N I K U N J A

painting workbook 2026 RAIN PAIN T(H)ING & other paintings

www.nikunja.net

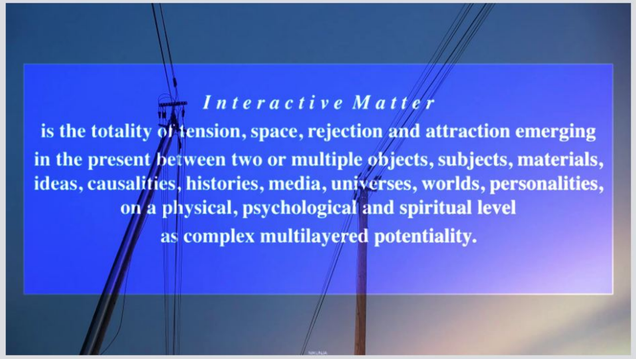
Portfolio general

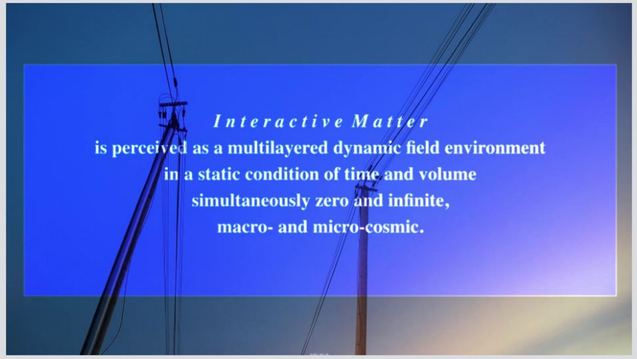
www.vimeo.com/nikunja
www.youtube.com/@studionikunja
www.instagram.com/nikunja.studio
www.facebook.com/nikunja.transmedia.art
www.uncoppensaw.bandcamp.com
www.nikunja-dilruba.bandcamp.com

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.





I-AM GRAVITATIONAL QUANTUM FIELD (perpetual emergence from time/space zero condition) 2026

acrylique, huile sur toile ,

230cm x 280cm





TE-HE-RAN 2026

acrylique, huile sur toile ,

160cm x 210cm



NEW WORLD EMPIRE
DISSOLUTION 2026

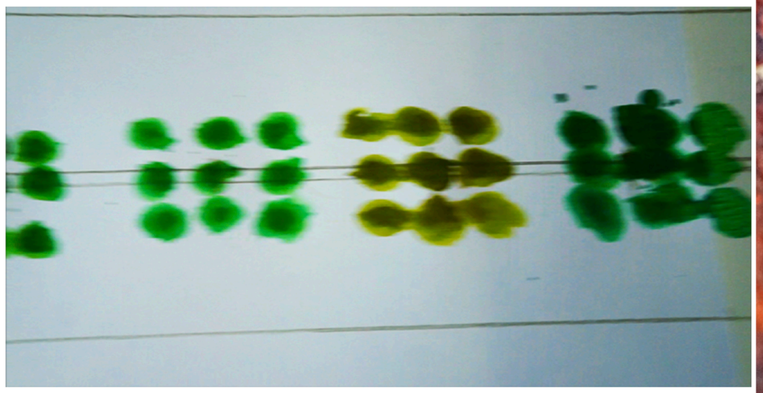
acrylique, huile sur toile ,

160cm x 210cm

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 crtitical 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.















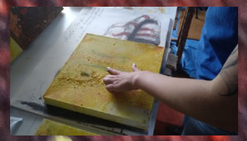














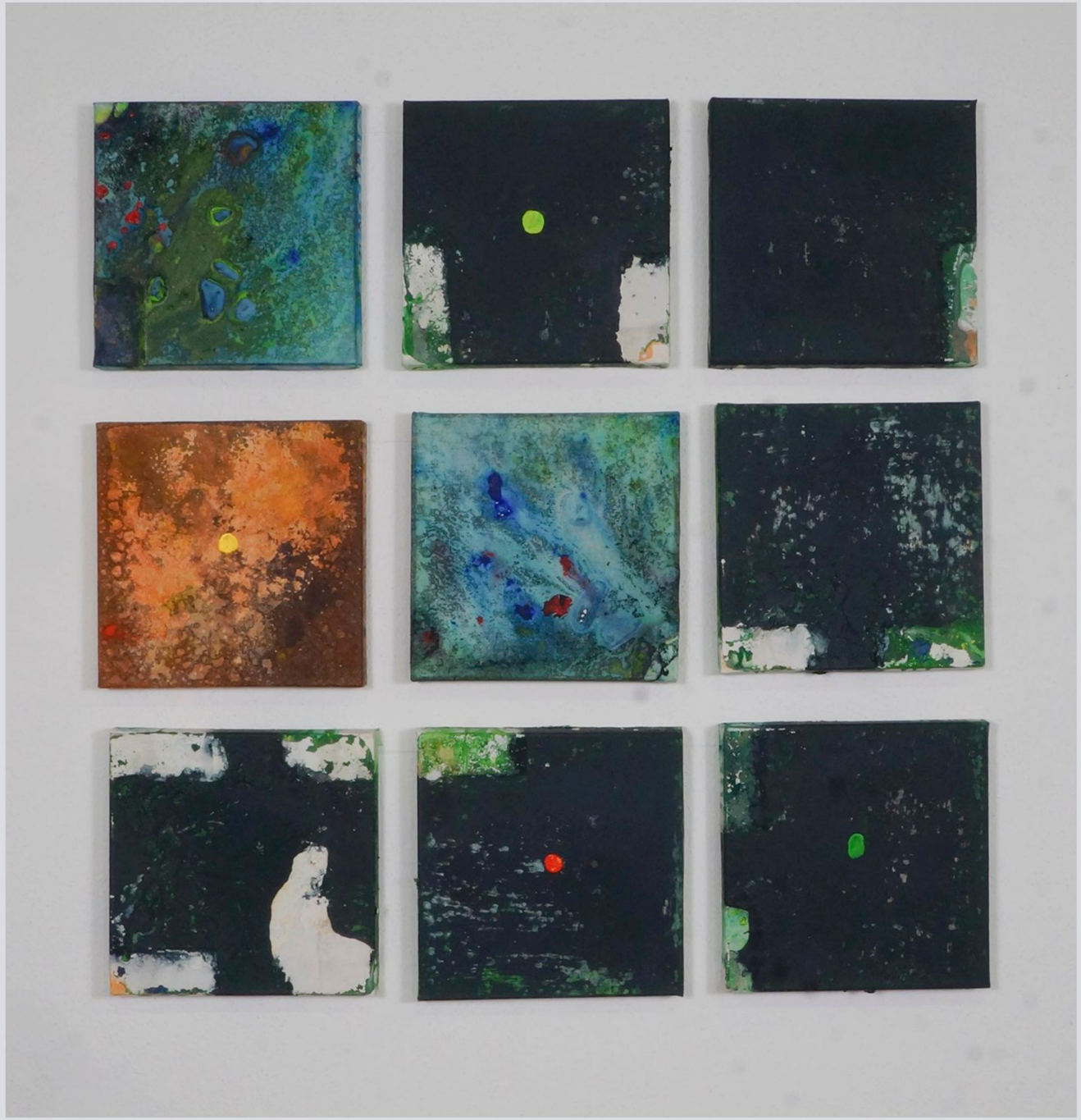


drafting the greater yijing 2024

THE GREATER YJING 2025-

1PARAGRAPH PANEL O THE 81 PANEL PANORAMA INSTALLATION OF 729 INDIVIDUAL SQUARE PAINTING (25CM X 25CM) exploring IAM spanning individual and collective dharma

acrylic, oil on canvas, rain-painnt-things, in work since 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

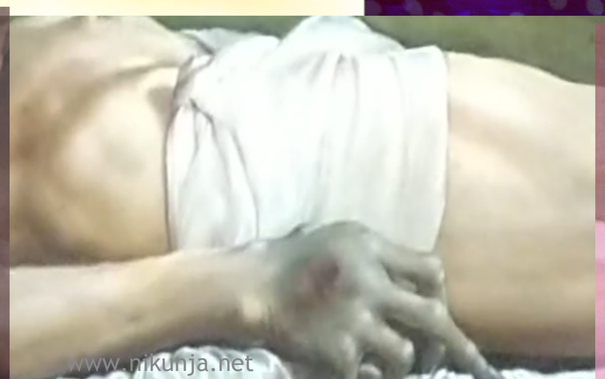




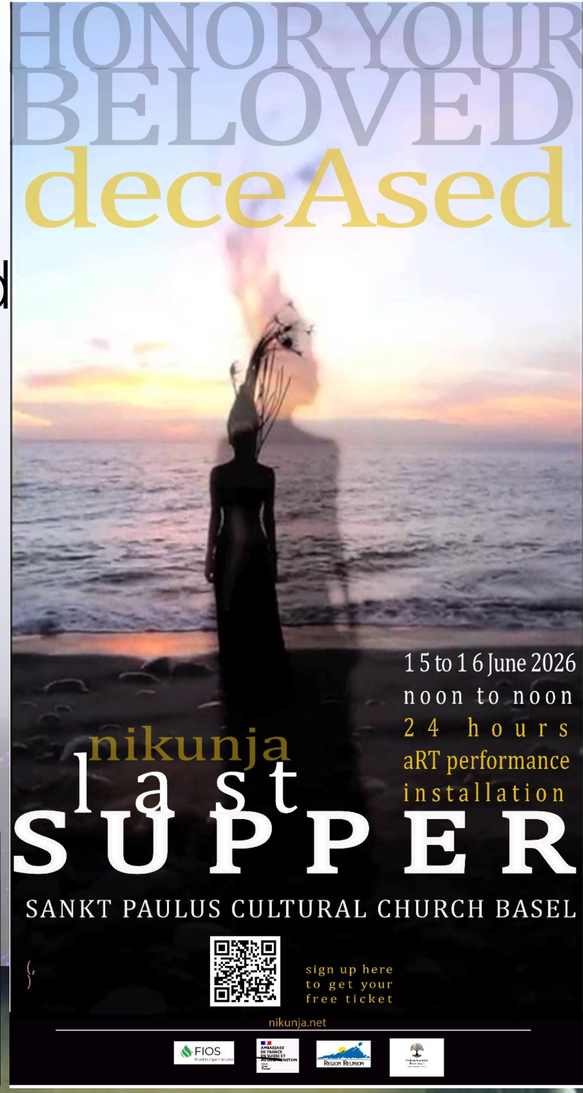














LAST SUPPER (ASCENDENCE)
2025

acrylique, huile sur toile , moto, rain-paint-thing

120cm x 220cm



LAST SUPPER (TRANSPOSITION, TIMR-SPACE DISSOLVE) 2025

acrylique, huile sur toile ,

rain-paint-thing

120cm x 212cm

www.mkunja.net



Last Supper, selon Le Christ allongé de Holbein (1521), 2925que, huile sur toile et acier sur transpalette rain-paint-thing

with video projection

120cm x 240 cm , 15cm de profondeur

www.nikunja.net



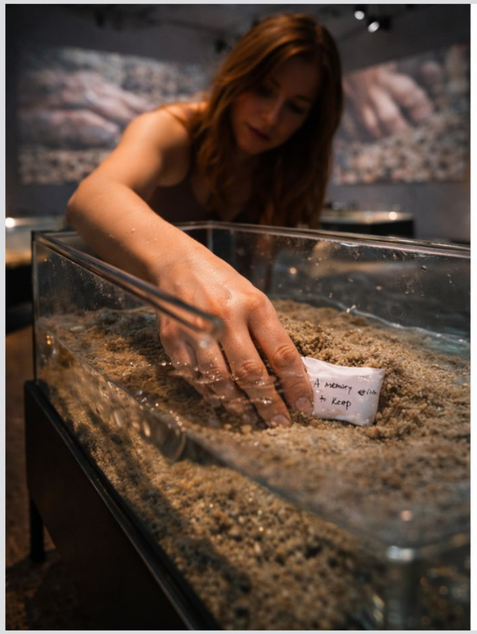
Last Supper, selon Le Christ allongé de Holbein (1521), 2925que, huile sur toile et acier sur transpalette rain-paint-thing

120cm x 240 cm , 15cm de profondeur

www.nikunja.net











UNFOLLOW ME !! 2026-

interactive psycho-archeological project

in transmedia environment spanning incividual and

collective subconscious interplays

conceived for psychiatric clinic Ruffach, Colman, France

site-specific



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, patriarchism at origin and maintenance of colonisation of body, mind and territory.

The **organic futuristic sculpture**, installed at ca.5m mid-height, mounted on t**wo arches of 20cm diameter bamboo**, an “E**mergence 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**.

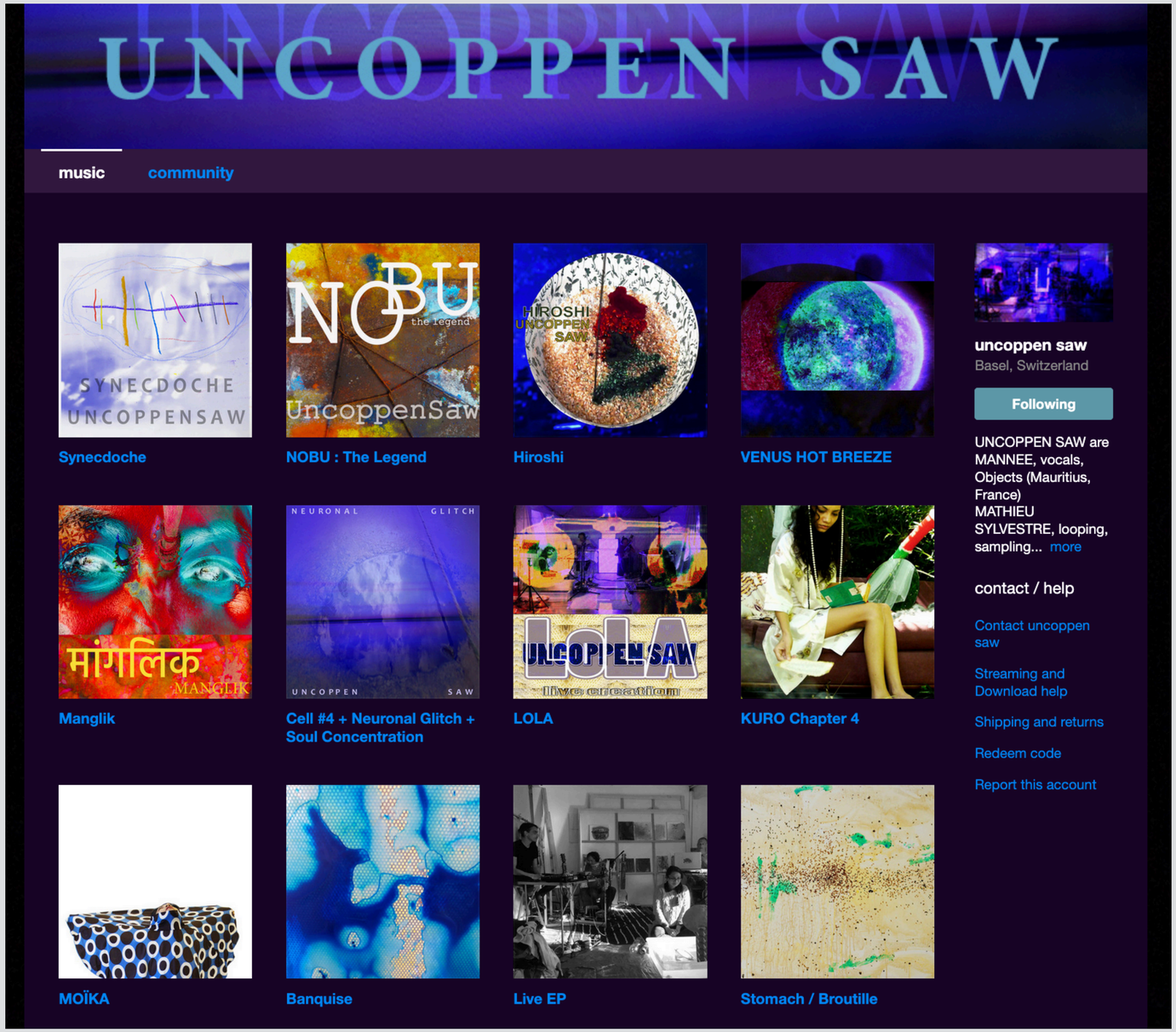
Invited artists-, scientists-, poets-, philosophers, scholars, journalists, social collectives **feed live-interventions into running loops**, renewed at their individual discretion, uniting into **an ongoing world-wide “Global Village” post-slavery creolisation program**, accessible by **a dedicated 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.

