

# N I K U N J A

## workbook

### www.nikunja.net

[www.vimeo.com/nikunja](http://www.vimeo.com/nikunja)  
[www.youtube.com/@studionikunja](http://www.youtube.com/@studionikunja)  
[www.instagram.com/nikunja.studio](http://www.instagram.com/nikunja.studio)  
[www.facebook.com/nikunja.transmedia.art](http://www.facebook.com/nikunja.transmedia.art)  
[www uncoppensaw.bandcamp.com](http://www uncoppensaw.bandcamp.com)  
[www.nikunja-dilruba.bandcamp.com](http://www.nikunja-dilruba.bandcamp.com)

[nikunja.studio@gmail.com](mailto:nikunja.studio@gmail.com)

Studio Nikunja Sarl, 68 rue de Bâle, F-68220 Hégenheim, +33 (0) 641 27 31 06

since 1995 I research and develop through my trans  
-media artwork the experience and perception of  
INTERACTIVE MATTER.

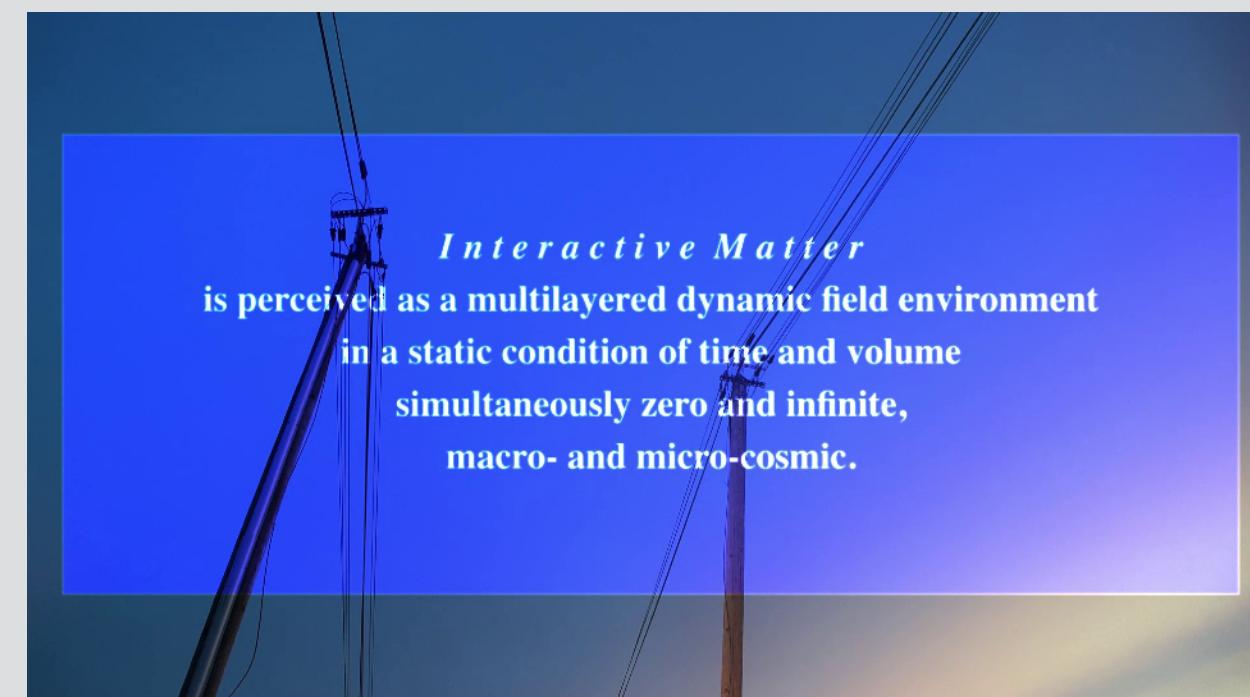
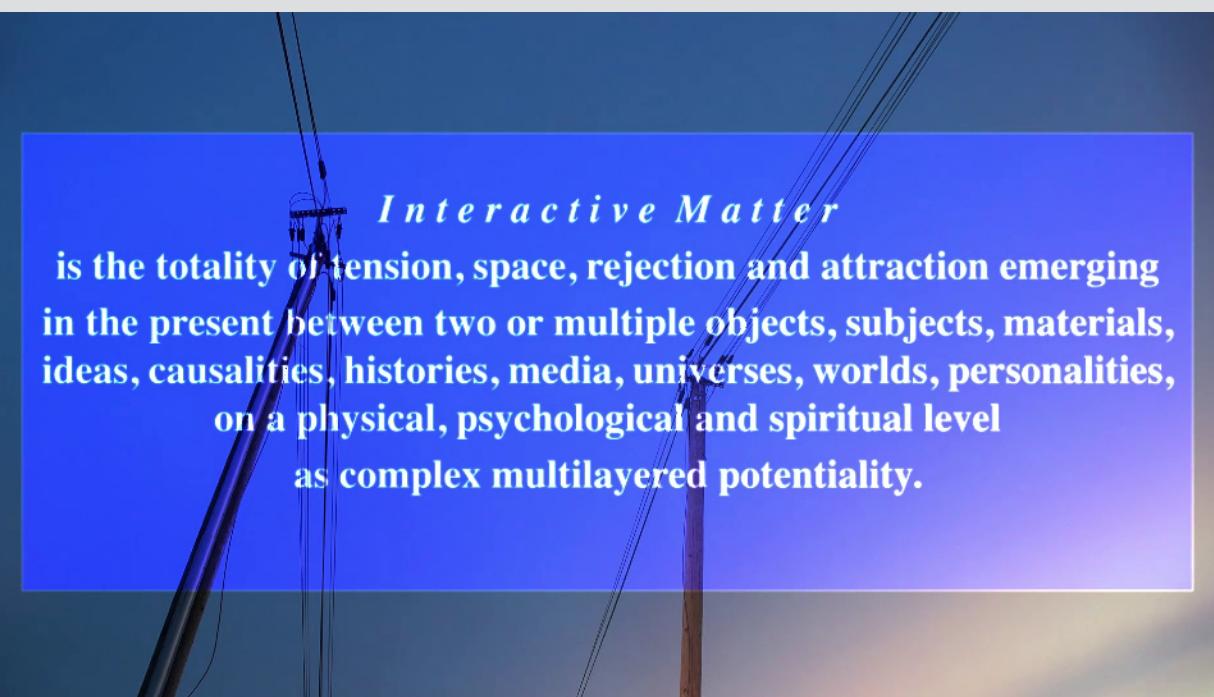
My art-science conception was subject  
to two academic media-scientific papers published in 2017.

But art always expands beyond theory  
by her vast reach into the unknown conscious  
by the experiences of her users and  
the provocation of her creator.

By my primary art-research-media  
PAINTING

interactive Matter develops in between  
the acts, materials, colours, full and empty,  
gesture and non-gesture,  
all energies acting in and through the painting.

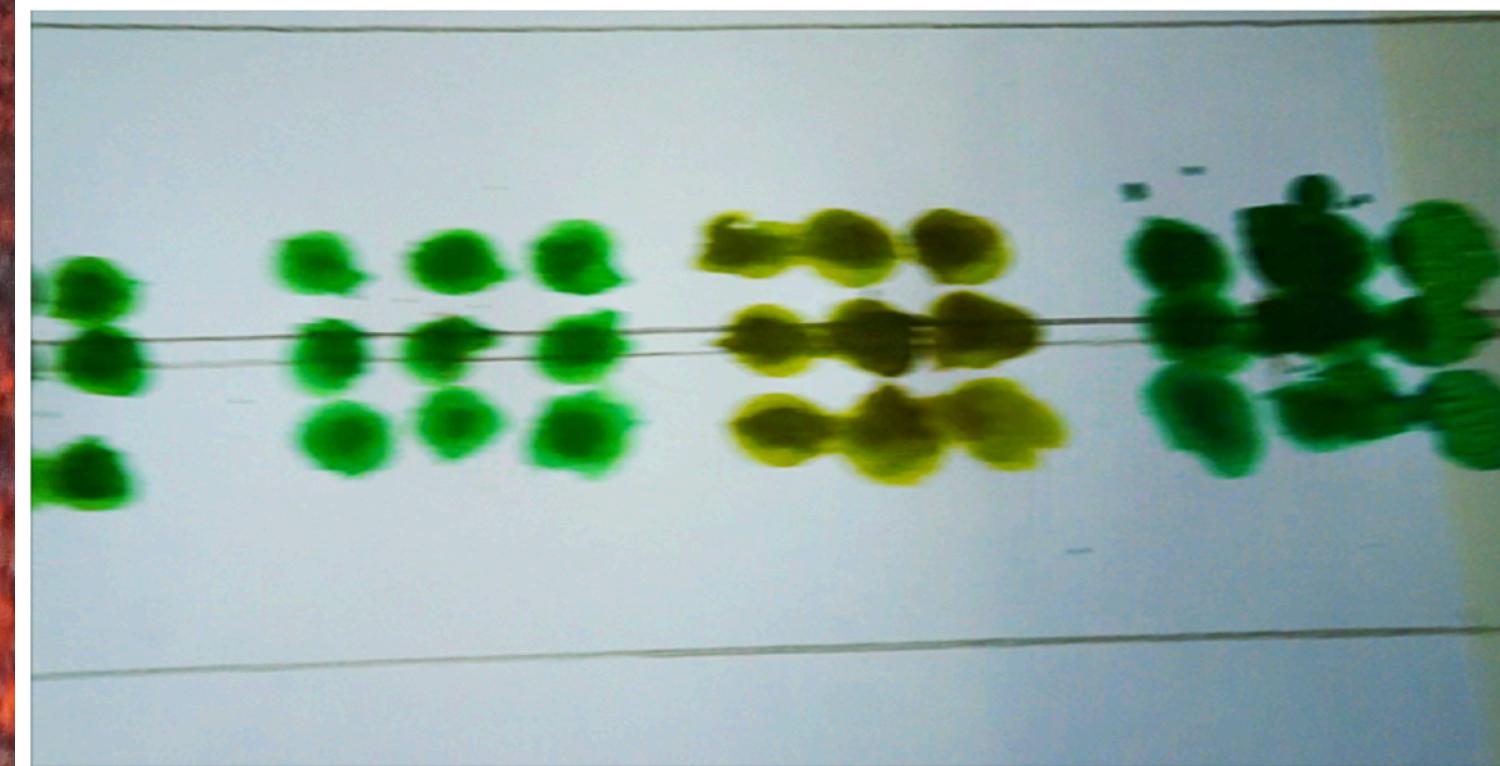
I consider the "causal body" of all elements present in  
the process of painting. And being conscious  
of the Interactive Matter  
which is forming in between  
the art-user and the art-creator.



# NIKUNJA > THE GREATER YIJING ( COSMICAL REFRAME )

尼昆贾：大易经（宇宙重构）

TRANSMEDIA ART PERFORMANCE-INSTALLATION



## THE GREATER YIJING 大易经

With this transmedia-art painting-work THE GREATER YIJING Nikunja proposes a "cosmical reframe" of the traditional original 2500 year old Chinese classical Yijing which roots in the even older bone oracles. This is not a critical work towards this practice but the proposition for an emergence orientated expansion allowing new possibilities of understanding and research of realities of history, time, individual and collective perception. It allows a transmedia art experience exploring further Nikunja's *Interactive Matter* art-concept.

This is an in-finite art-work in progress starting 2025.



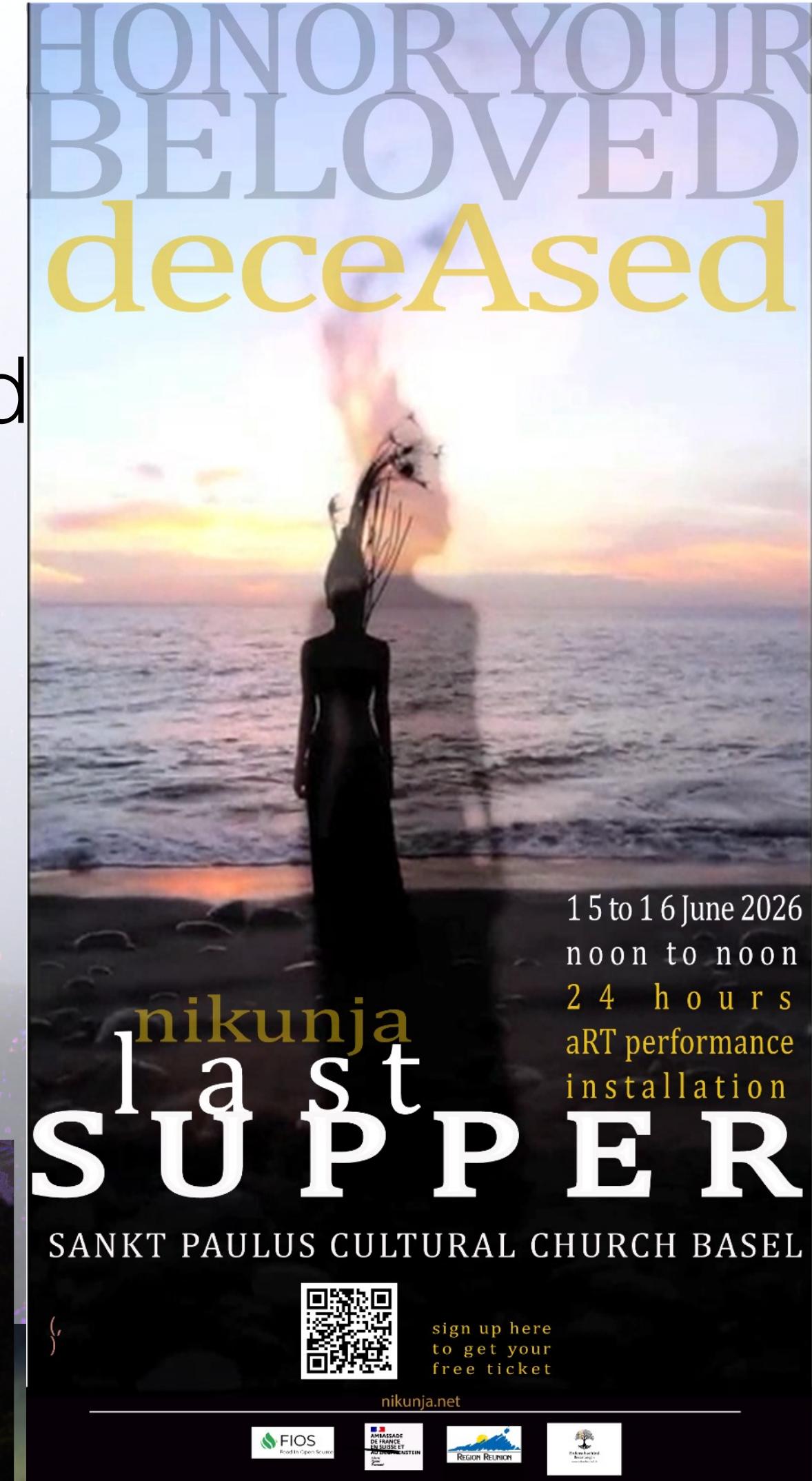


# THE LAST SUPPER

new humanism by an expanded perception  
of death and the connection to the deceased  
transmedia art performance installation  
2026-

LAST SUPPER PRESENTATION

[https://nikunja.net/last\\_supper](https://nikunja.net/last_supper)





# SAGAR

SAGAR by NIKUNJA : HARVARD SLAVERY MEMORIAL 2027



SAGAR, referring to Eduard Glissant's place of non-place (non-lieu) "Le lieu incontournable du Tout-Monde" and the inherent significance of *the Ocean*, the place of deportation and acted slavehood-body-colonisation and in itself *lieu-non-lieu* by its bio-evolutionary transformation into human blood.

SAGAR is a 22m long, 4,6m wide, 4m high, semi-transparent bio-polymer **stylised whale-(world-mother-body)-sculpture** representing the un-dividable unity and global interconnectivity/interdependency of humanity (**Ubuntu**), transcending darwinism, capitalism, elitism, racism, patriachism at origin and maintenance of colonisation of body, mind and territory.

The **organic futuristic sculpture**, installed at ca.5m mid-height, mounted on **two arches of 20cm diameter bamboo**, an "Emergence of the New Perceptive" between Harvard's architectural forms representing different epochs of thought and conscious, is at once **protective** to passing people and **reaching out to all**. Its **surface, a continuous screen to present solar-autonomous mapped real-time video-projections** from the sculpture's inside, becoming overall **colourful light source**.

Invited artists-, scientists-, poets-, philosophers, scholars, journalists, social collectives **feed live-interventions into running loops**, renewed at their individual discretion, uniting into an **ongoing world-wide "Global Village" post-slavery creolisation program**, accessible by a dedicated virtual platform. The audio-visual connections link to ca. 20 manifestations of scientific, social, societal and artistic expressions of creolisation in progress on all continents: inspirations, initiatives, discourse arising by this process, referring to history, utopias, artistic, social projects under way.

A dedicated geodesic dome-space close to the performance-installation-sculpture serves as **Information Centre (IC)** for the broadcasting participants, documented by video, books, photographs, inviting to interaction, thought-process, events. The IC offers **wireless headphones to connect to the various audio-channels** from the sculpture's video-live/loop-projections.

Post-slavery as progressive creolisation in individual and collective spirit, mind, act, matter: A continuous process SAGAR promotes by an interactive non-hierarchic, intersectional artistic formulation merging art, science and collective progressive conscious, at once physical, virtual and social sculpture. An interactive performance-installation-sculptural as **PROGRESSIVE MEMORIAL** inviting to action and engagement in the PRESENT, freedom of expression and social responsibility.

