X A N A D U

THE CONTEMPORARY DREAM TEMPLE

A TRANSMEDIA INSTALLATION
AND
FEATURE MOVIE
ON
INTERACTIVE MATTER
BY
NIKUNJA

Interactive Matter

"Evolution does not happen on a time-line"

Nikunja

Interactivity usually is defined by an effect, or the succession of effects. They are perceived binary, linear and on one timeline. In the course of the last 20 years Swiss-French Artist Nikunja developed the artistic and philosophic concept of **Interactive Matter** as a fundament for artistic, natural and spiritual evolution and relates to the comprehension of interaction as matter to be creatively formulated and experienced. **Interactive Matter** is perceived as a multilayered dynamic field environment in a static condition of time and volume between zero and infinite, simultaneously macro- and micro-cosmic. Nikunja's artwork allows the direct experience of **Interactive Matter** as spreading between analog and digital reality.

Interactive Matter is the totality of tension, space, rejection, and attraction emerging in the present between two or multiple objects, subjects, materials, ideas, causalities, histories, media, universes, worlds, personalities, etc. on a physical, psychological and spiritual level.

Dream as Creative Energy and expanded perception

This concept constitutes together with 'Split Authority', 'Temporary Autonome Zone' and 'Trans-position (Wandel) as position of orientation' the basic principles of Nikunja's art-work: A multilayered transmedial and interactive installation that places the participator/user at an interface between digital technology and analogue experience. As a multimedial, mobile installation, Xanadu relates to dreams as an extended form of perception and individual creative potential, reaching into and interrogating our state of wakefulness, usually perceived as static and clearly distinct.

Photo left:
Nikunja by Mannee
Still 'From there (Mannee's Dream)'
(2011)

Nikunja's Xanadu (c) adapg, Paris

XANADU: The Encyclopaedia of Human Knowledge

"The reform of consciousness consists solely in the awakening of the world from its dream about itself. " Walter Benjamin

Still of Nikunja's 'Cheikh Anta Diop': (92min, 2010, HDD, HD reframes, videosampling)

Since the dawn of mankind and its first African civilisations, so e.g. in Yoruba and Xhosa Zulu cultures, dreams have a special significance in all cultures: They may provide insight of the past, present and future, offer the means for the identification and cure of diseases, as well as a deeper understanding of the 'conditio humana' in general. Not only were dreams relevant in antique cultures within their respective spiritual settings, they also had the power to help worldly leaders in their political and strategic decisions – thus also had a concrete impact on quotidian matters. At the same time – not only the spiritual and political elite had access to dream temples: In Aborigine, African, Egyptian, Greek, Roman, Hebrew, Vedic, Chinese and Japanese cultures also common people were allowed to seek guidance through dreams within those temples; the content of the dream – the oracle, a possible message from the gods – was then interpreted, often with the help of a priest or shaman. The Greek god of Medicine Asklepios is at the same time the God of all oneiric healing methods. The practice of dream-healing led to the first "hospitals" in occident, really dream temples.

While the practice of dream incubation was crucial for the antiquity, it was also of interest for the scholars of later times: It is in the Renaissance by its connection to ancient Greece, that such interest re-emerged again in the Occident.

During the 19th and 20th Century, the topic of dreams was of high significance for the development of psychoanalysis, whose most illustrious representatives are to be found in C.G Jung and Sigmund Freud.

The great American mythologist Joseph Campbell understood "myths as depersonalized dreams" and "dreams as personalized myths", thus attributing to dreams a culture-endowing characteristic: Dreams are not only subject to individual perception and reflection – they are part of a collective unconscious.

The installations title is based upon the name of the Summer residence of the Chinese emperor Khublai Khan: A governmental building whose structure was wholly based on a dream of the ruler of the largest empire of human history, in which he envisioned his future palace. Besides the monumental building, a nomadic pavilion was utilised on the emperors many journeys. Being reported by Marco Polo to consist of bamboo, this pavilion serves as template for Nikunja's Xanadu installation's mobile structure, which was designed by the German architect Marcus Heinssdorf.

While the historical building was destroyed in 1369, the publication of Marco Polo's travel-accounts made the name 'Xanadu' known the world: Samuel Taylor Coleridge read Polo's description of Khublai Khan's Summer residence in 1797 and – in the same night – dreamt of its splendour. The next morning he wrote a poem, which he aptly entitled „Kubla Khan – or a Vision in a Dream". This work, which later shall be acknowledged as one of the most important literary contributions of early romanticism, conveys Coleridge's oneiric impressions of the Chinese emperors palace.

In the movie ‚Citizen Kane' the castle of the newspaper tycoon Charles Foster Kane is named Xanadu and described to be the place, where all cultural riches of the world are assembled. Thus – step by step – the term 'Xanadu' becomes more than a mere palace – it becomes a synonym for universal knowledge. In analogy to this thought, Ted Nelson developed a hypertext-project in the 1960ies with the same name: It should function as a universal encyclopaedia of human knowledge.

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).

Nikunja's Xanadu (c) adapg, Paris

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.

Bamboo House proposition by Markus Heinsdorff,, Munich for Nikunja's Xanadu project

*Photos: Impression of XANADU (exterior)
and sketches of installation (interior)*

Exterior

The installation is set inside a bamboo pavilion, conceived by Munich architect and installation artist Markus Heinsdorff, a two-storey bamboo membrane structure, containing the exhibition space of ± 600 cm high, 1.000 cm wide, and 1.200 cm long.

The innovative construction technique allows an optimal natural climate, whether exposed to cold or hot weather. The light-proof roof and façades and the columns are designed in the style of traditional paper folding techniques similar to bamboo fans and umbrellas. This allows a fast (de)construction phase (5 to 6 days) without the need for heavy tools. All materials are fully recyclable and easy to separate or repair.

The outside carries evolutive drawings of cosmic constellations in raw seeds of rice. They link to the cosmic reality of "the space within space" and relate to the body as dream vessel. Birds are expected to pick the rice grains off the artwork, carrying the drawing into nature: the artwork interacts with its environment.

At each exhibition place, one or a few of the bamboo canes circulating the facade, will be painted by Nikunja, creating a reference to place and people that links it permanently to the artwork and the future exhibition places. The entrance door of 220 cm by 100 cm is installed at the right side of one of the small sides of the building. It opens to the outside and allows one spectator at a time to enter.
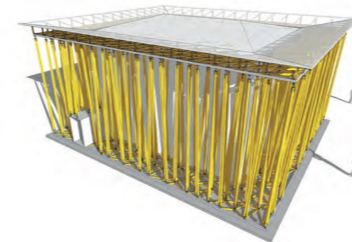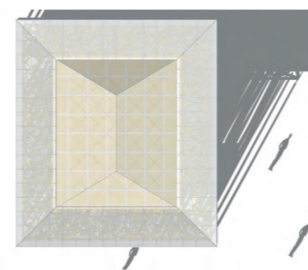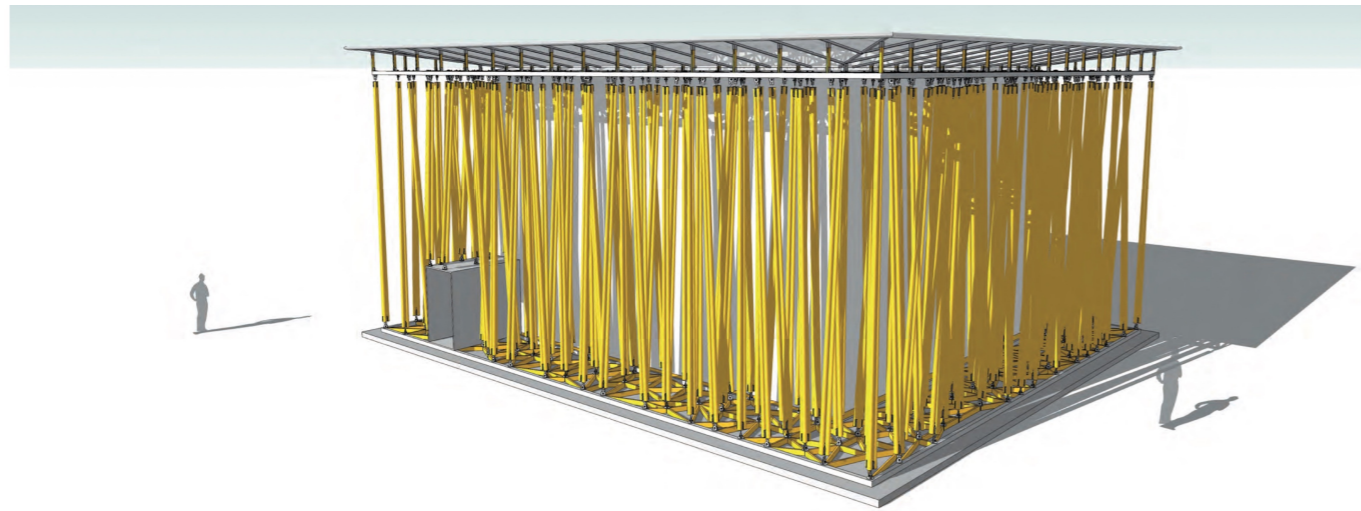
Interior

Bed installation

The centre of the room is dominated by **a bed shrine installation** (± 60 cm high, 160 cm wide, and 200 cm long,). It is made out of copper plates and wires, lava stone, branches of birch trees and other elements. It is surrounded by a canopy bed construction made out of bamboo, holding a ceiling with small LED lamps and mirrors, two large format paintings on glass at its long sides, and fine mousseline curtains, closing the space. Tatamis hold the mattress, which is covered with a regular bedspread of a light blue colour.

