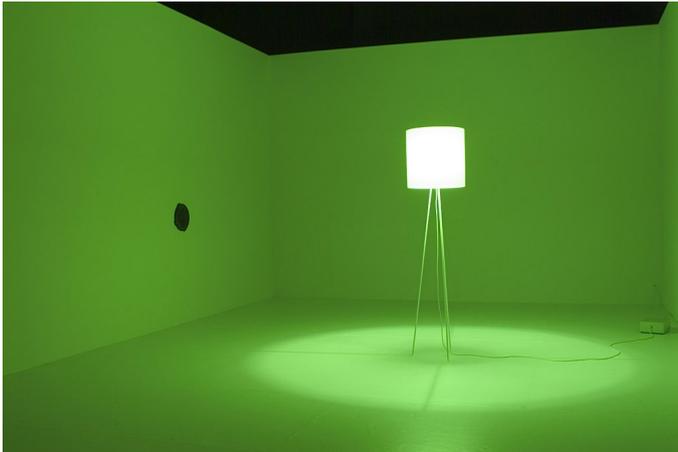


**Anybody Who Is Disturbed by Flow of Information  
Notes on Networks between Spheres**

Artists: Yunchul Kim / Jan Peter E. R. Sonntag  
Curator: Jung Me Chai  
Art Director: Bonaventure Soh Bejeng Ndikung

**Saturday, April 20<sup>th</sup> 2013, 7 pm**

**SAVVY Contemporary | Richardstraße 43/44 | 12055 Berlin-Neukölln**



Jan-Peter E.R. Sonntag, GAMMAvert, 2006, THE KITCHEN, NYC, 2006 © the artist Yunchul Kim, OK, 2011, © the artist

The issue about creating a conjunction between any kinds of spheres is usually finding the right tools through or with which associations can be made. Depending on what these spheres are, different networking and communication systems come in handy to enable a flow of information. Presupposing that the idea of the network aligns with Bruno Latour's conception of the *network*, who makes use of the word "not simply to designate things in the world that have the shape of a net, but mainly to designate a *mode of inquiry* that learns to list, at the occasion of a trial, the unexpected beings necessary for any entity to exist. A network, in this second meaning of the word, is more like what you record through a Geiger counter that clicks every time a new element, invisible before, has been made visible to the inquirer."<sup>1</sup>

Picking on this *mode of inquiry*, although this has been practiced since time immemorial, it is still worth reflecting on natural and social sciences as spheres, as well as it is still worth venturing to posit artistic practice as a kind of network that enables the flow of energy and information between these spheres. Whereby, the intentionality is not necessarily primary, but rather the fortuitousness of these spheres that make the "Geiger counter" click – facilitated by art. And this is the point Latour makes when he says "a network is defined by the series of little jolts that allow the inquirer to register around any given substance the vast deployment of its *attributes*. Or, rather, what takes any *substance* that had seemed at first self-contained and transforms it into what it needs to *subsist* through a complex ecology of tributaries, allies, accomplices, and helpers"<sup>2</sup>

To this end, the exhibition project **Anybody Who Is Disturbed by Flow of Information** aims at exploring how art can actuate or serve as such little jolts that provoke the spheres of sciences to vastly deploy their attributes, especially the attributes that are not accessible to those without the specific field in question. Hereby, art can also serve as a wave that transforms information not only between the spheres of social and natural sciences but also to the spectator in an art context, thereby bracing the otherwise self-contained sciences to cope within a more complex environment. Since the 20<sup>th</sup> century, as Latour argues, was the "golden age of the laboratory"<sup>3</sup>, when scientific insights and knowledge were mostly produced in isolated

<sup>1</sup> Latour, Bruno: Networks, Societies, Spheres: Reflections of an Actor-Network Theorist. In: International Journal of Communication 5 (2011), 796–810

<sup>2</sup> ibid

<sup>3</sup> Latour, Bruno: The World Wide Lab RESEARCH SPACE: Experimentation Without Representation is Tyranny. In: Wired 11: 147.

realms, inaccessible to the public, and guarded by a group of selected people, the 21<sup>st</sup> century is proving to be an age where scientific and technological experimentation has migrated from the laboratories into artists' studios and galleries and vice versa. I.e. a dwindling of the gap between experts and non-experts; scientific experimentation and non-scientific experience can be observed more and more.