Nikunja, 2-2024  
[www.nikunja.net](http://www.nikunja.net)



# UNCOPPEN SAW

music community



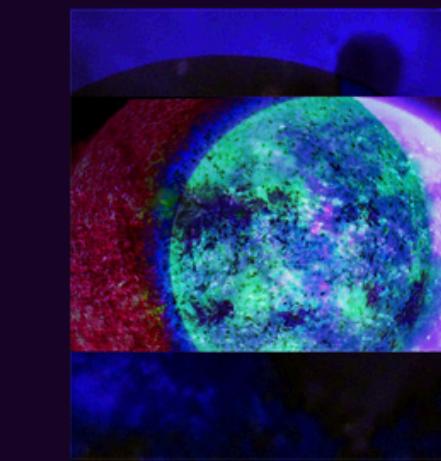
Syneclode



NOBU : The Legend



Hiroshi



VENUS HOT BREEZE



uncoppen saw  
Basel, Switzerland

Following

UNCOPPEN SAW are  
MANNEE, vocals,  
Objects (Mauritius,  
France)  
MATHIEU  
SYLVESTRE, looping,  
sampling... [more](#)

contact / help

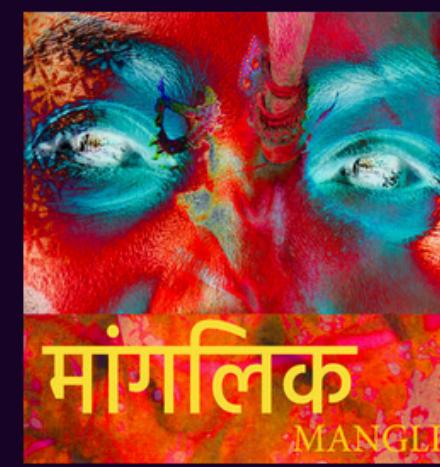
Contact [uncoppen saw](#)

Streaming and  
Download help

Shipping and returns

Redeem code

Report this account



Manglik



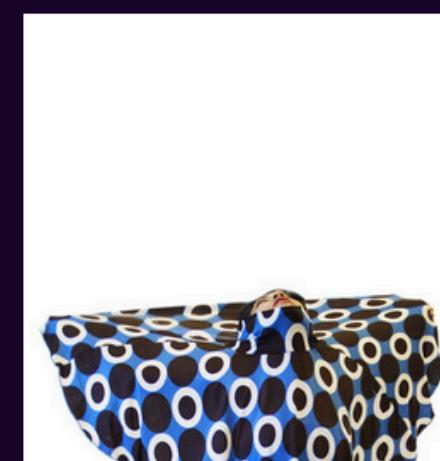
Cell #4 + Neuronal Glitch +  
Soul Concentration



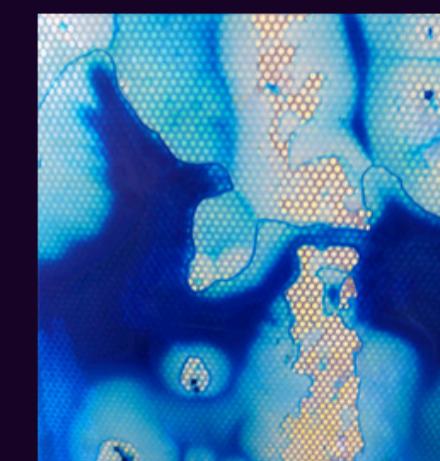
LOLA



KURO Chapter 4



MOÏKA



Banquise



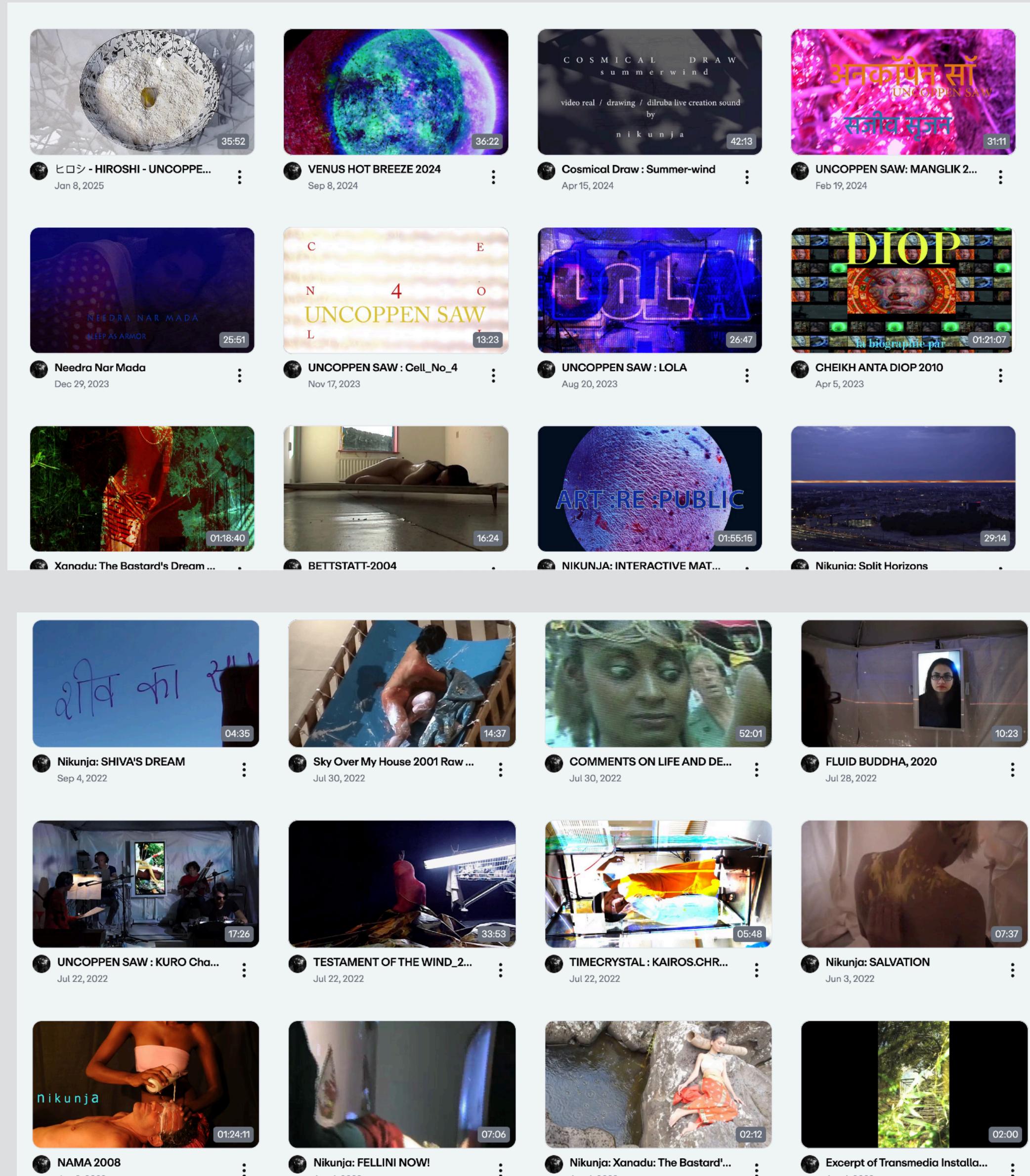
Live EP



Stomach / Broutille

[uncoppensaw.bandcamp.com](http://uncoppensaw.bandcamp.com)

# NIKUNJA ART MOVIES/VIDEOS

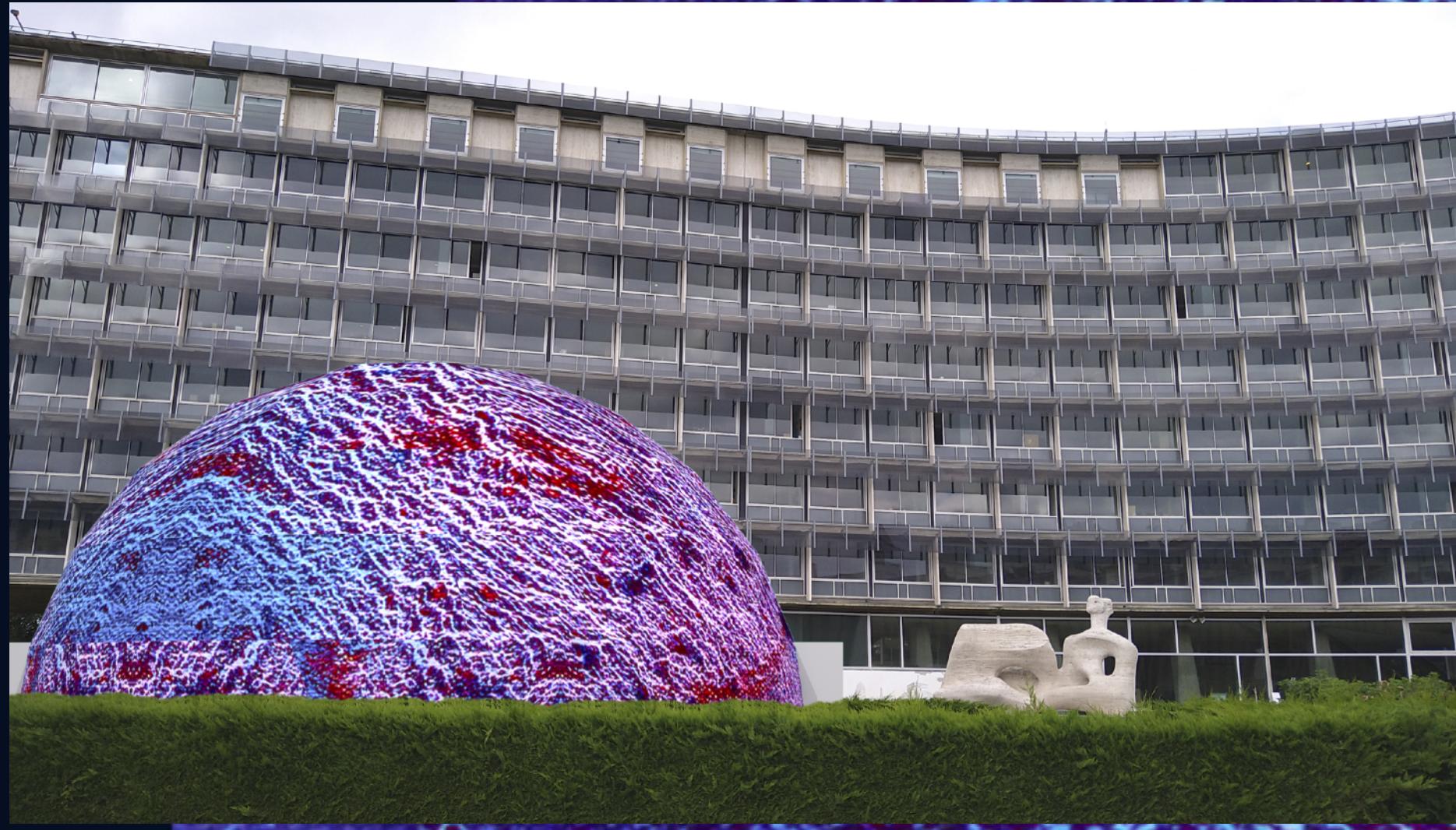


The YouTube Studio interface shows a list of videos under the 'ART:RE:PUBLIC' channel. The list includes:

- NIKUNJA: INTERACTIVE MATTER AND ART:RE:PUBLIC (1:55:16)
- NIKUNJA: SPLIT HORIZON (2:41)
- UNCOPPEN SAW : KURO Chapter 4. live sound performance (17:27)
- TIMECRYSTAL : KAIROS CHRONOS LOGOS (5:49)
- [Deleted video] (...
- NIKUNJA: BETTSTATT - 2005 (16:24)
- NIKUNJA: TESTAMENT OF THE WIND, MUIDERPOORT THEATRE, AMSTERDAM-20... (33:53)
- Nama by Nikunja (2008) (1:24:22)
- Nikunja Xanadu : The Bastard's Dream, Venice Biennale 2015 Trailer (2:21)
- Nikunja: Xanadu: The Bastard's Dream Teaser 56th Biennale di Arte di Venezia (2:13)
- Nikunja: UNTITLED at SOS DADA (2015) (21:58)
- The Reconstruction Of The Tower Of Babel by Nikunja (2005/2011/2014/2016) (24:19)
- Xanadu: The Bastard's Dream (HDD, 78:40 min, 2015) (Information: http://nikunja.net/XANADU BIENNALE VENISE 2015 Nikunja's Xanadu: The...)
- INTERACTIVE MATTER & NIKUNJA (1:40:35)
- UNCOPPEN SAW : ICH BIN LOLA (26:48)
- NIKUNJA: COSMICAL DRAW : SummerWind (42:14)
- Needra Nar Mada (25:52)
- UNCOPPEN SAW: MANGLIK 2024 - अनकॉप्पन सॉ - मांगलिक (31:12)
- VENUS HOT BREEZE 2024 (36:23)
- LILITH'S GENESIS PREMIERE LQ net (54:41)
- UNCOPPEN SAW : ヒロシ - HIROSHI (2024) (35:53)
- UNCOPPENS . NOBU the legend, 2025 (33:49)

<https://www.youtube.com/@studionikunja>

<https://vimeo.com/nikunja>



# 2024-2026 UNESCO PARIS REUNION ISLAND BERLIN ZURICH

<https://vimeo.com/775625103>

# ART:RE:PUBLIC

**ART:RE:PUBLIC**  
is a non-representative eco-democratic  
academia-forum constituting a new  
democratic independent power. It is accessible  
and at the disposition of all individual or  
collective creators who are able to create a  
performance score (partitura) based on  
*Interactive Matter*.

**ART:RE:PUBLIC**  
invites artists, scientists and concerned citizens into a  
*performance and trans-media art installation score*  
as the non-hierarchical creative environment  
allowing the emergence of new imaginations and  
solutions for the posed social problem.

*Interactive Matter*  
inside of  
**ART:RE:PUBLIC**  
  
creates the condition for progressive emergence  
in the social body and its constitutional conditions.

**ART:RE:PUBLIC**  
is by its nature a nomadic and temporary  
institution taking place and time defined by  
those in need of it around the urgency of the  
theme or problem.

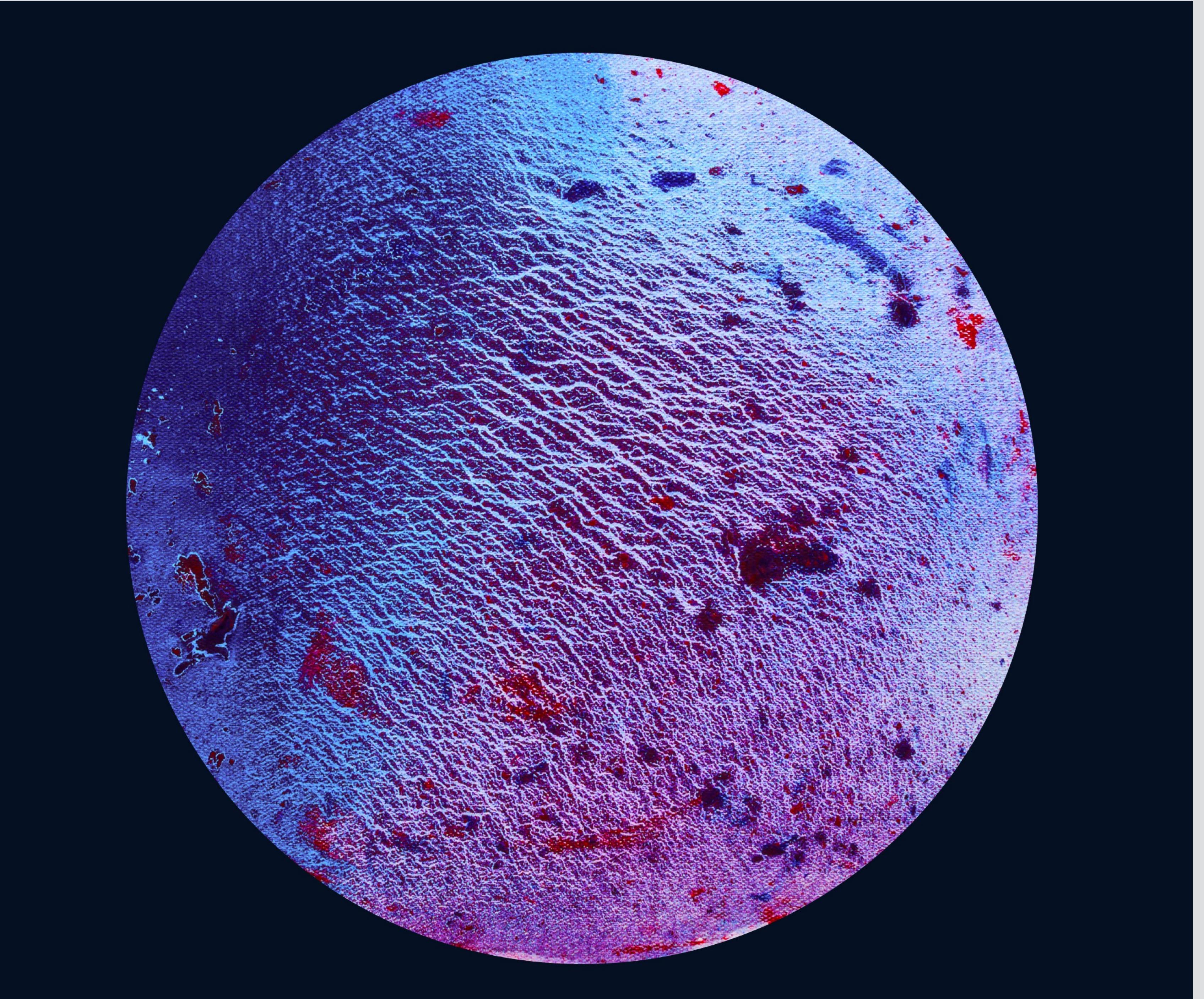
There is no deliberation opposing majority  
and minority but the creation of political,  
cultural,social and societal propositions to  
be submitted to the other independant  
democratic powers and the general public  
based on consensus and common sense.