A fine bamboo construction (± 300 cm high, 270 cm wide, and 300 cm long,) forms a palanquin around the bed-installation. Thin white moussein fabrics are suspended. During daytime they are opened.

Two large-scale paintings (270 cm x 220 cm), mixed media and oil on glass are posed on the two long sides of the bed object, in a distance, leaving enough space for passage. Their changing faces are both, turned towards the bed object and the visitor space, constantly interacting with and reflecting parts of the projections.

The bamboo construction holds a platform, also built from bamboo. It is painted black, which on top creates space for the technical equipment (projectors, cameras, computers).

The downside facing the bed is covered with a light blue silky fabric and many small round mirrors and small round LED lamps connected to a dimmer, to be regulated from the bed. A camera is installed into the platform, which transmits real time images from the bed view.
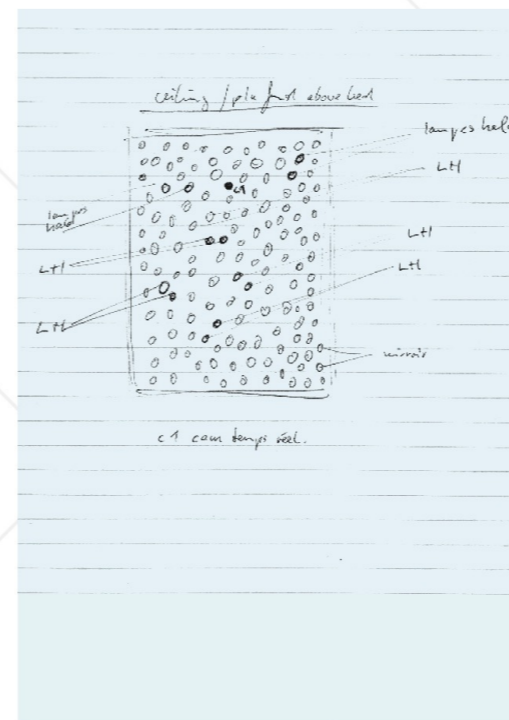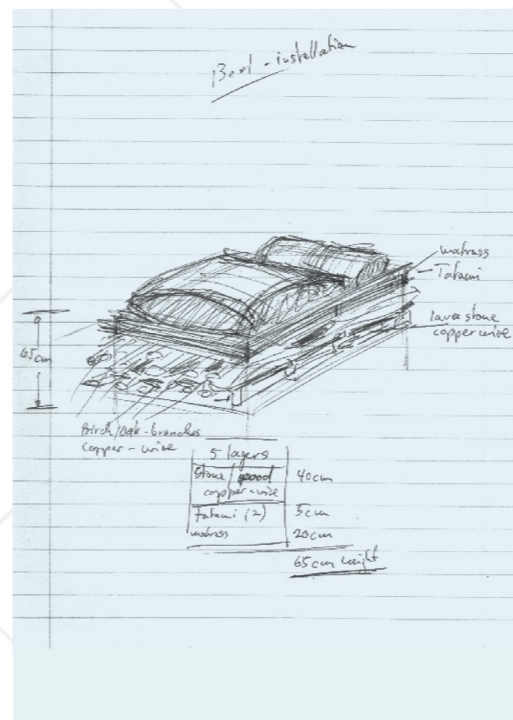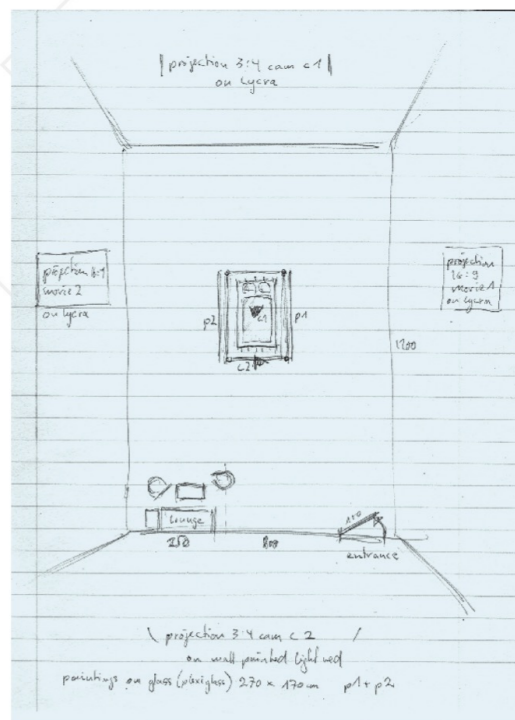
Video projections/screens and installation movies
Technical concept in cooperation with syntrope GmbH and videocation GmbH, Germany

The installation holds a 4 channel video projection on all four walls and a sound distribution in an 8 channel Dolby surround sound through **32 high-quality Anthony Gallo loudspeakers** and audio interface. The video projections are the only light source in the space, except for the bed installation overhead lights and a small reading lamp in the lounge installation.

The three walls opposing the entrance door are totally covered by large-scale **lycra screens**. The wall, through which the visitors enter, is painted light red.
The two projections on the two long walls are **pre-produced high quality 4K HD** movies in 16:9 ratio format of about 70 minutes of length each, running in loops.

The two projections on the 2 small walls are **real-time 2K HD projections** in 4:3 format, of one transmits images of the visitor, entering the space (door). The other transmits images from an overhead camera, installed above the bed installation in the center of the space (bed). Both real-time projections are corrupted in irregular intervals by images of 1/3 to 1/2 seconds, directed by a quartz directed computer and barely noticeable. The door projection includes corruptions by images, registered 3, 5, 7 minutes prior to the corruption. The bed projection uses images registered during the night of the bed situation, introduced in the program in the morning.
The camera above the bed installation frames the head of the bed and shows the empty bed during daytime. At night the head of the dreamer is shown from an angle of ± 60 degrees. This framing may change according to the personality and the number of dreamers present.

The camera frames the entrance from the bed platform and the door in the centre. In this way, the real-time projection shows the door in the middle of the wall with a slight enlargement to about 300 cm height of the body representation of the visitor, creating awareness of the body size of the spectators present.
The two looped movies directed by Nikunja are in constant dialogue which each other and are made for the interior installation space. Considering the 4K projections are the only major light sources, modulating colour and rhythmic of dark and light, it is crucial to take into account the proximity of the spectator to the screen.

Soundtrack

Both movies are accompanied by the same soundtrack, audible throughout the whole art installation.
It is formed through an 8 channel sound composition created by Nikunja in collaboration with Swiss electronic musician Alain Perret and French sound engineer Benoit Ouvrard. It includes individual electronic tones, evoking physical sensations with deep base frequencies and supersonic frequencies next to various sounds like of the Indian dilruba, flutes, voices, sampling, natural sounds, et cetera. The composition conveys a specific experience according to the position of the visitor in the installation space and his movements. The volume level in general is not very high. It is more like a background sound with some significant peaks. The 32 Anthony Gallo high-quality loud speakers installed behind the screen on various heights in the space allow a subtle modulation of the sounds.
The soundtrack has an additional important significance. It functions as an invisible, immaterial energy with a great impact on emotion, body and spirit. It gives access to a non-analytical and intuitive perception, similar to a dream. The soundtrack furthermore connects the various visual and material parts of the installation to the visitors.

