

oi_Galleries

oi_Music

oi_Talks

oi_Emerge

oi_Focus

oi_Education

oi_Public

18/21_01

12/13/14_01

18/21_01

18_01/18_02

18_01/18_02

18/21_01

15/21_01

Kadıköy Kent Müzesi

Alan Kadıköy

Kadıköy Kent Müzesi

Alan Kadıköy

Haliç Sanat/Fener Evleri

Piksel.Studio/Alan Kadıköy

Kadıköy Kent Müzesi

Turkey's First International
Media Art Fair

NOISE
_Media Art

2024
EDITION.01

_About

Noise, Turkey's newest art fair, will make its debut in 2024.

The media art fair is unique in Turkey and one of the few events of its sort worldwide.

We strongly dispute the notion that art fairs are only temporary commerce and entertainment events. As a result, our greatest ambition is for Noise Media Art to be a platform that supports production, discovers young artists who are not represented by galleries, exhibits unseen works, discusses new and even unconventional ideas throughout the year, and has a very strong and inclusive educational component.

We believe that we must comprehend how technology has altered mankind and art in order to positively contribute to this transformation, and that we cannot do so unless we know how to read the past.

We want to build a community in which the most innovative galleries, artists, art professionals, collectors, and great masters of the global art market collaborate with a local media art scene respected around the world, where art, music, knowledge, experience, dreams, and even concerns about the future flow and are shared.

NOISE

_Manifesto

“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.”

Dominique Moulon

Chief Curator

_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.