Ocean's Great Conveyer  
Belt:

Memory Flux 1, 2021

acrylique et eau de mer (Méditerranée)  
sur toile,

33cm x 41cm





DAVID WENGROW  
professor for comparative archeology,  
University College of London

**ART : RE : PUBLIC : SPLIT HORIZONS**  
**> UNESCO PARIS 75th UHRD anniversary 2023**  
**enlargement of the democratic institutions to**  
**5 independant powers**



ANGELA YVONNE DAVIS  
political activist, professor at  
University of California, Santa Cruz

**ART:RE:PUBLIC :**  
**CREOLIZATION AS STATE OF MIND**  
**> SAINT PAUL REUNION ISLAND 12'23**  
**creolization as catalyst**  
**for eco-society and eco-democracy**

**ART:RE:PUBLIC : ALPENGLORI AFTER-DADA**  
**> ZURICH 4/2**  
**post-capitalist, post-digital society**

**ART:RE:PUBLIC : WATER-B(AND)ITS**  
**> BERLIN 8/2**  
**water as physical, spiritual and political media**  
**of consious global transhuman intelligence**

**ART:RE:PUBLIC**



PATRICIA HILL COLLINS  
black feminism, intersectionalism  
professor for sociology at  
University of Maryland, College Park

*Le cinquième pouvoir de la démocratie élargie*  
*Forum citoyen de la pensée complexe et de la matière interactive*

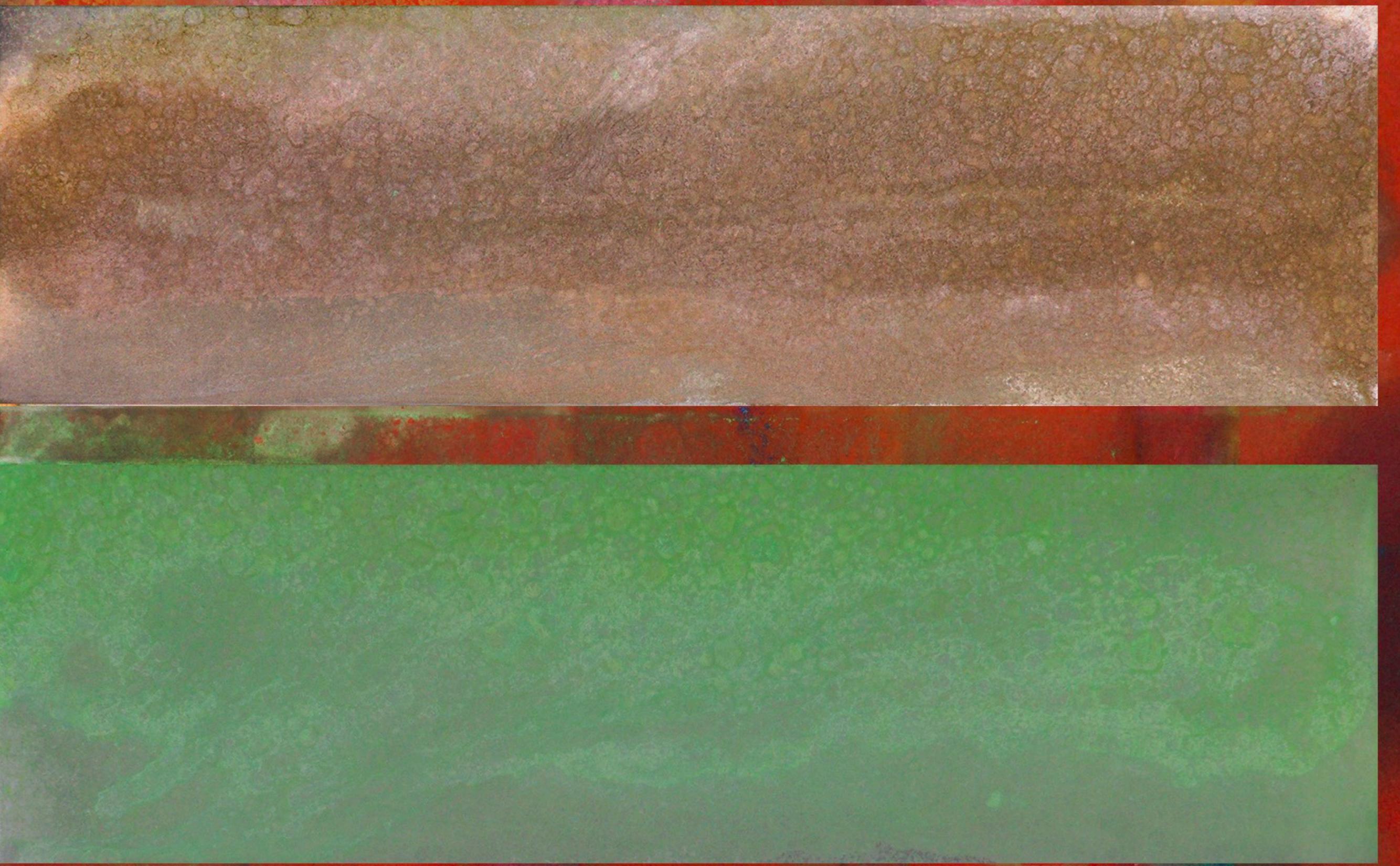


Rain (snow) Pain T(h)ing

G@ZA - GUERNICA 1

2023,

oil, acrylic, raisin, rain (snow)  
on canvas stretched on trans-palet  
132cm x 228cm  
2 mobile plates of stainless  
steel, oil painted, 35cm x 120cm  
borderless painting

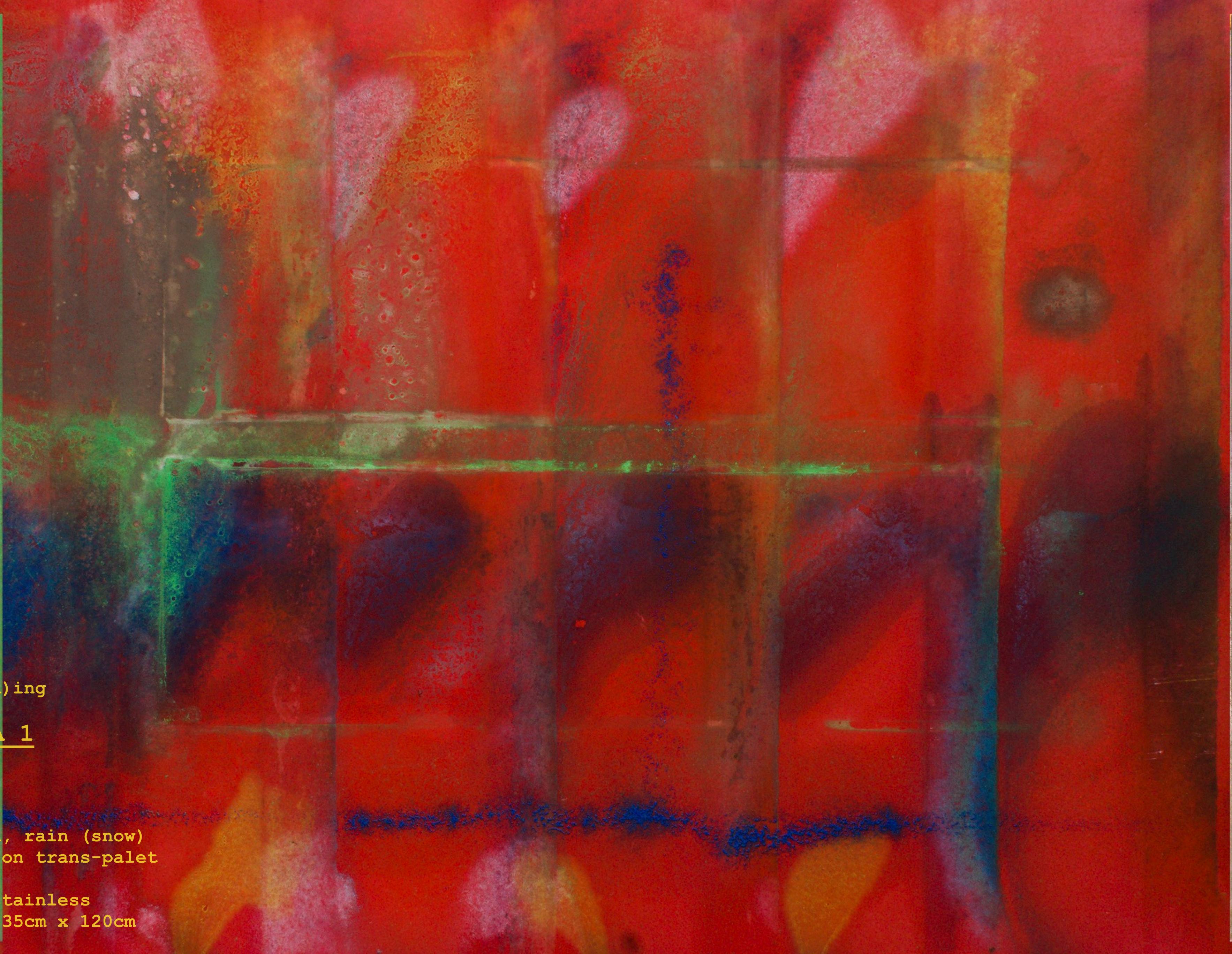


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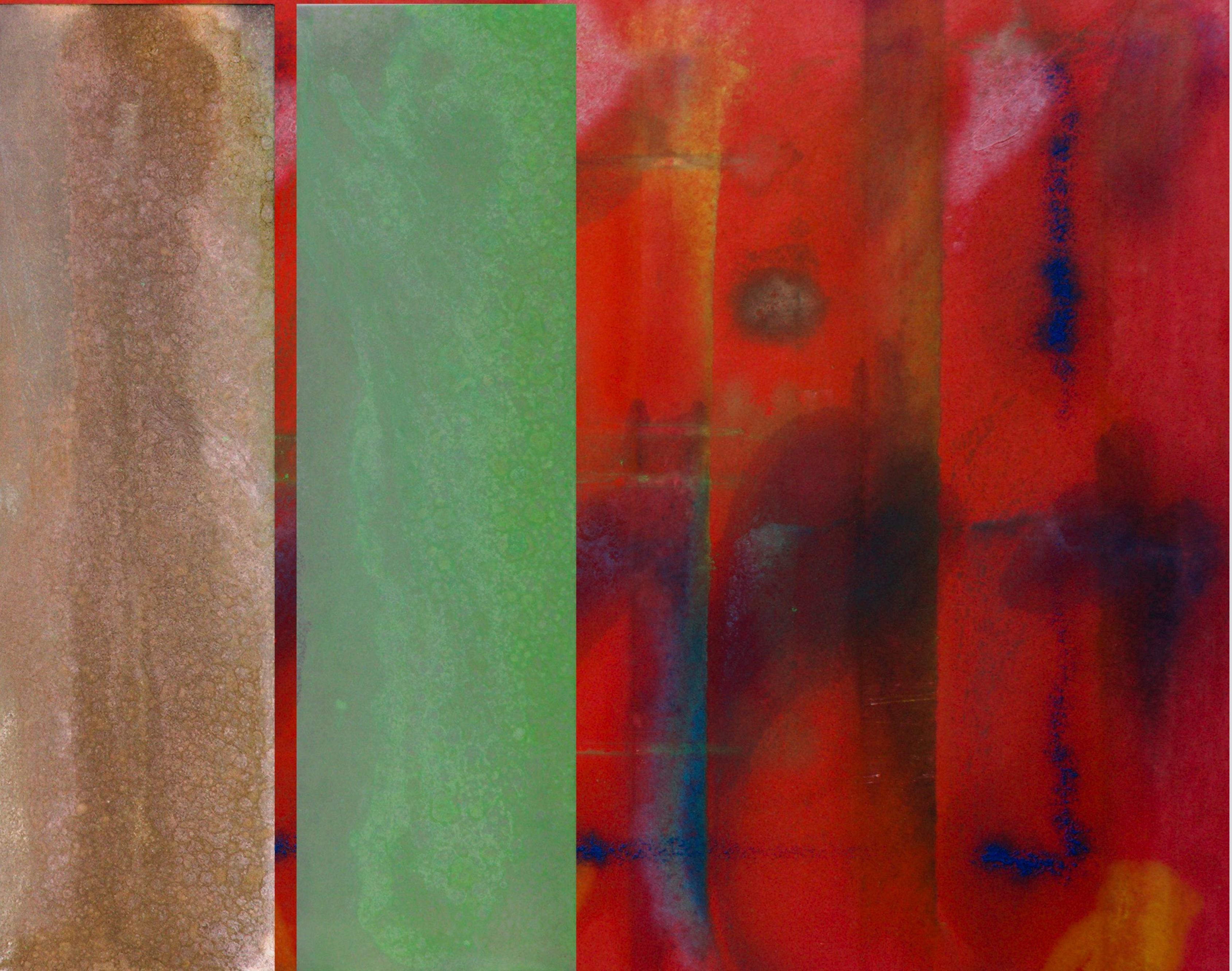


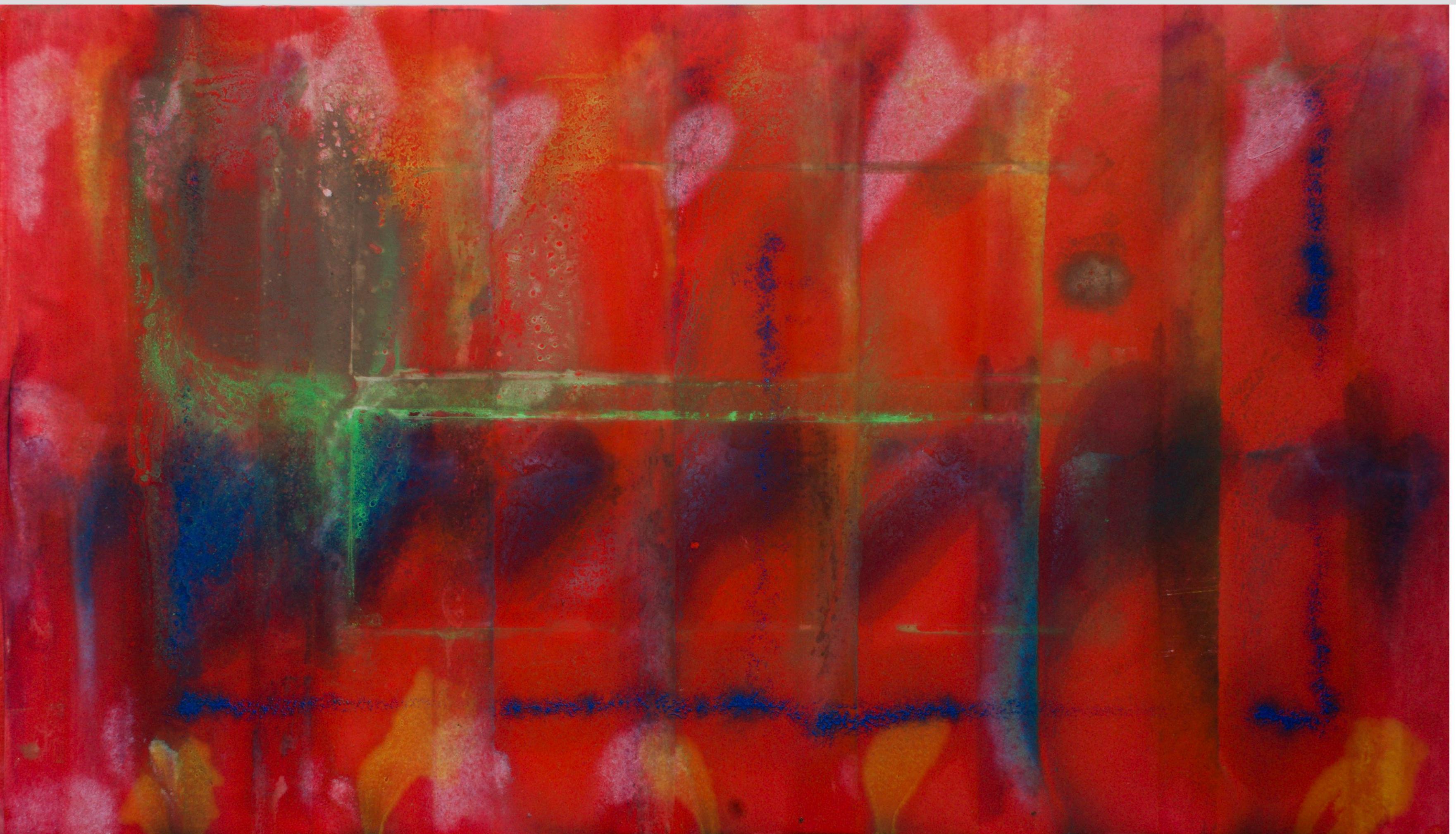
Rain (snow) Pain T(h)ing

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borderless painting





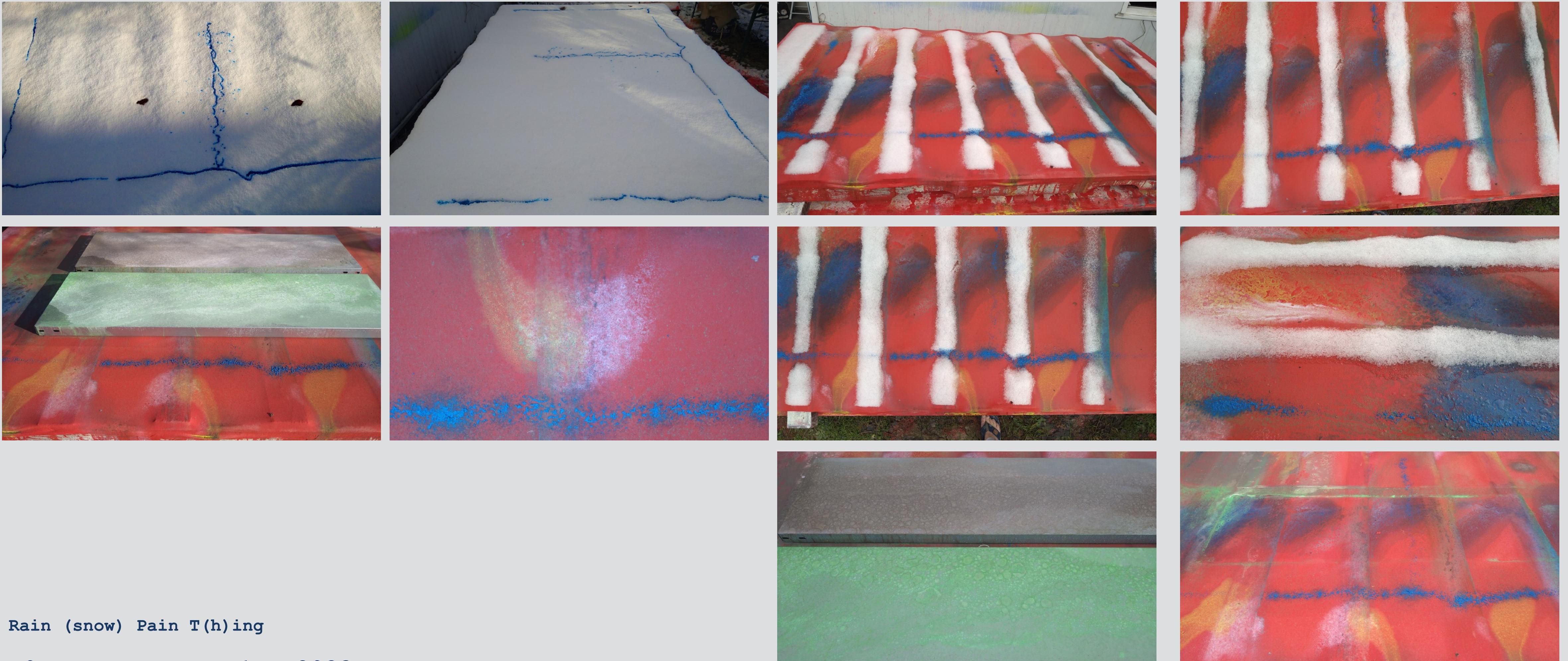
Rain (snow) Pain T(h)ing

## G@ZA - GUERNICA 1 , 2023

oil, acrylic, raisin, rain (snow)  
on canvas stretched on trans-palet  
132cm x 228cm

2 mobile plates of stainless  
steel, oil painted, 35cm x 120cm  
borderless painting

## process photos



Rain (snow) Pain T(h)ing

G@ZA - GUERNICA 1 , 2023

oil, acrylic, raisin, rain (snow)  
on canvas stretched on trans-palet  
132cm x 228cm  
2 mobile plates of stainless  
steel, oil painted, 35cm x 120cm  
borderless painting