Lounge installation

Alongside the wall, towards the corner to the left, passing the entrance door, couches and a lounge table with a small lounge lamp, regulated by a dimmer is arranged. Here the visitors may create notes, commentaries, drawings or other manifestations of expression on prepared papers and white carbon pieces or just take time, contemplate on the images or sounds. The visitor may place his expressions onto the projection screens of the art installation. A digital photo camera linked to a small printer also allows the visitors to take and print small format photographs, which can also be left behind in the space. Thus the installation may change its appearance through each visitor and at each moment in a form of open poetry from exhibition to exhibition. The interventions by the visitors are an integral part of XANADU.
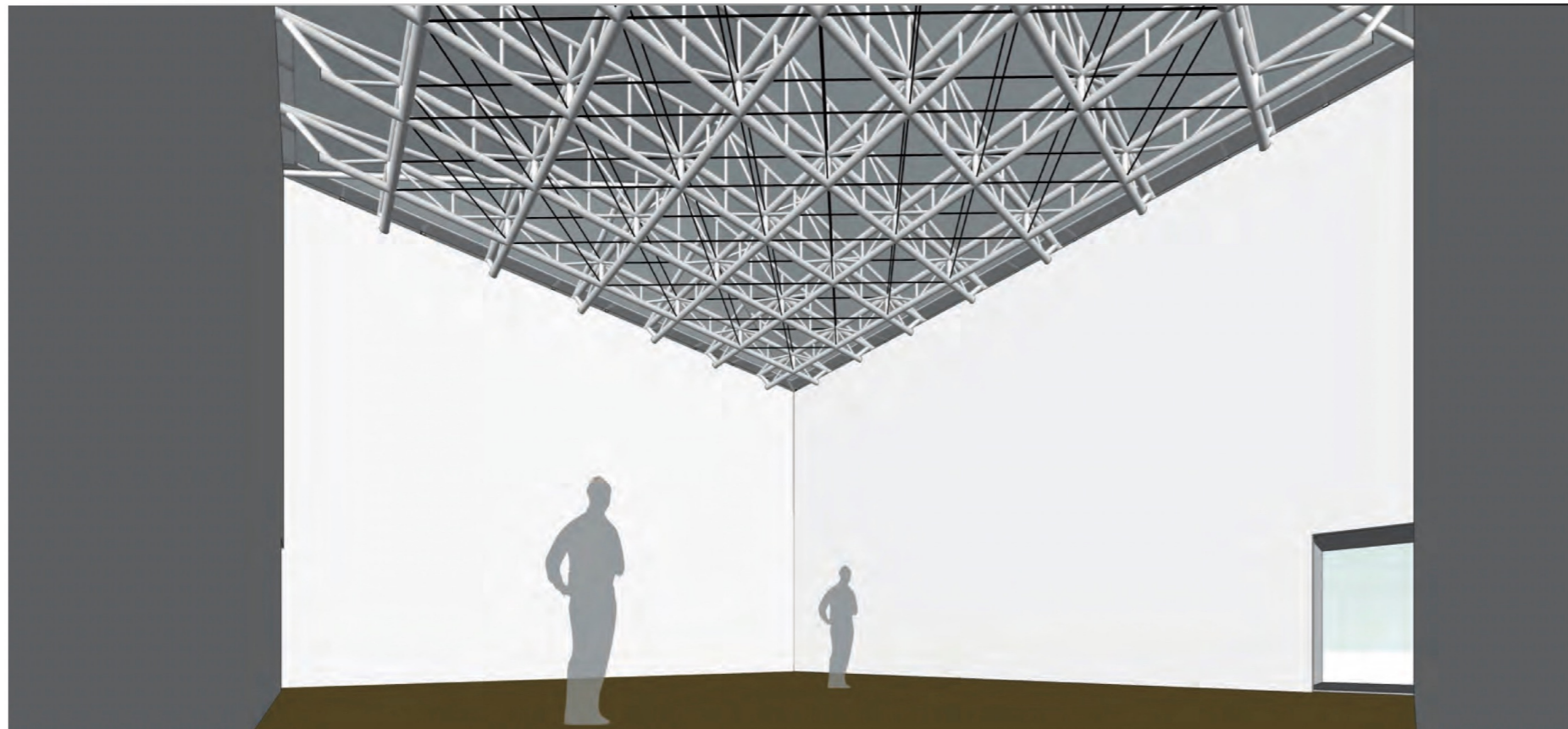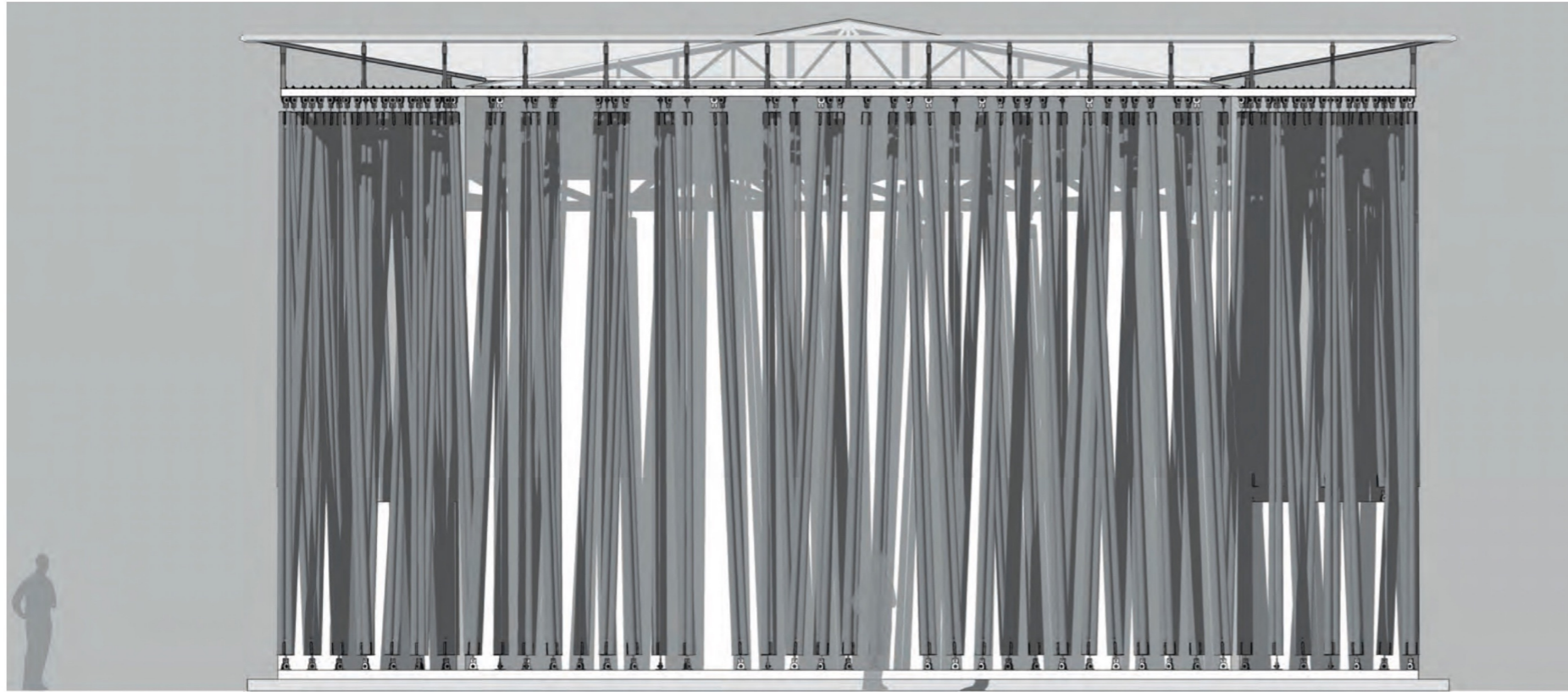
On the lounge table the visitor can find a large glass bowl. Here the visitor can leave his/her name and contact information for the lottery, to be chosen to participate in the Dream Nights.
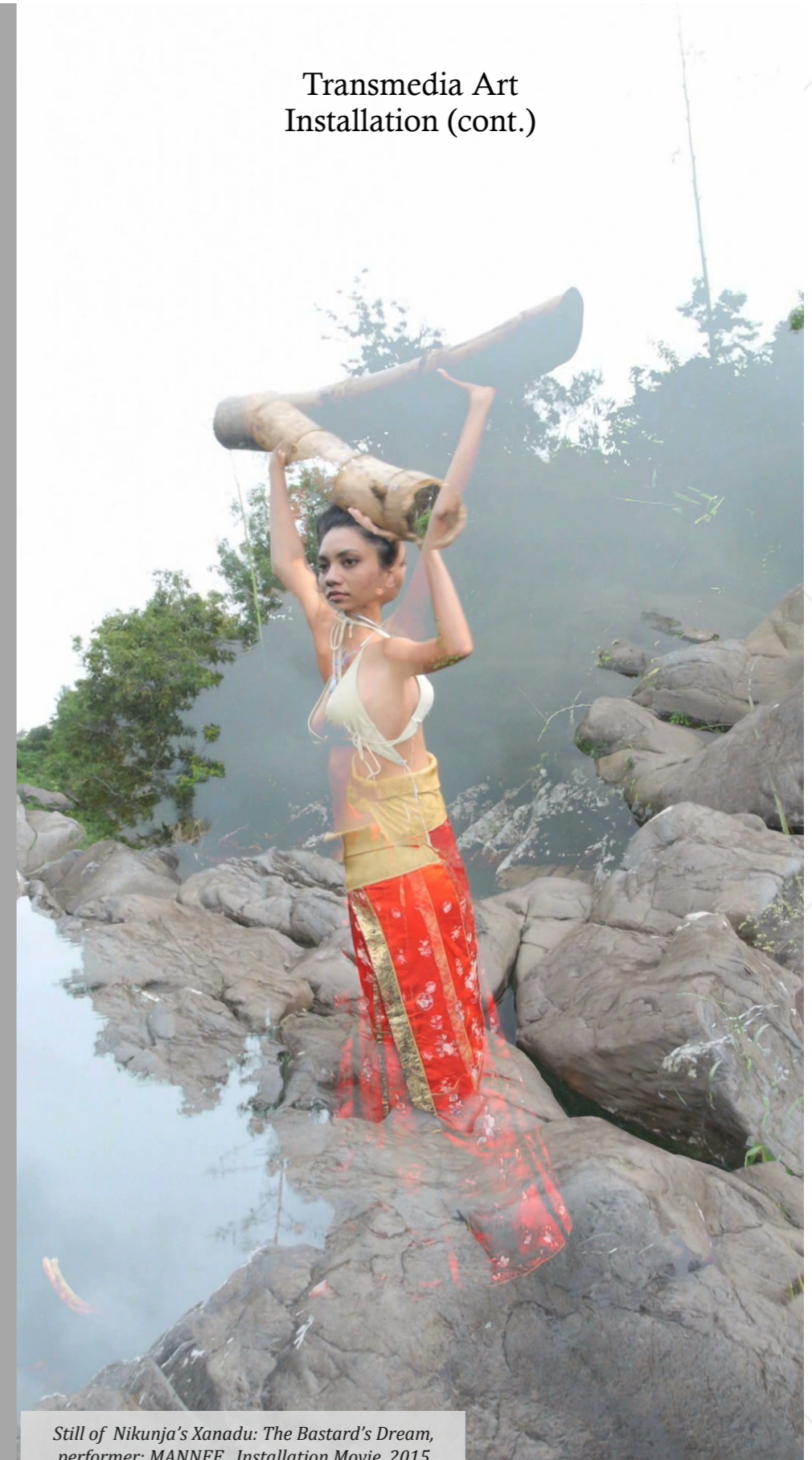
Still of Nikunja's Xanadu: The Bastard's Dream,
performer: MANNEE, Installation Movie, 2015
(78min, HDD)