NOISE
_Media Art

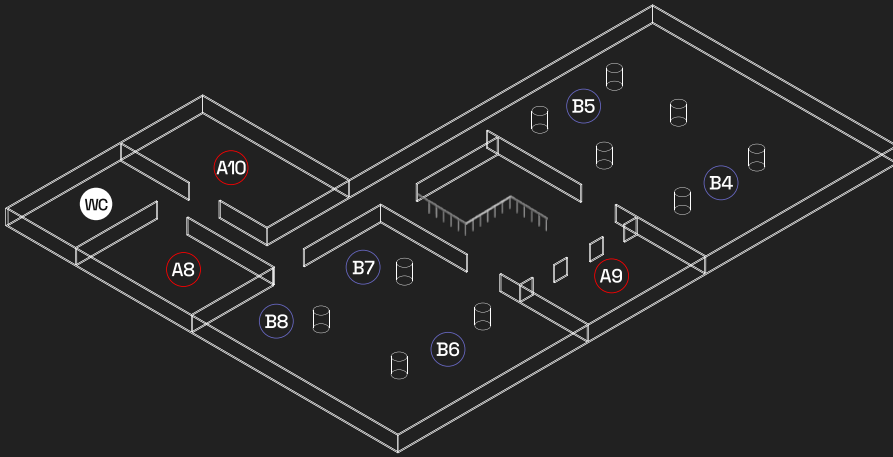
oi_Galleries

KADIKÖY KENT MUSEUM

17 - 21 JAN

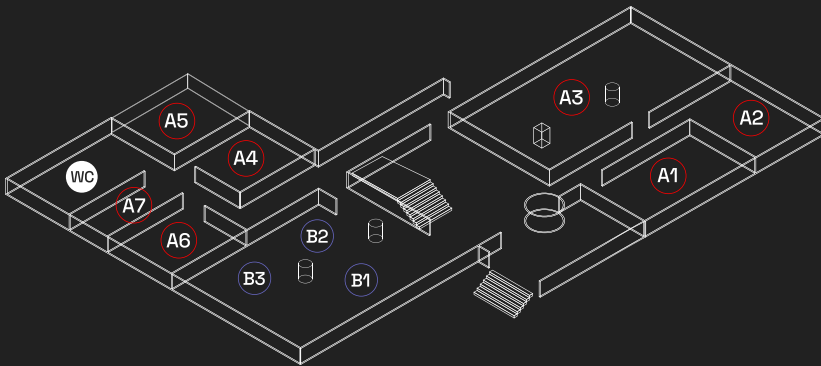
2024

First Floor



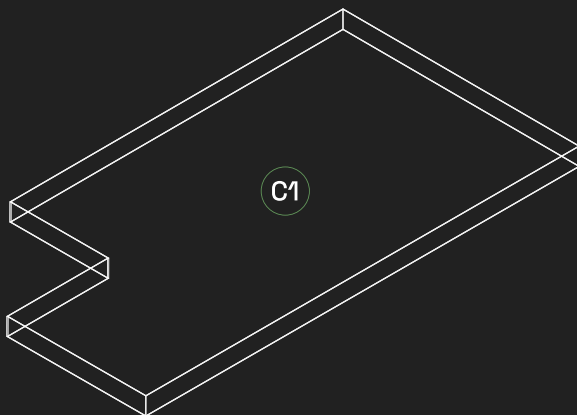
- A8 ZETO ART
- A9 Kate Vass
- A10 SANATORIUM
- B4 DAM Projects
- B5 BBA Gallery
- B6 NADO Curatorial Agency
- B7 Paribu Art Memory - PAM
- B8 WHITE NOISE

Ground Floor



- A1 PİLOT
- A2 CulturFoundry
- A3 Art On İstanbul
- A4 Galerie Dix9 Hélène Lacharmoise
- A5 Candaş Şişman OI_SELECTION
- A6 Julie Caredda
- A7 KO11
- B1 ELEKTRA
- B2 MoTA - Museum of Transitory Art
- B3 SİYAH BEYAZ

Garden



- C1 Ahmet Said Kaplan
in collaboration with DECOL
OI_SELECTION

ART ON İstanbul

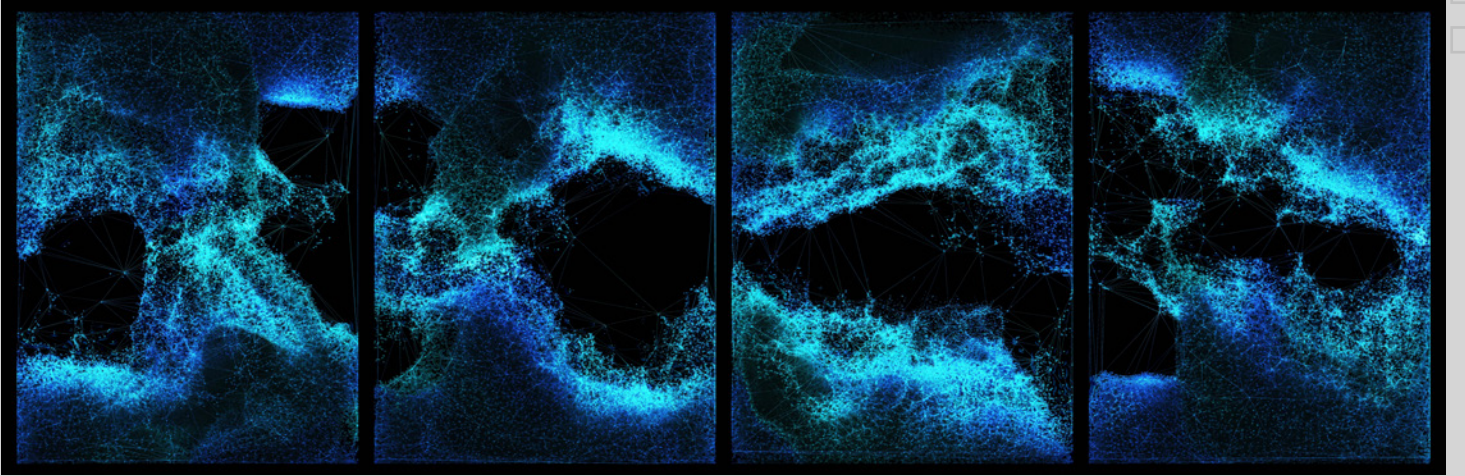
NOISE
_Media Art

Istanbul

Founded in 2011 by collectors Nil and Oktay Duran. The gallery programme consists of curatorial exhibitions and publications that aim to make lasting contributions to the history of art, while establishing a climate of criticism for in-depth and multi-perspective analyses of the work of art. Art On continues to be one of the contemporary art centres of Istanbul with its two galleries, Art On Pera and Art On Piyalepaşa, the largest contemporary art gallery in Turkey.