Rain (Ice) Pain T(h)ing

G@ZA - GUERNICA 2 , 2023

oil, acrylic, raisin, rain (ice)  
on canvas stretched on trans-palet  
102cm x 120cm

borderless painting

## process photos



Rain (Ice) Pain T(h)ing

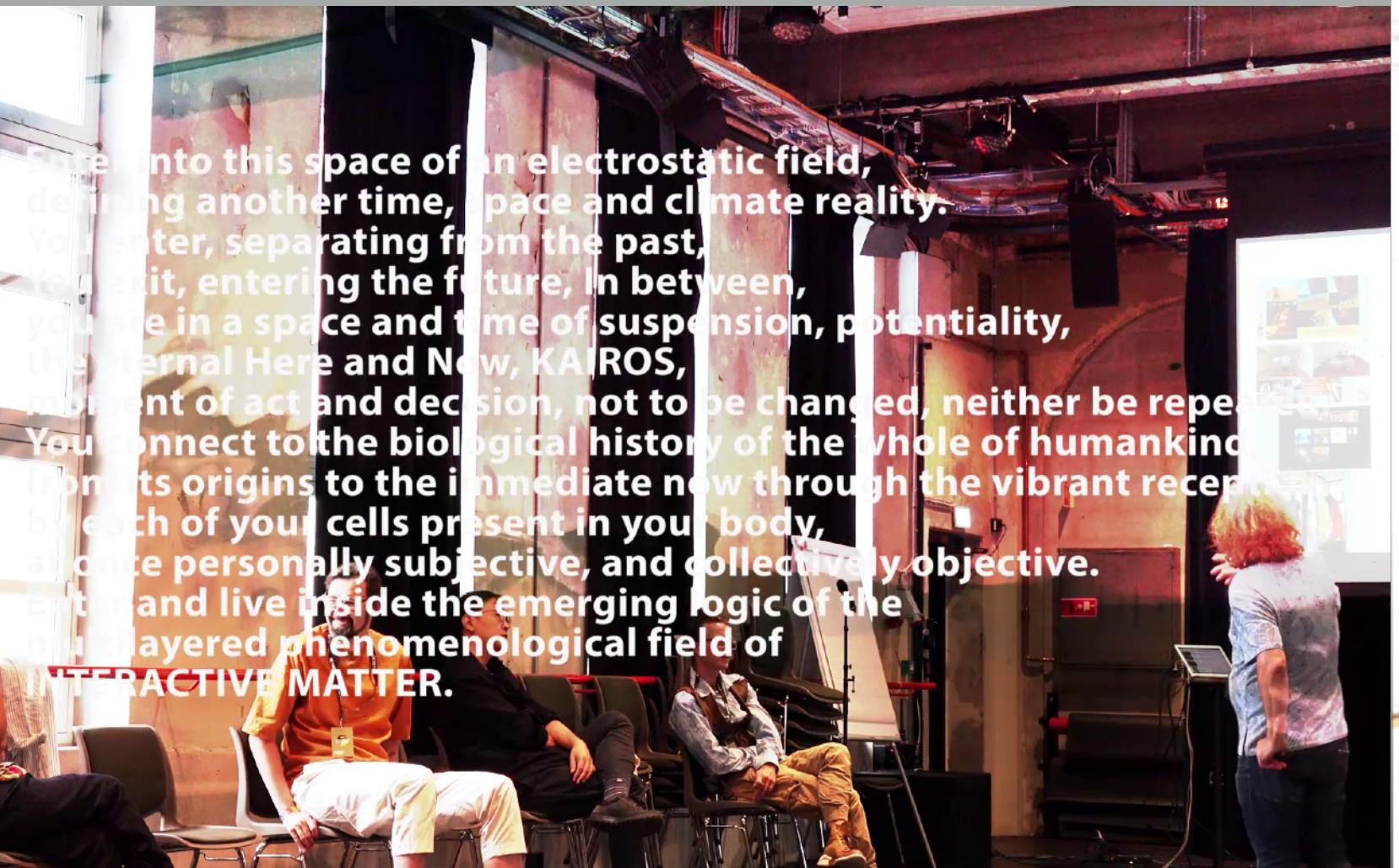
G@ZA - GUERNICA 2 , 2023

oil, acrylic, raisin, rain (ice)  
on canvas stretched on trans-palet  
102cm x 120cm

borderless painting

# TIME CRYSTAL KAIROS – CHRONOS – LOGOS

transmedia installation by nikunja  
@WHAT THE LAB  
by symbiont.space art/science/tech  
OLD UNIVERSITY BASEL, ArtBaselOff JUNE 14 – 19 2022  
curated by Roland Fischer and Isabella Maund  
symbiont.space  
performance by PEMANAGPO  
instagram.com/pemanagpo  
pemanagpo.com  
artwork/videoclip by nikunja  
nikunja.net  
sound: UNCOPPEN SAW ,  
uncoppensaw.bandcamp.com



# T I M E C R Y S T A L KAIROS -- CHRONOS -- LOGOS

transmedia installation by nikunja  
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[uncoppensaw.bandcamp.com](#)  
[pemanagpo.com](#)



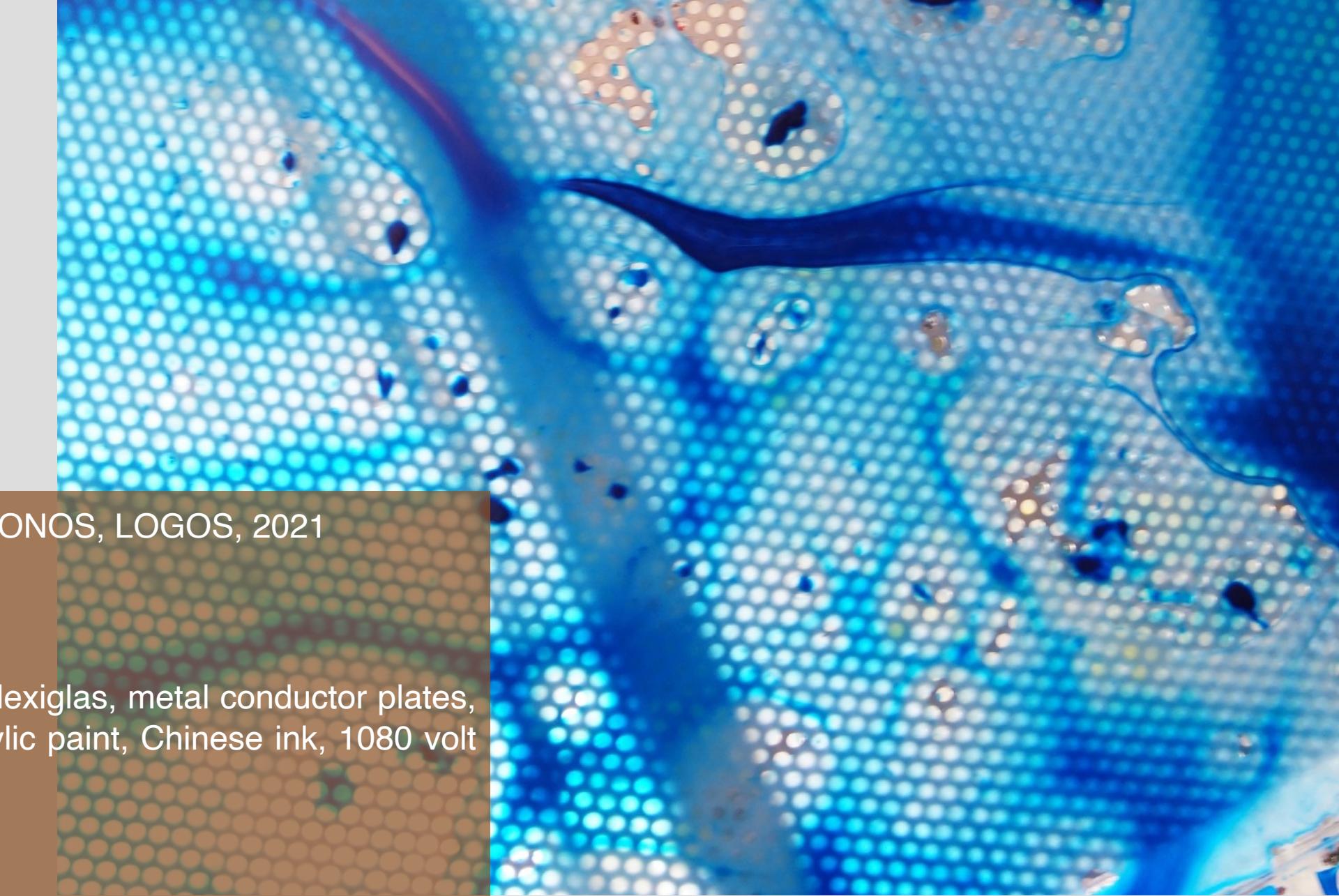
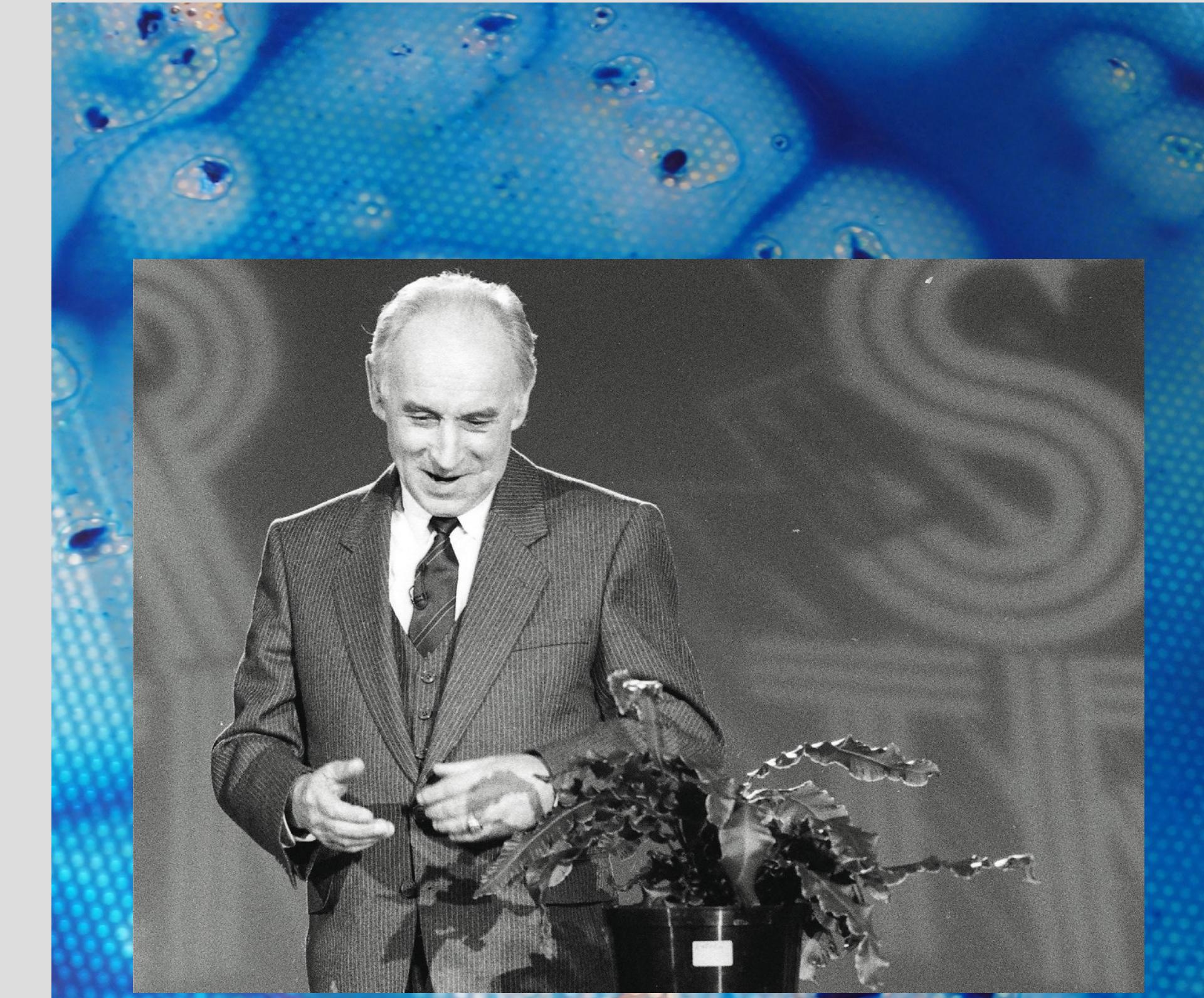


TIMECRYSTAL : KAIROS, CHRONOS, LOGOS, 2021

transmedia Installation

Dimensions 95 x 95 x 205cm, plexiglas, metal conductor plates, transformer, electro-cables, acrylic paint, Chinese ink, 1080 volt electrostatic field

1 high voltage transformer



# FLUID BUDDHA, 2020

interactive transmedia installation

dimension 300cm x 300cm x 250cm

selection visarte ch 2020

catalogue excerpt

<https://vimeo.com/47448021>

<https://vimeo.com/786615557>

FLUIDE BOUDDHA

Nikunja

Plusieurs projets interactifs ont été suspendus ou annulés et les voyages sont devenus plus ou moins impossibles. Les interactions sociales très réduites dans au confinement permettent plus de concentrations sur soi, plus de réflexion et le silence extérieur procure une sorte de transfert de la conscience. On se sent alors plus seul et plus conscient de ce que l'on fait et ça fait du bien de le savoir. On oublie souvent que l'intelligence de l'être humain et sa conscience sont en soi un produit de la nature. Et la nature travaille à l'amélioration de sa proposition d'intelligence. C'est pourquoi il est important de faire attention à ce que l'on fait et à ce que l'on pense. Mais en même temps, en suivant les nouvelles quotidiennetés, j'étais triste et enviai d'une tristesse pour les drames humains, le drame de l'humanité, même au-delà du coronavirus.



«Fluid Buddha» est un espace d'exclusivité, de concentration sur soi, avec en son centre le visiteur et sa présence comme élément focal de l'action perception. L'œuvre unit sa source et son appariation avec l'instant présent dans le présent. L'installation transmédia mélange la matière interactive et la matière sensible, la matière physique et la matière émotionnelle et mentale. Elle se réfère à la matière interactive qui se trouve partout dans la nature, et qui permet aussi au virus de muter et de se déplacer. L'être humain est au-delà des seuils de ses connaissances. L'installation offre un espace de réflexion pour le corps, l'esprit et son intelligence transmedia. La bande du son de *Ungeoppen Suri*, créée par les artistes *Manner vocal*, Ile Maurice. Dans cette œuvre, l'artiste utilise la technologie de synthèse de voix pour créer une atmosphère biologique de la banquise, qui conte bactéries et semences inconnues du monde actuel, mais qui se libèrent lentement par la fonte des glaces en artique et en antarctique et se diffusent à travers les mers. La dernière œuvre de l'artiste est *Fluide Bouddha*, où il a créé une installation interactive et immersive, hors temps et hors espace.

Outre les projets interactifs, je continue de projeter à l'étranger, ce sont les vœux d'exposition et de musées qui m'ont manqué le plus et la liberté de voir des amis et des collègues à n'importe quel moment. En général, les liens sociaux me procurent beaucoup d'inspiration et font naître de nouveaux projets, ce qui n'était plus possible.

J'espérai profondément une prise de conscience dans la société et de nouvelles attitudes sociales et sociétales, voire politiques. C'est le moment où jamais d'introduire des systèmes post-capitalistes, post-digitalisés, délocalisés, dédédicacés historiques. Ils doivent être tous présents et dominants, et finalement à l'origine d'apprentissages et de transformations. En ce sens, l'art est un moyen qui doivent faire des propositions transgressant les limites du marché de l'art, des disciplines et des secteurs. Il doit être un moyen de faire évoluer la société et de faire évoluer le monde. Il doit être un moyen de la société, tant il est vrai qu'aucun renouvellement n'a jamais eu lieu dans l'histoire de l'humanité sans la force transformante de l'art, dans son sens existentiel et original. Pas cet art qui sera le symbole des structures et des institutions, mais les confidents et les loups de la nature. Alors j'espère que les artistes, partout, se libéreront de leurs limites et créeront la force du renouvellement social, car sinon, cette période épandue du coronavirus ne s'arrêtera pas : le virus réside dans les têtes et ne passera jamais si les têtes n'évoluent pas !

58



Nikunja: Split Horizons

nikunja



visarte

[www.nikunja.net](http://www.nikunja.net)

Plusieurs projets internationaux ont été suspendus ou annulés et les voyages sont devenu plus ou moins impossibles. Les interactions sociales très réduites dues au confinement permettaient plus de concentrations sur soi, plus de réflexion et le silence extérieur procurait une sorte de tranquillité étrange post-apocalyptique très agréable. La nature n'a pas besoin de l'humanité et ça fait du bien de le savoir. On oublie souvent que l'intelligence de l'être humain et sa conscience sont en soi un produit de la nature. Et la nature travaille à l'amélioration de sa proposition d'intelligence humaine. Un sentiment profond et persistant de libération et du temps suspendu s'installent. Mais en même temps, en suivant les nouvelles quotidiennes, j'étais prise et envahie d'une tristesse pour les drames humains, le drame de l'humanité, même au-delà du coronavirus.

«Fluide Bouddha» est un endroit d'exclusivité, de concentration sur soi, avec en son centre le visiteur et sa présence comme élément focal de réflexion-perception. L'œuvre unit sa source et son apparition avec l'instant éternel dans le présent. L'installation transmédia manifeste la matière interactive, l'énergie de la réalité évolutive qui se forme entre les médias, sujets et objets présents. Elle se réfère à la matière interactive qui se trouve partout dans la nature, et qui permet aussi au virus de muter et de s'adapter à l'être humain, lui-même dans ses conditions changeantes. L'installation propose un endroit de mutation pour la conscience individuelle et son intelligence transcendante. La bande du son de *Uncoppen Saw*, créée avec les artistes *Mannee* (vocal, Île Maurice), *Alain Perret* (électronique, Genève) et Nikunja (dilruba, France), s'inspire de la mémoire biologique de la banquise, qui congèle bactéries et semences inconnues du monde actuel, mais qui se libèrent lentement par la fonte des glaces en arctique et en antarctique et se diffusent à travers les mers. La mémoire biologique, comme la matière interactive, n'a pas d'oubli et reste toujours présente, hors temps et hors espace.

Outre les voyages et la poursuite des projets à l'étranger, ce sont les visites d'expositions et de musées qui m'ont manqué le plus et la liberté de voir des amis et des collègues à n'importe quel moment. En général, les liens sociaux me procurent beaucoup d'inspiration et font naître de nouveaux projets, ce qui n'était plus possible.

