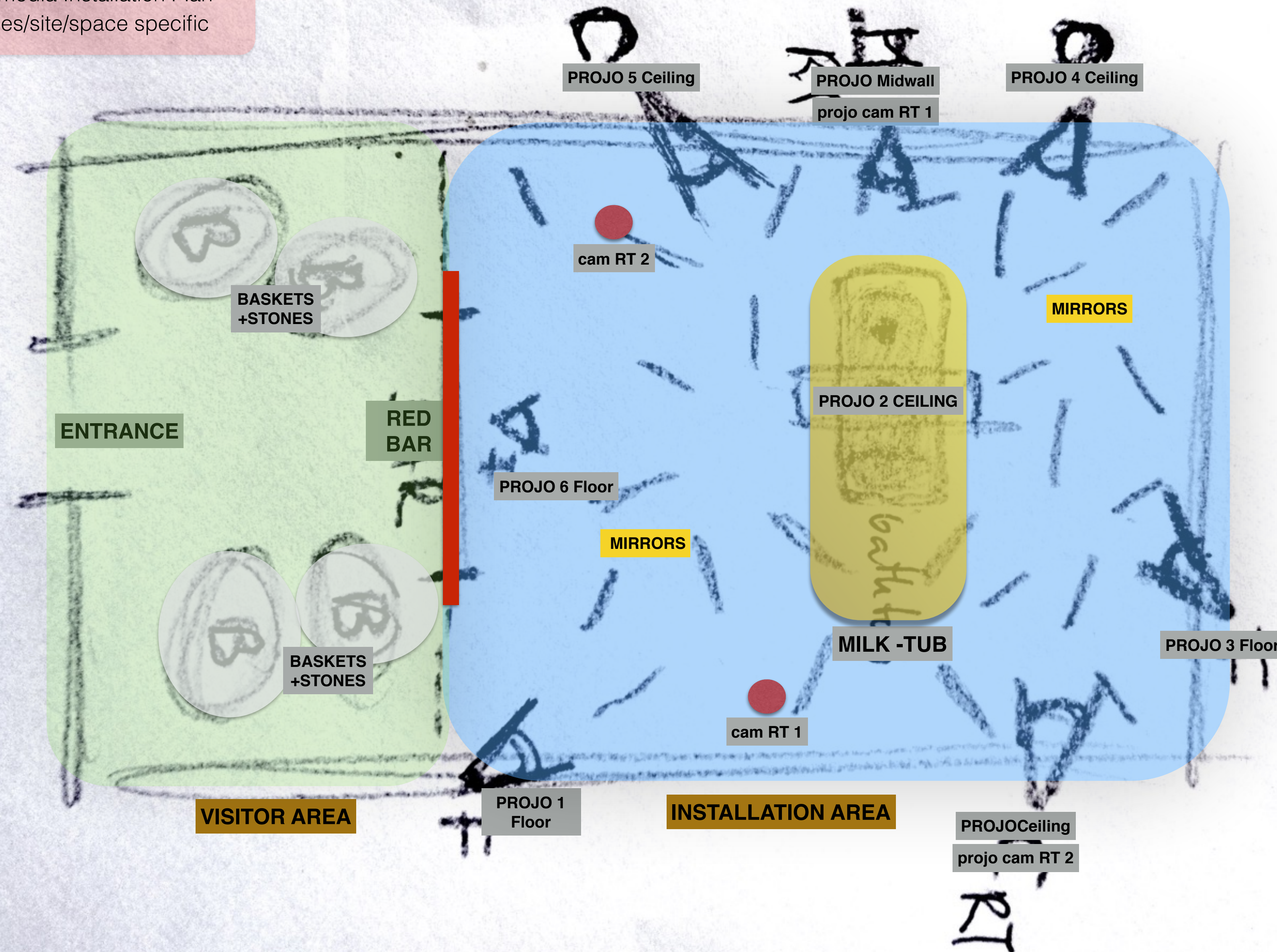
Interactive Transmedia Installation: *OEDIPUS®EX*
(Interactive Matter Conception 2018, size site specific , mirrors, video-projections, RT projections, stones, tub with milk, visitor performance)

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Interactive Transmedia Installation: *OEDIPUS®EX*

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GOETHEBORG PAPER

Interactive Matter : The Free Flow of Information, and the shift of moral and ethical responsibility in the future digital world society

By David Simon-Vermot and Nikunja

Internet Dataflow, exchange of information in the digital but also in the analog biological world is the crucial and central element, developed in the evolution of nature, bringing about the "digital society". Yet the question arises, how this new form of society will look like: Within the current discourses concerning digital development also critical notions regarding a "digital society" are articulated, as among others by Jaron Lanier, one of the pioneers of the internet.

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.

"Any order is ultimately in interaction with chaos and only thus evolving. Otherwise it is extinct" (nikunja).

Thus the question of how the future society deals with the digital intelligence, which enables technological developments, but also the cultural and spiritual evolution of mankind as such, is directly linked to the question, how and by what authorities the flow of digital information is being *generated, sustained, guaranteed and controlled.* This question is so important, that it may decide on the future of humanity: If new societal developments and a collective evolution takes place or if this branch of the "evolution of nature" fails and thus will be extinct.