Apsu

Ozan Türkkan



"apsu" is a video installation created and produced as part of the "arura" research project and solo exhibition, focusing on transitional forms, biodiversity, and the fractal geometric structure of these biological forms in nature, as well as the variability of this geometry over time. The primary source of inspiration in this process is water and the interconnectedness of all life forms with it in nature.

4 Ekranlı enstalasyon
4x 55" LG Ekranları



Ozan Türkkkan

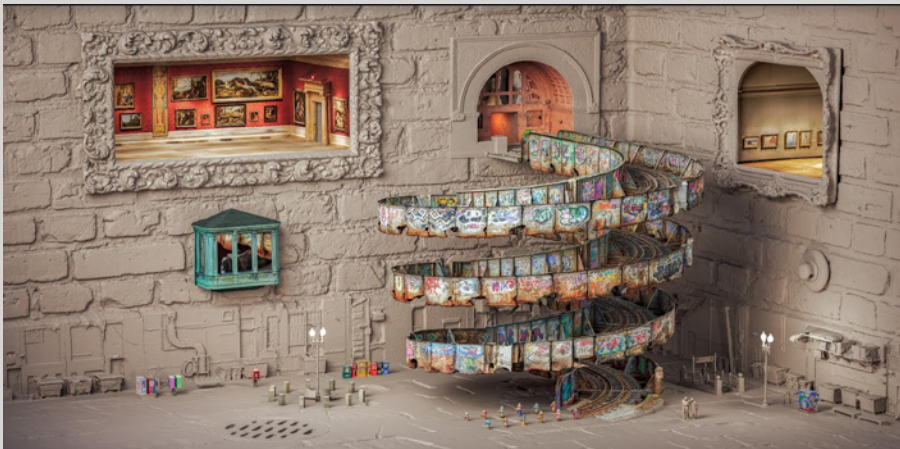
Vienna-based new media artist
Ozan Türkkkan works at the
intersection of art, science
and technology.

Vienna-based new media artist Ozan Türkkkan works
at the intersection of art, science, and technology.



Berlin & Boston

ODDVIZ



Berlin was the subject of the last two current works of the Inventory series. The elements of the city formed a new integrity through ODDVIZ's vision.

*Berlin, 2023,
Photogrammetric virtual installation,
150 x 266 cm Ed 5 + 1 ap*

*Boston, 2023,
Photogrammetric virtual installation,
Diasec, 150 x 266 cm, Ed 5 + 1 ap*

ODDVIZ

ODDVIZ is an Istanbul-based art collective that focuses on scanning objects and locations using photogrammetry, generating three-dimensional digital replicas.

The collective presents digitized assets through installations in virtual environments. Çağrı Taşkın is an architect who specializes in 3D modeling, visuals, and visualization. Serkan Kaptan studied engineering and completed his master's degree in environmental studies. Erdal İnci studied painting and works in the fields of photography and digital arts.

Stumblers

Erdal İnci



From the Clones Project series: "I prefer the space to inspire me to imagine its choreography. Additionally, I wanted to distance these locations from their familiar states. I sought ways to estrange the architecture seen in the frame and the historical image in our memory."

(2014)

Full HD Video Loop, Ed 5 + 1 ap



Erdal İnci

Erdal İnci (b. 1983, Ankara) is a Turkish new media artist, painter, photographer, filmmaker and street artist based in İstanbul.

He is particularly known for his cloned animated videos in reduced GIF format on the internet. Erdal İnci's art practice generally explores public spaces and collective memory. In his video works, he records his performance in public spaces and explores new choreography techniques. In the editing phase, he overlaps consecutive moments and makes the whole movement visible. A rhythmic action, such as walking or jogging, becomes a moving pattern and behaves like a singular organism. Generally, cityscapes and public squares are used as a stage. This practice has led him to carefully choose the environments in which he performs. Inevitably, in most of his works, the space itself plays an important role in determining the context.

Lover's Shore

Onur Mansız



Onur Mansız holds back the spiritual and sensual contact in his works and tries to conceal the tension. In this instinctive desire to share or not to share emotion, it is felt that what is unwittingly shown is definitely the side that is wanted to be kept secret and the perpetrator is revived. Mansız, who puts the feeling before the mind, the soul before the body, the nature before the human, creates a new hybrid race with the appearance of a familiar landscape, and by agencying the space, reflects the tension of the spatial and temporal relationship between subject and matter to the viewer. It is observed that by taking the consciousness of nature and articulating it to the subject, this re-created hybrid race is purified from emotion, gender, origin, system and identities and banned from the requirements of being human.