In this framework, the exhibition **Anybody Who Is Disturbed by Flow of Information** will shed a spotlight on the status quo of the interface of the aforementioned network and spheres i.e. the brokering between the arts, sciences and technologies, question the mechanisms through which they communicate with each other, reflect on the interests as well as aversions towards creating synergies between these spheres, and deliberate on the role of art in the transformation of scientific and technological processes into immediate experiences. Furthermore, without necessarily aiming at answering but rather at posing questions, a bird's eye view will be thrown on how these processes are reflected and treated within different cultures in the West and non-West and how this is anchored in the trans- and hyper-culture of contemporary art.

For this exhibition at **SAVVY Contemporary**, the curator **Jung Me Chai** invited artists **Yunchul Kim** and **Jan Peter E. R. Sonntag**, whose practices are already situated within these discourse, to engage in a visual communication. The artists will miniaturize or take excerpts of existing art pieces from different series or installations, which will be juxtaposed in pairs with each other in the exhibition, and thereby enabling a dialogue of things.

This exhibition, which is kindly supported by the **Kulturamt Neukölln**, will culminate in a critical roundtable discussion and the production of an exhibition reader.



**Jan-Peter E.R. Sonntag** is an artist, composer and researcher. He studied fine arts, art history, music theory, composition, philosophy and cognitive science and, in 2002, founded N-solab. He received several grants or prizes (Akademie Schloss Solitude, Berlin- & German Sound Art Prize, Cynet Art Award, a Hauptstadt Kulturfond grant for e-topia, emare-Mexiko grant, Quebec grant, 2012 the Villa-Aurora-Grant (Los Angeles) and has exhibited in various international exhibitions: V2, Rotterdam; NIMK, Amsterdam; Making Waves Festival, San Francisco; Apex Art & The Kitchen, New York; Fundcion Arte Y Tecnologia, Madrid; Centre Cultura Contemporània & METRONOM, Barcelona; Nacional Gallery, Poznan; Academy Of Arts, transmediale 98, 2006, 2007, 2011, 2013, Haus der Kulturen der Welt & Martin Gropius Bau, TESLA und Bethanien, Berlin; Mediabiennale, Seoul Museum of Art, & Aram Art Gallery, Seoul; Laboral Centro de Arte y Creación Industrial, Gijón; Center for Contemporary Art, Torun; Museum für Kunst und Gewerbe, kampnagel, Galerie der Gegenwart & Kunstverein, Hamburg; Museum Centro Calego de Arte Contemporânea, Santiago de Compostela: zkm, Karlsruhe; ars electronica, Linz; CYBERFEST, Hermitage, St.Petersburg; HMKV, Dortmund; WKV & Staatsgalerie, Stuttgart; skanu mezs & RIXC, Arthall Riga; Tent, London; Fonoteca Nacional, Mexico City; Manif de Art, Quebec; China Science & Technology Museum, Beijing.

**Yunchul Kim** is a composer and an artist based in Berlin, and also founded the Studio Locus Solus. His latest works are focusing on the artistic potential of fluid dynamics, metamaterials (photonic crystals) and especially on the context of magnetohydrodynamics. His works have been shown at Ars Electronica, Transmediale, New York Digital Salon, Electrohype, ISEA and Medialab Madrid, among others. Kim has awarded grants at various institutions and festivals such as Ernst Schering Foundation, Arts Council Korea, Edith-Russ Haus for Media Art, Künstlerhaus Bethanien, Ars Electronica, Transmediale, Künstlerhaus Schloss Balmoral, NRW and etc. Kim has taught and gave workshops in diverse institutions, international festivals and academic centers. He is now a member of art and science project group "Fluid Skies" and also a co-director of art research project "Liquid Things" at Art & Science Department at the University of Applied Arts Vienna in Austria.

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