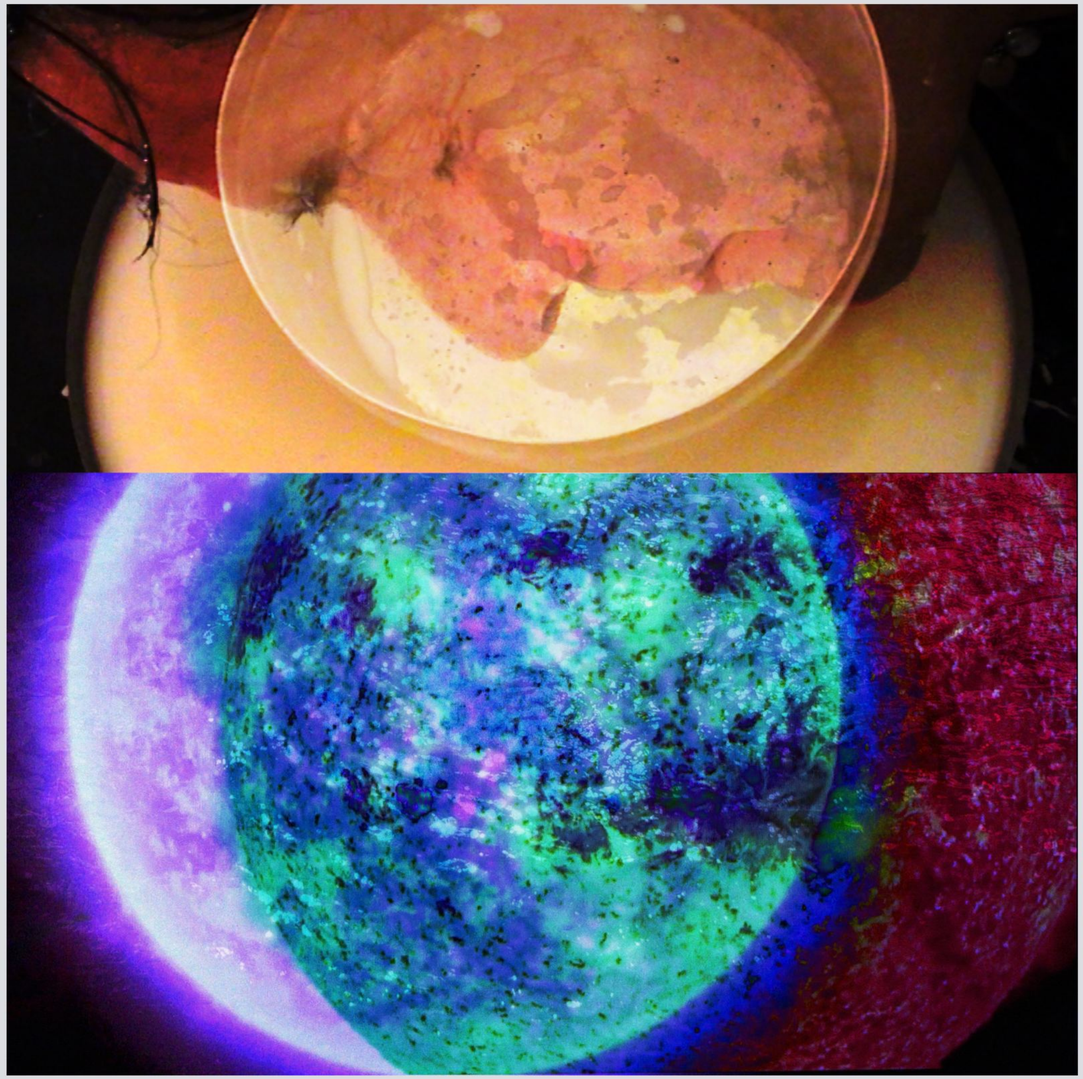
Post-slavery as progressive creolisation in individual and collective spirit, mind, act, matter: A continuous process SAGAR promotes by an interactive non-hierarchic, intersectional artistic formulation merging art, science and collective progressive conscious, at once physical, virtual and social sculpture.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

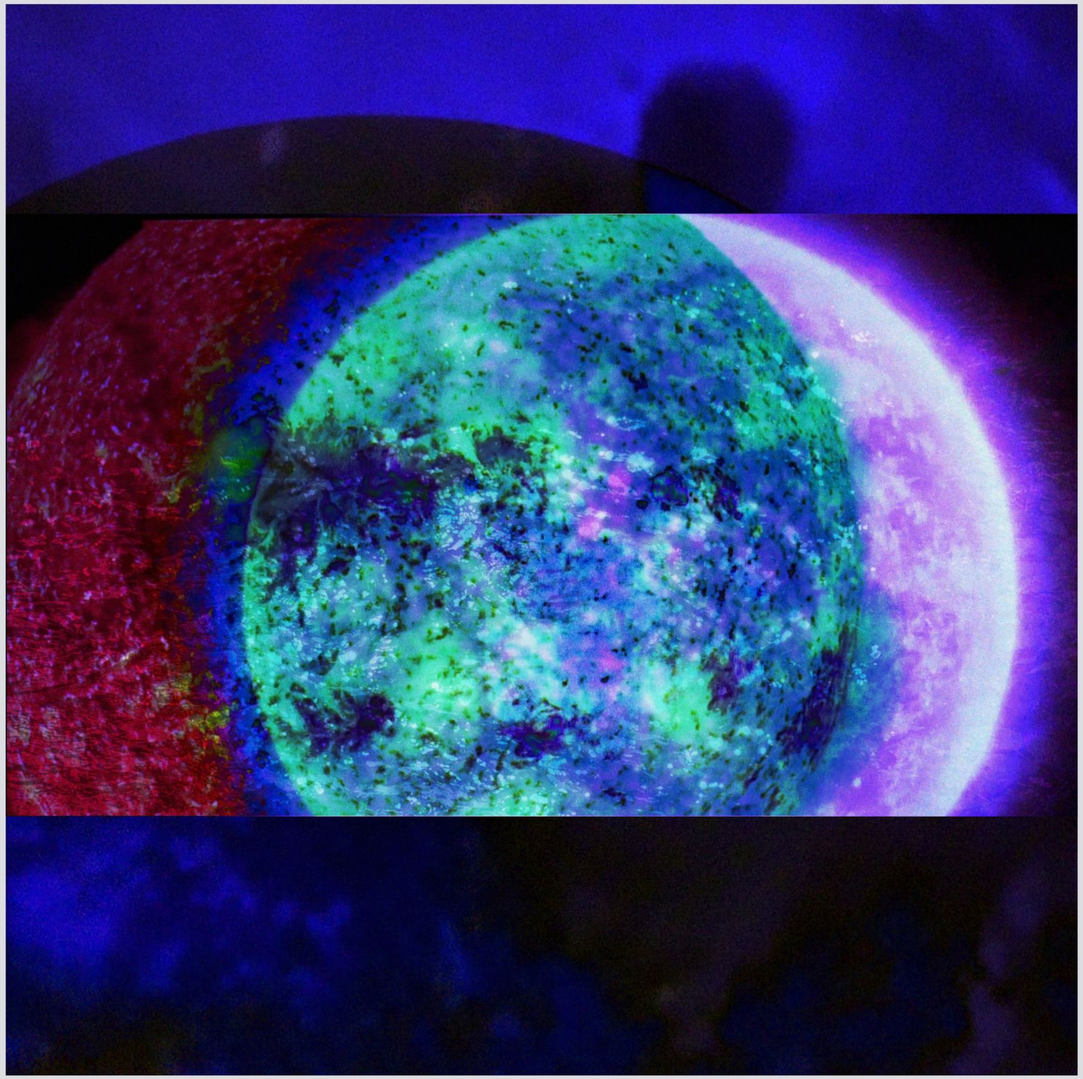
Nikunja, 2-2024
www.nikunja.net





uncoppensaw.bandcamp.com





VENUS HOT BREEZE 204

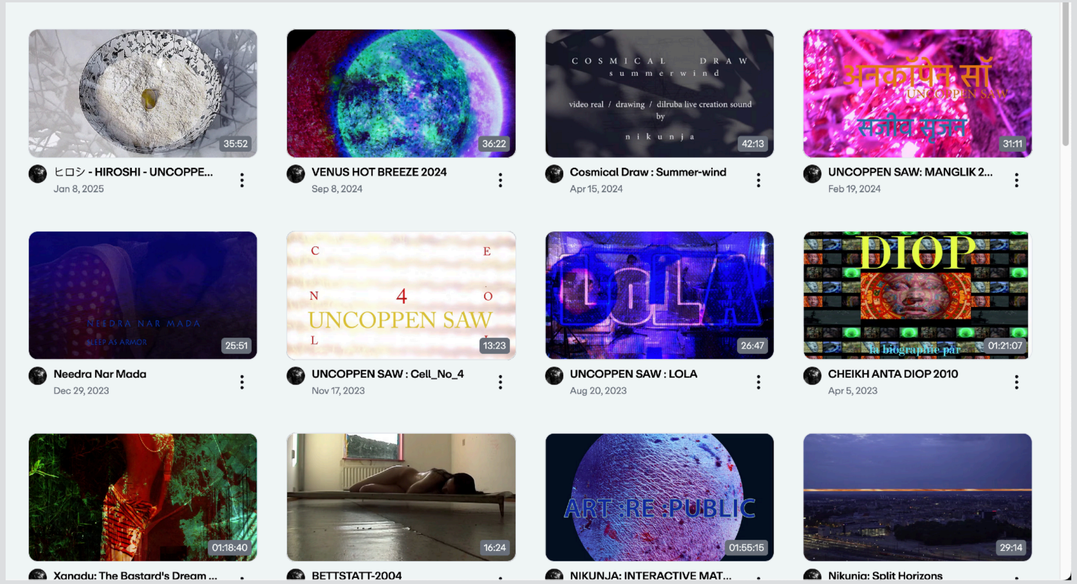
MUSIC-MOVIE STILLS FOR OUR IAMSOUNDPROJECT UNCOPPENSAW,

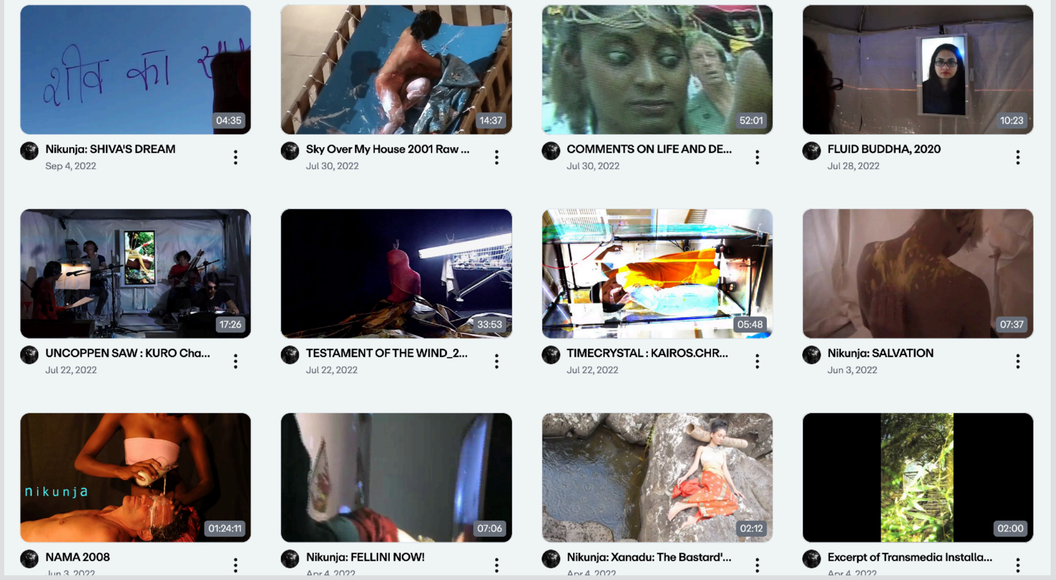
SHORT ART MOVIE 36MIN HDD, VIDEOSAMPLING//REFRAMES,

VIDEOPERFO

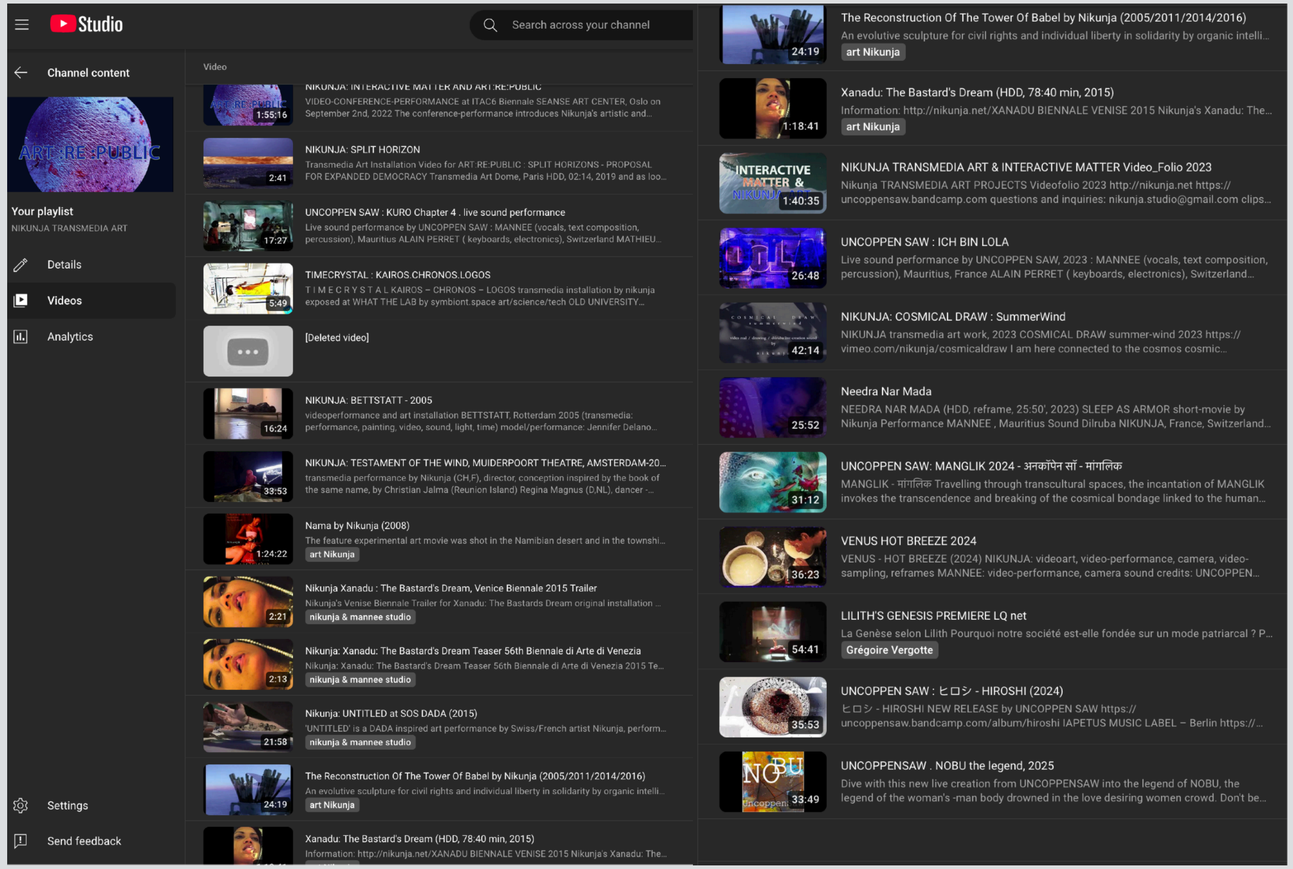
MANNEE&NIKUNJA (2010 Mauritius)

NIKUNJA ART MOVIES/VIDEOS

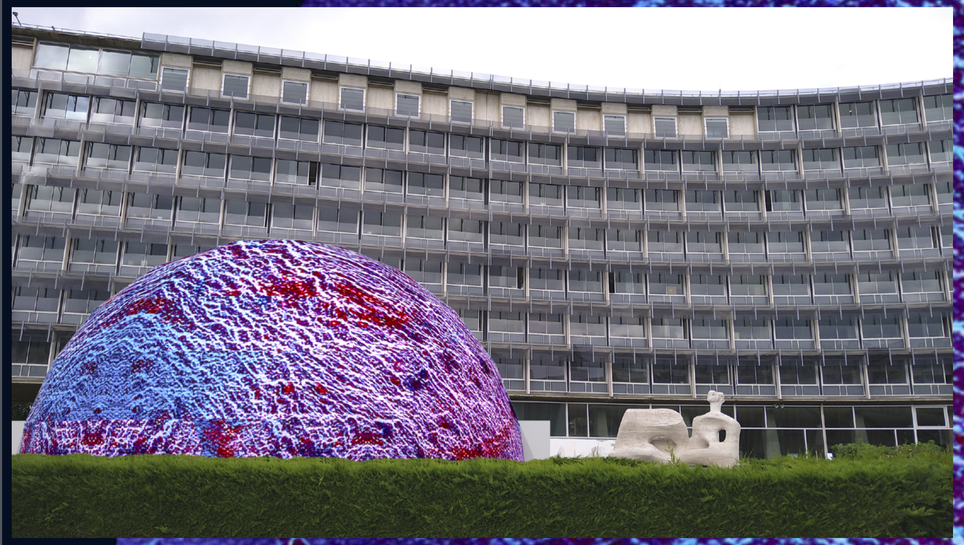




https://vimeo.com/nikunja



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



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*.

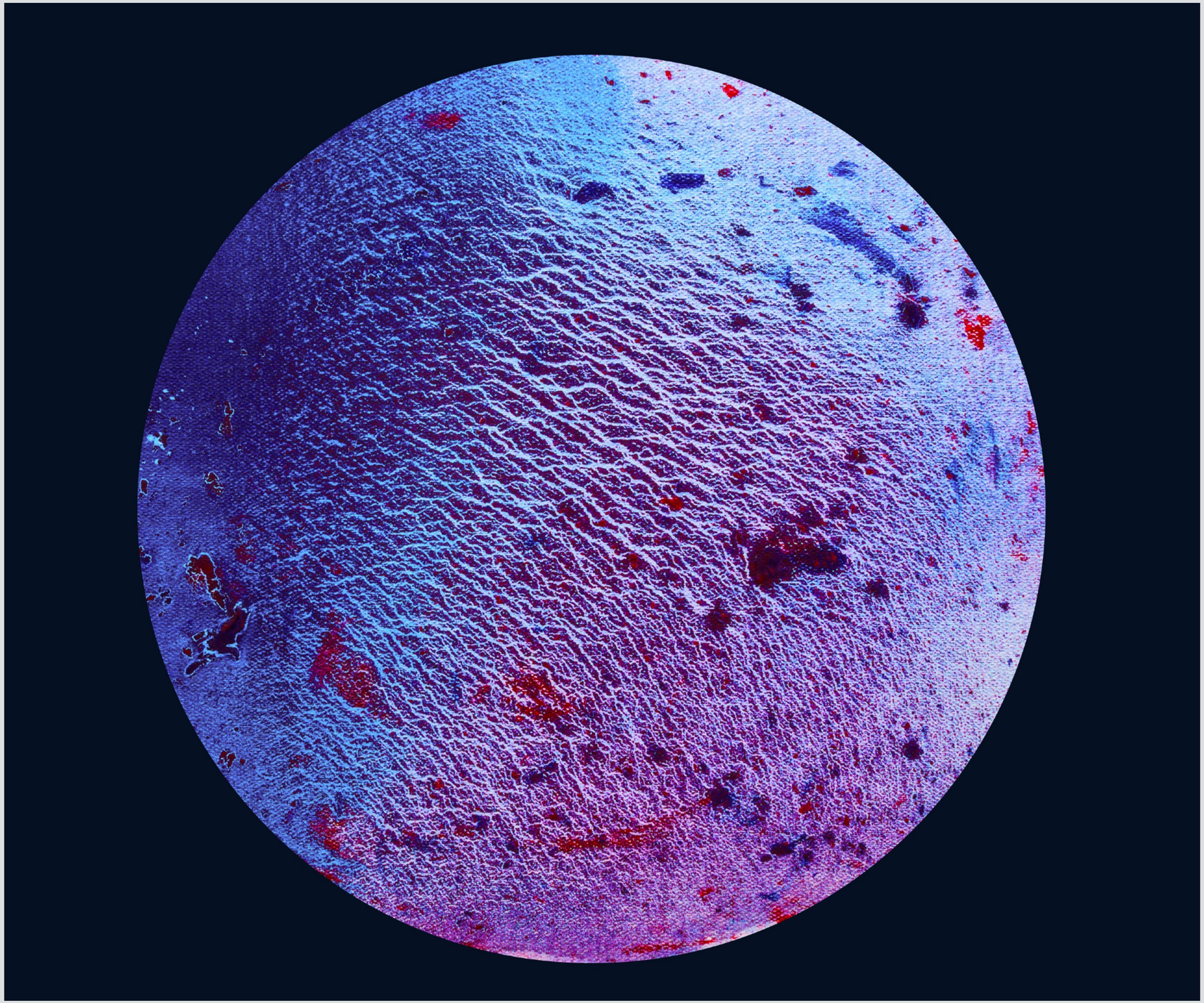
ART:RE:PUBLIC
invites artists, scientists and concerned citizens into a *performance and trans-media art installation score* as the non-hierarchical creative environment allowing the emergence of new imaginations and solutions for the posed social problem.