(2023)

4K Video Loop 4', Ed 3 + 1 Ap

Onur Mansız

Born in Istanbul in 1986, the artist graduated from Marmara University, Department of Painting.

In his works, the artist focuses on the body as a fixed and stable region of the subject, the place where subjectivity is represented and the act of self-existence takes place. The images projected on the body, which position the body in an ambiguous space between nudity and clothedness, become a secondary texture and establish a new layer and reading area through the identity the artist is trying to create.

BBA Gallery

Berlin

Founded in 2017, BBA Gallery is Berlin's breakthrough artist-led contemporary art gallery. BBA Gallery is recognised for its innovative and unique approach to the contemporary art dealership market. Prioritising quality and talent, BBA Gallery challenges the status quo of the art world.

Through the diverse artistic positions it represents, BBA Gallery bridges the gap between traditional and technological forms of artistic expression and sets its sights on the future of art. The gallery champions the visibility of artists on an international scale.

Orientated by an ethos of inclusivity, the gallery places the artist and their work at the forefront of all its activities. Directors Renata Kudlacek and Vishal Shah are practising artists themselves, and as such, they and BBA are uniquely positioned at the intersection of the art market and individual creativity.

Mussaenda Erythrophylla Alumen

Rhys Himsworth



Rhys Himsworth presents works that metaphorically re-unite their materials with the land from which they came to showcase the invisible, circuitous routes of global trade, communication and consumerism. His works are made from the discarded waste of consumer electronics and obsolete physical recording materials. The images in the works refer to the flora that sit on the periphery of global mineral mines. These are landscapes in danger of being encroached by the increasing demand for physical resources and media consumption.

Mussaenda Erythrophylla Alumen shows the Dogwood Mussaenda flower, a plant native to areas rich in aluminum production. The shimmering and pearlescent quality of the work is derived from crushed compact discs, which make up the ground upon which the image sits. Pentas Lanceolata Aeris depicts an Egyptian Starcluster. The flora is native to landscapes which are home to vast supplies of coltan and copper, vital ingredients in modern consumer electronics. The work is made up of crushed circuit boards containing these elements, giving the work a tonal range of earthy golden umber.

(2020)

Digital UV Ink, Acrylic and Crushed CDs on Aluminium

39 2/5 × 31 1/2 in | 100 × 80 cm



Rhys Himsworth

Berlin-based artist Rhys Himsworth works at the junction of analogue and digital media.

Rhys' paintings, prints, sculptures, photographs and multimedia installations form a discourse around issues of surveillance, authorship, the post natural and geopolitical. His work often utilises redundant electronics and e-waste as a material and medium. For the last decade he has hacked, appropriated, shredded and re-assembled various electronic and digital devices to create works and installations that blur the physical and discarnate. These document a period in history that marks the transition from a temporal orientated experience of the world to an online one.

He has taken part in residencies such as The International Studio and Curatorial Program, New York, Virginia Center for Creative Arts and The Arctic Circle Residency. Additionally, Himsworth has lectured and presented his work at institutions such as Sungkyul University, Seoul, and Central Saint Martins College of Art and Design, London.

Lebensraum (Living Space)

Sven Windzsus



Lebensraum / Living Space“ is an interactive video installation. Each participant is invited to use their own muscle power to control the growth of our species. The problem of overpopulation, the resulting destruction of our living space and the steady rise in sea levels, have been put into a visual context.

The artwork engages with the phenomenon that, although we have recognized the problem of overpopulation and the resulting destruction of our environment, this realization is not usually reflected in our actions. “Lebensraum” renders this contradiction tangible. Each participant unconsciously assumes the role of the entire human race; an individual standing for the collective. By means of his or her actions, the participant gets to determine how much growth is good for our planet.