Nikunja's Xanadu (c) adapg, Paris

Bamboo House proposition by Markus Heinsdorff, Munich for Nikunja's Xanadu project
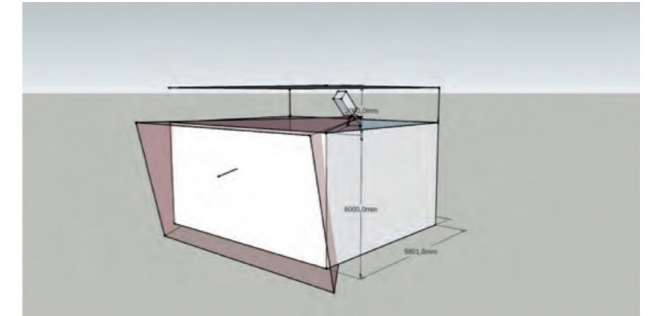
4 channel - 4K Projection concept by syntrope gmbh and videocation gmbh, Germany

Nikunja's Xanadu (c) adapg, Paris
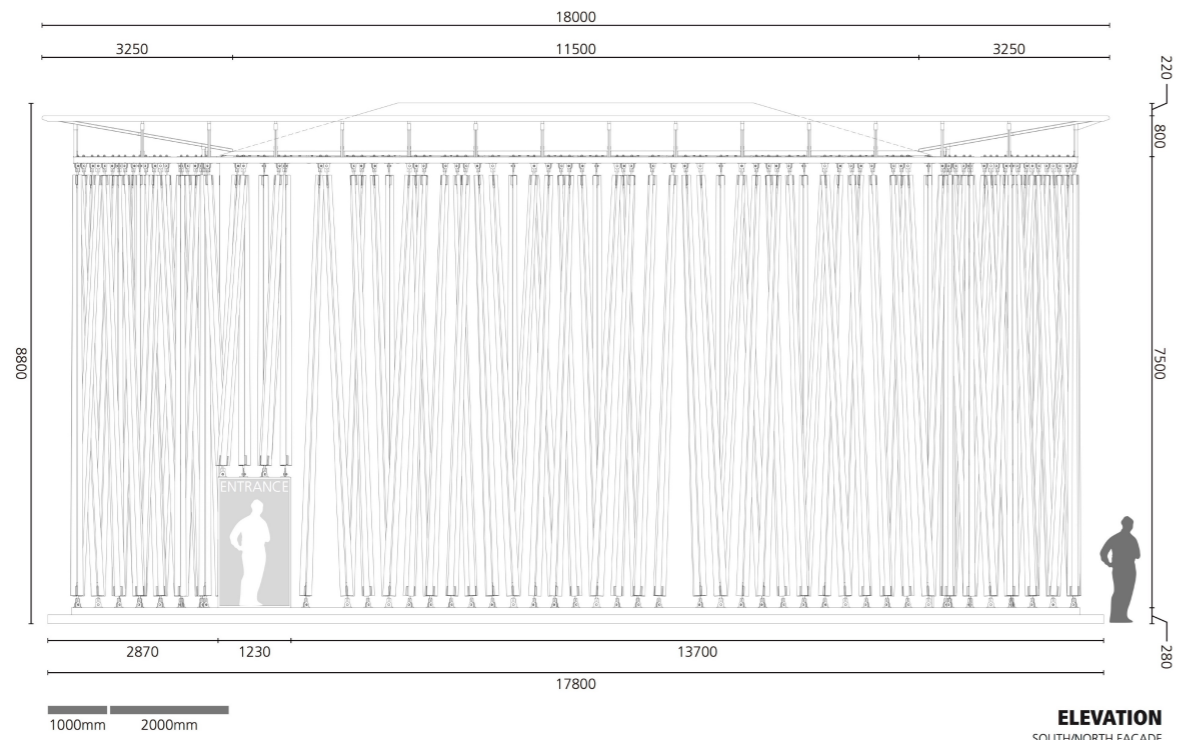
ELEVATION
SOUTH/NORTH FACADE

18000
3250 — 11500 — 3250
220
800
7500
8880
2870 — 1230 — 13700
17800
280

1000mm 2000mm
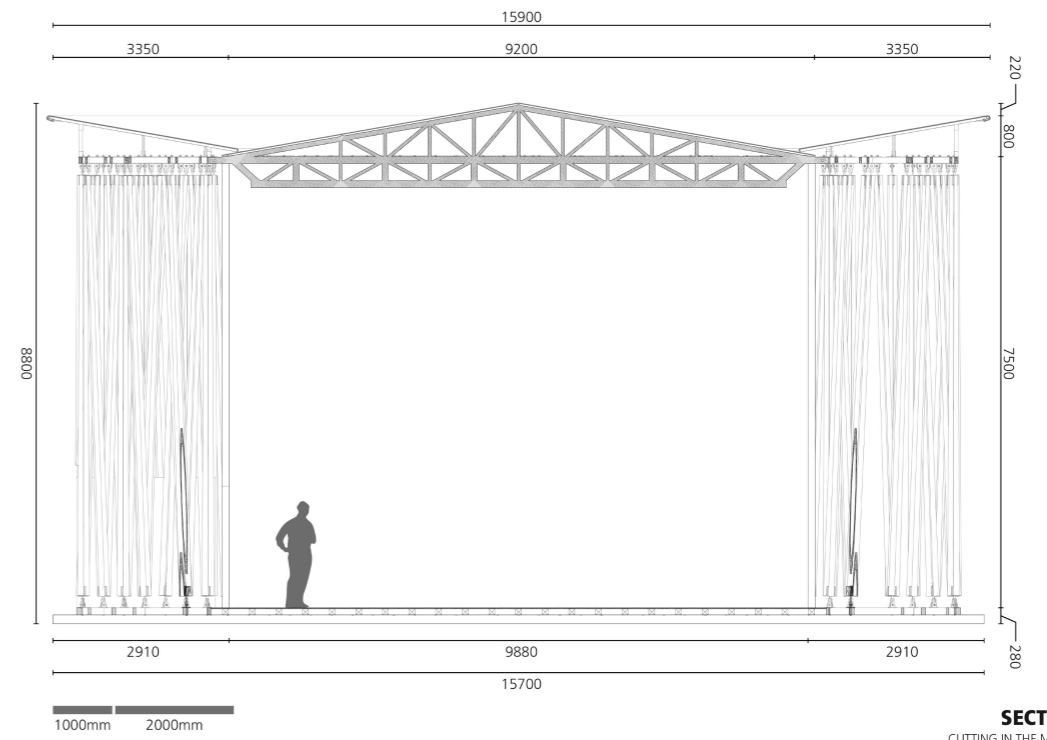
SECTION
CUTTING IN THE MIDDLE