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





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

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 : ALPENGL[illegible]ETER-DADA
>ZURICH 4 2
post-capitalist, post-dig[illegible]society

ART:RE:PUBLIC : WAT[illegible]R-B(AND)TS
> BERLIN 8
water as physical, spiritual and po[illegible]media
of consious global transhuman intellig

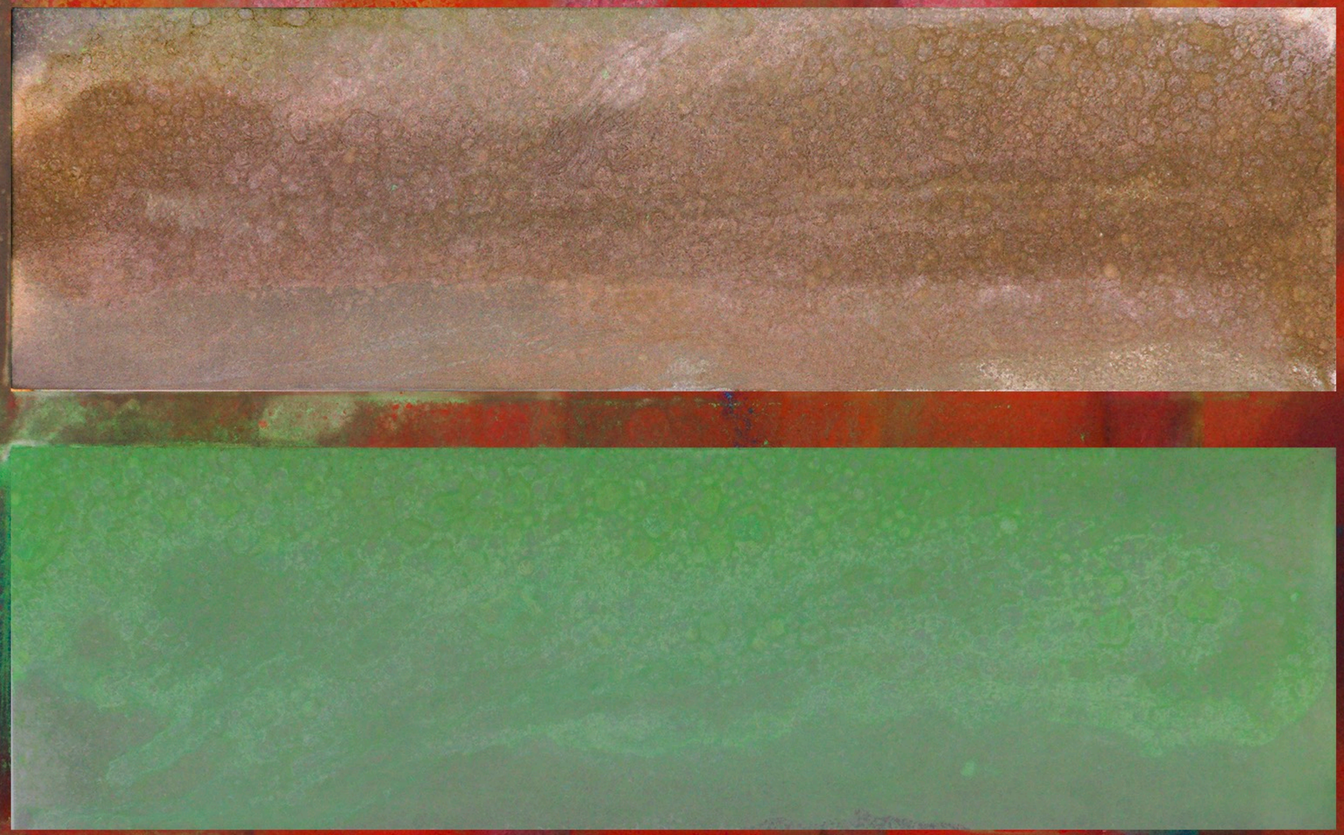




ART:RE:PUBLIC

Le cinquième pouvoir de la démocratie élargie

Forum citoyen de la pensée complexe et de la matière interactive

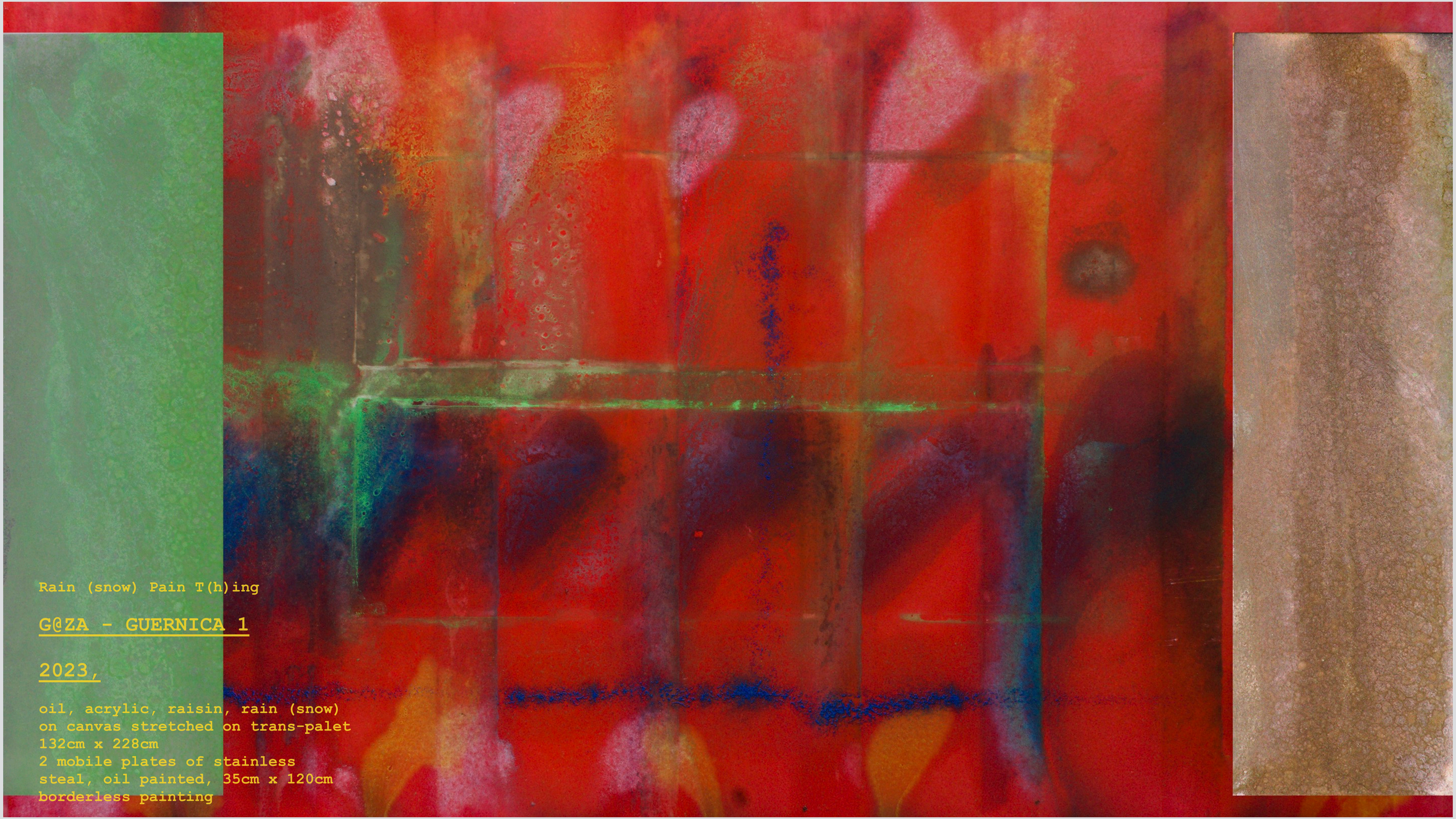


Rain (snow) Pain T(h)ing

G@ZA - GUERNICA 1

2023,

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



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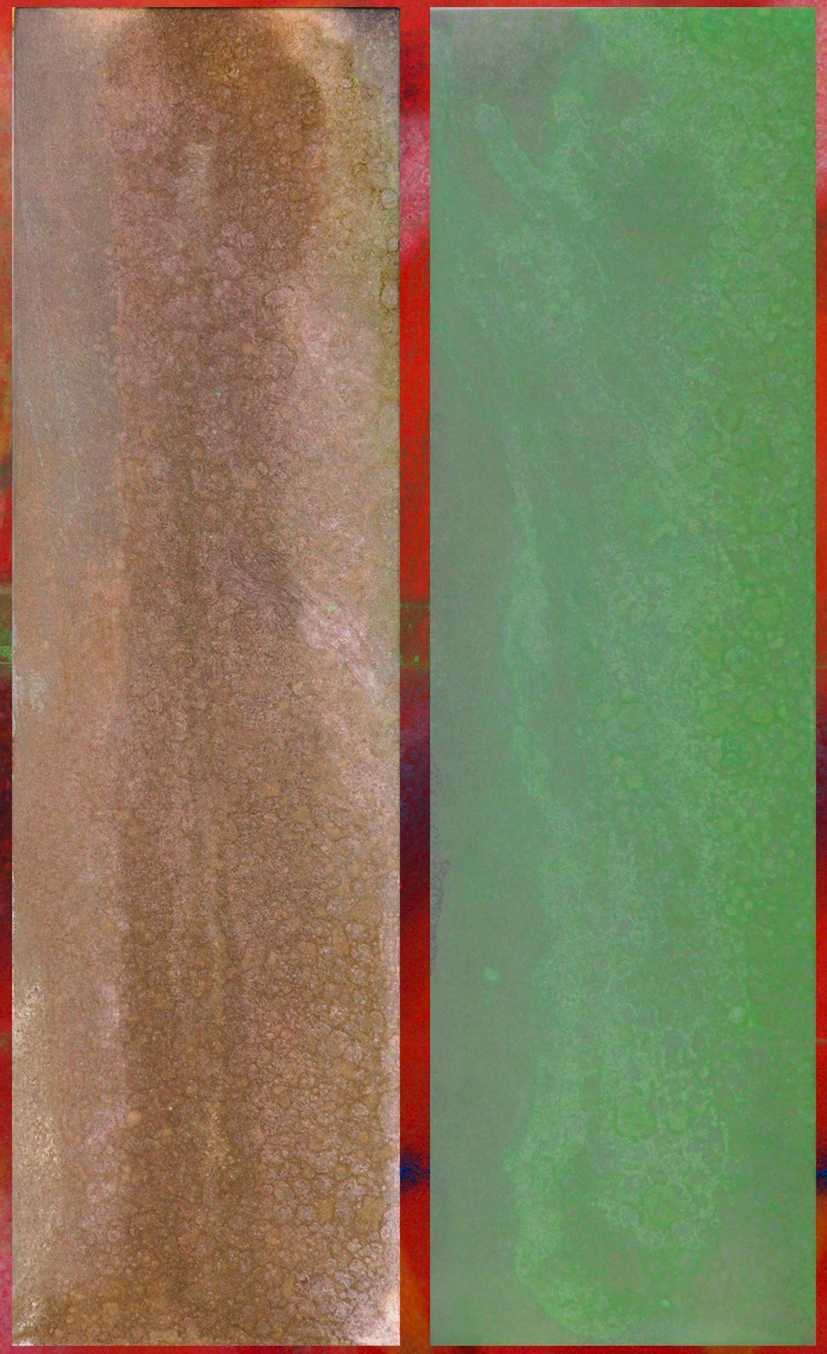

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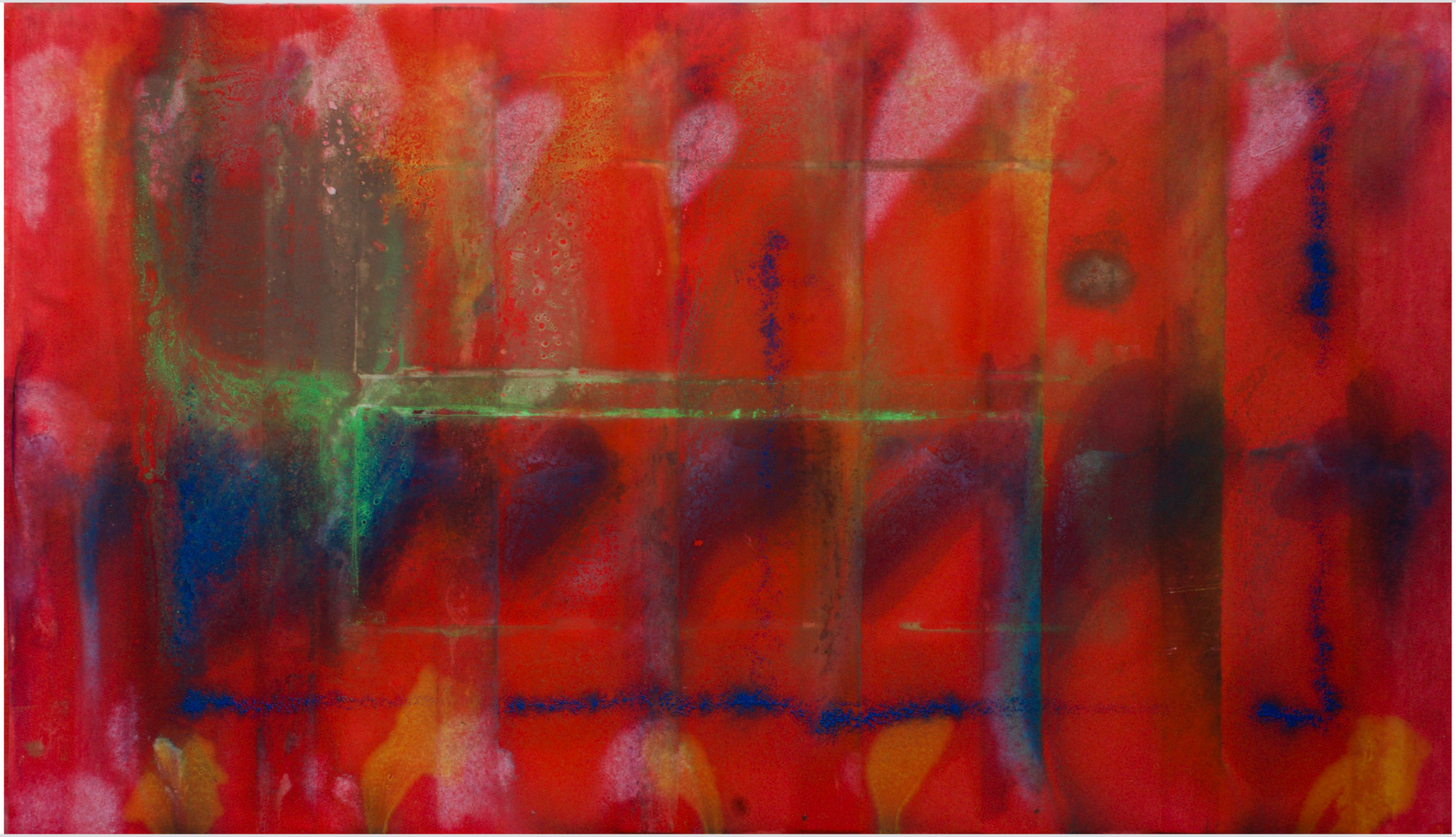


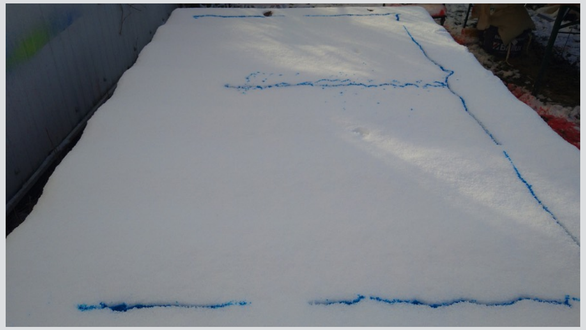


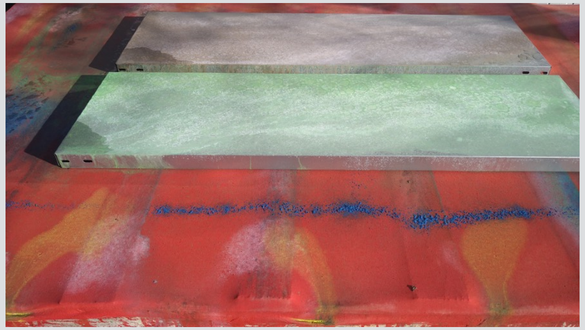
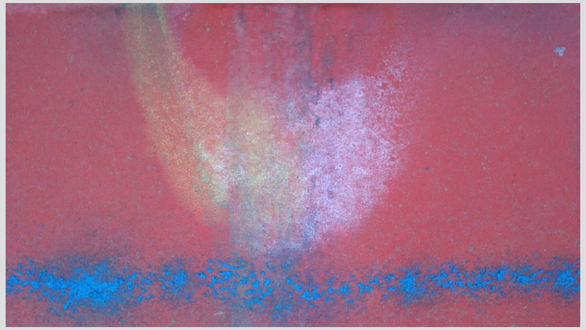
Rain (snow) Pain T(h)ing

