

_Manifesto

Luigi Russolo, a painter and composer, who today might be recognized as a multidisciplinary artist, named his futurist manifesto written exactly hundred and ten years ago as 'The Art of Noises.' Just like Marcel Duchamp recognized the artistic coefficient in all objects during the same period, Russolo believed that all sounds possessed their own musicality. In this context, it is worth noting the excessive passion of Italian and Russian avant-garde sound artists of the early 20th century towards techniques emerging through electricity. It would take until the 1960s for visual artists to grasp their era's technologies, particularly those related to integrated circuit electronics. However, in art, technologies and techniques only gain value when they become democratized. For instance, although photography was officially invented in 1839, it experienced a significant boost with Kodak's release of a portable camera equipped with film in 1888. Similarly, the widely accepted notion is that the real start of video art was the portable Portapak camera by Sony, which was already affordable in 1967. Considering that digital art is acknowledged to be contemporary with video art, its democratization only took place during the last quarter of the 20th century with personal computers and the Internet, including the various versions of the web. In today's world even the smallest applications and services on computers and the World Wide Web can now become artworks when they are diverted from their ordinary uses, as we witness today.

One characteristic of technological art practices is that they often flourish on the peripheries of contemporary art, which is regulated by the market through international fairs and biennials. In other words, these practices have been predominantly developed around short-term events such as festivals hosted by cities close to university networks. The aim of Noise Contemporary is to integrate media arts into a contemporary art fair that recognizes, unlike usual, the centrality of the digital realm, positioning them at the fusion point of dissemination channels. We aim to create a platform for artists who embrace the technologies of their time as a means of expression so that their development takes place within established structures; such as museums, galleries, collections or public spaces, where art history is written -or, to be more precise, validated.

If history books are filled with artworks, it is because artists are the best source to provide meaningful cultural readings of the Earth. So, shouldn't we hear what daring artists who resort to bold techniques to harness creative potential of technologies reshaping our society have to say about topics such as; artificial intelligence, blockchain, social media, biotechnology and augmented/extended reality. We must acknowledge that no creation has ever completely escaped the biases of algorithms, including the artists who use them in their research stages, and not forget that; modern technology, both in terms of usage and necessary regulations, is a matter for everyone, all of us.

Let's make noise together at the intersection of art and technology in Istanbul. Let's try to develop a worldview by exchanging our knowledge, experiences, dreams and yet concerns. So that from these exchanges, a vision of the world emerges in this very moment. Yesterday's dreams are today's realities, and the artists of Noise Contemporary bear witness to this. Together, let's envision a future.