15900
3350 — 9200 — 3350
220
800
7500
8880
2910 — 9880 — 2910
15700
280

1000mm 2000mm
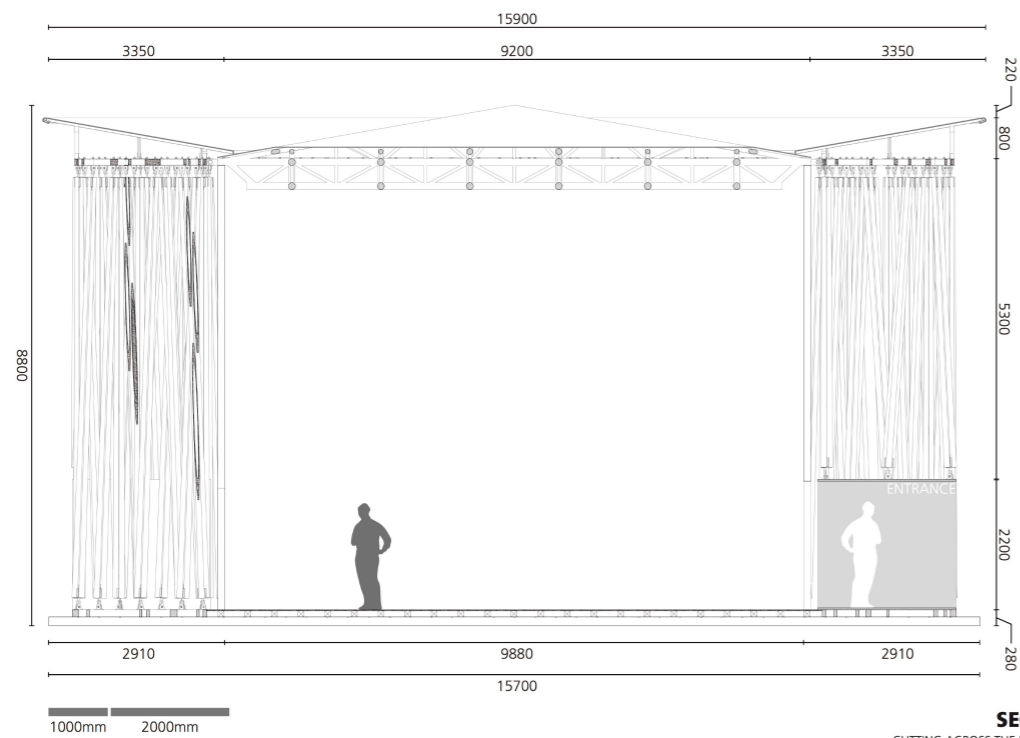
SECTION
CUTTING ACROSS THE ENTRANCE

15900
3350 — 9200 — 3350
220
800
5300
8880
2200
2910 — 9880 — 2910
15700
280

ENTRANCE

1000mm 2000mm
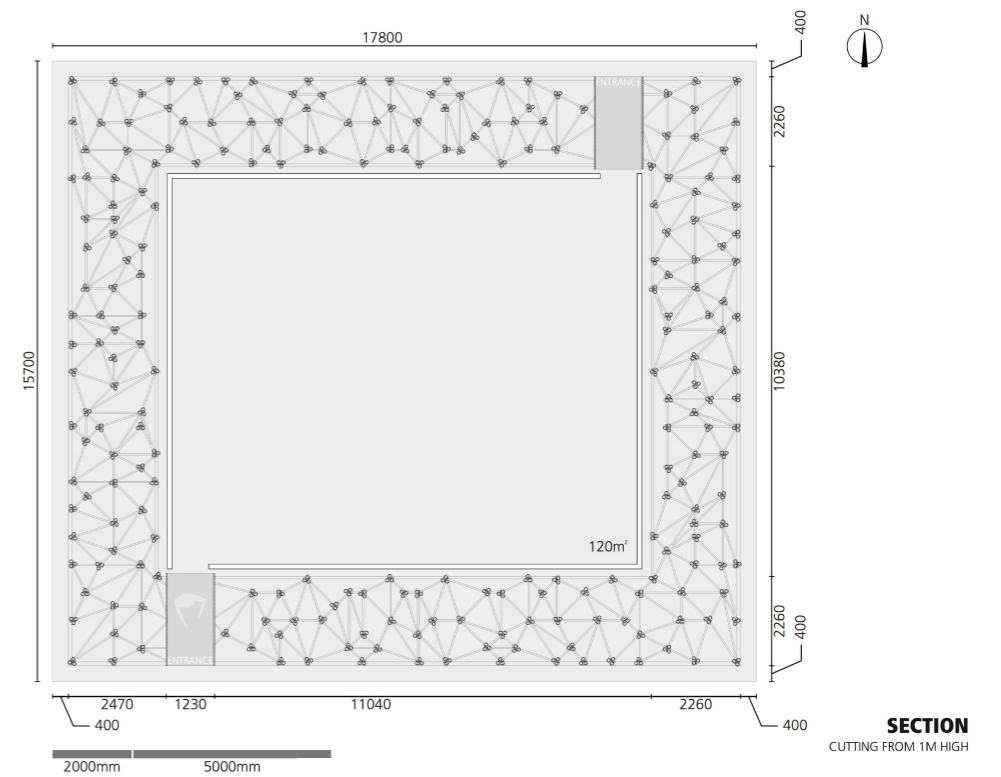
SECTION
CUTTING FROM 1M HIGH

N

17800
400
2260
15700
10380
120m²
2260
400
2470 — 1230 — 11040 — 2260
400
400

2000mm 5000mm

Bamboo House proposition by Markus Heinsdorff,, Munich for Nikunja's Xanadu project
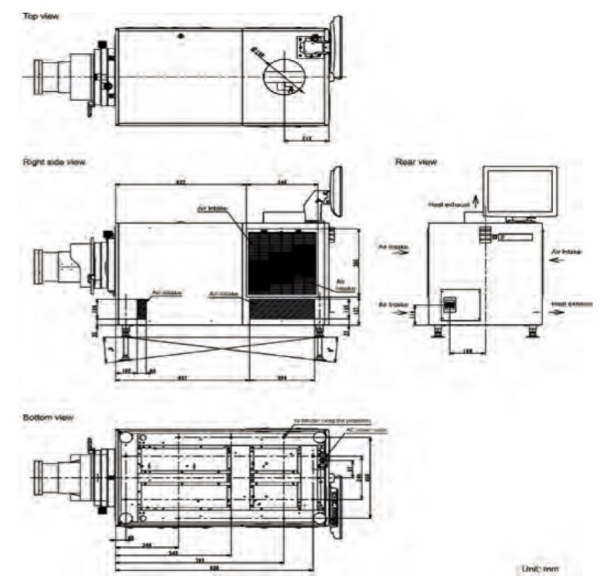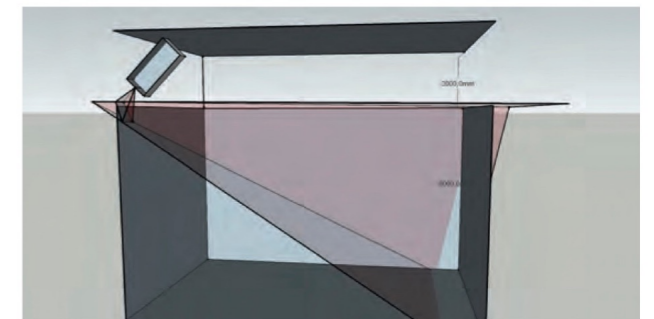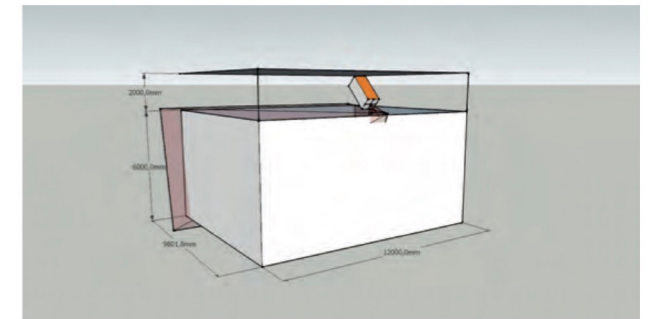
Nikunja's Xanadu (c) adapg, Paris

Stills of Nikunja's Xanadu: The Bastard's Dream, performer: MANNEE, Installation Movie, 2015 (78min, HDD)
Background Image: Volcano Reunion Island

TWIN - MOVIE ENVIRONMENT

the cinematographic art

The cinematography of XANADU, **entirely shot in the extreme landscapes on the Indian Ocean Reunion Islands**, between deep oceans and active volcano, takes the spectator on a voyage of unusual immersive visual experience. The work is orientated towards the creative faculty of dreams, by which humankind explores its domains of consciousness between the spiritual and the everyday worlds. The spectator moves freely in the light-space of the filed of crossing projections or chooses to sit down in an arrangement of a lounge, to follow the evolution of the movie and his experience.