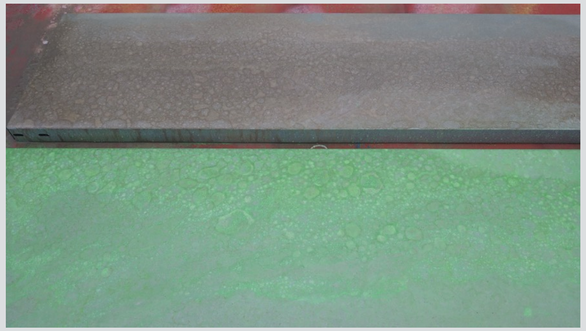
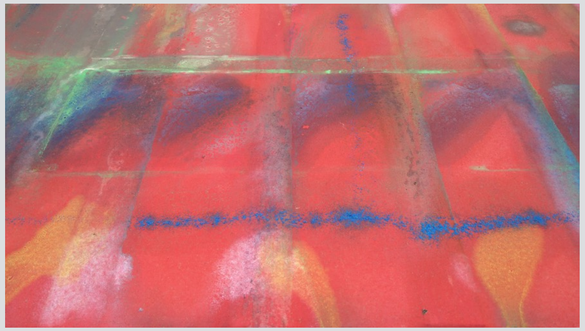
G@ZA - GUERNICA 1 , 2023

oil, acrylic, raisin, rain (snow)
on canvas stretched on trans-palet
132cm x 228cm
2 mobile plates of stainless
steal, 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
steal, 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

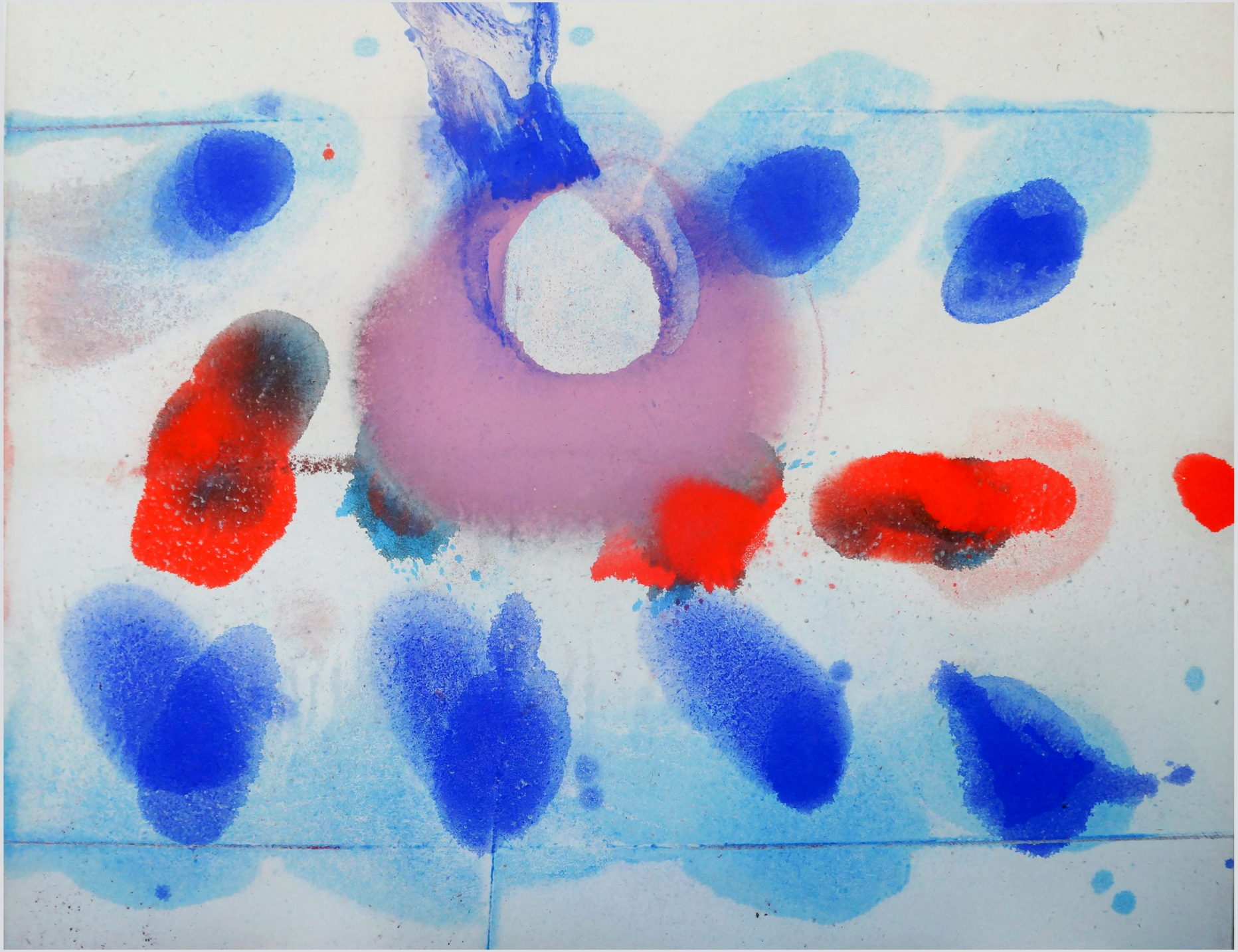
borderless painting



DEATH OF COLONIAL CAPITALIST SPIRIT (ISRAE)L
2025

acrylique, huile sur toile , rain-paint-thing

80cm x 1210m transpalette



RainPainThing

Emergence of precedence

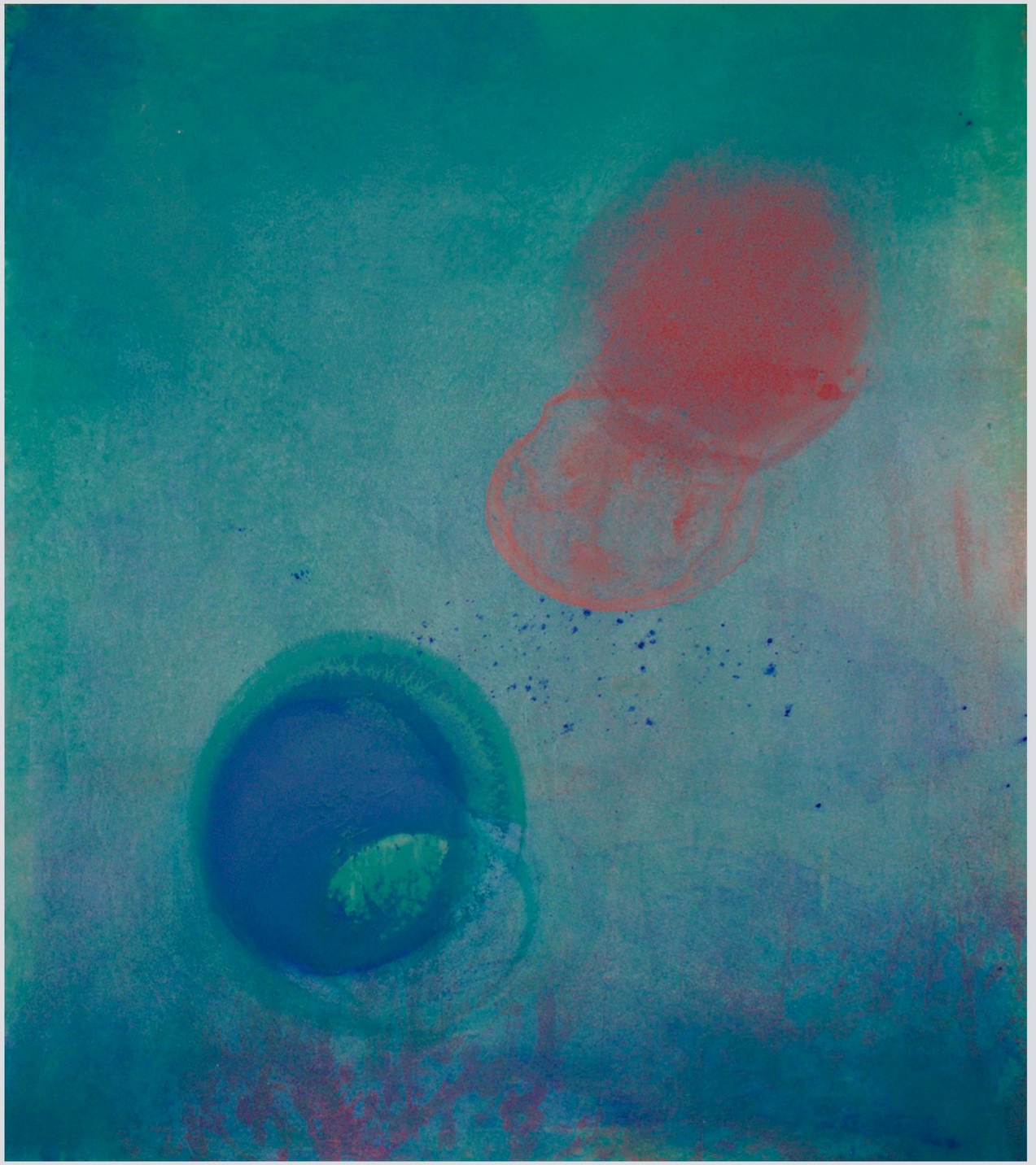
2023,

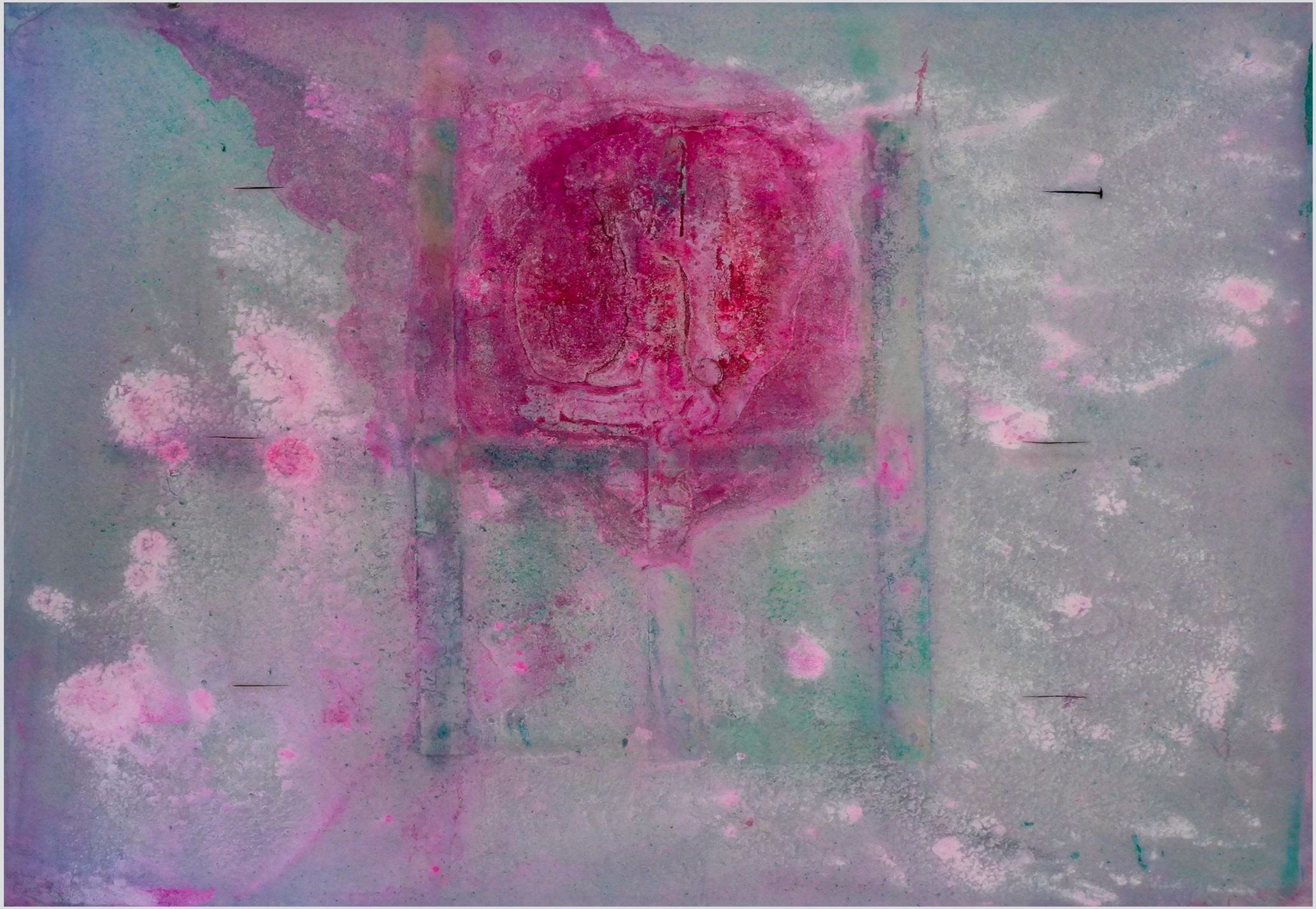
oil, acrylic, resin, rain on canvas
170cm x 210cm

RainPainThing

EMERGENCE INTERACTIVE MATTER
2022

acrylic, resin, rain on canvas
220x280cm





RainPainThing

Aphrodite's Child (the healing wound of the universe in you) 2023,

acrylic, raisin, rain on cut canvas
170cm x 200cm

without video-projection

samsara 2016

oil, mixed media, black rice grains,
wine, milk, fish

108cm x 84cm





Departure & Arrival I

cosmical suspension, 2024

acrylique, huile , empreintes briques en terre sur toile (tissu ortie) tendue sur boîte transport fruits en bois, peint pendant 33 jours dans la pluie, les vents, les lumières du jour, les energies cosmiques en Alsace, France

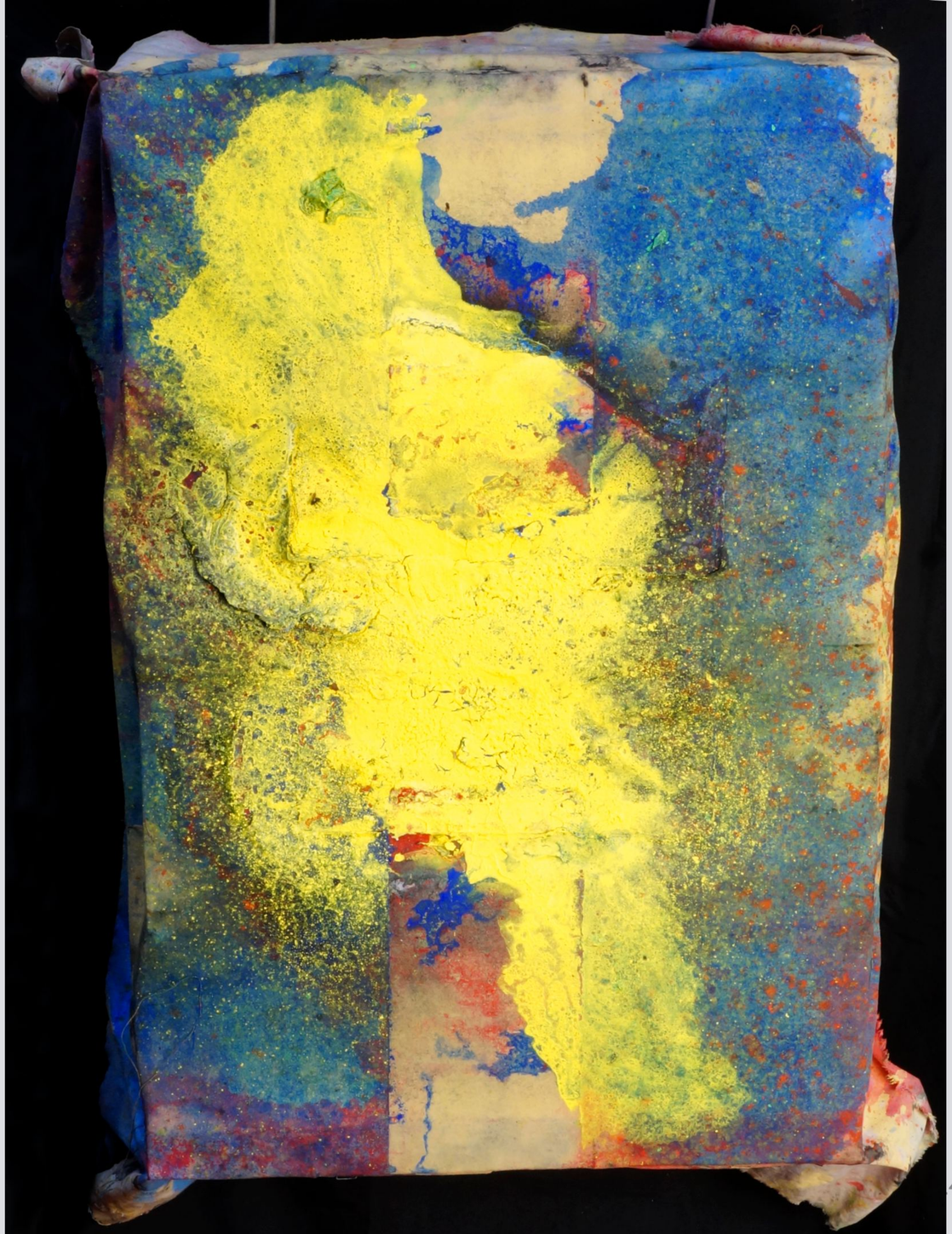
33cm x 41cm x 16cm

Departure & Arrival II

cosmical suspension 2024

acrylique, huile , empreintes briques en terre sur toile (tissu ortie) tendue sur boîte transport fruits en bois, peint pendant 35 jours dans la pluie, les vents, les lumières du jour, les energies cosmiques en Alsace, France