According to the theory and principles of *Interactive Matter*, a new perception of 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/combination of positions and values, to an understanding and application of transposition and *Interactive Matter*, as a *trans-physical, trans-social and trans-medial reality*.

On Interactive Matter

Interactivity usually is defined by an effect, or the succession of effects. They are perceived binary, linear and on one timeline. In the course of the last 20 years Swiss-French Artist Nikunja developed the artistic and philosophic 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. *Interactive Matter* is the totality of tension, space, rejection, and attraction emerging in the present between two or multiple objects, subjects, materials, ideas, causalities, histories, media, universes, worlds, personalities, etc. on a physical, psychological and spiritual level.

On History as read Evolution

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 civilisastar and biological evolution, principally comes from the scientific practice, that one conclusion leads to another and thus one may read into that an evolutionary logical development; 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". This does not mean, that the analytical instrument and mindset is to be neglected: Linear History as a concept and as a tool to approach complex developments is indeed helpful - but is frequently being misused to determine and defend established power structures and their social applications. Yet at the same time, the post-modern notion of a fragmented history also reinforces the acceptance of the status-quo, as this fundamental distrust in the idea of societal progress tends to generate a passive – often resignative – attitude.[1]

As such History can be – and often is – either a tool of utter conservatism or one of passive acceptance – and is thus irrelevant for the readability of evolution of humankind, the universe or any organism or event in biology, sociology, philosophy, art and science, as long as it is understood as a *static and authoritative concept.*

Evolution in digital society

To allow evolution in a digital society, the flow and generation of information needs a space of no-control, a principle of freedom, "Split Authority" (nikunja) and "Autonome Zone"[2] which allows the continuous evolution of the system. As hackers evolved from a menace to the system to the guarantees of its security and development, society as such needs to accept the strange, foreign, even the self-destructive as an evolutive element: Not only in its analog but also in its digital systems. This politics of the "Opened Circle" is a necessary element for evolution

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1
       In relation to postmodernism see: Liberal Democracy as the End of History, Fukuyama and Postmodern Challenges, Christopher Hughes, New York: Routledge, 2012.

2
       TAZ – Ontological Anarchy, Poetic Terrorism, Hakim Bey, Brooklyn: Autonomedia, 2003 (1985). S.95.

and survival, as can teach us the practices and conditions in the original African societies at the origin of manhood and its philosophy of UBUNTU (means kindness):

"Utmost respect had to be given to the stranger, visiting the community, since (s)he will allow us to adapt to unknown condition and thus allow survival! " (ubuntu)

If, on the contrary, the fear of this political, social and cultural application leads to the desire of "total control" of the flow and the generation of information, a "repressive, fascist, Oedipus Rex – system" (nikunja) will be established, making any evolution, may it be digital or analog, impossible: As in nature, the continuous degeneration by the procreation inside of the same family leads to failure, destruction and extinction.

A possible key to the necessary evolution away from such stagnating and oppressive concepts (the present states of capitalism, democracies, the concept of nations - all at their beginning also positive concepts) may be seen in the awareness and consciousness of *Interactive Matter*, where the free-flow of information beyond a dominating ruling authority implies a shift of the *guaranteeing authority* of the moral and ethical values in society: Whereas so far, historically and politically, fundamental moral, ethical and spiritual values had been necessarily guaranteed by a *ruling authority* from the chief and shaman in tribal and clan organized societies up to the disastrous implication of "ideals" by ideological fascist and communist systems, religious organizations, racist states and ideologies, etc. in the 20th Century with its devastating wars and millions of deaths, clearly demonstrating the complete failure of these systems as such for any longer evolution, now this guaranteeing authority and thus responsibility is clearly shifting in the democratic societies to *the subjective environment and awareness of the individual.*

To allow this necessary evolution of freedom and moral responsibility in the individual, humankind needs to take the chance to *free the flow and exchange of information from economical and political power interest*, renew the democratic system away from a party-system, and determine a form of general distribution of the generated fortune (for example the worldwide universal income for any human being, a true task for a real *social world bank* as mere distributor), for otherwise the generation of fortune by the colonization and theft of intelligence by non-and trans-governmental bodies will lead to the above described disaster of the "Closed Circle".

The concept of *Interactive Matter* as a concept of *social awareness* and of *trans-personality* by *the digital as expanded analogon* provides the possibility to enlarge the understanding of democracy and develop new political and electoral processes.

Thus the vision for the "future digital society" is *the trans-national one world society*, transcending finally the disastrous effects of the post-colonial periods, born from aristocratic greed's and still continued by the greed of the contemporary monetary aristocracy, misusing the systems of nation and currency and hindering a healthy creative progressive evolution.

Governments would be mere bodies of community services and not generative bodies of power, ideology and fortune.

Will it be paradise? No, but this situation will allow finally humanity and the individual human being to grow into a constant creative body and spiritual transcendence beyond firm systems, allowing constant evolution of human intelligence, technology and physical matter, may it be generated by digital or analog means.