## FLUID BUDDHA, 2020

interactive transmedia installation

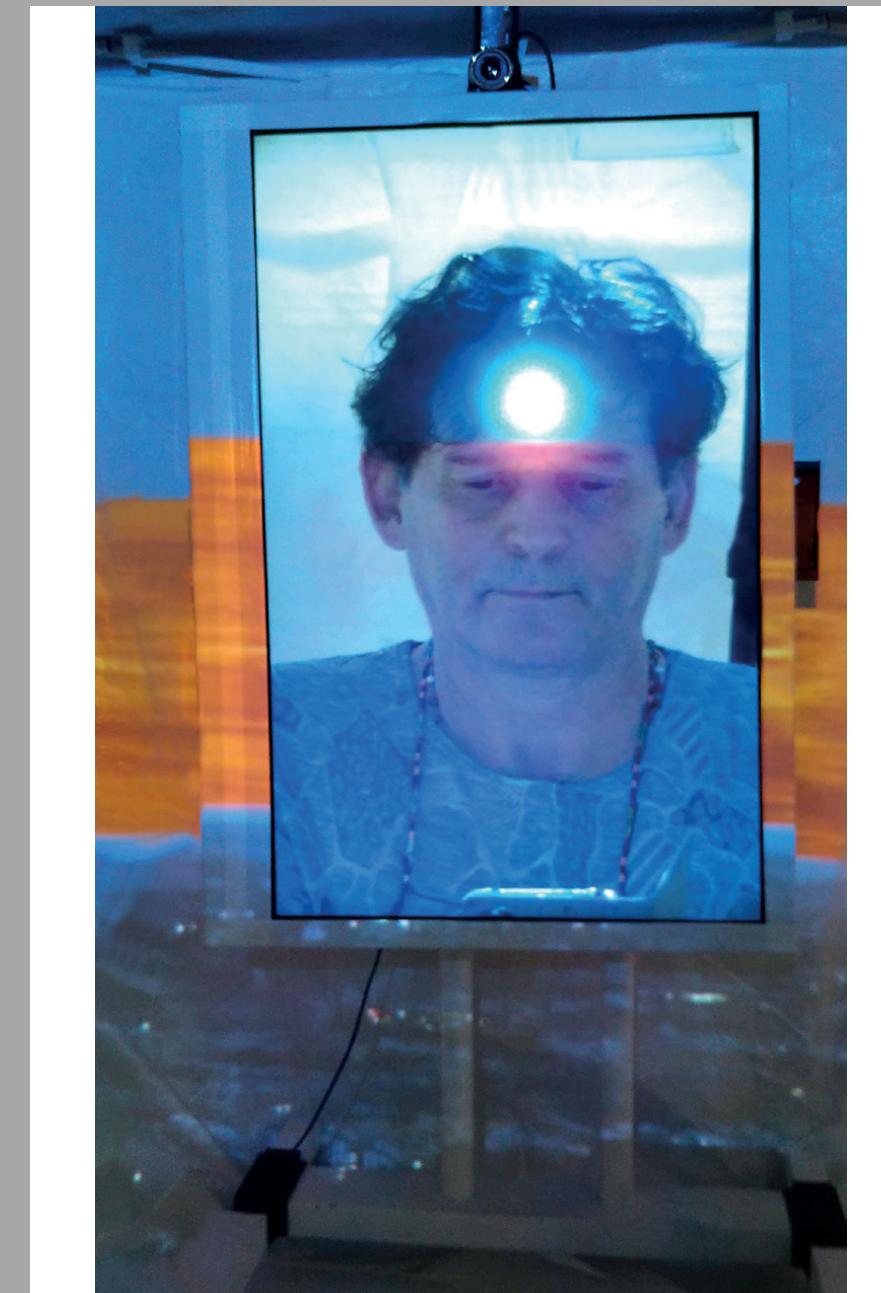
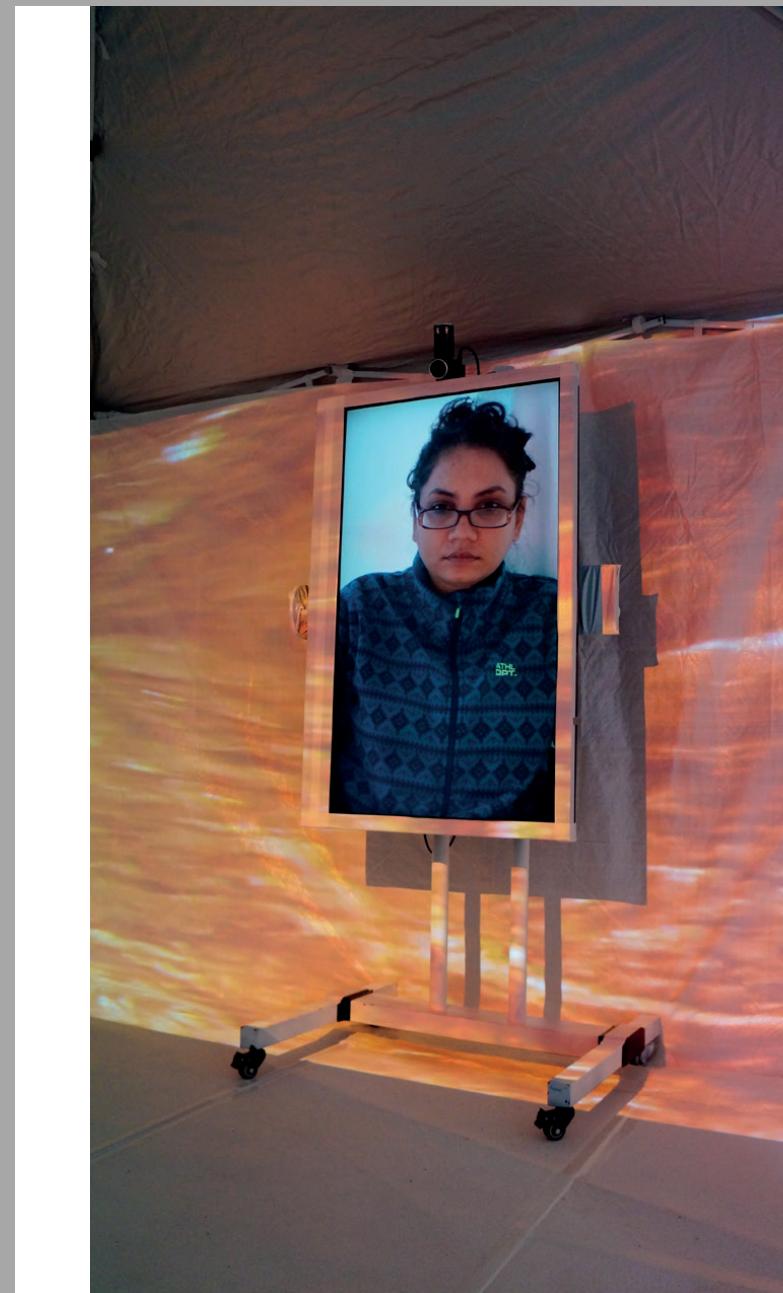
dimension 300cm x 300cm x 250cm

selection visarte ch 2020

catalogue excerpt

J'espère profondément une prise de conscience dans la société et de nouvelles attitudes sociales et sociétales, voire politiques. C'est le moment ou jamais d'introduire des systèmes post-capitalistes, post-digitaux, post-colonialistes, détachés des désirs historiques bourgeois toujours présents et dominants, et finalement à l'origine de l'apparition du coronavirus. Et ce sont l'art et les artistes qui doivent faire des propositions transgressant les limites du marché de l'art, des disciplines et des médias, et s'en détachant : l'art joue évidemment un rôle indispensable dans le renouvellement de la société, tant il est vrai qu'aucun renouvellement n'a jamais eu lieu dans l'histoire de l'humanité sans la force évolutive de l'art, dans son sens existentiellement originel. Pas cet art qui sert les pouvoirs, les structures et les conditions établies, les confirme et les aide à se maintenir. Alors j'espère que les artistes, partout, se libéreront de leurs limites et créeront la force du renouvellement social, car sinon, cette période épидémique du coronavirus ne s'arrêtera pas : le virus réside dans les têtes et ne passera jamais si les têtes n'évoluent pas !

Nikunja, FLUIDE BOUDDHA, 2020, Installation,  
Pavillon 300 cm x 300 cm x 220 cm





## 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 Artothèque, St Denis, Réunion; JPI, St. Paul, Réunion; 2014 SAC Le Tampon, Réunion; 2016 M54, Basel

**prohelvetia**  
commune de  
**Saint-Paul**  
ILE DE LA REUNION





prohelvetia

commune de  
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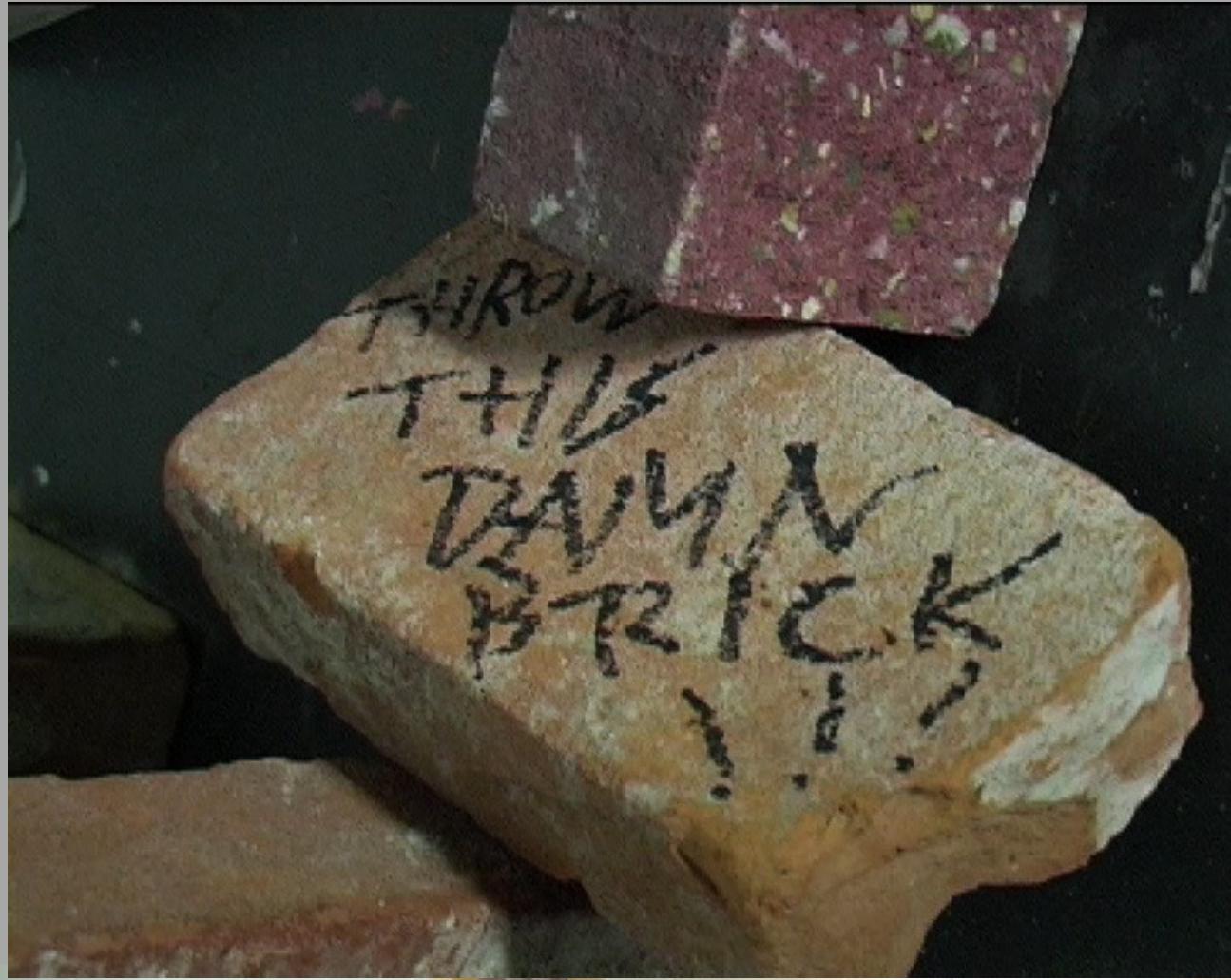
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**EXPOSITIONS :**

AU TENT., CENTRE ART CONTEMPORAIN,  
ROTTERDAM, PAYS BAS, 2005

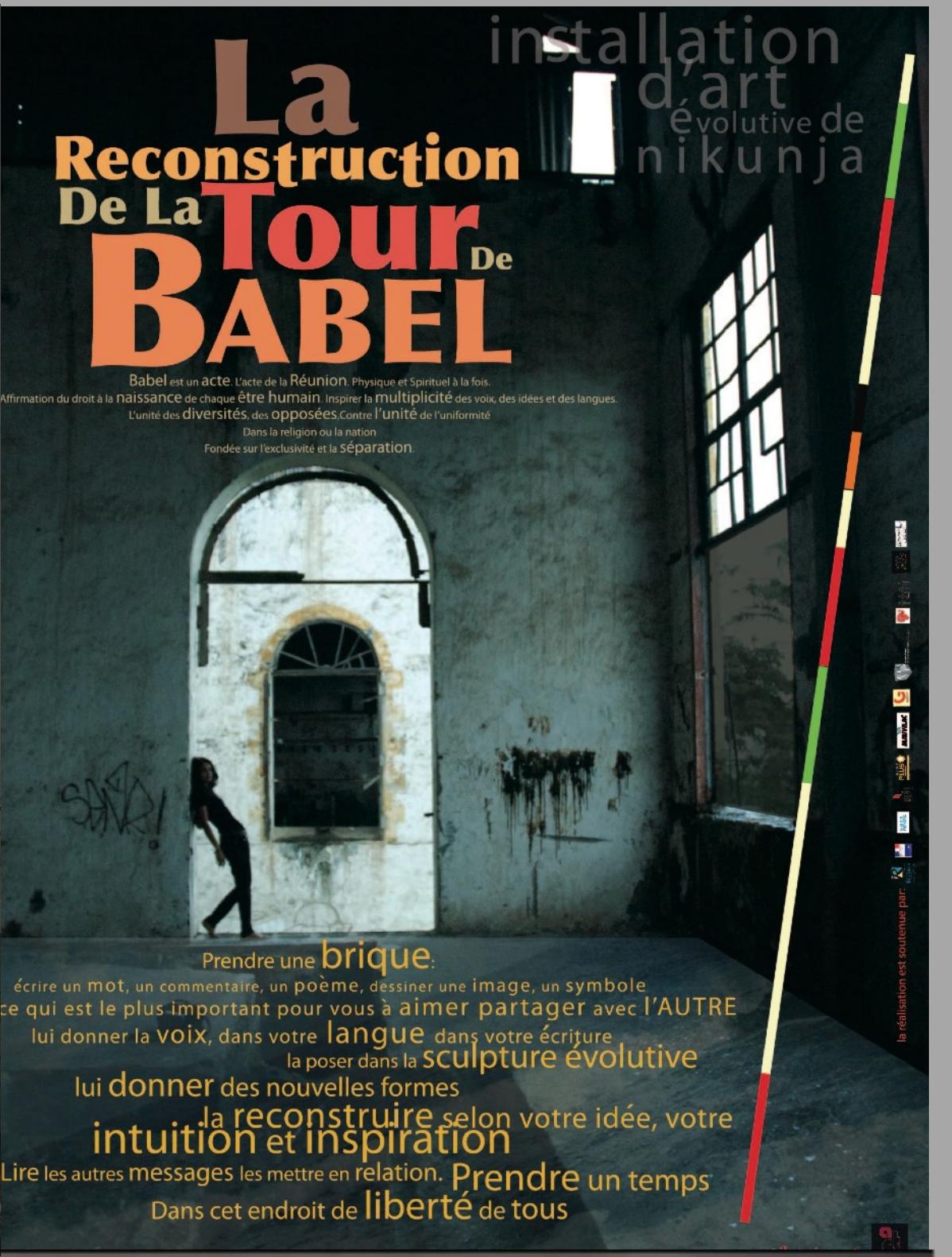
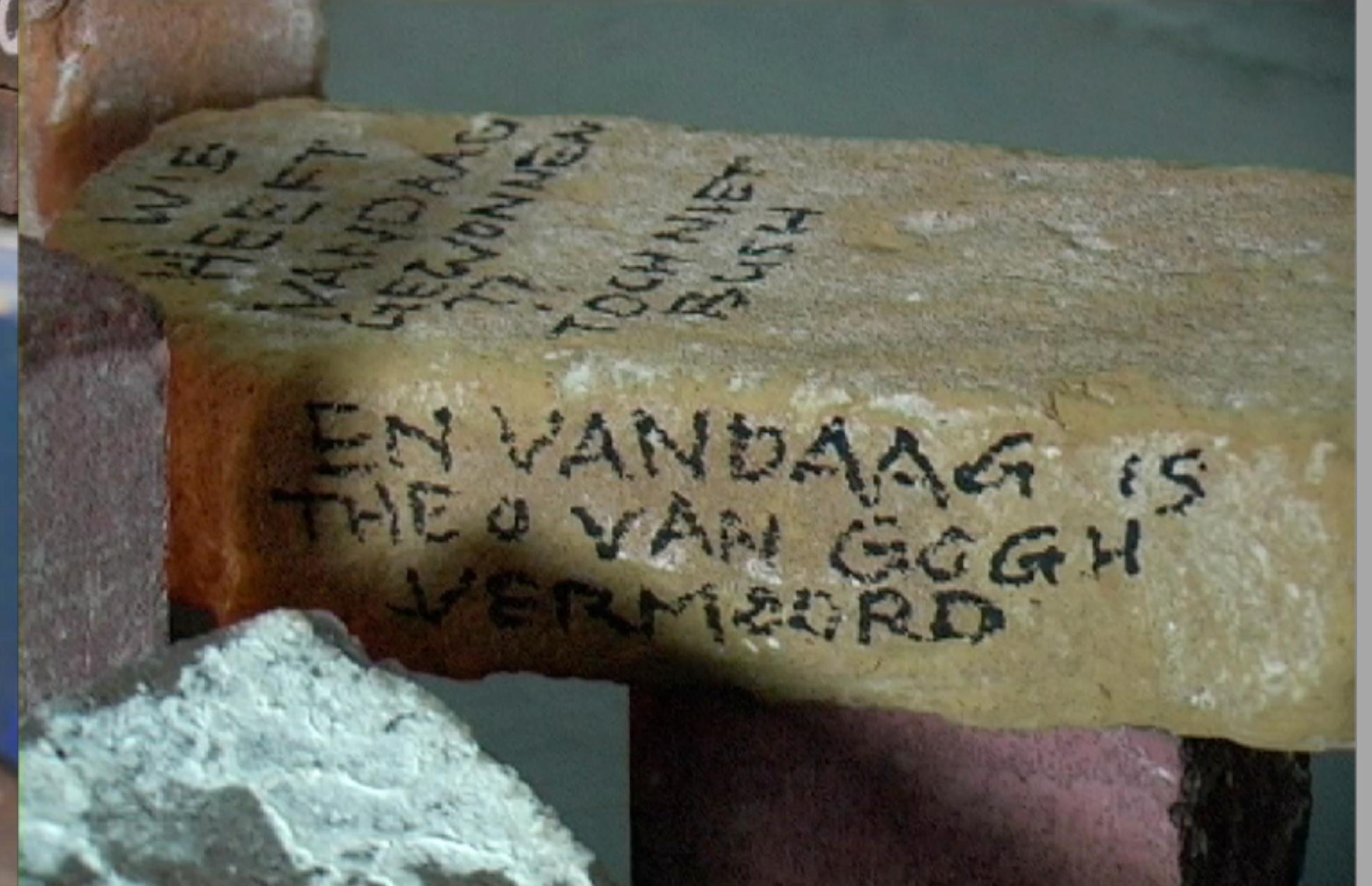
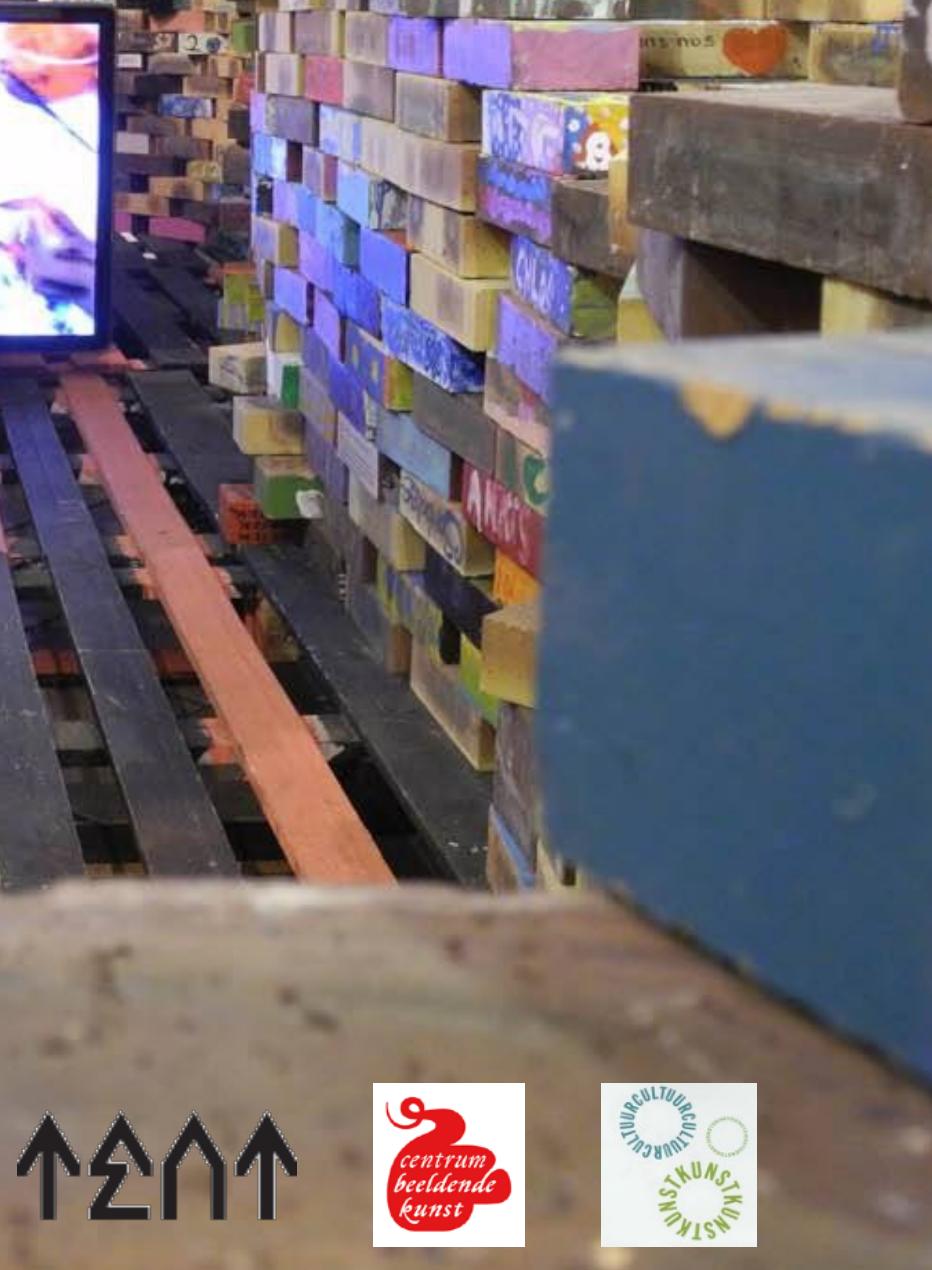
INSTITUT FRANCAIS, MAURITIUS, 2011