44cm x 61cm x 12cm





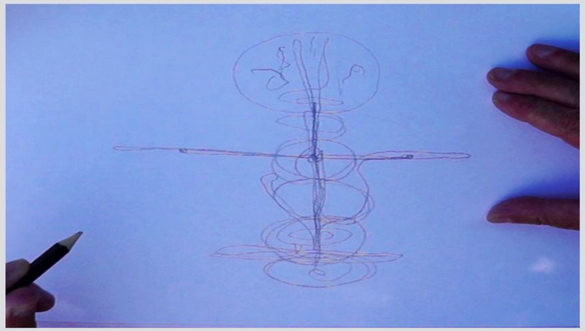
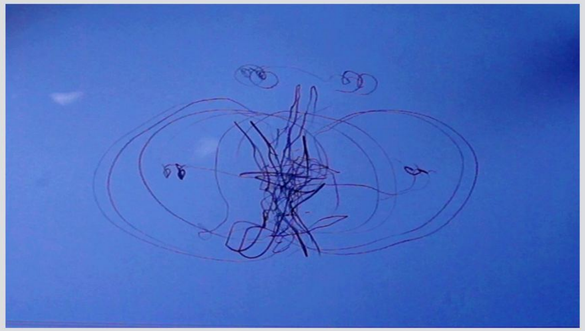
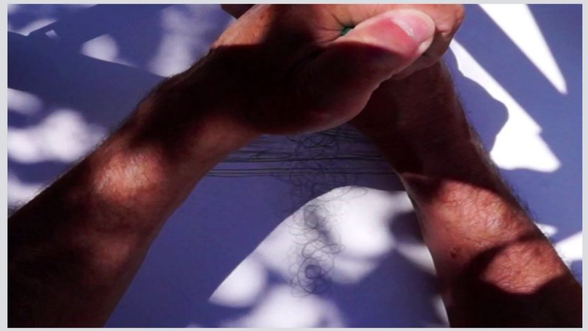
Departure & Arrival III

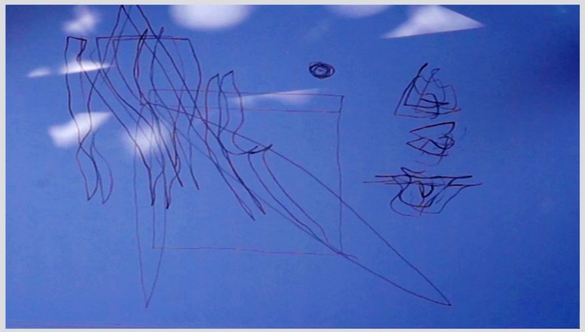
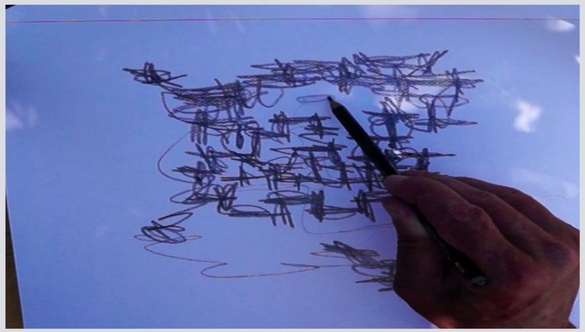
cosmical suspension, 2024

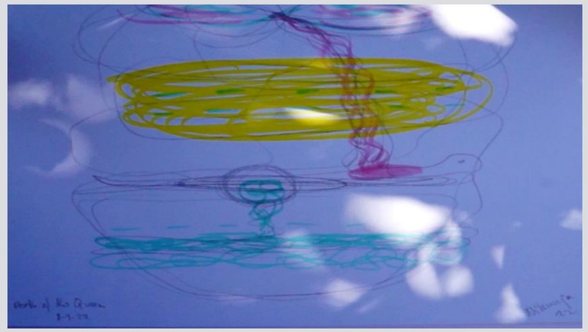
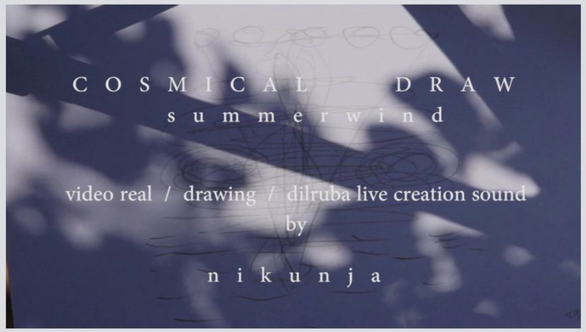
acrylique, huile , empreintes briques en terre sur toile (tissu ortie) tendue sur boîte transport fruits en bois, peint pendant 42 jours dans la pluie, les vents, les lumières du jour, les energies cosmiques en Alsace, France

32cm x pas 51cm x 16cm

process DRAWING

COSMICAL DRAW, 2023

video - drawing
https://vimeo.com/898017452
environmental interactive process
live creation recording
digital 4K film 42.13min
sound : dilruba



RainPainThing

Cosmic Constellation for Birth 2023,

oil, acrylic, raisin, rain on canvas on wood
132x228cm



RainPainThing

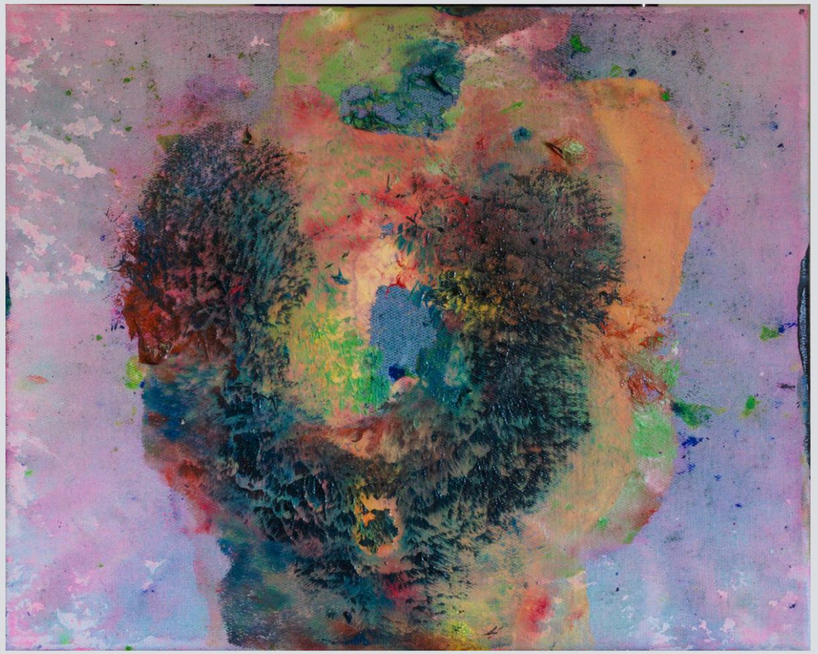
Fruitful Dis-Sent 2023,

oil, acrylic, raisin, rain on canvas
120cm x 210cm











New Anahata Mandala, 2022

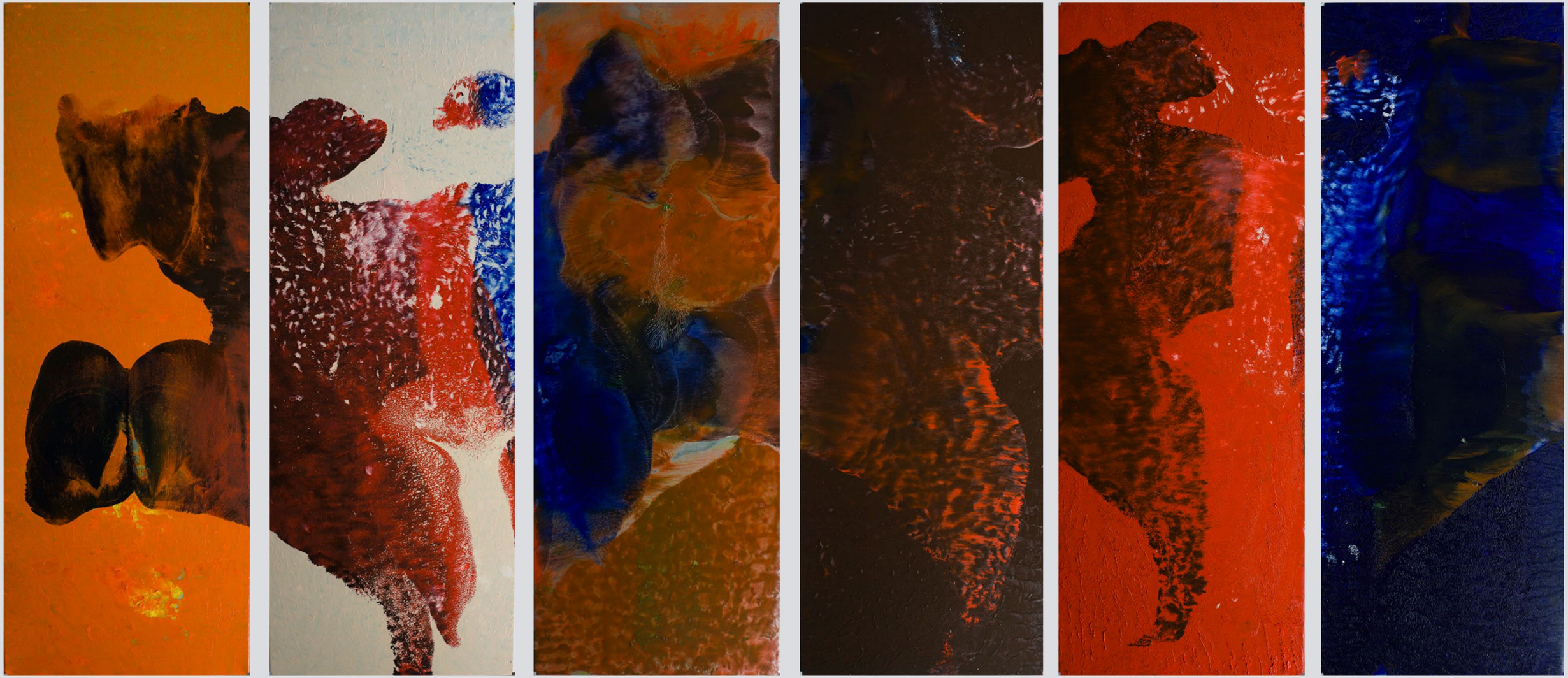
huile, mahavar, sur toile 5 tableaux à 30cm x 40cm

www.nikunja.net



Four walls of the dissolving room (walk with Zhuangzi in the garden), 2021

huile, cire sur acier inox et porcelaine, installation spécifique au lieu, dimension variable dès 150 cm x 150cm, 4 tableaux à 35cm x 80cm et assiette porcelaine de 19cm



DEATH NOTE (INTERSTELLAR), 2021

huile sur acier inox, peinture trans-disciplinaire, installation spécifique au lieu, dimension variable

6 plaques à 35cm x 100cm

performance MANNEE











SEETA's BIRTH, 2021

huile sur toiles, peinture trans-disciplinaire, installation spécifique au lieu, dimension non variable de 160cm x 160cm

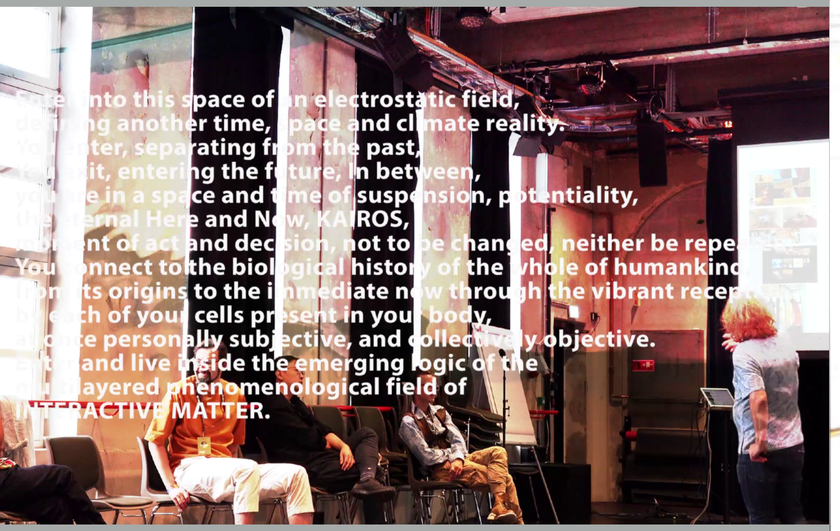
9 toiles de 20cm x 20cm, 40cm x 80cm, 40cm x 40cm

performance MANNEE

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

transmedia installation by nikunja
@WHAT THE LAB
by symbiont.space art/science/tech
OLD UNIVERSITY BASEL, ArtBaselOff JUNE 14 - 19 2022

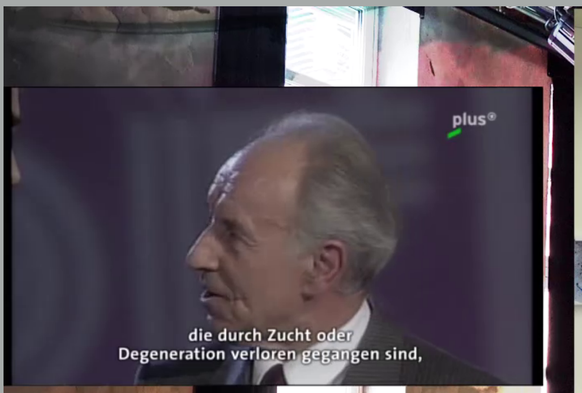
curated by Roland Fischer and Isabella Maund
symbiont.space
performance by PEMANAGPO
instagram.com/pemanagpo
pemanagpo.com
artwork/videoclip by nikunja
nikunja.net
sound: UNCOPPEN SAW ,
uncoppensaw.bandcamp.com

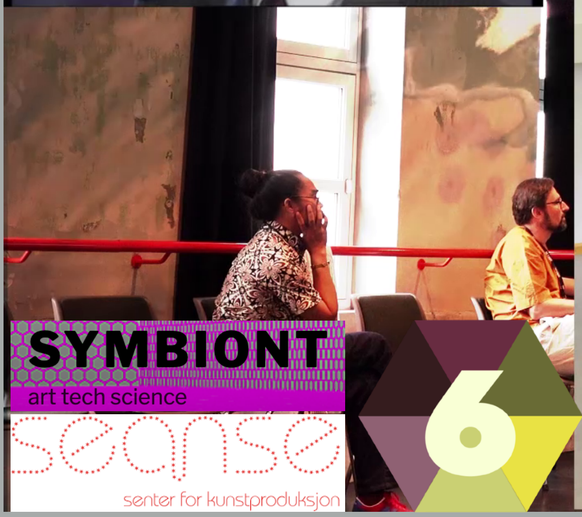












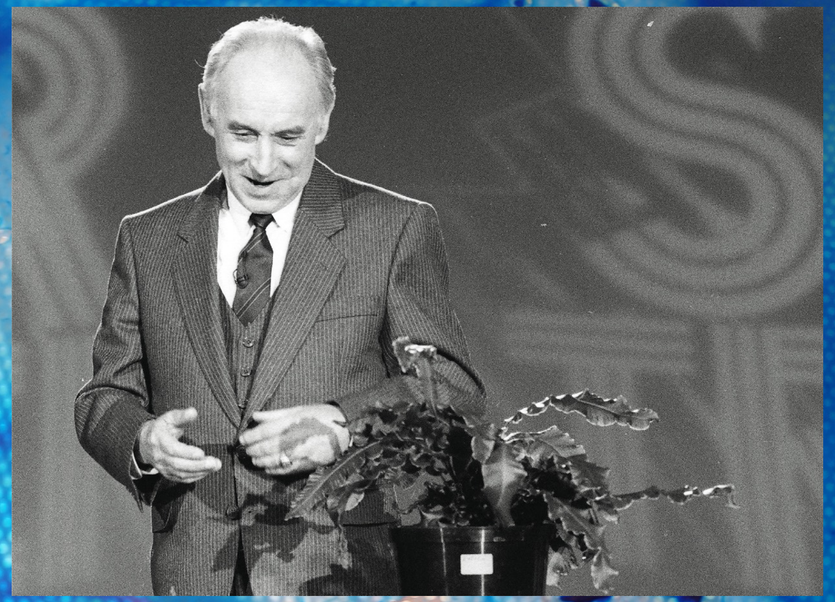






SYMBIONT
art tech science
6
seansesenter for kunstproduksjon





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 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 ce 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 perceptive. L'œuvre unit sa source et son apparition dans un contexte éternel dans le présent. Elle représente un modèle d'installation interactive, l'énergie de la réalité évolutive qui se forme entre les mollus, usuels 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 *Unconpon Saw*, créée avec les artistes *Mannee* (vocal, Ile Maurice), *Alain Perrot* (électronique, Genève) et Nikunja (dJ/ruba, 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.

J'espère profondément une prise de conscience dans la société et de nouvelles attitudes sociales et societales, 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 ser[illegible] le système, mais celui qui le remet en question. Et c'est ce que font les artistes. Alors j'espère que les artistes, partout, se libéreront de leurs limites et créeront la force du renouvellement social, car sinon, cette période épidémique du coronavirus ne s'arrêtera pas : le virus réside dans les têtes et ne passera jamais si les têtes révoltaient pas !