(2020)

Interactive 4K video installation, air pump, concrete and electronics

70.5 × 123 × 13 cm

Sven Windszus

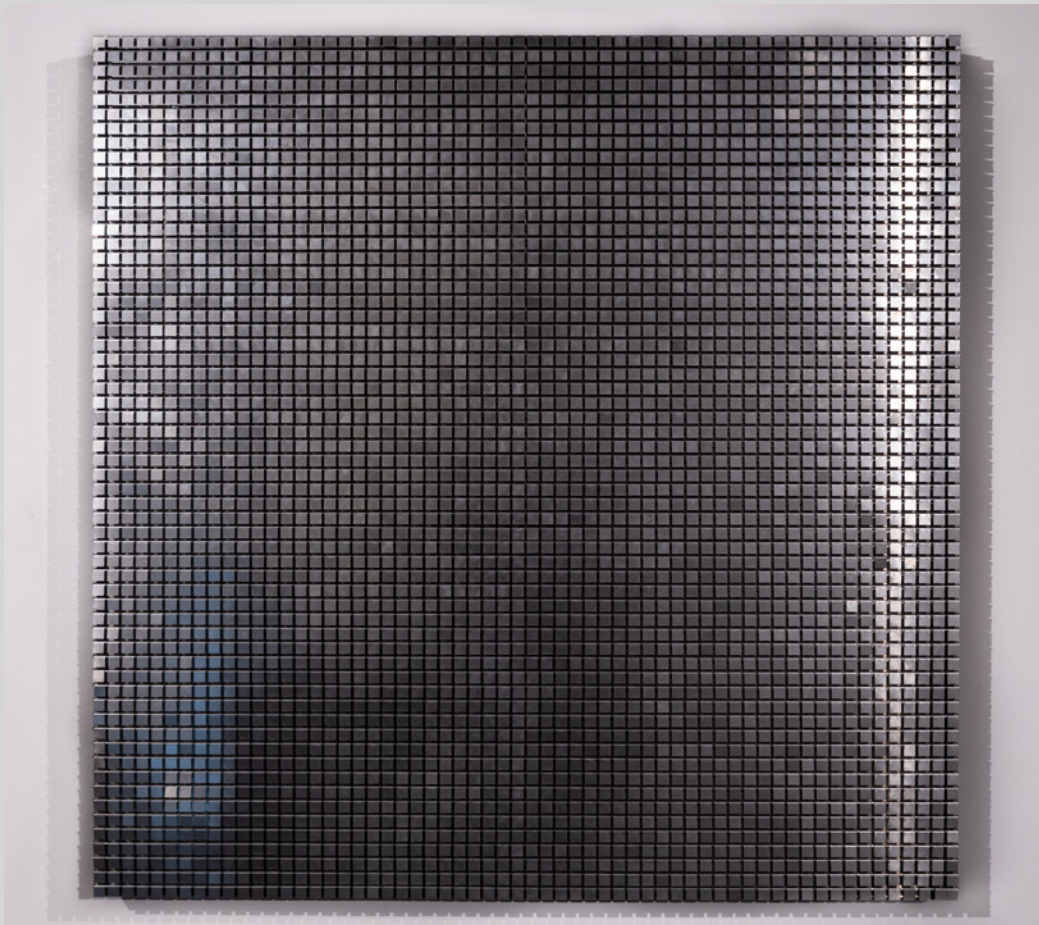
Multimedia artist Sven Windszus has been living in Berlin since 2003.

His works focus on the interaction of digital processes and the analysis of reality and consciousness. Windszus wants to uncover the contradictions in the reality of his life and question his habits. Many of his works are interactive installations that invite the viewer to actively participate and critically reflect on the impact of their own actions. Through this type of discussion, existing perspectives and ideas correlate with the content of his work.

Sven Windszus has garnered international recognition for his work. As the 1st Prize winner of the BBA Artist Prize 2021, Windszus showed his first solo exhibition at BBA Gallery in Berlin. In 2023, he won the Honorary Mention award at the Prix Ars Electronica and Best Video Installation at the London Art Biennale. He studied graphic design at the University of Applied Science and Art, Hildesheim.

Wave Fragment

Verena Bachl



Wave Fragment is a kinetic light sculpture that is in the ability to display wind-related flow fields by the reflection of light, inspired by the continuous movement of water. Carrying an immersive quality, the emergent patterns show the interplay of forces caused by the chaotic nature of these phenomena.