ARTOTHEQUE, SAINT DENIS, LA REUNION, 2013

350IEME DU PEUPLEMENT DE LA REUNION,  
SAINT PAUL, LA REUNION, 2013

SALLE ART CONTEMPORAIN, LE TAMON, LA  
REUNION, 2014

M54, EXHIBITION SPACE, BASEL,  
SWITZERLAND, 2016





## XANADU: THE BASTARD'S DREAM 2015

transmedia Installation

Dimension variable, diverse materials, site specific

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

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



prohelvetia

<https://vimeo.com/190712692>

<https://vimeo.com/nikunja/xanadubienialeclip>



# 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 participant/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.

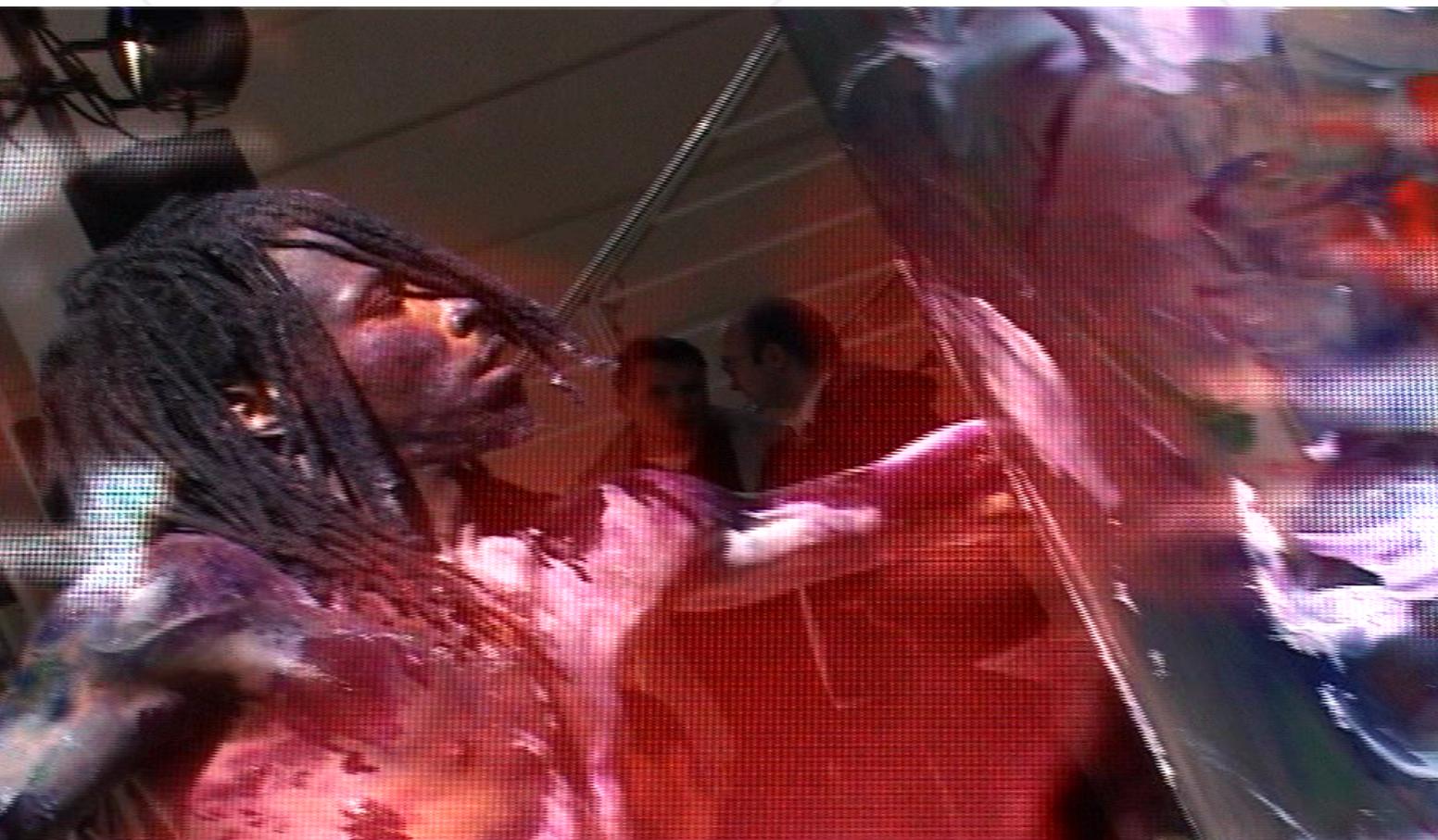


# XANADU: AWAKENING TO THE FUTURE HUMANITY

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*



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)

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/combination 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.

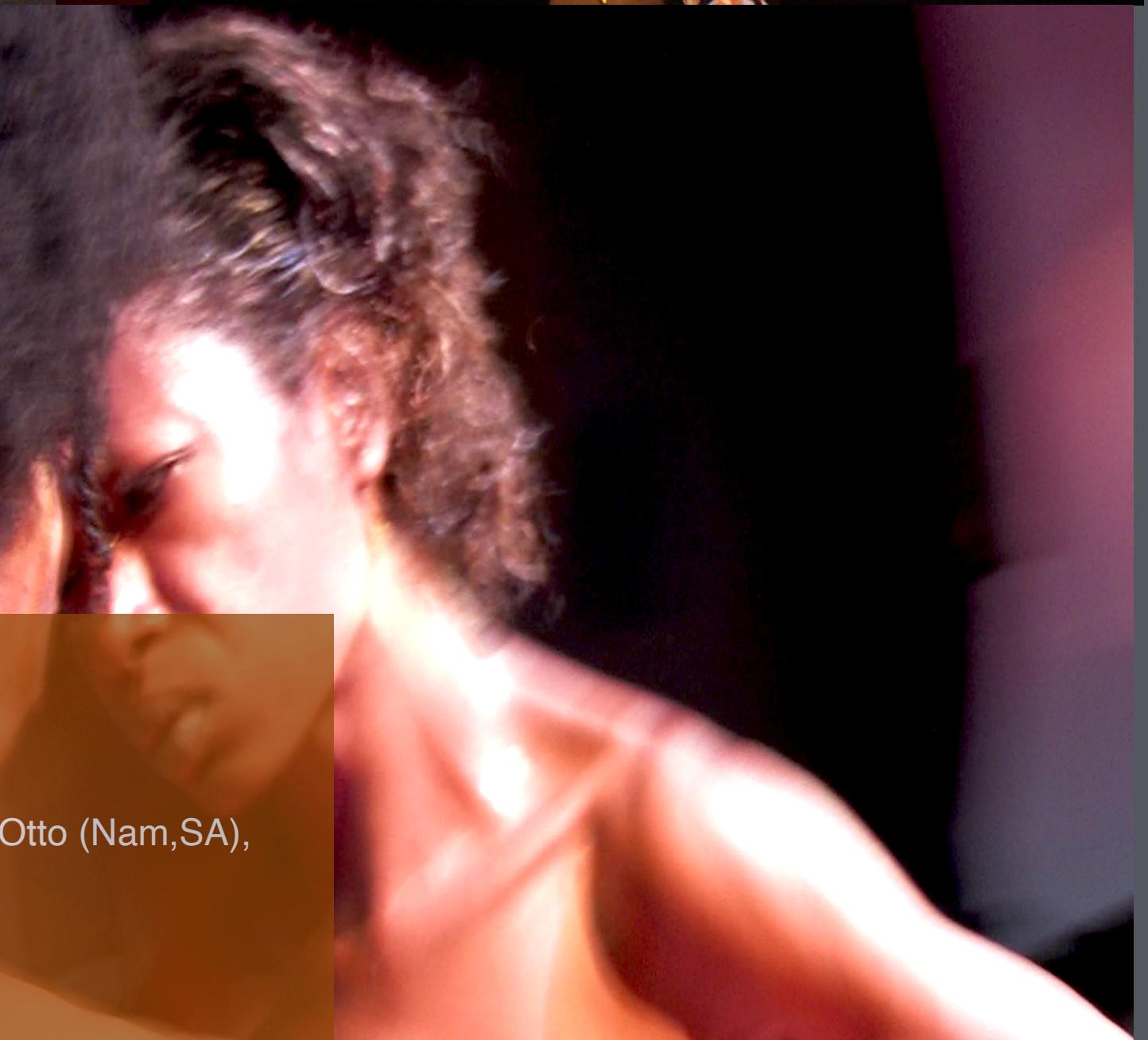
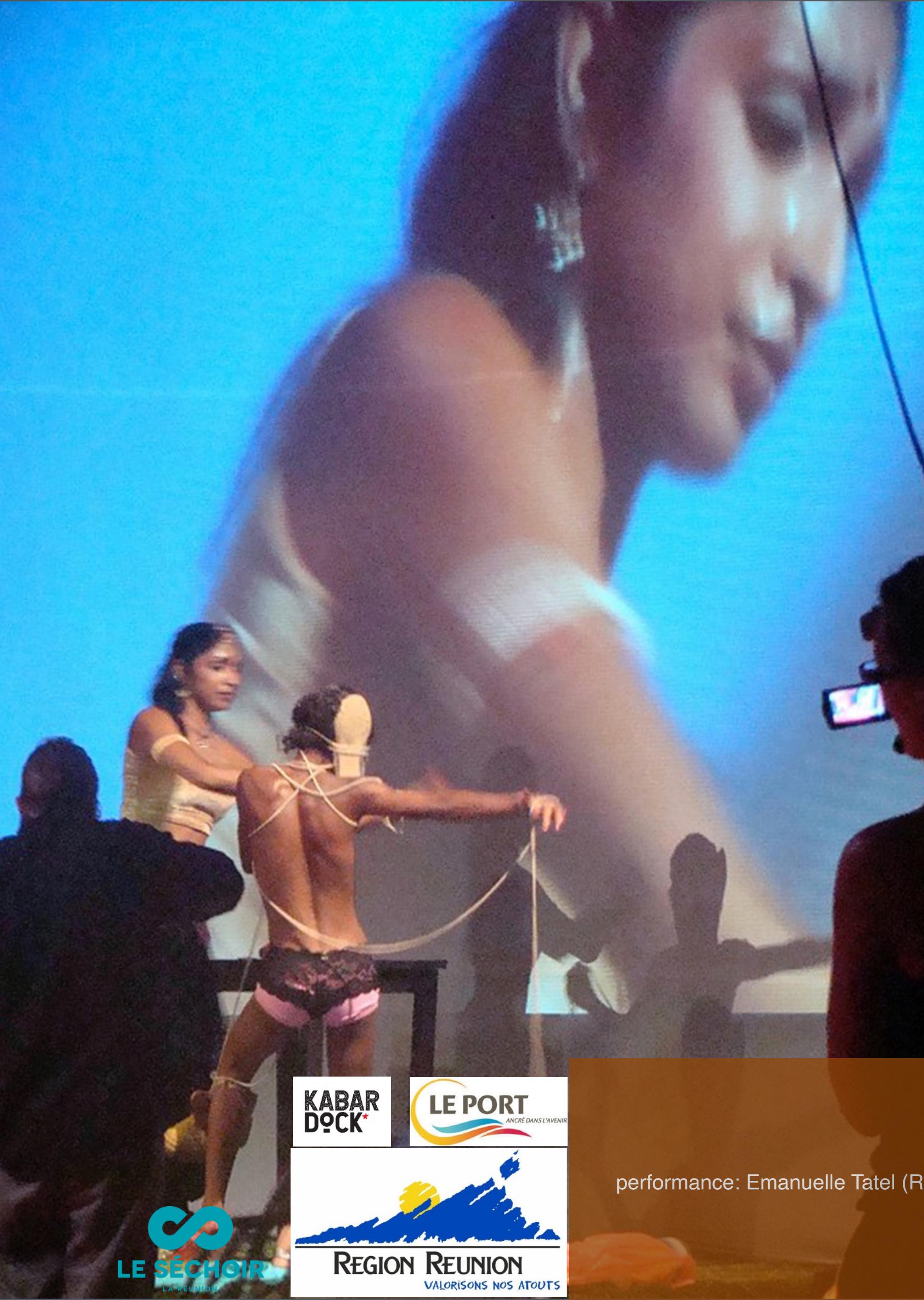
The illusionary perception of "History" as evolution on a linear timeline, with the idea of a "travel" from worse to better, from primitive to complex, as the ideal of civilisatory and biological evolution, positioning conservative values of Race, Nation, Gender, Religion, principally comes from the 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 (#BlackWomanhoodLoaded - 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).





**TRANSPOSED HEADS,**  
TRANSMEDIA ART PERFORMANCE, 2009, 2018  
HANGAR D2, LE PORT, LA REUNION  
selection Performance Art Festival Berlin  
performance: Emanuelle Tatel (Run), Nadjani Bulin (Run), Willy Hagen (Run), Loïna Latchoumi (Run), Venantia Otto (Nam,SA),  
Oumarani Kanane (Run), Nikunja  
sound: Alain Perret, Eric Martin, Nikunja  
Images RT: Jean - Marie Pernelle, Fred Lambolez  
Images vidéos-performances/auteur: Nikunja



1



TRANSPOSED HEADS,  
TRANSMEDIA PERFORMANCE, 2009,  
HANGAR D2, LE PORT, LA REUNION  
sound: Alain Perret, Eric Martin, Nikunja  
Images: Jean - Marie Pernelle, Fred  
Lambolez



CHEIKH

ANTA

DIOP

la biographie par  
Cheikh M'Backe Diop  
conference de la Reunion

produit par  
artrun production/ reunion/france  
clap production, blackbutterfly production, mauritius  
soutenu par le Conseil Regional de l'Ile de la Reunion

**CHEIKH ANTA DIOP**  
conference-performance Parliament of Reunion Island (patronage President Paul Verges);  
artistic documentary movie, 81min. HD, dv, beta 2010, International Filmfestival Dakar, Senegal,  
2010  
artrun prod, RUN/F, clap prod. Mauritius