XANADU is produced in a high definition format of 4K by the French cinematographer and **director of photography Jean Mark Selva**, most probably shot with the new Alexis 65. The two looping feature length movies of approximately 70 minutes each form a precise and infinite dialogue, accompanied by a sound installation in 8 channels,, with compositions of sounds by the **electronic musician Alain Perret** and **artist Nikunja**. It includes natural sounds, recorded with their nuances by **sound engineer Benoit Ouvrard** during the filming process, as well as ultra frequency sounds.

The two movies follow the existential multileveled trip of the protagonist, performed by the **performance artist and actress Mannee Jeeanah (Mauritius).** The films are formulated on the background of the powerful landscapes of Reunion Island as picturing states of consciousness. Based on a script and directed by Nikunja, the protagonist enters existential evolutive experiences, based on real dreams, between life and death, love, transcendence, birth, individual and universal knowledge. They are formulated by strong performances, in itself art-pieces, between ritual and artistic acts, breaking up myths and logics, questioning the deep realities of existence, our possibilities of perception, the understanding of the emergence of the physical. The multilayered compositions introduce further images of reframes of historical and found footage, deteriorating the fundamental conception of an evolution on a time-line.

Nikunja's editing follows a highly intuitive conception of narrative with a precise (de)composition of time, light and space, allowing the multilayered perception being complemented by the associative world of the user/spectator.

In itself, this cinema artwork is a pure formulation of Interactive Matter by light and sound.

TWIN - MOVIE ENVIRONMENT (cont.)

the cinematographic art and the role of the spectator

Entering the multilayered images and evolutive light volume in the space, the spectator subtly enters an individual world of creation. The viewer can choose which evolution to follow on the screens and can create own associations with the pictures and sounds. The movies connect the viewer to his/her own life, memories and associations. The spectator creates a personal inner dialogue together with the ever-evolving dialogue with the cinematographic images. In this process of open-ended poetry, the viewers own multi-layered reality merges with that of the artwork and accomplishes its content.

The formulation of the pictures consciously treats the materiality of the surface (variation of formats, reframes, superposition) and the force of light, colour and time. XANADU supports the associative intuitive inspiration of the spectator and enlarges the cinematographic experience beyond the simple adhering to a subject or the excitement and suspense of narration. The viewer (with its own life experiences) becomes an "idealised being" in the context of the artwork, similar to the performing protagonist. The spectator's experiences and dreams become complementary components, as well as bearers of spiritual energy. Through this, XANADU can give fulfilment beyond the moment of experiencing the work of art. This realisation of freedom invokes at the same time responsibility for one's own perception and action.

This experimental work of cinema is accessible to all, beyond social status or education, orientation of religion, ethnic membership or even national origin. Because of its innovation, the formulation of the images reveal the notion of a union of humanity, present in the art installation XANADU as humanist energy. The artwork is well beyond ideologies, philosophies or political interests and excludes any elitism. XANADU can travel and communicate with and through any culture, which certainly will help in its broad worldwide distribution.

Views of Nikunja's Xanadu: The Bastard's Dream, performer: Visitor/Users, Installation 56th Biennale Venice 2015, Istituto Santa Maria della Pieta

XANADU:
THE DREAM NIGHTS

performance of the participator

Chosen visitors (by lottery) or invited protagonists (personalities, actors and artists) are invited to spend the entire night alone, or accompanied by one other person of their choice, sleeping and dreaming in the bed installation, similar to ancient times as the seekers of truth on the bed shrines of the dream temples.

They can leave notes, comments, drawings, and photos about their dreams or experience on the large-scale paintings. A personal service for the basic personal needs of the dreamer can be called through an intercom.

Through the energy of the dreamt dreams, the installation generates a growing energy: a space between the dream world and the physical realm. This may have an affect on the dreams the participants have and the perceptions the visitors/users of the installation may discover.

In the morning, Nikunja meets the dream-night-participants for a casual breakfast to exchange and realise a short interview to reflect on the experience and the dreams. This is recorded on video. When the dream-experience is felt significant and the participator would like this, the dream would be transformed into a non-narrative performance. If necessary for its formulation, actors, costumes, extras, special make-up, animation, etc. would be employed. This performance and the artistic process are being filmed on location, including the landscapes, cultural aspects, etc into the image creation.

This turns the dream into a physical reality as well as a further artistic formulation.

These performances may become stand-alone artworks or being presented as a new video/movie installation. Further on they will be included entirely or partly into a one-channel docu-fiction movie project, being realised after 3 to 5 years of exhibitions.

Views of Nikunja's Xanadu: The Bastard's Dream, performer: Visitor/User, Installation 56th Biennale Venice 2015, Istituto Santa Maria della Pieta , Background Image: Volcano Reunion Island

Xanadu: Global Distribution and longterm program

For *XANADU: The Contemporary Dream Temple* AFROTAK TV cyberNomads are engaging as curators to ensure the diversified approach on all ends of the production. They take on responsibility as producers and organise **the multi-facetted framing program and publications to embed the transmedia art installation in a contemporary state of the art discourse** translating #InteractiveMatter into intersectional diasporic, scientific, cultural, political and spiritual perspectives. Thus the exhibitions, lectures, performances, panel-discussions, book- and catalogue publications will allow the public to gain a vast and lasting perception of the impact of Nikunja's artistic and scientific concept of *Interactive Matter* to be experienced in and through XANADU. These framing events and programs will be established in collaboration with institutions and personalities of the Cities, countries and venues, XANADU will be exhibited during its world-wide tour, planned to last three to five years.

Already in 2017, scientific papers in collaboration with Basel University media-scientist David Simon-Vermot and Renate Quehenberger of Quantum Cinema, Vienna, are being presented and published: for IS4SI-2017 - International Society for Information Studies, Goteborg Summit, Sweden: POSSIBILITY AND ACTUALITY: TOWARDS A MANIFESTO ON EVOLUTIONARY SYSTEMS: ***Interactive Matter : The Free Flow of Information, and the shift of moral and ethical responsibility in the future digital world society*** http://sciforum.net/conference/IS4SI-2017/is4si-Parallel%20Panel%204 and at Tasmeem Media Conference, Doha, organised by Virginia Commonwealth University in Qatar (VCUQ): ***Nikunja's Interactive Matter: Expanded Perception between the Analogue and the Digital*** http://www.nikunja.net/Xanadu%20Theoretical%20%20English%20Final%202017.pdf

As its premier exhibition venue for Xanadu, the producers assure a major art event like an **internationally important Biennale of Contemporary Art** or an internationally important art institution, like a **Contemporary Art Museum**, hosting he project.

The XANADU Contemporary Dream Temple Project has already been selected by internationally renowned curator Okwui Enwezor for the 56th Biennale di Arte di Venezia 2015. Due to the too short time span between the official selection in November 2014 and the opening on 9th of May 2015, the financial establishment of the project was not secured by January 2015. *XANADU: THE BASTARD'S DREAM* was Nikunja's proposition for an alternative trans-media installation for an indoor exhibition space. The concept was accepted by the Venice Biennale Direction and realised and opened on 9th of May 2015 at Istituto Santa Maria della Pieta in the frame of the 56th Venice Biennale Collateral Events.

The ***XANADU; Contemporary Dream Temple*** **is designed to travel globally** to i**mportant Contemporary Art and International Cinema Festivals** and to be exhibited in context to specific Art and Cinema events in collaboration with **CICAE, the International Federation of Arthouse Cinemas and Festivals**. In **2014**, at the **71st La Mostra Venice International Movie Festival,** CICAE had presented the XANADU project to selected members, over 60 theatre and festival directors from around the world, and had invited Nikunja to present the project in the frame of their innovative workshop. Around 15 directors already expressed their intention to exhibit XANADU in their countries and at international important festivals and events, so e.g. to USA, Spain, France (Cannes IFF), Malta, Bulgaria, Poland, Uruguay (Cinemathek), etc.

The *XANADU Contemporary Dream Temple* is a transmedia artwork and is on longterm planned to be produced as a multiple with an edition of maximum 7 entities, to be made available on all continents to important museums and institutions for permanent installation. This creates an impulse for a new global cultural practice of "Dreaming/Awakening" as means of profounder personal and social communication and awareness, inviting to a trans-national, trans-gender, trans-political, trans-religious cultural practice, shifting and supporting moral and ethical responsibilities to the individual subjective realisation.

XANADU: FEATURE MOVIE

IS THERE A UNIVERSAL DREAM LANGUAGE ?

