



**Xing**  
presents

**Thursday 26 February 2026 10 pm**

**SUNIK KIM**

*Fragments from EXISTENZ:*

*The Third Malformation, Or Combinatorial Rotation of The City / The Tunnels /  
The House / The Beach (Fragment 3.1 Folio X "ANOMALY")*

sound performance

**Raum**

Via Ca' Selvatica 4/d Bologna

**Thursday 26 February 2026** at 10 pm **Xing** presents at **Raum**, Bologna, ***Fragments from EXISTENZ: The Third Malformation, Or Combinatorial Rotation of The City / The Tunnels / The House / The Beach (Fragment 3.1 Folio X "ANOMALY")***, sound performance by Korean musician and writer **Sunik Kim**, for the first time in Italy.

With **EXISTENZ (fragments from)**, after their extensive research on the composer Conlon Nancarrow, Sunik Kim continues to explore time and duration and to work on the micro-mutation of forms, through music in constant motion, or rather in a state of erosion and restructuring.

Following the vision of conceptual artist Hanne Darboven, who only used numbers "because it is a way of writing without describing" (nothing to do with mathematics), Sunik Kim proposes an abstract musical experience of shared listening. Numerical flows are arbitrary architectures of time, that is, continuous systems that represent both the flux of life and an all embracing order.

Kim deploys patches and tools they have designed, dismantling the limitations of **contemporary computer music**. Through multichannel diffusion and the exploration of delicate psychoacoustics, they seek to merge the temporal and spatial perception of the sounds in the mnemonic layering of the listener. Simple sonic materials are led by Kim almost to the point of exhaustion.

*Fragments from EXISTENZ* is a radical sound performance that invites us to transcend the concept of Spectacle and follow the electromagnetic impulses that transform a "music we've been through before," breaking (and subjectively recomposing) its forms as they unfold over time.

Along with the music, presented live for the first time, Sunik Kim has written **an essay** for the occasion — available to those attending the sound performance at Raum - outlining the suggestions and reflections that make up this new body of work. Reading the essay - and rereading it - is an insightful way of entering and understanding the headspace that produced this deeply considered music and its inner ecology.

"If my recent work has been tinged with a kind of *optimism in exhaustion* - seeking out the potentials nearer to the swoop of zero - I am increasingly interested in **traversing that zero in search of a music of active negativity**. Every day I am tortured by, on the one hand, the total inability of music to alter social relations except as commodity, and, on the other, the feeling that we have barely begun to hear music. This music is an attempted tracing of that contradiction: not a breaking-through, but a breaking-*into* the limit that this contradiction presents. [...]

I'm thinking of **music written on music like the practical activity of humans writes upon nature**: in the scribbles and strokes of our collective "scrawling hand". [...]

In the context of horror, it's not a retreat from the world, but the only hope of remaining with it. It's about **continuously reading the world, its inscriptions**: close reading becomes a specific mode of care, a method for our survival. But close reading bears a danger within itself: that of the world simply becoming a text, a map, and, therefore, a game. [...] A nexus for these concerns became, against all expectations, the horror video game series *Resident Evil*, in which the player, in real time, reconstructs the space in their mind and traverses its architectures. The door to safety is shut. There is no turning back. You must survive in order to expose this nightmare... [...]

Music, too, constructs spaces in the mind. What would it feel like to **experience music as a traversal or navigation through a space**? What would it feel like to experience music as "going through something"—surviving against all odds?" (fragments from the accompanying essay by Sunik Kim)

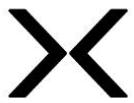
**Sunik Kim** is a musician, writer and filmmaker currently based in Los Angeles. Their recent work attempts to unfold problems of perceptual and temporal distortion through computer-generated sound. Sunik Kim's writing has been featured in The Wire Magazine, Pitchfork, Bandcamp Daily, Tone Glow, Soap Ear, Bellona Magazine and others, on subjects ranging from Conlon Nancarrow and Soviet cybernetics, to timestretching and eroticism in Woolf, Proust, Rivette, and 90s jungle, to the massacre of Korean migrant workers and communists during the 1923 Kanto Earthquake in Japan. Recent performances have occurred at Cafe OTO (London), Arika Episode 11 (Glasgow), Default Den Haag (The Hague), Ear We Are Festival (Biel), Counterflows Festival (Glasgow), Empty Gallery (Hong Kong), 2220 Arts + Archives (Los Angeles), Task Gallery (New York), Ochiai Soup (Tokyo). Recent work includes *Formenverwandler* (2 x CD, Feedback Moves, 2025), *Tears of Rage* (CD, Rope Editions, 2024) and *Potential* (LP, OTOROKU, 2023).  
[www.sunikkim.com](http://www.sunikkim.com)

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