FESTIVAL DE CINEMA IMAGE ET VIE  
EDITION SPECIALE - DAKAR DU 3 AU 7 JANVIER 2012



# n a m a

a movie by nikunja shot in  
katutura and  
the namib desert

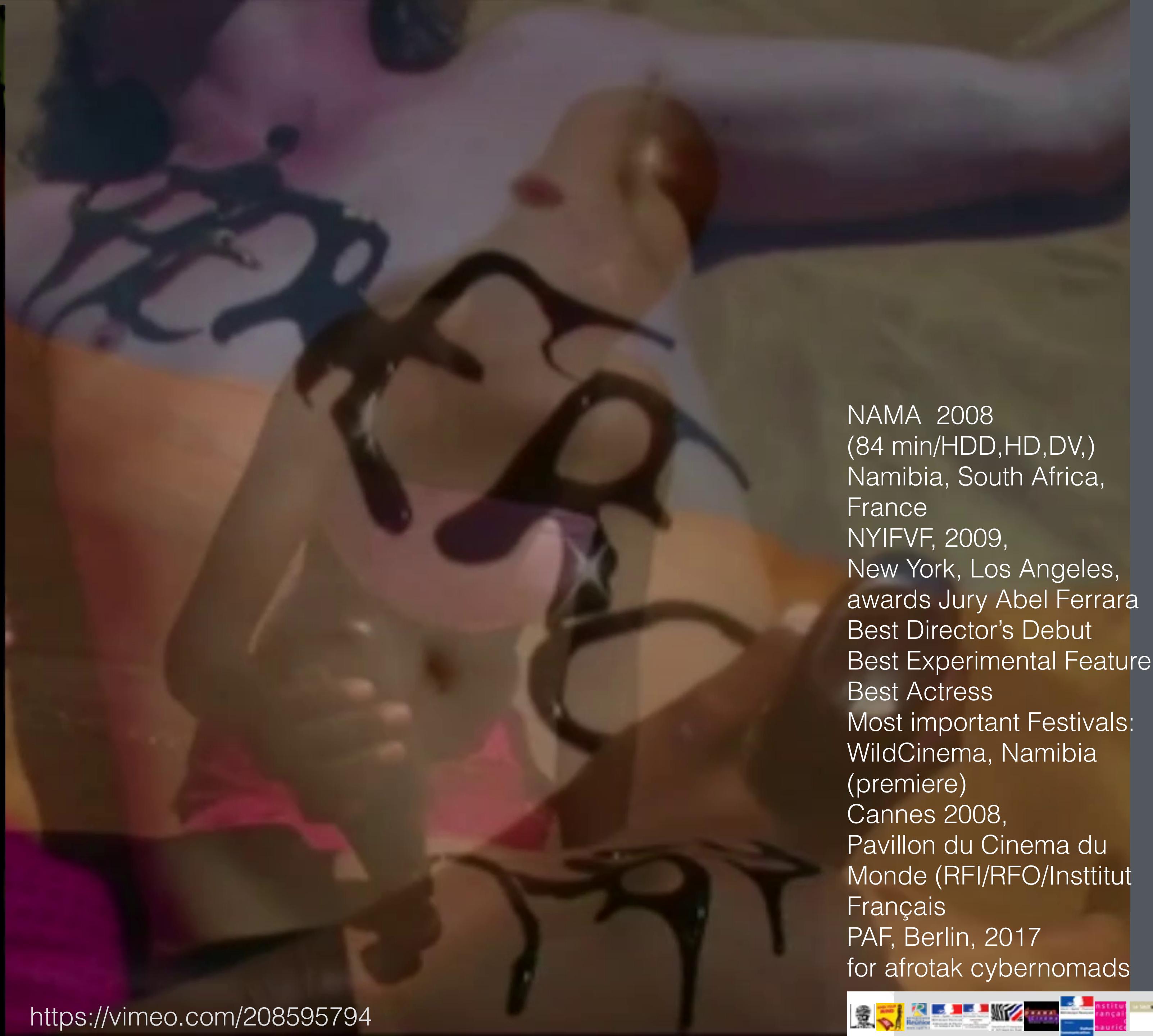
nikunja

Venantia otto



an artrun production

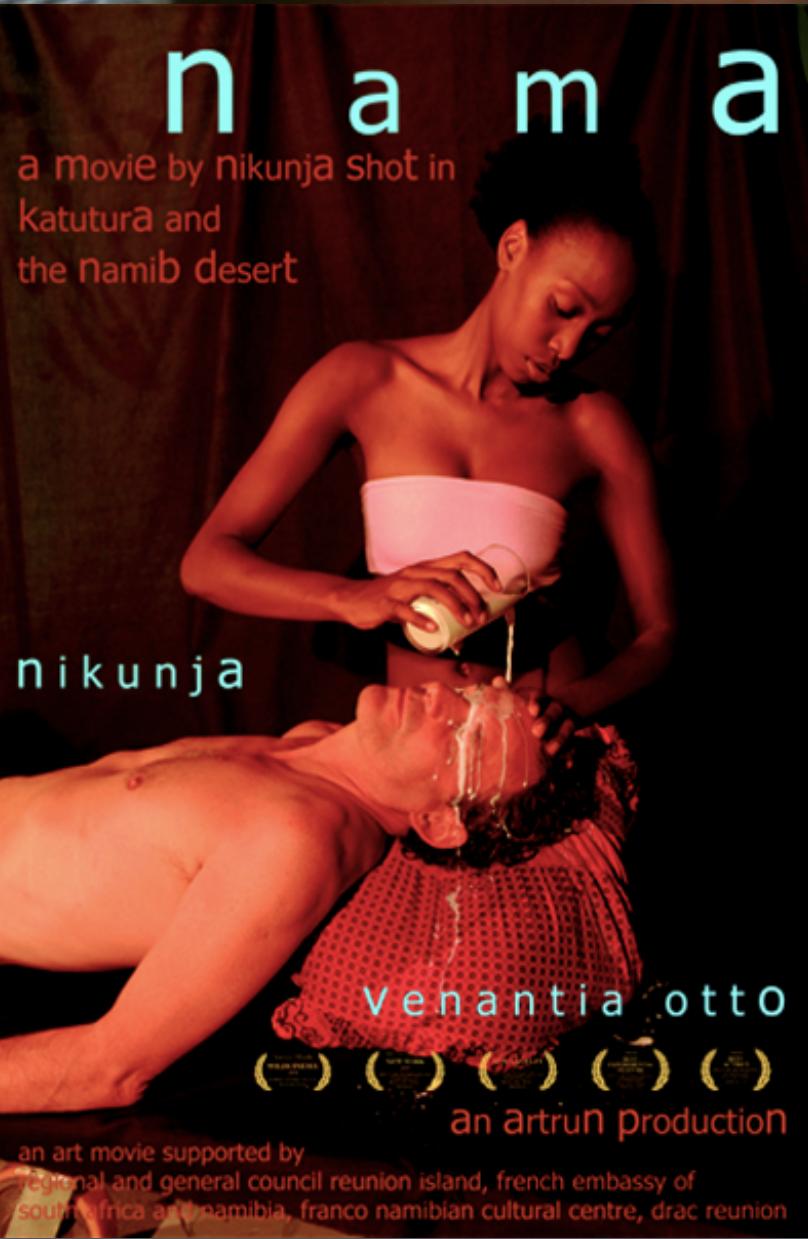
an art movie supported by  
regional and general council reunion island, french embassy of  
south africa and namibia, franco namibian cultural centre, drac reunion



NAMA 2008  
(84 min/HDD,HD,DV)  
Namibia, South Africa,  
France  
NYIFVF, 2009,  
New York, Los Angeles,  
awards Jury Abel Ferrara  
Best Director's Debut  
Best Experimental Feature  
Best Actress  
Most important Festivals:  
WildCinema, Namibia  
(premiere)  
Cannes 2008,  
Pavillon du Cinema du  
Monde (RFI/RFO/Institut  
Français  
PAF, Berlin, 2017  
for afrotak cybernomads

<https://vimeo.com/208595794>





stills from Mother-Father scenes with Vedanta Otto with her mother Agnes and her father Frans Otto  
at her home in Katatura township, Windhoek, Namibia

NAMA 2008  
(84 min/HDD,HD,DV,)  
Namibia, South Africa,  
France  
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PAF, Berlin, 2017  
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**EAGLE FLIGHT**,  
TRANSMEDIA ART PERFORMANCE, 2007

MUSEUM OF MODERN ART LEON DIERX, SAINT DENIS, REUNION ISLAND curator Laurence Madeline  
PALAXA, INTERNATIONAL DANCE FESTIVAL SAINT DENIS REUNION ISLAND curator Pascal Montrouge

ritual performance: Venantia Otto (Nam,SA),  
contemporary dance: Nadjani Bulin (Run),  
video performance: Nikunja (F, CH)  
sound composition: Alain Perret, Nikunja

Images RT: Jean - Marie Pernelle (F)

Images vidéos-performances/auteur/concept/choreography: Nikunja



EAGLE FLIGHT I and II, 2007,  
MUSEE LEON DIERX, LA REUNION  
cur. Laurence Madeline  
SAINT DENIS INTERNATIONAL DANCE FESTIVAL, 2007  
cur. Pascal Montrouge  
TRANSMEDIA PERFORMANCE  
sound: Yann Costa, Sami Pago - Waro, Alain Perret, Nikunja  
image RT: Jean - Marie Pernelle



A R T : R E : P U B L I Q U E E

2006, 60th anniversary of Museum Leon Dierx being Modern Art Museum due to the donation of Reunion Island born Paris art dealer Ambroise Vollards collection of 157 modern art pieces. Picasso, Gauguin, Matisse and many more.

The same year Reunion Island was declared French département and fully integrated to France.

Saint Denis ::; Ile de la Réunion  
16/9/2006 ::::: 17/9/2006  
AVEC ::; VOUS ::; ALAIN NOËL ::; LAURENT ZITTE ::;



ARTREPUBLIC 2006,  
INTERACTIVE TRANSMEDIA ART PERFORMANCE, 2006  
MUSEUM OF MODERN ART LEON DIERX, SAINT DENIS, REUNION ISLAND curator Laurence Madeline  
ritual performance "sleeping art-soul": Alain Noël (RUN),  
painting performance: Nikunja (F, CH)

157 voluntary participants from the public realised with Nikunja 157 paintings in response to the 157 art pieces of the collection Ambroise Vollard, which inaugurated the Museum as a Modern Art Museum in 1946 with works by Picasso, Manet, Matisse, Gauguin and many more.  
At the same time Reunion Island became a French department.





Performance space between public and private





### TESTAMENT OF THE WIND

(abolition of slavery act)

TRANS-MEDIA PERFORMANCE-INSTALLATION, 2005, Muiderpoort Theatre, Amsterdam, Netherlands  
performance: Nadjani Bulin (F), Regina Magnus (D), Vinciane Salaens (F), Sato Endo (JP), Nikunja

sound: Alain Perret (CH)

Images vidéos: VJ Rick Messemaier (NL)

Images vidéos/auteur: Nikunja





Performance Installation: SALVATION, 2005

Une chambre est créé par des toiles suspendues d'une construction en métal ou par des fils, environ 2.5 x 2.5 x 2m large. Elle a l'air comme une tente de bédouin. Des soutiens-gorge et des culottes sont attachés sur la surface extérieur par des aiguilles.

L'intérieur est couvert par un tapis. La dessus se trouve une petite chaise, un coussin, de la peinture, un pot de l'eau, des éponges, des serviettes.

Le visiteurs/participants prend place sur la chaise. Je lui propose de peindre ses pieds, ou n'importe quelle autre partie de son corps, qui soit important pour lui. Il va alors choisir une culottes ou soutien-gorge, sur lequel la peinture va être imprimée.

Pendant la peinture, le visiteurs peut partager une histoire de sa vie, qui lui importe, ou rester silencieux.

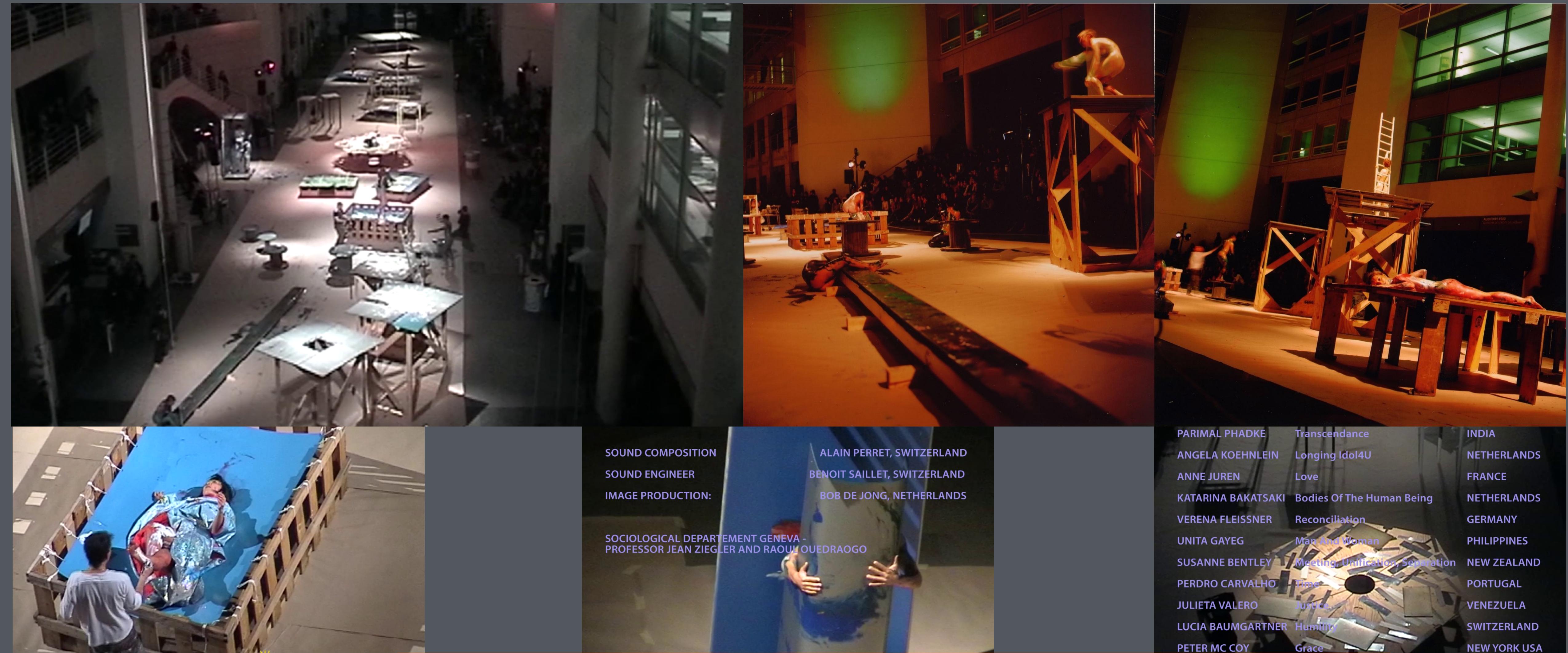
Une camera vidéo enregistre des images.

Je vais laver la peinture de la peau du participant.

Ensuite le participant va sortir et choisir un endroit pour fixer la peinture sur la toile. Le tente change la couleur et son apparence avec chaque intervenant.

Lors des précédentes performances se montrait une sorte de complicité entre les participant, surtout quand il y avait du monde, car la performance se fait dans la tente fermée.

EXPOSITION: 2005 Alliance Française, Rotterdam; 2011 Galerie Imaya, Grand Baie, Mauritius



RÉPUBLIQUE  
ET CANTON  
DE GENÈVE



UNIVERSITÉ  
DE GENÈVE

*prohelvetia*



SOUND COMPOSITION

SOUND ENGINEER

IMAGE PRODUCTION:

SOCIOLOGICAL DEPARTMENT GENEVA -  
PROFESSOR JEAN ZIEGLER AND RAOUL OUEDRAOGO

ALAIN PERRET, SWITZERLAND

BENOIT SAILLET, SWITZERLAND

BOB DE JONG, NETHERLANDS

PARIMAL PHADKE	Transcendance	INDIA
ANGELA KOEHNLEIN	Longing Idol4U	NETHERLANDS
ANNE JUREN	Love	FRANCE
KATARINA BAKATSAKI	Bodies Of The Human Being	NETHERLANDS
VERENA FLEISSNER	Reconciliation	GERMANY
UNITA GAYEG	Man And Woman	PHILIPPINES
SUSANNE BENTLEY	Meeting, Unification, Separation	NEW ZEALAND
PERDRO CARVALHO	Time	PORTUGAL
JULIETA VALERO	Justice	VENEZUELA
LUCIA BAUMGARTNER	Humility	SWITZERLAND
PETER MC COY	Grace	NEW YORK USA

## THE SKY OVER MY HOUSE, 2001 INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY

performance:

Katarina Bakatsaki, Pays-Bas; Lucia Baumgartner, Suisse; Susanne Bentley, Nouvelle-Zélande; Nadjani Bulin, Ile de la Réunion; Pedro Carvalho, Portugal  
Verena Fleissner, Allemagne ; Unita Gayeg, Philippines; Anne Juren, France; Angela Koehnlein, Allemagne; Céline Respinger, Suisse

Peter Mc Coy, Etats-Unis; Parimal Phadke, Inde; Mariko Takayasu, Japon; Julieta Valero, Venezuela

Musique et composition son : Cytex, Alain Perret, Genève ; Benoit Saitlet (ingénieur son)

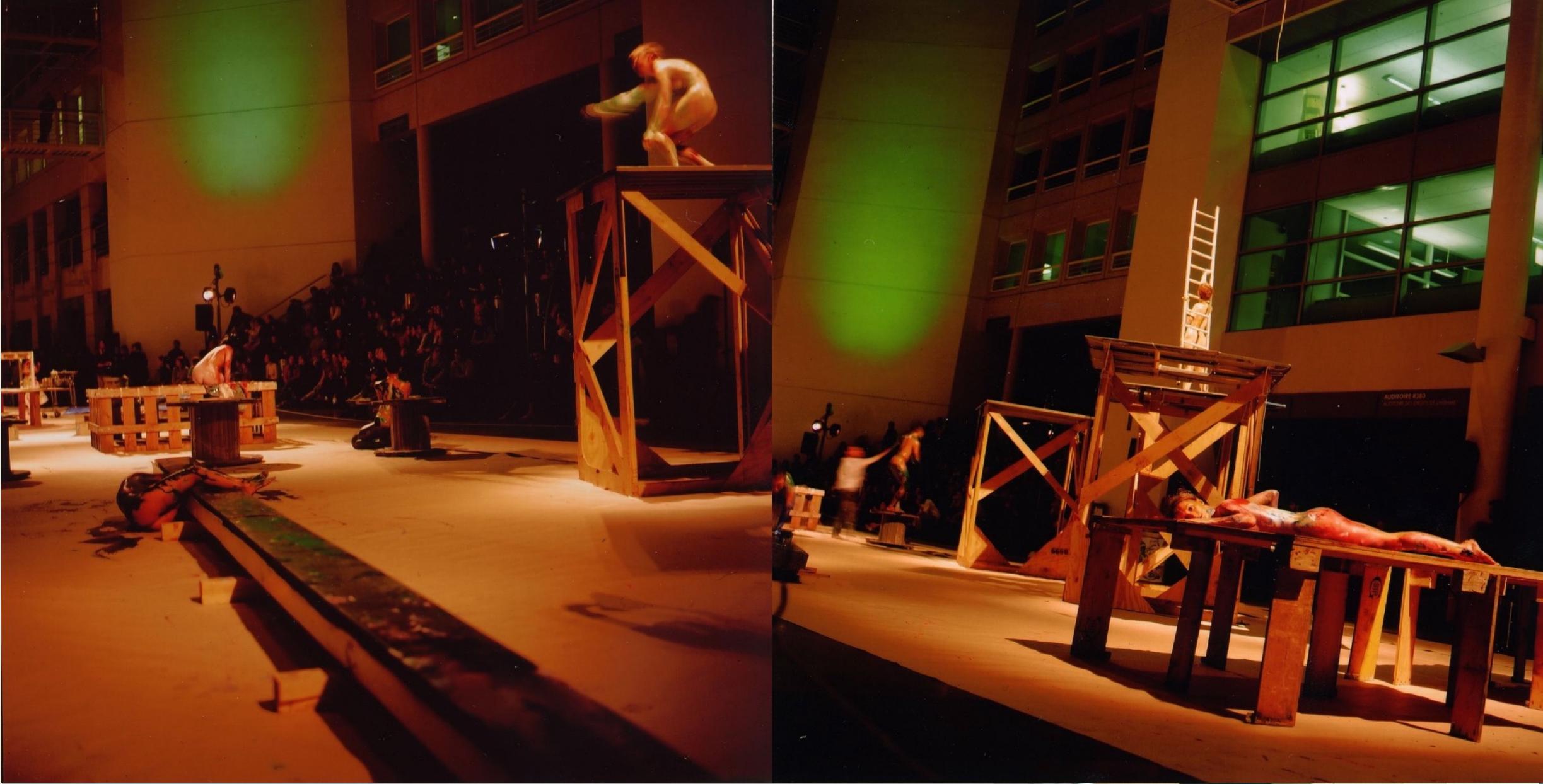
Vidéo : Bob de Jong Production, Pays-Bas

Peinture, installation et auteur : Nikunja

(sociological department Prof.Jean Ziegler)



THE SKY OVER MY HOUSE, 2001  
INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY  
sound: Alain Perret  
(sociological department Prof.Jean Ziegler)



## THE SKY OVER MY HOUSE, INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY, 2001

performance:  
Katarina Bakatsaki, Pays-Bas  
Lucia Baumgartner, Suisse  
Susanne Bentley, Nouvelle-Zélande  
Nadjani Bulin, Ile de la Réunion  
Pedro Carvalho, Portugal  
Verena Fleissner, Allemagne  
Unita Gayeg, Philippines  
Anne Juren, France  
Angela Koehlein, Allemagne  
Céline Respinger, Suisse  
Peter Mc Coy, Etats-Unis  
Parimal Phadke, Inde  
Mariko Takayasu, Japon  
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Musique et composition son : Cytex, Alain Perret, Genève ;  
Benoit Saillet (ingenieur son)

Vidéo : Bob de Jong Production, Pays-Bas  
Peinture, installation et auteur : Nikunja

(sociological department Prof.Jean Ziegler)

## Indepth Arts News:

"The Sky above My House: Performance and Exhibition by Nikunja"  
2001-11-07 until 2001-11-30

[University of Geneva, UniMail Central Hall](#)  
Geneva, , CH Switzerland

This international project includes 20 artists from Japan, USA, France, Germany, Switzerland, Portugal, Holland, India, Phillipines, New Zealand and Venezuela. The opening of the exhibition climaxed with a performance on November 6 in the enormous central hall of the Uni-Mail.