Nikunja, *FLUIDE BOUDDHA*, 2020, Installation, Partikus 300 cm x 300 cm x 220 cm

N







visarte

www.nikunja.net

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FLUID BUDDHA, 2020

interactive transmedia installation

dimension 300cm x 300cm x 250cm

selection visarte ch 2020

catalogue excerpt

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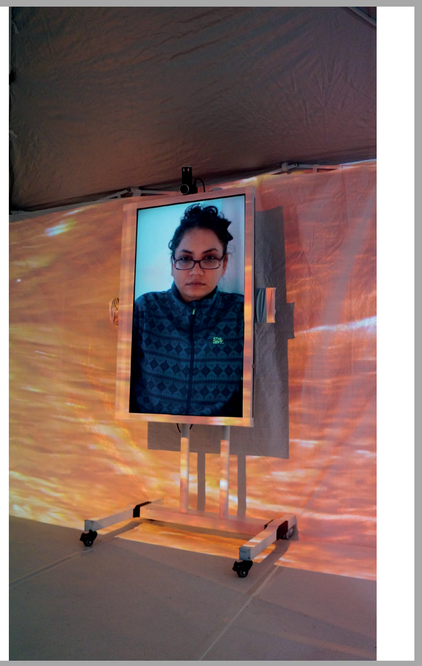
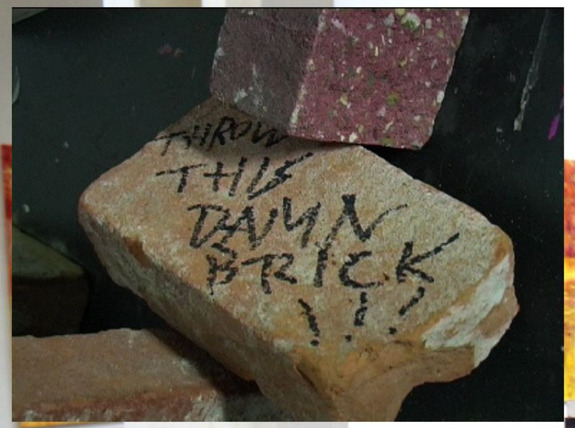
Nikunja, *FLUIDE BOUDDHA*, 2020, Installation, Pavillon 300 cm × 300 cm × 220 cm







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



www.nikunja.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

visarte



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prohelvetia

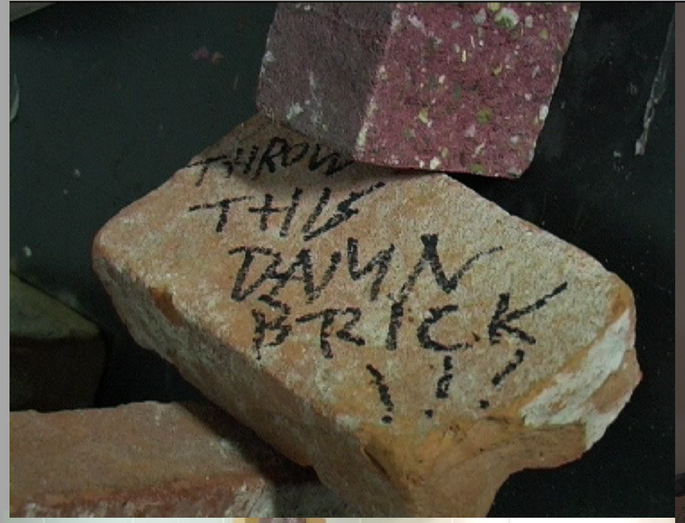
commune de Saint-Paul ILE DE LA REUNION

City of Rotterdam

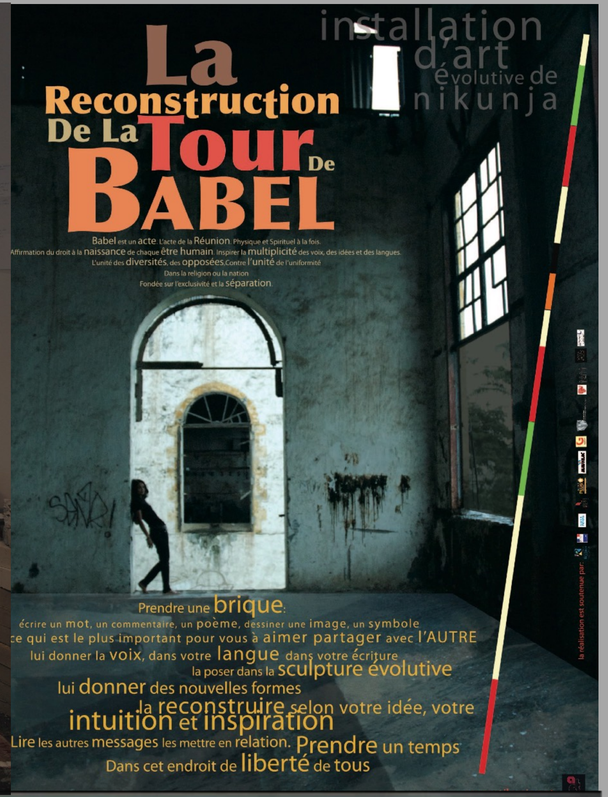
Liberté • Égalité • Fraternité RÉPUBLIQUE FRANÇAISE

Ministère Culture Communication

DÉPARTEMENT Réunion

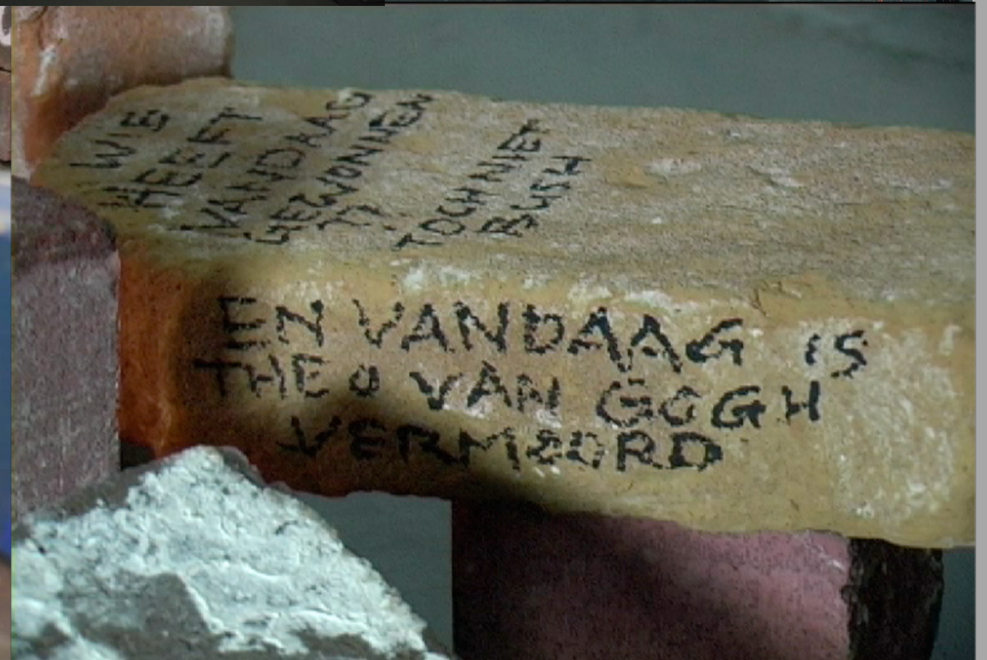












EXPOSITIONS :

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

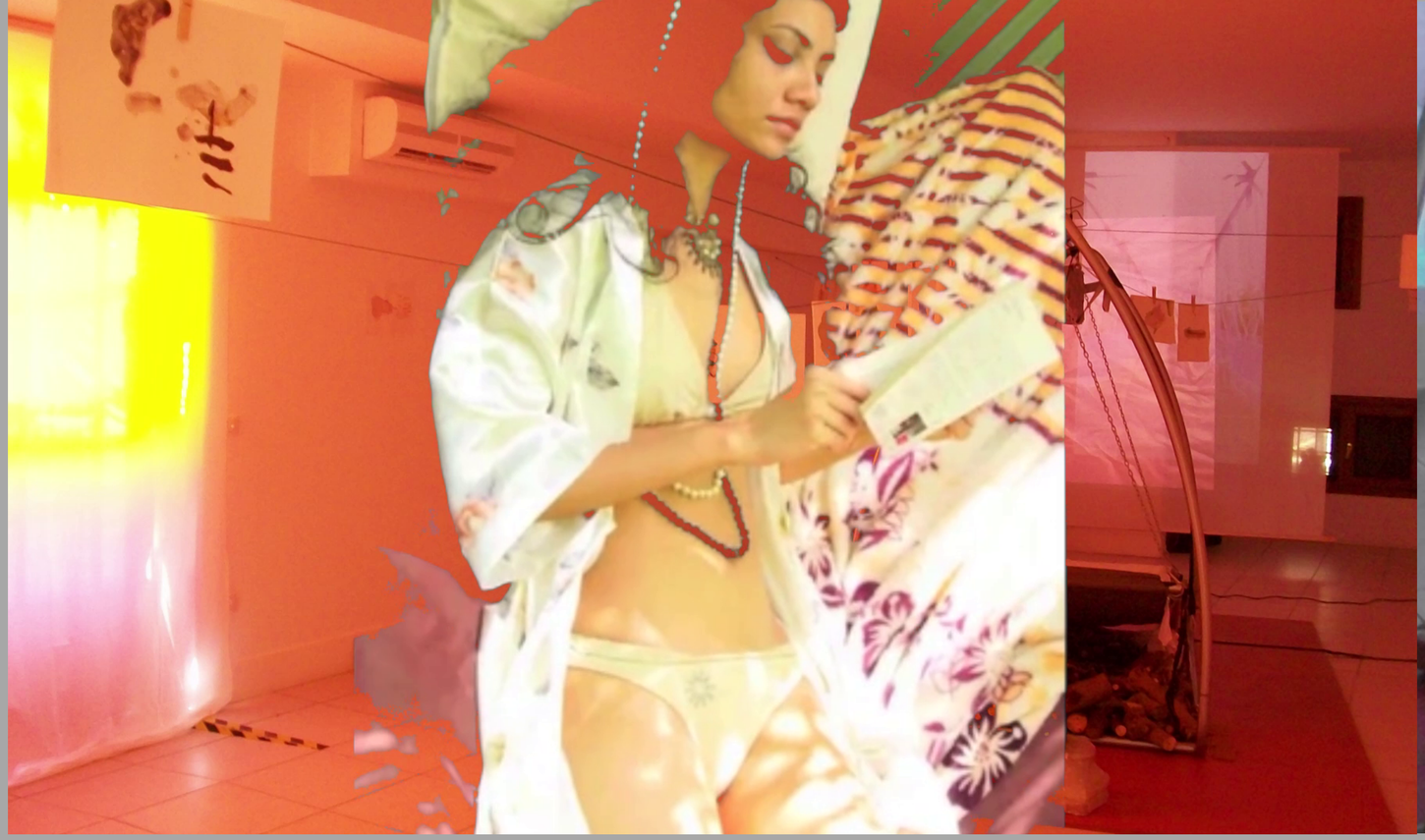
INSTITUT FRANCAIS, MAURITIUS, 2011

ARTOTHEQUE, SAINT DENIS, LA REUNION, 2013

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

SALLE ART CONTEMPORAIN, LE TAMPON, 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 Hallogen lamp (300W)

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





https://vimeo.com/190712692

https://vimeo.com/nikunja/xanadubiennaleclip

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

evolutive interactive transmedia installation and movie (78min/HDD, 16:9 portrait format, 2015), installation, interactive performance, painting/sound



sunset

oil/mixed media on plate, 40 x 40cm, 2015

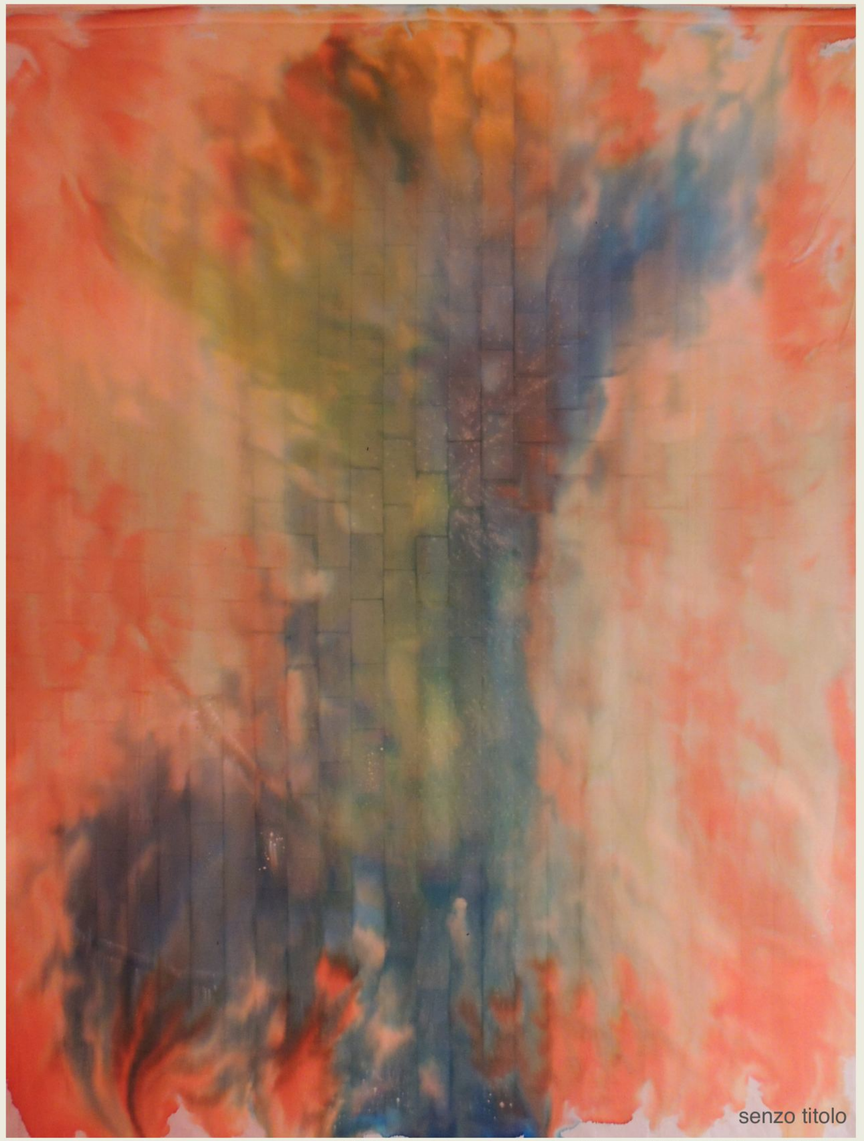


DADA body

stone, books, human hair, 2015

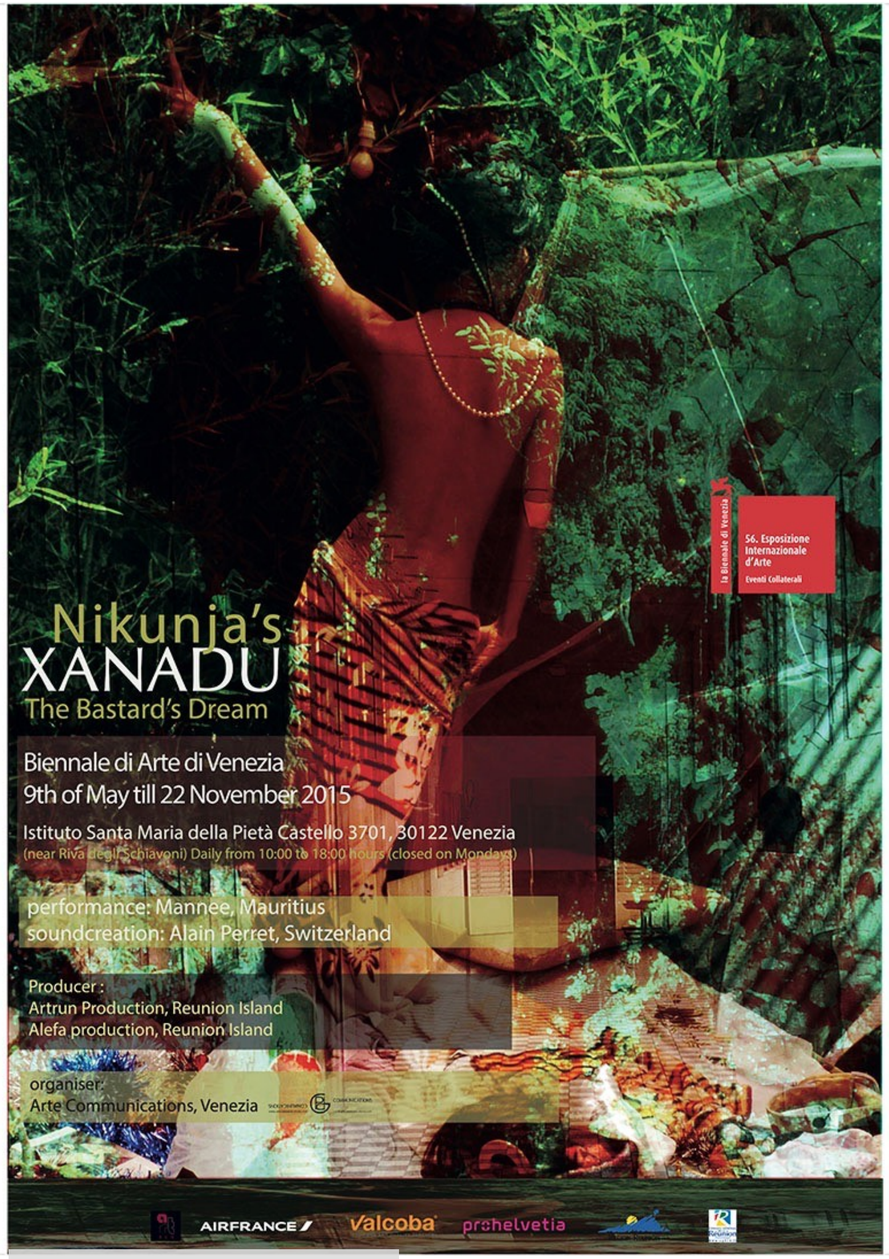


antonio vivaldi landscape
mixed media/marble stone/porter's carriage
125 x 45cm, 2015



senzo titolo

Chinese inks, rice on bedsheet, 230 x 280cm, 2015



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:
AWAKENING TO THE FUTURE HUMANITY

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



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)

"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/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 (#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).

DIASPORA ARCHIVE
AFROTAK TV cyberNomads

BLACK BERLIN BIENNALE
FOR CONTEMPORARY ART & DISCOURSE

AFROTAK TV cyberNomads

‘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/bhojburi), TAFADZWA GWETAI (Zimbabwe/Xlona/Ndebele) and NIKUNJA (Switzerland/baseldytsch) 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 prejustices 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.