The accompanying artistic docu-fiction
based on the installation-dream-experiences of 3 years

The **XANADU:THE CONTEMPORARY DREAM TEMPLE Project** is an evolutive art project , leading after approximately 3 to 5 years to a one channel docufiction movie.
The dreams dreamt in the Xanadu Pavilion by the participating visitors during the dream nights, by the artist Nikunja together with the participator will create performances, which will be filmed on location, if required including specific costumes, actors, extras, make-up and animation.

After 3 to 5 years of exhibitions in many countries, together with documentary materials of the project, excerpts from the Twin-movie performances and found footage this "raw material" will serve Nikunja as basis to edit an arthouse movie, representing and reflecting a voyage through the world's most important cultures and the perceptions of participators from many people, races, social backgrounds, educational levels, religious experience.

This may create an awareness of the universality of Being Human and the universality of **human evolution as one civilization**. The concept of Interactive Matter underlines the importance of difference and the fundamental necessity to understand and accept the strange, unknown, foreign, Other. There is no conservative status quo possible in the universe, since the very existence of life and matter is based on the expansion and evolutive gravity of interactivity. Without interactivity there is no existence. Without interactive matter, there is no material manifestation possible.

"I do not work from
a personal imaginary world. I create
progressive multi-layered content.
My work evokes a universal
language away from space and
time. It allows the audience to have
personal existential experiences,
which may lead to hidden treasures
and new realisations
about themselves."
- *Nikunja*

photos:
stills from 'NAMA', (84min, HDD, HD, DV, 2008)
experimental feature movie by Nikunja
starring actress and model Vedanta Otto, South Africa
awarded at NYIFVF New York and projected at numerous
festivals , cinemas and art locations In Europe, Africa and US.

New Cinema:
"awakening from the history as dream"
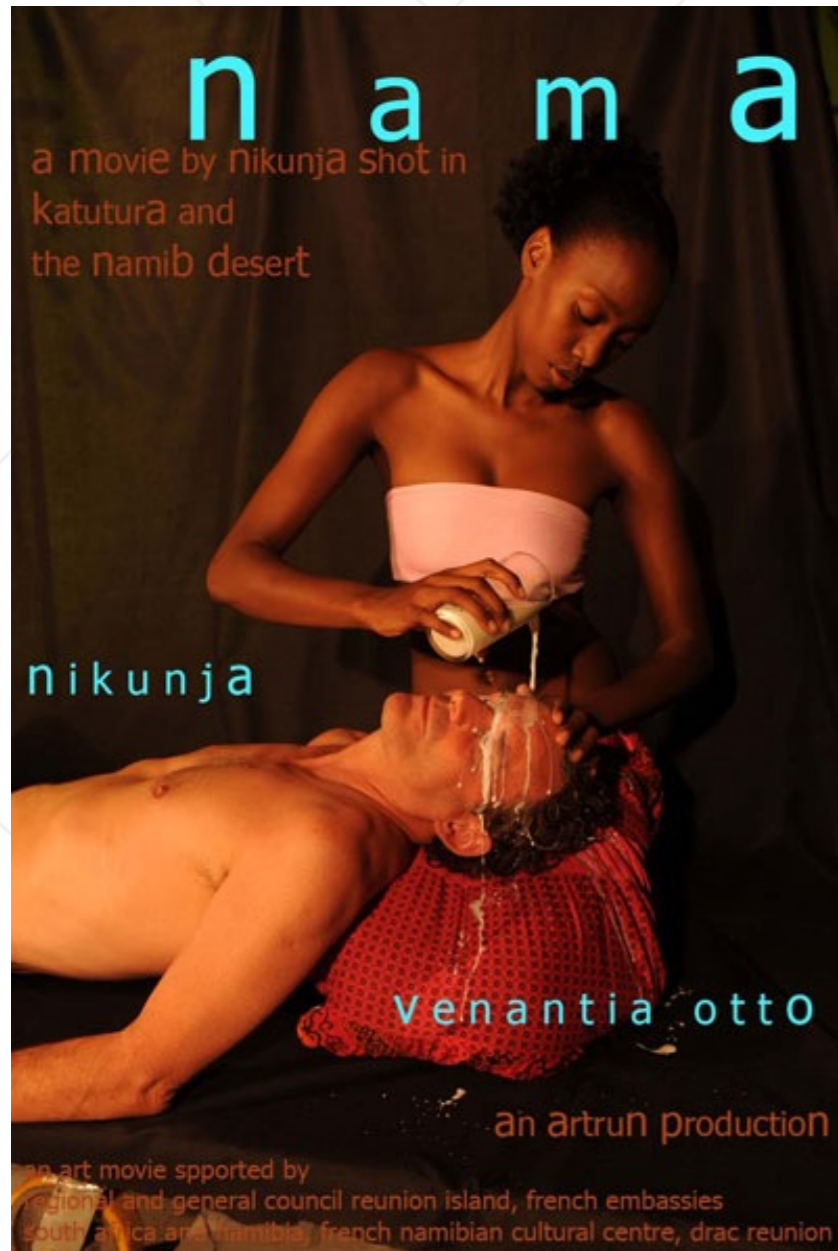
Walter Benjamin envisioned a cinema that is consciously used as tool for the "awakening from the history as dream". He focused on the peculiar relationship of moving image, oneiric exploration and the subsequent experience of awakening, with the intention to provoke and enable revolutionary developments in the collective social consciousness. As such, Benjamin emphasized the social relevance of the purposeful use of cinema as a means to change perception: „Film is able to detach an object from tradition, to emancipate it from ritual and to produce a renewal / actualization of the object and of humanity." In the present context, the notion of object is importantly expanded into the media-reality of performance, both, on screen (actors) and off screen (users).

Nikunja's Xanadu bears a strong connection to said perspective: This reflects in the precise use of the moving image as multifaceted, existential matter betwixt vision and memory, between presence and death. The associative flow of images and consciousness enables a creative dynamic comparable to a natural form of self-hypnosis or meditation: The experience of dreams in the awakened state and sensations shifting between the (perceived) presence and absence of corporality. Xanadu's principle of inbetweenness, which is based on the theory of **Interactive Matter**, enables a detachment from every-day consciousness and allows the participator to realize, that dreams are not only present while being asleep, but exact their influence in all other states of mind. It contrasts the multifaceted qualities of human consciousness with the often manipulative and mono-dimensional imageries of 'everyday-life' and analytical logic. Based on this approach, **Interactive Matter** allows the conscious appropriation of the images by the user, and thus permits his full authority, freedom and responsibility to act.

The installation's emphasis on states-in-between and the above mentioned aesthetic theory allow furthermore to contemplate the idea of liminality: While its origins are be found in the work of Arnold van Genneps, it is Victor Turner who majorly influenced this concept of change and transformation. Denoting a state "betwixt and between" the framework of the rites of passage, Turner understands liminality as a phase of evolutive potential, where an individual separation from the social norms and cultural values takes place. While separation from prevailing customs might be the outward appearance of this temporary "threshold-experience", it is – on the other hand – an opportunity to forge new interpersonal bonds and relationships, beyond what the respective society would deem as fitting and appropriate. From this perspective, going beyond the horizon of what is accepted as right or wrong is a necessary step, if opportunities for (societal) change are to be taken to heart. This aspect is of clear significance for Nikunja's Xanadu: The art-project's liminal qualities are such, that they create a space in between the binary cultural code of right / wrong, good / bad, true / false, and thus generate an experience of Otherness, or 'a Third', necessary for the evolution and transformation of the Self and civilization as such.

Interrogating and stimulating awareness of the Self and/in the Universe beyond the known, the task of art since the dawn of humanity, Nikunja's work references in recent philosophical and psychiatric science as Perl's Gestalt-therapy and the resulting field-theory, and Deuleuze/ Guattari's Anti-Oedipus and their encounter of the contemporary society's schizophrenia and their formulation of the organ less body, which can be understood as the contemporary societal form of Nikunja's Interactive Matter.

Nikunja's Xanadu (c) adapg, Paris

Xanadu Curatorium:
AFROTAK TV cyberNomads - Black German Data Bank, Network, Media Channel & Education Archive
XANADU InterdepenDenken (Interdependencies) | Nothing About Us without Us

Curator:

Adetoun Kueppers-Adebisi, president of AFROTAK TV cyberNomads is Engineer of Applied Sciences and energy-consulter is presently doing her trans-disciplinary PHD on Waste, Gender and Neo-Colonialism at the Institute for Trans-Gender Studies at #HumboldtUniversity, Berlin. She is founding Board member of African-Union-African-Diaspora-Committee-Germany-6th-Region with mandate of the AU (#AUADS), representative of the Berlin-Pankow Integration-Board, founding board member of the African Network Germany (#TANG) and also part of the founding team of the national Diasporic-Woman Association (#DaMigra). Adetoun has worked as Media- and Culture coordinator for the Berlin-State-Legislation-Proposal-against-Racism-and-Ethnic-Discrimination.