The guiding motive is bound to memories of the sea while the light is dancing on its waters in rhythmic motion caused by airflows. The work responds to ideas of digital simulations of particle flows and the visualization of computational fluid dynamics. Wave Fragment as a physical sculpture uses these parameters as decisive factors for creating generative works of art due to the control of external wind sources used to breathe life into this artwork.

(2019)

Aluminum, stainless steel, brass (platinum-plated), fans, electronics
150 × 150 × 12 cm

Verena Bachl

Verena Bachl is a contemporary artist based in Berlin, Germany.

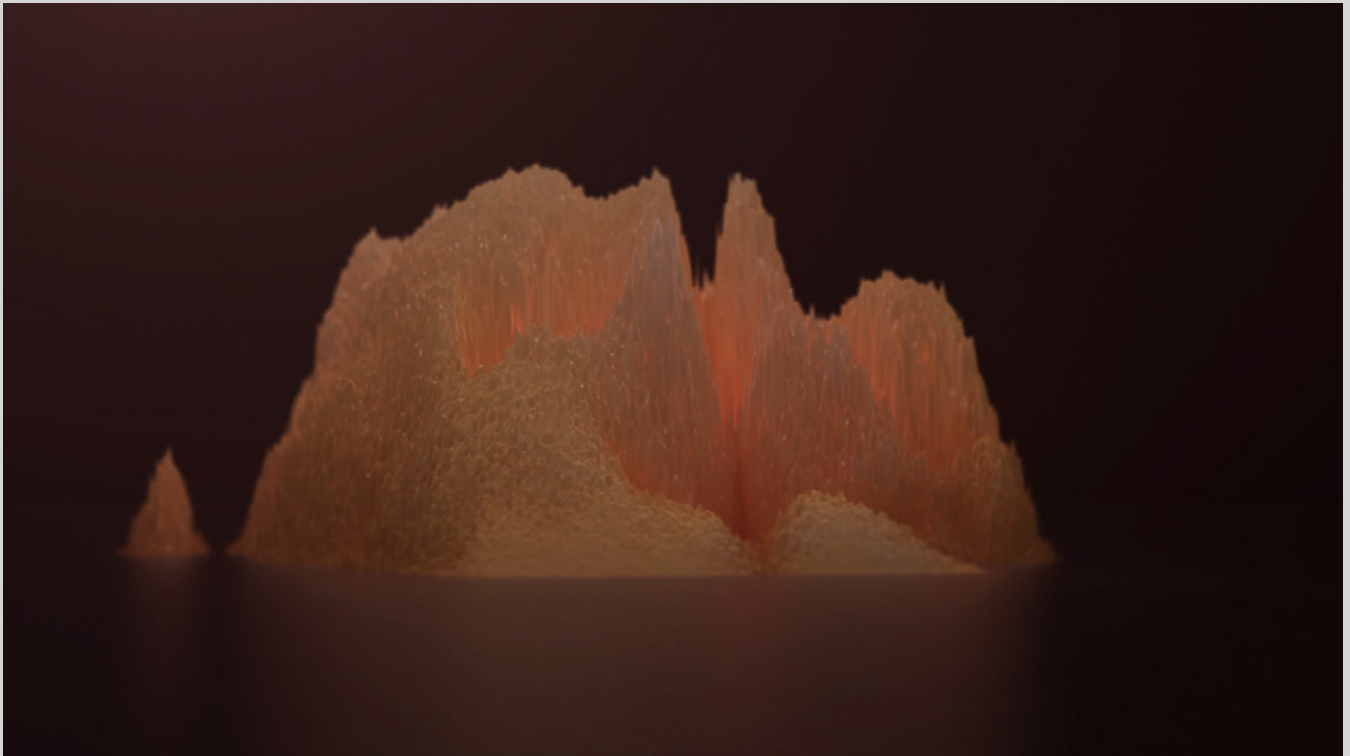
Drawing inspiration from both mythology and science, Verena Bachl creates sculptures and installations that combine archetypal symbolism and intimate elements with objects and methods of industrial mass production. Light installations immerse her sculptural works in a synthetic atmosphere reminiscent of their natural model, while an approach to the work and mindful observation reveals hidden meaning and a shift in perspective.