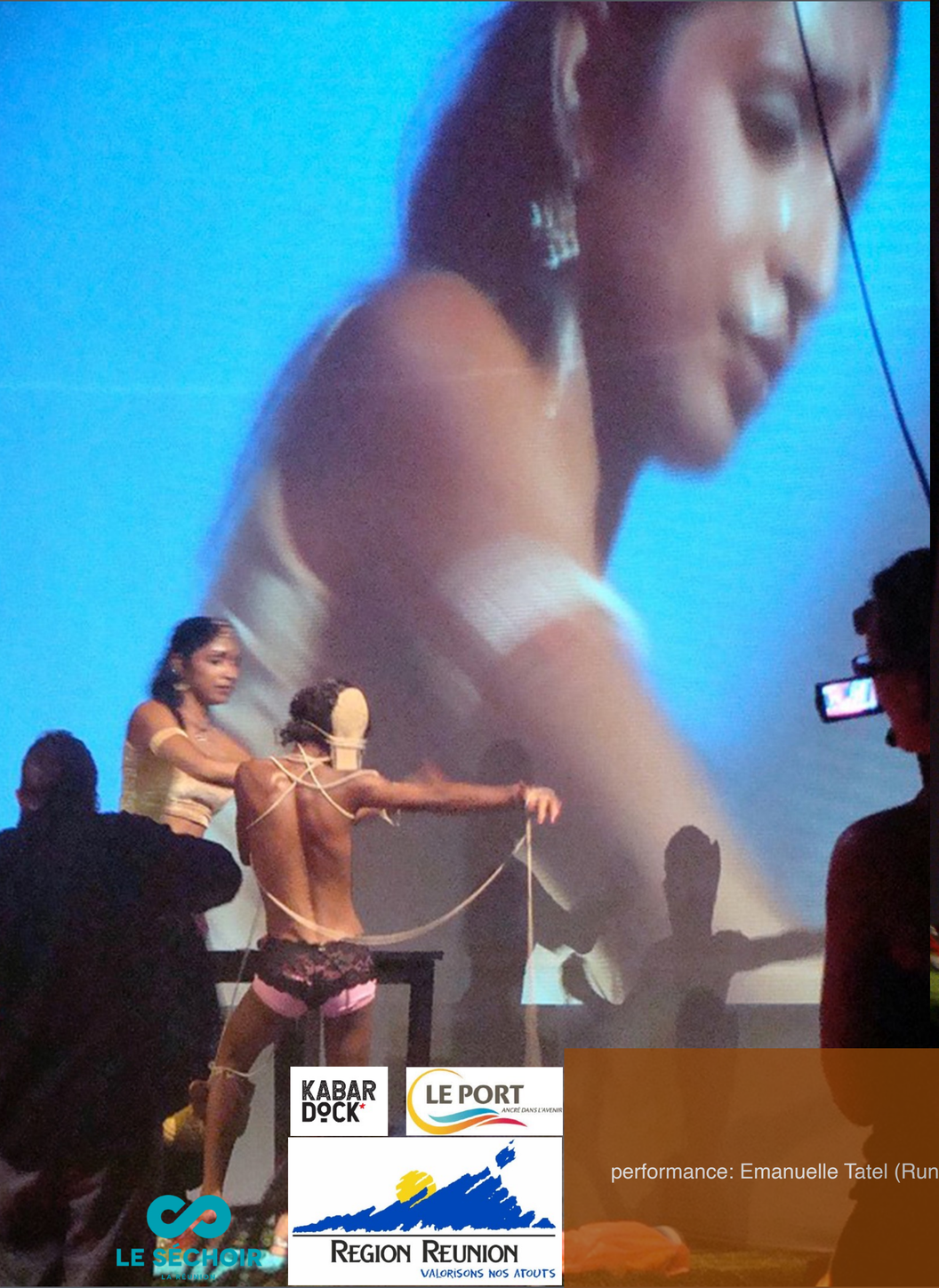
All artists are present at the 56th Biennale di Arte di Venezia, artist Tafadzwa Gwetai is the assistant curator of the Zimbabwean Pavillon, Nikunja from Reunion Island was selected by Okwui Enwezor with XANADU: THE BASTARD'S DREAM (www.nikunja.net/ www.facebook.com/nikunjaxanadu) for which he collaborated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







www.nikunja.net

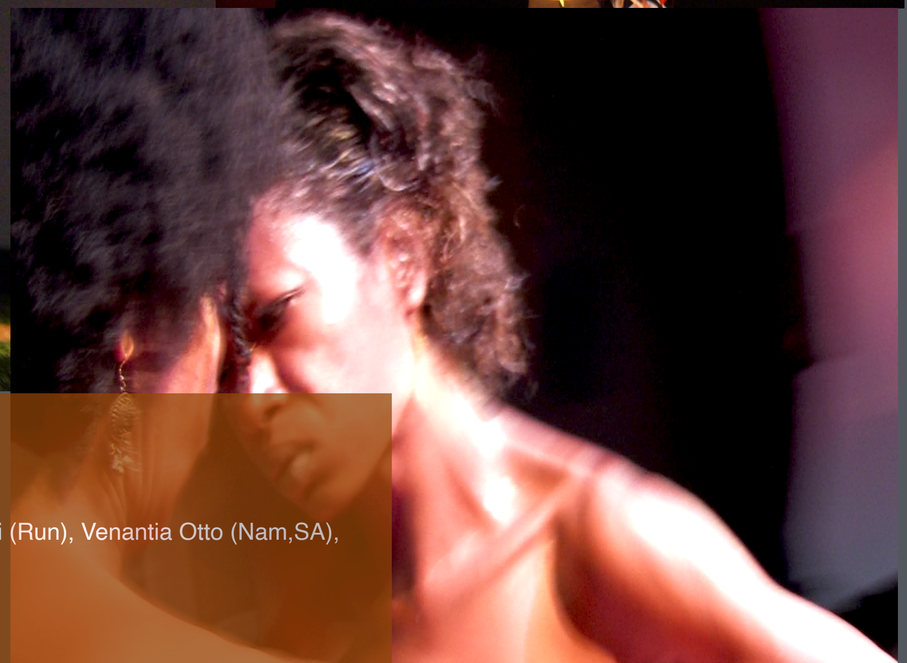












KABAR DOCK

LE PORT ANCRÉ DANS L'AVENIR

REGION REUNION VALORISONS NOS ATOUTS

LE SÉCHOIR LA REUNION

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









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

film documentaire de nikunja

www.nikunja.net

CHEIKH ANTA DIOP



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

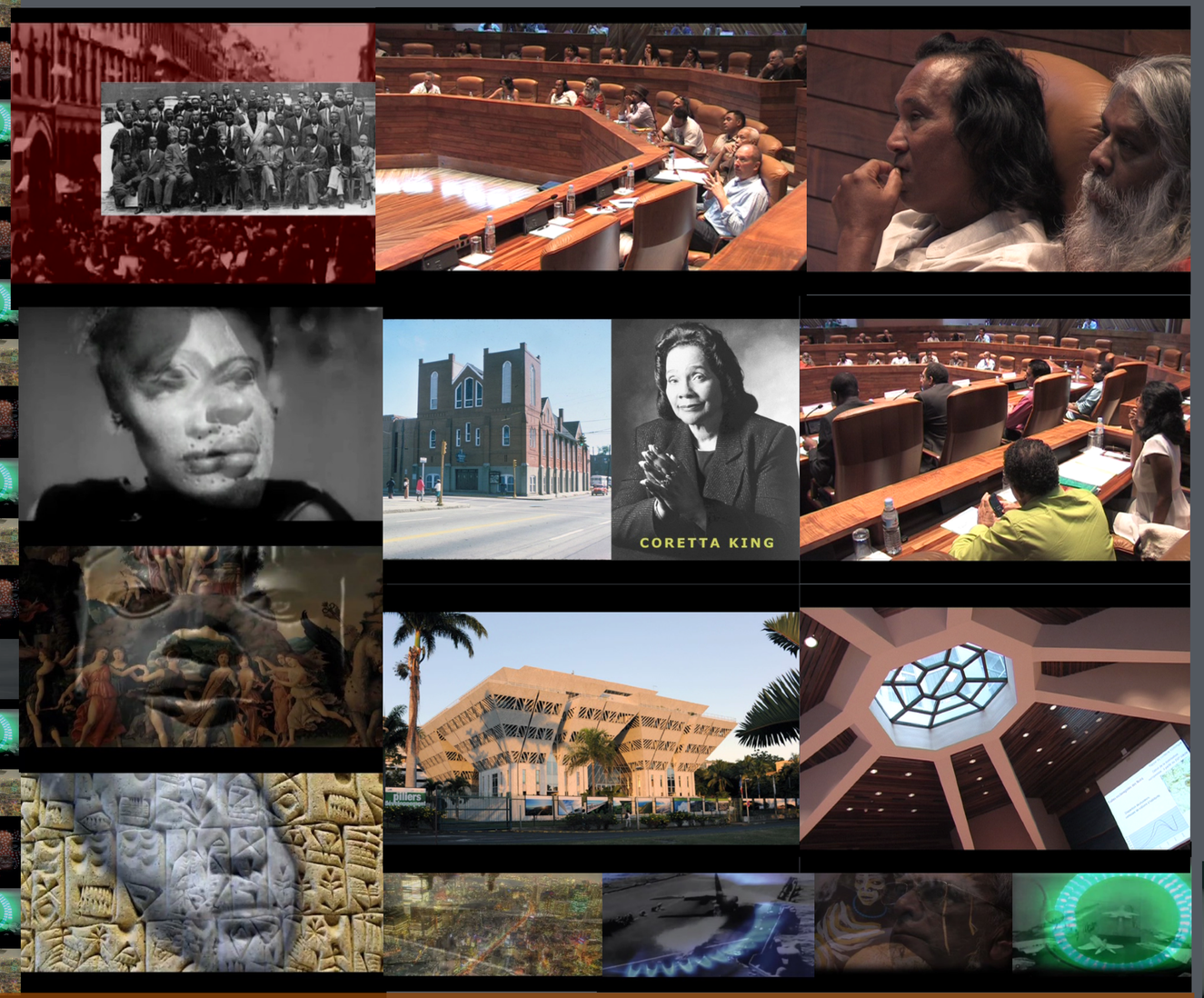
produit par

artrun production, reunion/france

clap production, blackbutterfly production, mauritius

artrun.fr@gmail.com, claplld@yahoo.fr, blackbutterfly.info@gmail.com

soutenu par le Conseil Regional de l'Ile de la Reunion

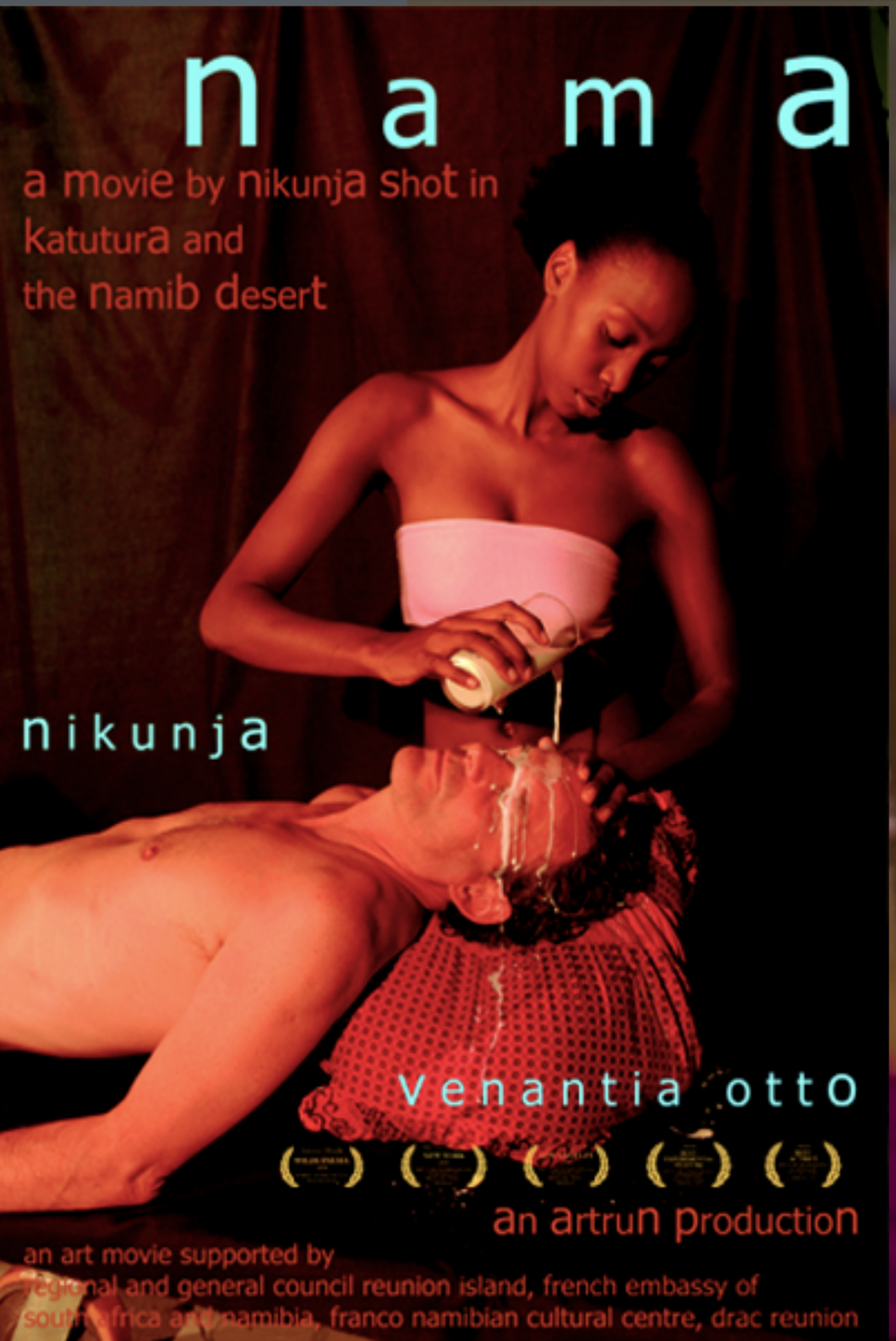


CHEIKH ANTA DIOP

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
LE MEILLEUR DU CINEMA

REGION REUNION
VALORISONS NOS ATOUTS



https://vimeo.com/208595794

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/Insttitut Français
PAF, Berlin, 2017
for afrotak cybernomads







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
NYIFVF, 2009,
New York, Los Angeles,
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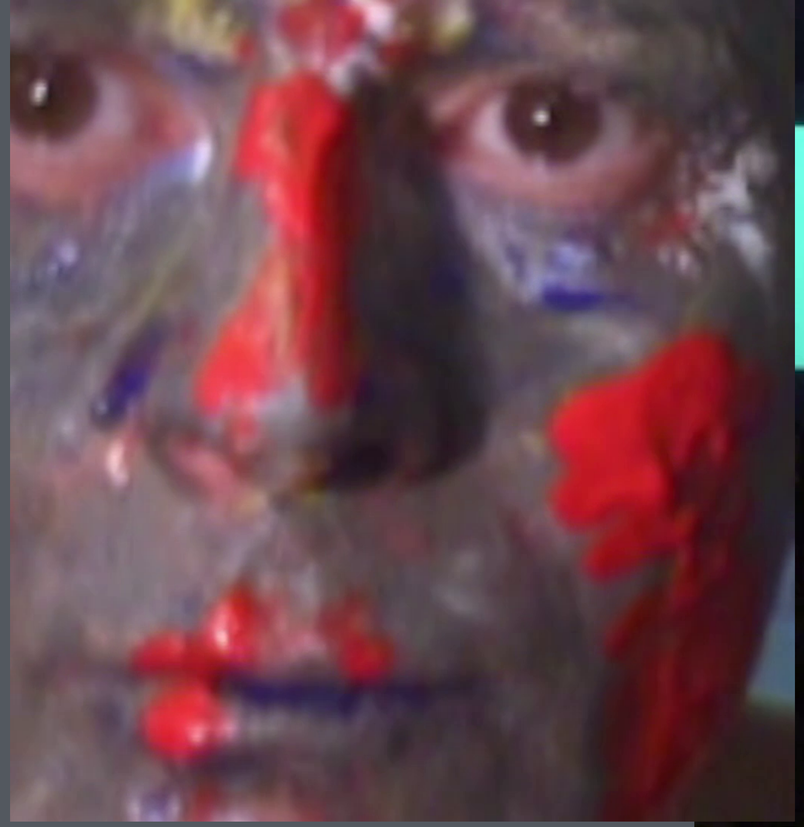
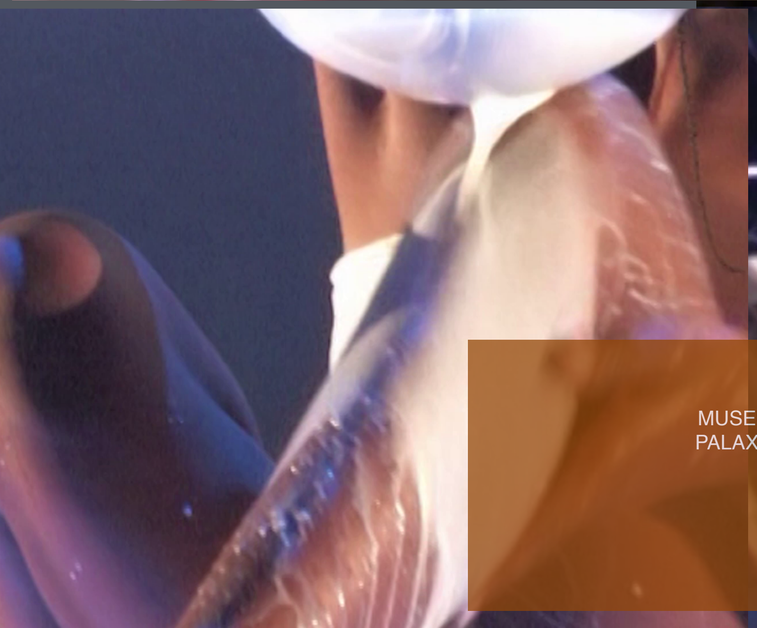
www.nikunja.net