Producer/Curator:

Michael Kueppers-Adebisi, co-founder of AFROTAK TV cyberNomads underwent education as visual artist, writer, multi-media producer, cultural manager and journalist. He has studied at Duke University in North Carolina, at the Academy of Fine Arts in Dusseldorf, North-Rhine-Westphalia and has worked at the Institute of International Visual Arts in London (#Iniva). He is Founding board member of Berlin Global Village (#BGV) building a One World Center in Berlin and on the curatorial board of the Foundation New Culture (#SNK – Stiftung Neue Kultur). Michael has produced projects at institutions like **House of the Cultures of the World** (#HKW), the museum **#MartinGropiusBau** in Berlin, **#VillaRomana in Florence** and **#GoetheInstitute in Berlin and in New York City**.

AFROTAK TV cyberNomads
Black German Data Bank, Network, Media Channel & Education Archive **Africa Germany**

Contact:
Engineer of Applied Sciences **Princess Adetoun Küppers-Adebisi (**President**)**
Lecturer on Black German Media, Literature & Culture
@Humboldt University Berlin | Center for TransGender Studies (ZtG)
Web: www.AFROTAK.com

Adetoun Küppers-Adebisi, Opening Moderation for Black Berlin Biennale 2016 for Contemporary Art & Discourse.
A UN Decade Project for People of African Descent (2015-2025)

Michael Küppers-Adebisi, The Becoming Human reMix. | Black lives Matter.
A Literary Multi-Media Performance. Opening for Black Berlin Biennale 2016 for Contemporary Art & Discourse.
A UN Decade Project for People of African Descent (2015-2025).

AFROTAK TV cyberNomads - The Black German Art, Culture, and Media Archive was initiated based on #DuBois´ project EncyclopedicaAfricana in 2001 as #EncylopedicaAfricanaGermanica. With funding from the Federal Office for Civic Education of the German Government (#BPB) it set out to re-write, re_inscibe and stage missing parts of #BlackDiaspora and 'Afropolitan knowledge into the Euro-bilisied mainstream discourse. Until 2008 about 11 Millionen unique visitors globally had accessed the CRM-powered platform of the first German #BlackDiasporaNetwork. In 2008, with the arrival of microsites the independently run AFROTAK TV cyberNomads initiative embraced social media networks as new content distribution channels.

Their creations #MayAyimAward (under #UNESCO umbrellaship) and #BlackMediaCongress gained international attention as part of the #BlackAtlanticProject (curated by #PaulGilroy and #TinaCampt). AFROTAK TV cyberNomads productions promote global intersectional practices against contemporary Eurocentric propaganda and censure that limits knowledge productions from within the tradition of #WesternModernity. And its implicit #AestheticsofExploitation and settings of privileged positioning and of Identities (#TheBlacKBooK, AfricanDiasporaGermanyOnlineDossier).
As activists they challenge privileges in #TimeandSpace encoded in the colonial matrix of power 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 polyphony of voices - interventions into public spaces 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).

AWARDS
2016 Projet Space Award, Senate, **Berlin**
2013 Shortlist Peace Award, Foundation Die Schwelle, **Bremen**
2012 Yaa Ansantewaa Award, African Diaspora Woman, **Hamburg**
Audience Award, Short Film Competition, House oft he Cultures oft he World, **Berlin**
2011 Best Practice Award Holocaust Education - Federal Office for Civic Education of the German Government, **Berlin**
Best Practice Award for Integration and Media - **E**uropean **U**nion, **Brussels**
2010 Best Practice AWARD Integration and Culture, German INTERkultur Congress, **Bochum**
Best Practice Award Diversity Management, **W**orld **D**iversity **L**eadership Congress, **Vienna**
2009 Respekt Award, Senate, **Berlin**
Civil Society Engagement Award, Council for Democracy and Tolerance, **Berlin**
2008 Best Practice Award Culture and Media, Alliance for Democracy and Tolerance under lead of the Federal Office for Civic Education of the German Government, **Berlin**
2005 Best Practice Award as Anti-Racism Culture Project, European Human Rights Report, **BRD**

XANADU CONTEMPORARY DREAM TEMPLE FACTS 2015/2017

XANADU © NIKUNJA - ART RUN PRODUCTION (2014-2016), GEI Institute Basel (2016-) depot adagp 2012, Paris

Curator
Adetoun Kueppers-Adebisi, Berlin
Interdisciplinary Artist, Author, Movie Director
Nikunja (Reunion Island/Switzerland, Basel/France)
Performance Art
Mannee (Mauritius/France)
Media-Scientific Curator
David Simon-Vermot, University Basel, Switzerland
Media-Scientific Advice
Renate Quehenberger, Quantum Cinema, Vienna
Producer/Assistant Curator
Michael Kueppers-Adebisi, Berlin
Art Production
Stiftung Neue Kultur Berlin, Berlin/Germany
afrotak TV cyberNomads, Berlin/Germany
Artrun Production, Reunion Island/France
GEI Institute, Basel, Switzerland
Partnerships
Museum of Modern Art Léon Dierx, Saint-Denis, Reunion
Island
Film Production
vacant
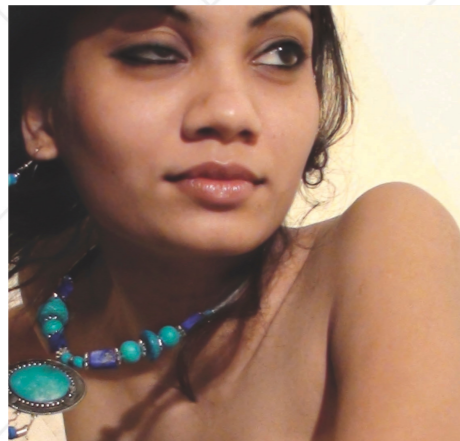Executive: Alefa Production - Sami Chalak (Reunion Island)
Film Producer
vacant
Executive: Sami Chalak (Reunion Island)
Production design
Mannee (Mauritius) and Nikunja (Reunion Island, Basel)

Main Actress/Performer
Mannee Jeeanah (Reunion Island/ Mauritius)
Director of Photography and Cinematography
Jean Mark Selva (Paris, France)
Director of Sound On-Set Recording
Benoit Ouvrard (Paris, France)
Sound Composition
Alain Perret (Geneva, Switzerland) and Nikunja (Reunion Island, Basel, Switzerland)
Sound Mastering
vacant
AV installations
Videocation GmbH (Munich, Germany)
Syntrope GmbH (Magdeburg, Germany)
Exhibition Design/BambooPavillion
Markus Heinsdorff (Munich, Germany)
Graphic and Title Design
vacant
Private Partnerships/Sponsoring (as of Spring 2017)
VALCOBA AG, Basel , Switzerland
AIR FRANCE, Reunion Island, Paris, France

TECHNICALS
Movieproduction:

Main Producer (producteur deléguée)
vacant
Co- Producers:
vacant

Author/Director: NIKUNJA
Performance: MANNEE
Editor: vacant
2K and 4K image production by Director of Photography (AFC) **JEAN MARC SELVA**
of Paris with the **Alexa 65 in 6K**
Editing of around 2 x 70minutes, two screens in dialogue/crosslight composition for projection
Onsite sound recording by Sound Engineer **Benoit Ouvrard** from Paris;
the sounds will be integrated in the overall 8 - channel sound
composition by electronic musician **ALAIN PERRET** and **NIKUNJA ,** broadcasted
via 32 Anthony Gallo HD loudspeakers.

PROJECTIONS:

by **videocation GmbH**, Munich, Germany and **syntropy GmbH**, Magdeburg, Germany
on stretched lycra screens overall wall

2 x projector Sony SRX-T615, LKRM-U450x6, QMCB-DVI lens Navitar

for projection format longside of ca 11800mm x 6640mm (16:9)

2 x projector PT-DZ16KE 1 2 lens ET-D75LE6
for projection format small side of 9700mm x 7275mm
(3:4) camera RT transmissions. **Panasonic AW-HE130KEJ**

BAMBOO PAVILION:

Bamboo House Construction, Concept by **MARKUS HEINSDORFF**, Munich, Germany
18000 mm x 15800 mm x 8800mm (height) outside measures
12270 mm x 9880 mm x 7500mm (height) inside measures

Provisional Budget (by 1/2017)

CENTRAL ART INSTALLATION NIKUNJA	25 500 €
PROJECTION TECHNICS INCL MONTAGE SYNTROPY GMBH	560 000 €
BAMBOO PAVILLION EXCL MONTAGE, MARKUS HEINSDORFF	233 000 €
8 CHANNEL SOUND INSTALLATION INCLUDING COMPOSITION AND ENGINEERING	22 000 €
4K DIALOGUE PROJECTION MOVIE PRODUCTION	433 000 €
Promotion	70 000 €
Publications	50 000 €
TOTAL	1 393 500 €