Her work illuminates pressing contemporary issues and challenges stereotypes by creating a speculative scenography for her combinations of figurative representation, minimalistic form and technological implementation which include contrasting textures of metal, glass, and stone.

Verena Bachl has participated in group exhibitions across Europe, including the BBA Artist Prize group exhibition at Kühlhaus Berlin in 2022, as one of the shortlisted artists

Vellum

Vishal Shah



“Vellum” is a moving bass sound sculpture. Projected 2D double images are aesthetically 3D extruded and in constant rotation. The plateau of each extrusion is either hidden or limited, holding and composing the pictorial plane. Movements are fast and slow turning into sculptural islands to the sound of an improvised double bass. “Vellum” is timely in each movement, where visual identities are warped, twisted and re-shaped into mythological sculptures in collaboration with an audio-sensory soundscape.

(2016)

HD 1920 x 1080, Aspect Ratio: 16:9

Edition of 3 + 1AP, incl prints

Vishal Shah

A conceptual artist driven by ideas, storytelling, and personal mythologies, multidisciplinary artist Vishal Shah lives and works in Berlin.

Shah's print and audio-video works playfully explore the unstoppable and transcendental nature of human life. The works traverse between different modes of visual language and, in turn, uncover new terrains that embark on identity and personal politics. Often bridging different disciplines together, Shah has a cross pollination ethos. The interplay and fusion of digital with traditional practices brings new areas of exploration of corporeal and non-material self.

Vishal Shah (b. India), co-director of BBA Gallery, graduated with an MA from the Royal College of Art, where he was consequently a visiting lecturer from 2003-2011 and many other UK-based art universities. His multidisciplinary works have been shown and screened in Europe, Asia and America.

CulturFoundry

Paris

CulturFoundry is a philanthropic and non profit organisation created by Frédéric Lorin in June 2020, with the aim of financing cultural events. It brings together art lovers and enthusiasts who wish to promote and support the living creation of artists resident in France.

CulturFoundry wishes to give more visibility to the artist who is not necessarily represented by a gallery, to present him differently with the help of the collector's eye, to allow him to continue to create and produce so that he remains the witness to our times, to strengthen his career at a turning point, these are some of the objectives of CulturFoundry. For this, CulturFoundry designs and produces contemporary art exhibitions in atypical places in France. "L'Echo du Silence" was the first exhibition created. It was held in September 2020, at 16K at Kremlin Bicêtre (92, France). In view of the enthusiasm and synergy that resulted from this first experience, CulturFoundry decided to offer a collective exhibition each year followed by workshop visits and meetings with the artists. Since then, three group exhibitions

have been created; "Le regard du temps" in June 2021 and "Le rêve du scaphandre" in October 2022 and "L'Image en creux" which was held in November and December 2023.

CulturFoundry also participates in contemporary art fairs like Un-Represented in April 2023 in Paris or events such Nuit Blanche in Paris (2021 and 2023). The aim is to promote an artist without a gallery.