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

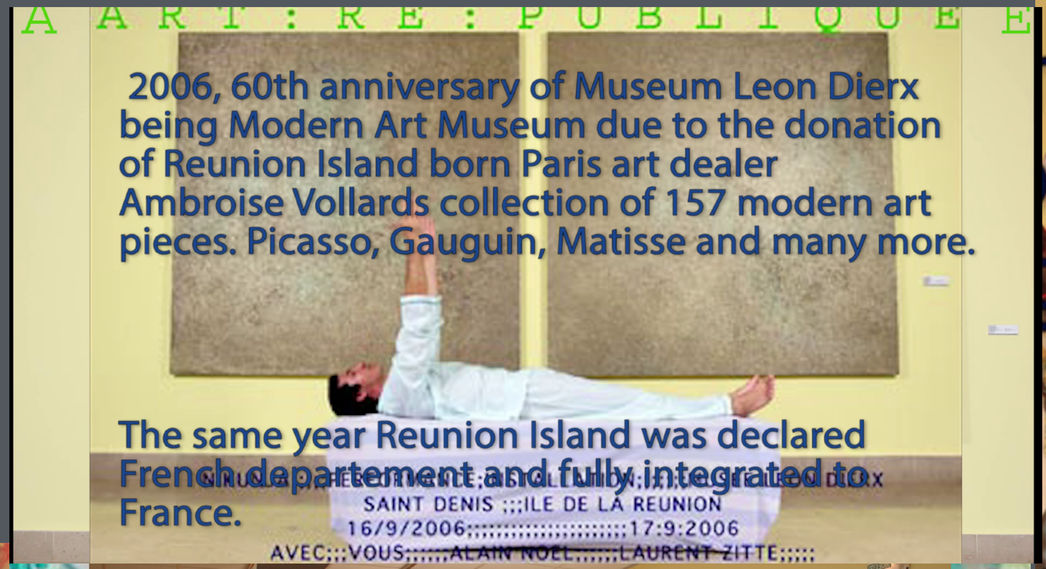
Images RT: Jean - Marie Pernelle (F)

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

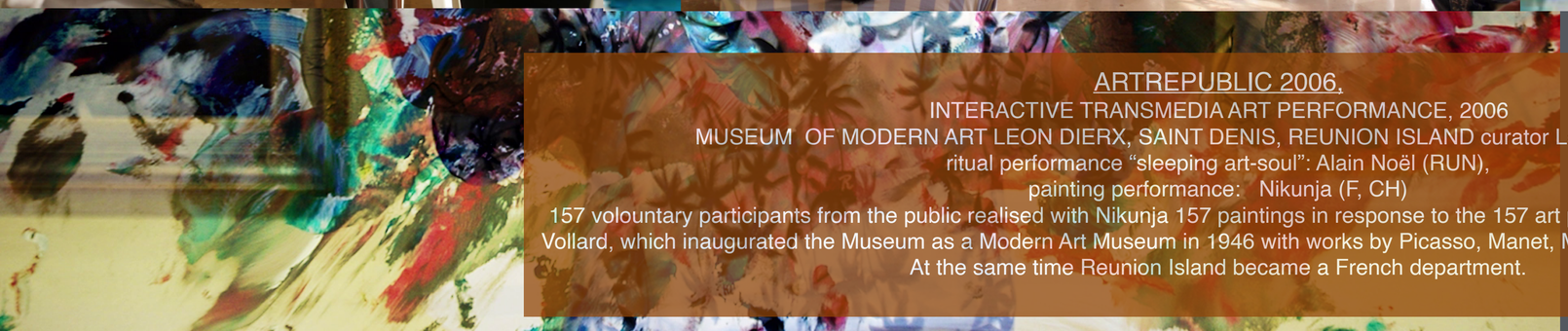












ARTREPUBLIC 2006,

INTERACTIVE TRANSMEDIA ART PERFORMANCE, 2006

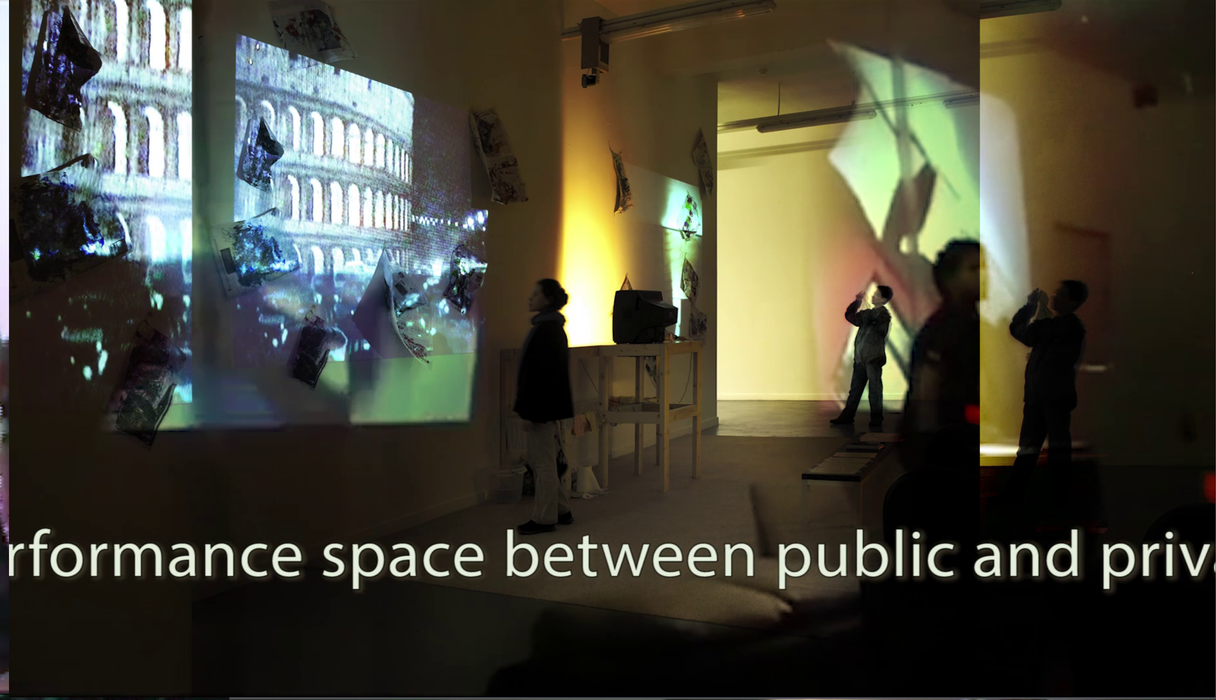
MUSEUM OF MODERN ART LEON DIERX, SAINT DENIS, REUNION ISLAND curator Laurence Madeline

ritual performance “sleeping art-soul”: Alain Noël (RUN),

painting performance: Nikunja (F, CH)

157 volountary participants from the public realised with Nikunja 157 paintings in response to the 157 art pieces of the collection Ambroïse 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.









FELLINI NOW!

INTERACTIVE TRANSMEDIA INSTALLATION AT TENT. , MUSEUM WITTE DE WITH, ROTTERDAM 2005, cur Thomas Meijer zu Schlochtern (NL), CENTRE D'IMAGE, LA REUNION, cur Alain Seraphine, 2008 and IFM (INSTITUT FRANCAIS DE MAURITIUS), cur. Elise Mignot, Amanda Mouellic, 2011



www.nikunja.net









TESTAMENT OF THE WIND

(abolition of salvery 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 Messemaker (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 attaches 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

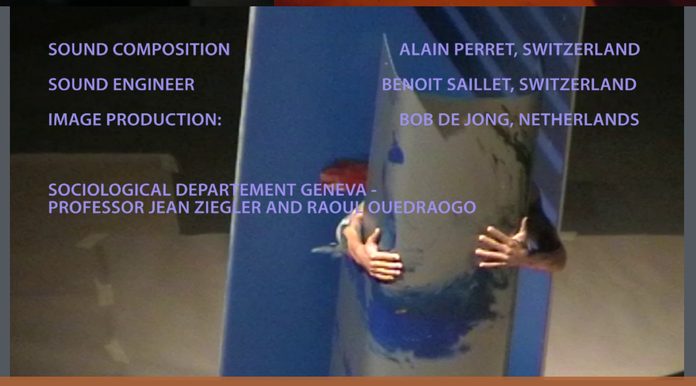
www.nikunja.net

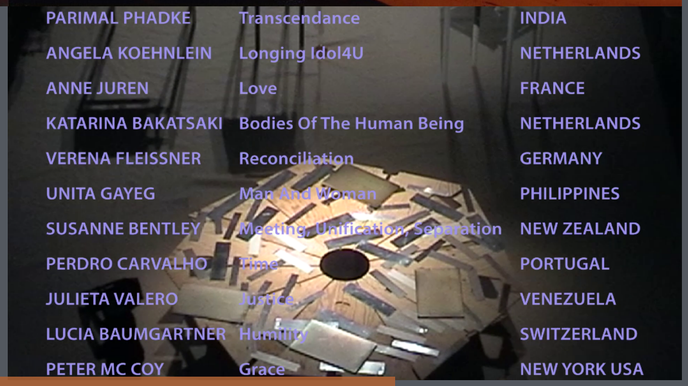












RÉPUBLIQUE ET CANTON DE GENÈVE

UNIVERSITÉ DE GENÈVE

prohelvetia

LOTERIE ROMANDE

THE SKY OVER MY HOUSE, 2001

INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY

performance:

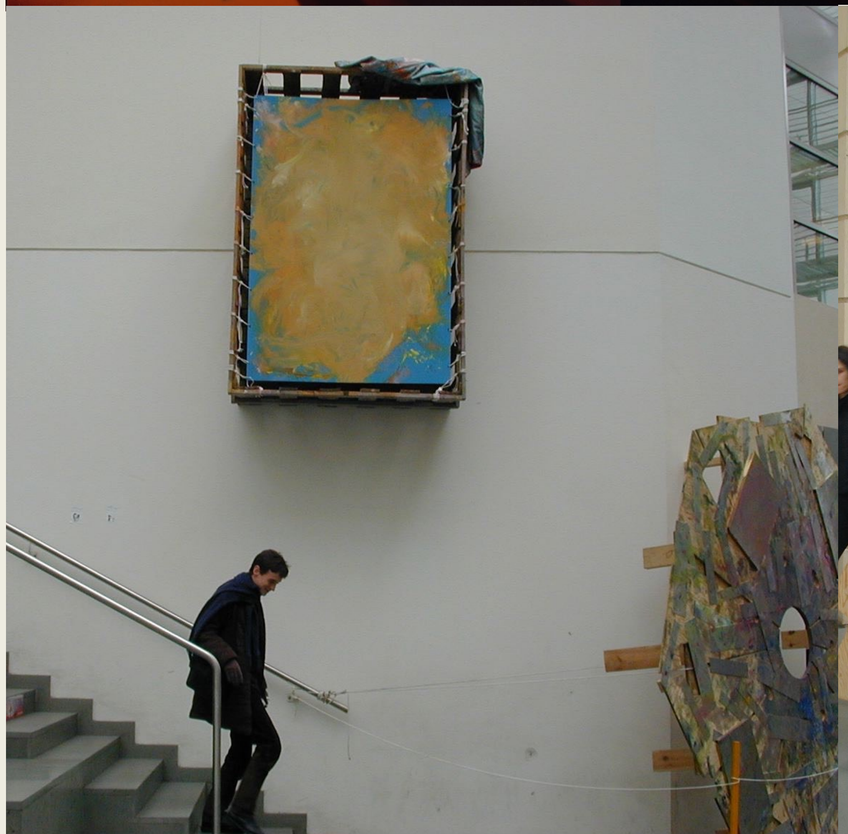
Katarina Bakatsaki, Pays-Bas; Lucia Baumgartner, Suisse; Susanne Bentley, Nouvelle-Zélande; Nadjani Bulin, Ile de la Réunion; Perdro Carvalho, Portugal
Verena Fleissner, Allemagne ; Unita Gayeg, Philippines; Anne Juren, France; Angela Koehnlein, Allemagne; Céline Respinger, Suisse
Peter Mc Coy, Etats-Unis; Parimal Phadke, Inde; Mariko Takayasu, Japon; Julieta Valero, Venezuela
Musique et composition son : Cytex, Alain Perret, Genève ; Benoit Saillet (ingenieur son)
Vidéo : Bob de Jong Production, Pays-Bas
Peinture, installation et auteur : Nikunja

(sociological departement Prof.Jean Ziegler)







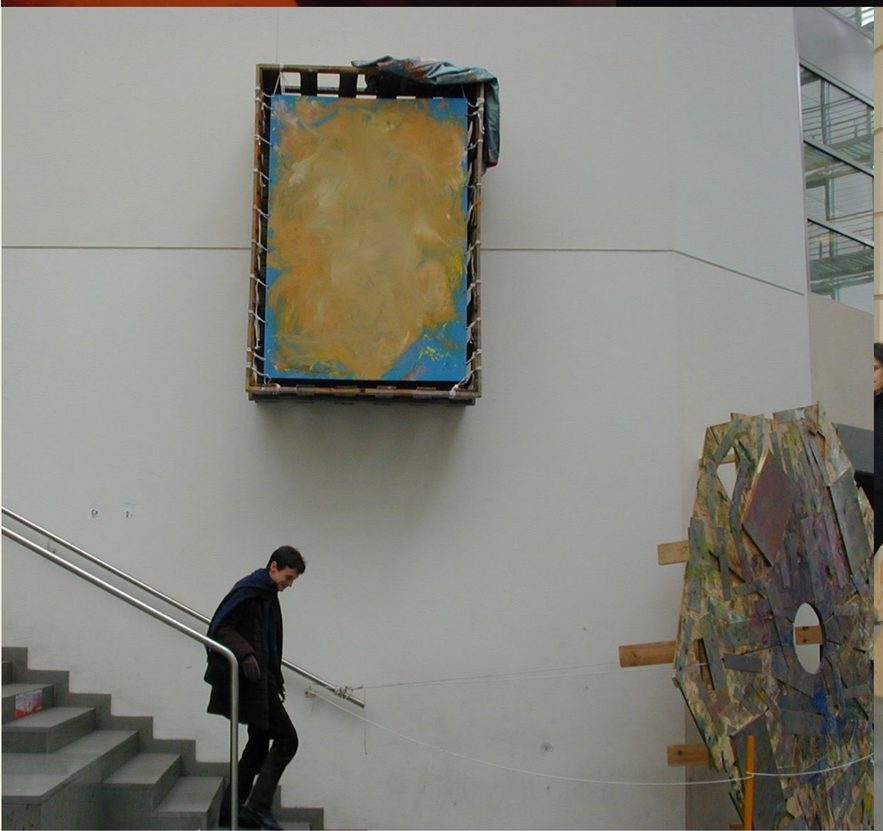




THE SKY OVER MY HOUSE, 2001
INTERDISCIPLINARY PERFORMANCE, GENEVA UNIVERSITY
sound: Alain Perret
(sociological departement Prof.Jean Ziegler)











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
Perdro Carvalho, Portugal
Verena Fleissner, Allemagne
Unita Gayeg, Philippines
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Parimal Phadke, Inde
Mariko Takayasu, Japon
Julieta Valero, Venezuela
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 departement 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 enormus 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; Reconsiliation; 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 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 Saillet (ingenieur son)
Vidéo : Bob de Jong Production, Pays-Bas
Peinture, installation et auteur : Nikunja

(sociological departement 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.

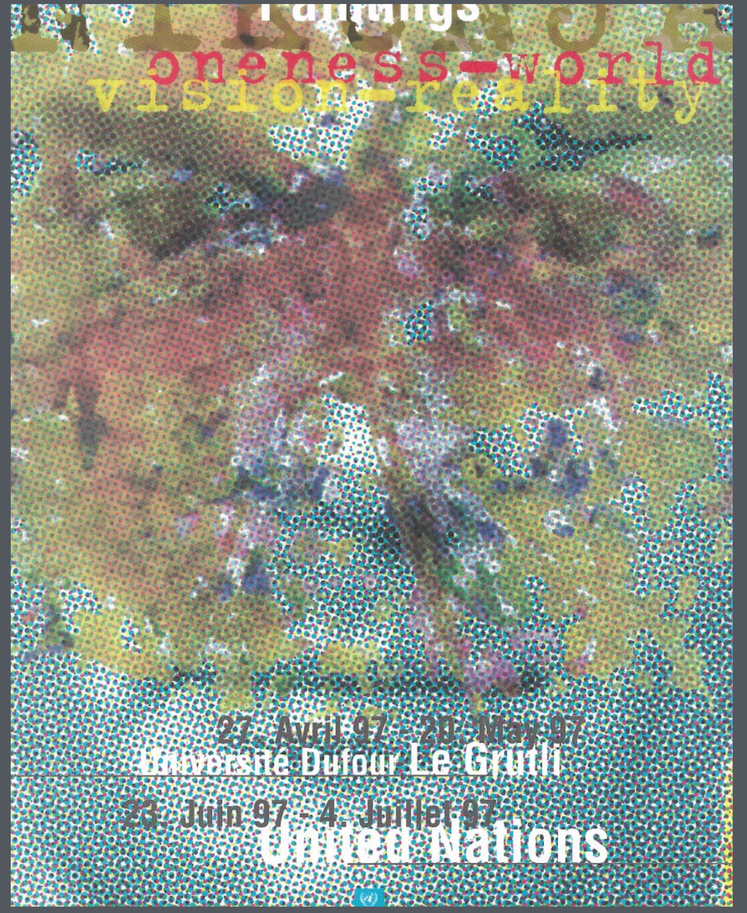
Nikunja views art as a pure and realistic way to the recognition of the higher spirit of the human existence. Art is not mere entertainment, philosophy or ideology. It is the existential experience of the secrets of the human as such.

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)







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 Republique de Genève, Mme Erika Deuber
and UNESCO, PARIS, 1998
ambassade Suisse, curated by Cultural Director UNESCO, Mr. Dudu Dien,
patronage Director General Federico Mayor

RÉPUBLIQUE ET CANTON DE GENÈVE

www.nikunja.net



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









50th anniv. Human Rights Declaration,150th anniv. Abolition of Slavery, Grand Foyer, UNESCO, Paris 1998 , Opening Performance Nadjani Bulin, Reunion Islands (Fotos SN, Geneva)



ONENESS WORLD VISION REALITY

INTERACTIVE INTERDISCIPLINARY INSTALLATION
Maison des Arts du Grütli, UNO, Palais des Nations, GENEVA, 1997
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and UNESCO, PARIS, 1998
ambassade Suisse, curated by Cultural Director UNESCO, Mr. Dudu Dien,
patronage Director General Federico Mayor

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