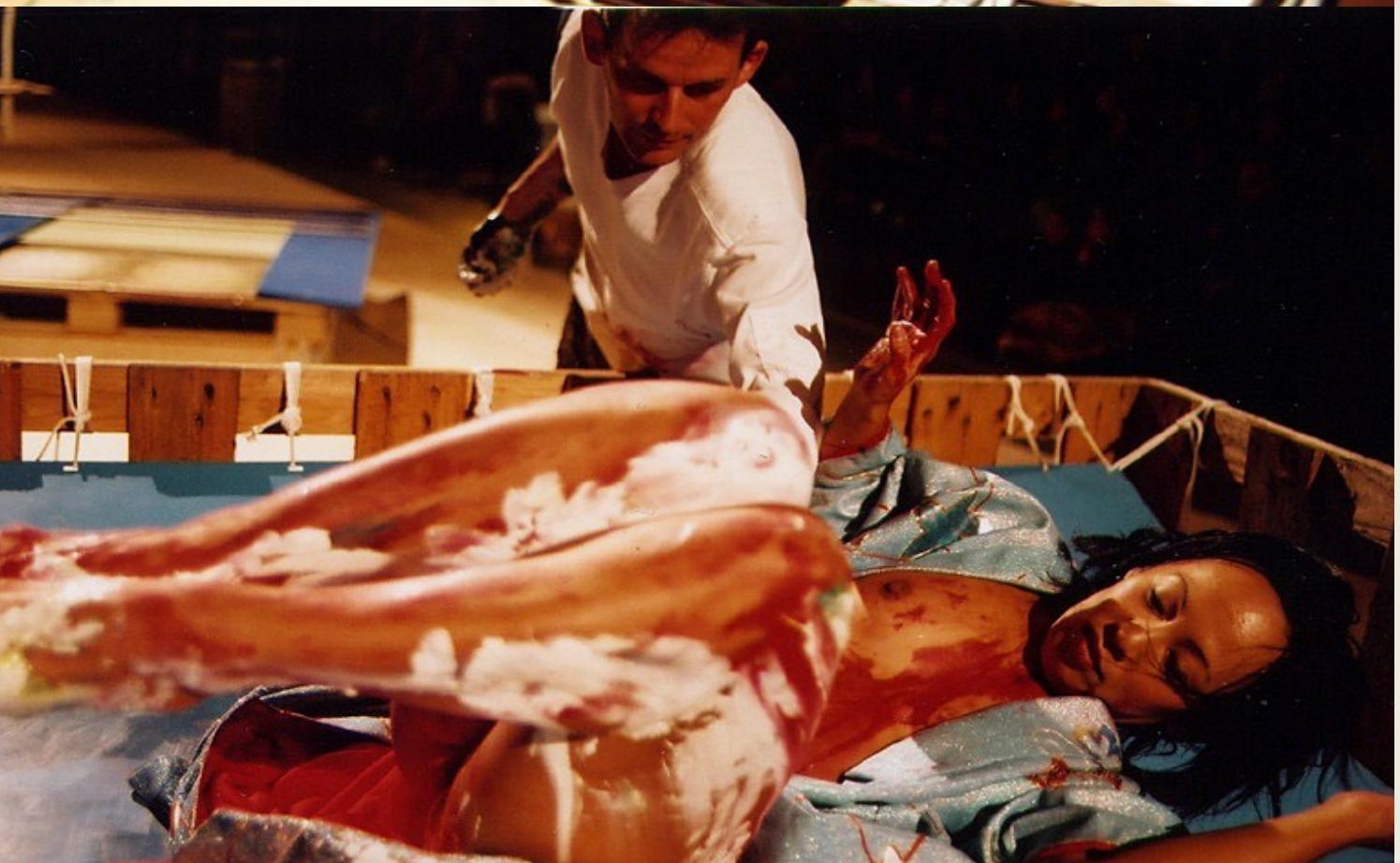
In the large space a series of table-objects constructed from recycled industrial materials were installed. Each table was occupied by a dancer/model. Each table was connected to a theme representing an existential aspect of human life, in a time subjective and universal. These themes are Birth and Death; Mother and Child (the virgin); Transcendence; Longing, History and Memory, Present and Future (idol 4U); Love; Physical Bodies of the Human Being; Reconciliation; Man and Woman; Meeting-unification-separation; Time; Justice; Humility; Grace; and Vision of Divine Man.

With each dancer/model the artist creates a painting in oil on each table. Prior to the creation-performance for each work, a solo-choreography was prepared. The dancer-models were selected from the reception of video documentation and other documents of their work (photos, curriculum vitae, etc).

In the cooperation with each artist the artists create a precise physical and spiritual identification with the theme for the place and the time in the vision. For several months the artists worked alone on their themes in their respective countries and in their respective circumstances. They collected experiences: experiences of movement, of forms, of ideas, of emotions, etc.

The participating artists all met just days before the performance, where they obtained a deeper knowledge of the broader themes and of their vision towards the project. They became confident with their our inner identification with the main theme. The artists established a spiritual relation to the existential base of the theme.

When the individual artists met in the act of their performance, they revealed and combined this knowledge to the knowledge of the others: the musicians to the dancers, the dancers to the painter, the painter to the video, the video to the audience, everyone was in an intensive exchange with the other. This released a unique energy through creation where the individual went beyond the known, the foreseen and surrendered to the unknown, the unexperienced. In this moment of pure creation, where the individual works with a great artistic risk, the secret of our human existence can be felt and experienced.



### THE SKY OVER MY HOUSE,

INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY, 2001

performance:

Katarina Bakatsaki, Pays-Bas  
Lucia Baumgartner, Suisse

Susanne Bentley, Nouvelle-Zélande

Nadjani Bulin, Ile de la Réunion

Perdro Carvalho, Portugal

Verena Fleissner, Allemagne

Unita Gayeg, Philippines

Anne Juren, France

Angela Koehlein, Allemagne

Céline Respinger, Suisse

Peter Mc Coy, Etats-Unis

Parimal Phadke, Inde

Mariko Takayasu, Japon

Juliet Valero, Venezuela

Musique et composition son : Cytex, Alain Perret, Genève ;  
Benoit Saitlet (ingénieur son)

Vidéo : Bob de Jong Production, Pays-Bas  
Peinture, installation et auteur : Nikunja

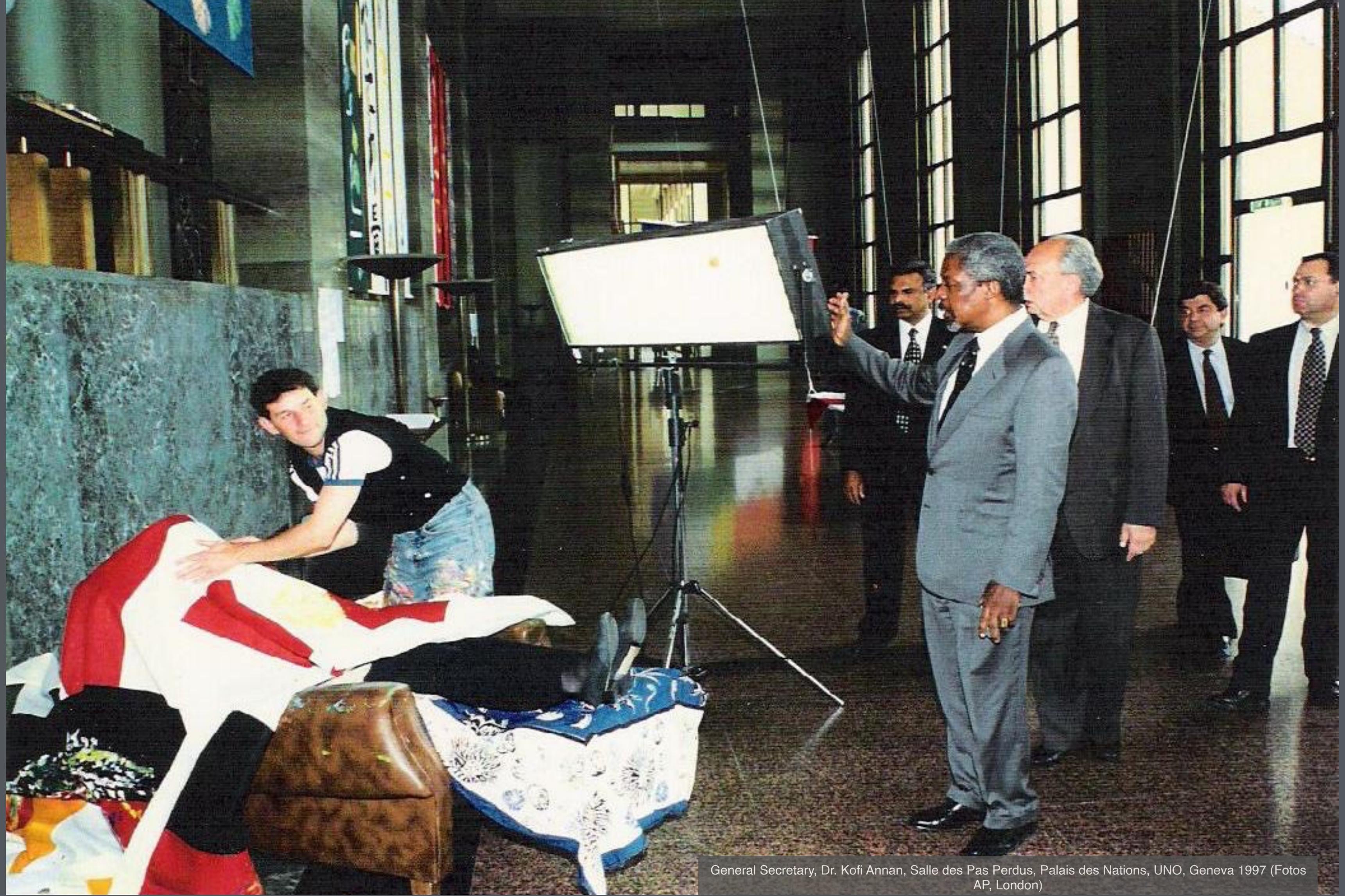
(sociological department Prof.Jean Ziegler)

There is no predominant creator, but a predominant spirit of creation, where the little interests for recognition, for success, etc have no more importance, where there is a celebration of the pure human spirit offered and participated with the people in the audience, as important as the artists. The power of creation can be liberated from specific styles and cultures.

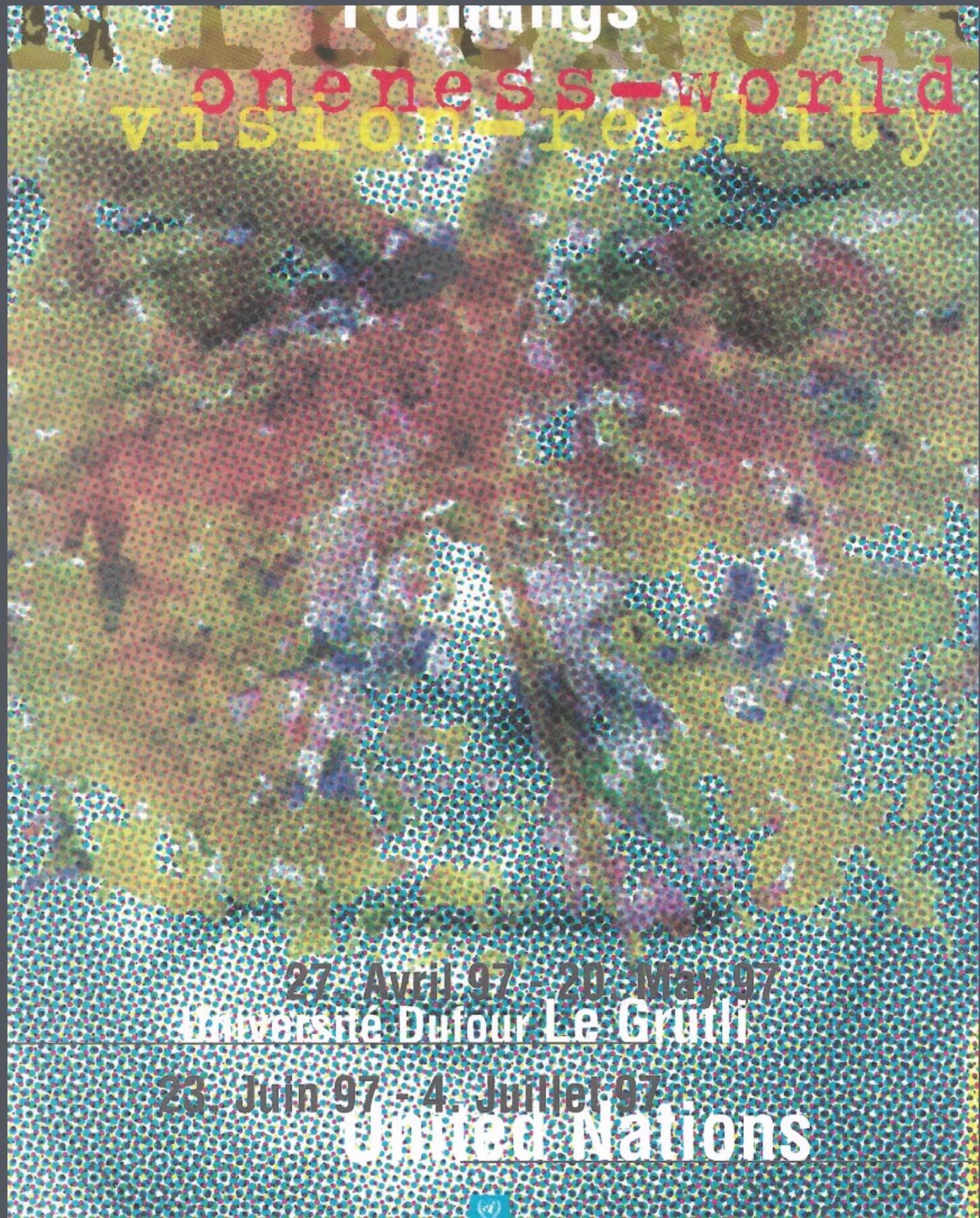
Nikunja views art as a pure and realistic way to the recognition of the higher spirit of the human existence. Art is not mere entertainment, philosophy or ideology. It is the existential experience of the secrets of the human as such.

Nikunja sees his work as a processus of incarnated research where the material receives the evolutionary spiritual through the energy of the theme. It is being realised and becoming evident in the presence of the mere material of the painting. There is the unification between the physical and the spiritual, because there is no distinction between the two.

Through Nikunjas artwork he wishes to develop an intelligence which transcends the analytical mind into a higher form of human perception which is more precise and of a vaster awareness. It is the base for an evolution towards a more subtle and more powerful human being and a more profound realisation of the human existential reality.

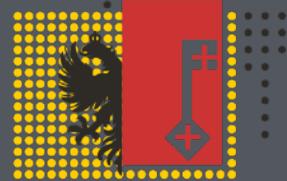


General Secretary, Dr. Kofi Annan, Salle des Pas Perdus, Palais des Nations, UNO, Geneva 1997 (Fotos AP, London)



27 Avril 97 - 20 Mai 97  
Université Dufour Le Grütli

23 Juin 97 - 4 Juillet 97  
United Nations



## ONENESS WORLD VISION REALITY

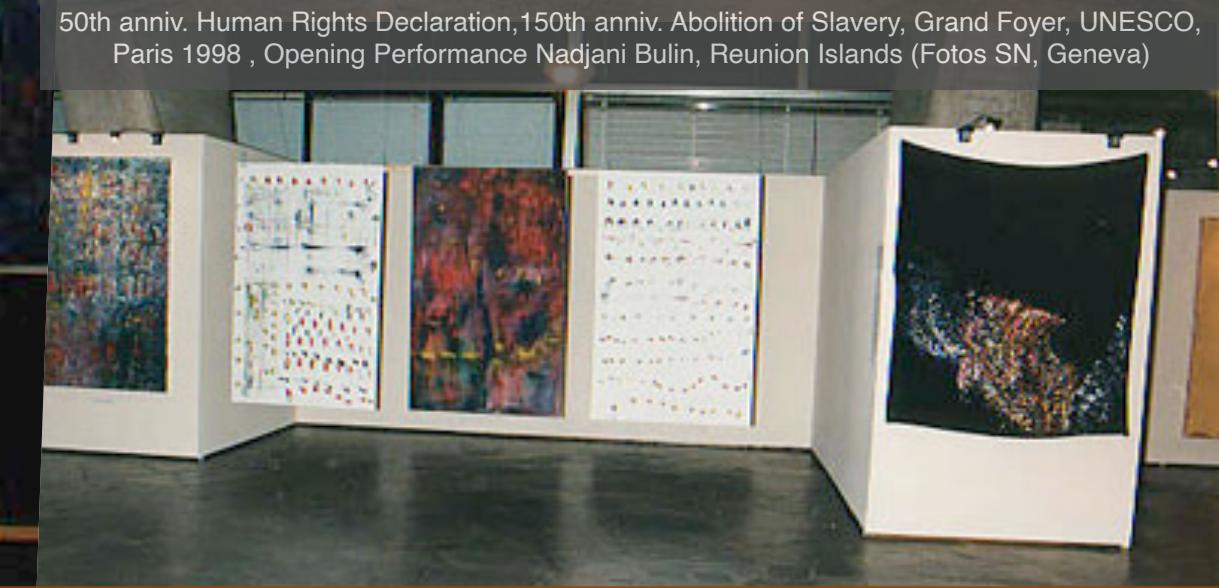
### INTERACTIVE INTERDISCIPLINARY INSTALLATION

Maison des Arts du Grütli, UNO, Palais des Nations, GENEVA, 1997  
patr. General Director Vladimir Petrovsky, Directrice Culturelle République de Genève, Mme Erika Deuber  
and UNESCO, PARIS, 1998  
ambassade Suisse, curated by Cultural Director UNESCO, Mr. Dudu Dien,  
patronage Director General Federico Mayor





General Secretary, Dr. Kofi Annan, Salle des Pas Perdus, Palais des Nations, UNO, Geneva 1997 (Fotos AP, London)



## ONENESS WORLD VISION REALITY

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