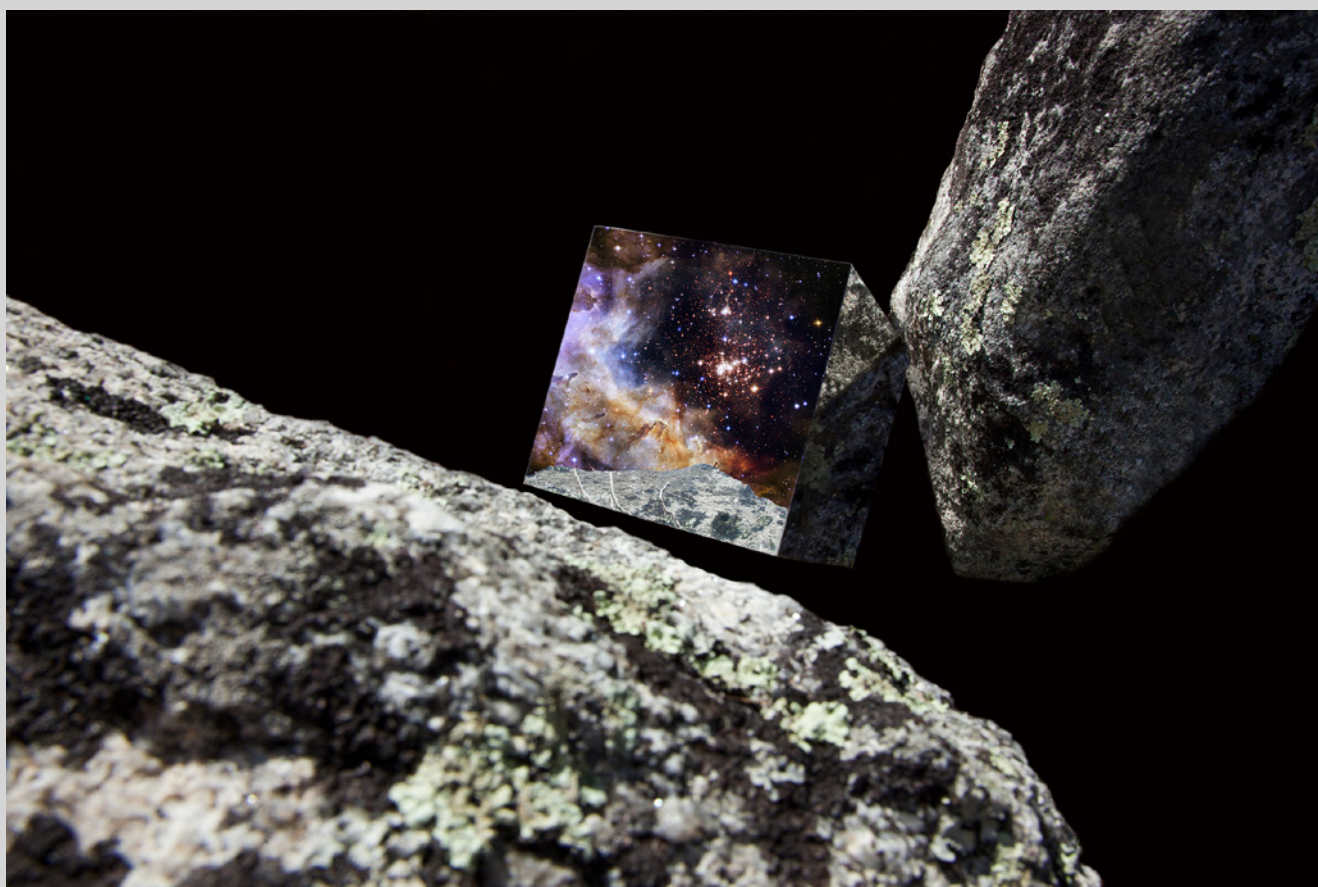
Each exhibition is entirely financed by a collective of collectors. We want almost all of the sales made by the artists during the exhibition will be returned to them. It is in this sense that the association has a philanthropic character.

CulturFoundry is an association of collectors for collectors accompanying the artists they support

Frédéric Lorin
Founder
www.culturfoundry.com

Odyssée 01

Sandra Matamoros



(2023)

Sizes H60xL40cm

Pigment print photography on metallic paper Edition of 5 (+2 artists)



Sandra Matamoros

“Listen first to the four roots of all things, fire, water, earth and the immensely high ether; it is from these that all that has been, is and will be originates”

Empedocles

The meaning given to my work is part of an artistic and philosophical quest. It tells the story of man in his relationship with nature. Each of my projects is linked to research into one of the 4 elements and the emotional bond that unites us to it.

I'm interested in how our consciousness and emotions shape the raw material we are given in the form of water, earth, air and fire. The search for anticipatory narratives is a developing aspect of my work. Placing damaged sites side by side with hopes of future repair, leads me to a plastic reflection on multi-temporality. Water, dreams, the unconscious, landscape, transformation and repair are my themes for exploring the 4 elements. My work expresses itself through a multi-disciplinary range of media. This deployment beyond the boundaries of photography allows me to explore the physical and symbolic richness of materials such as paper, mirror and fibers. Contemporary photography, installation and video art are the final forms of my explorations.

Sandra Matamoros is a graduate of the École Nationale Supérieure des Arts Décoratifs (ENSAD). She lives and works in Paris. In 2023, she is developing her work around the mirror cube through 3 events: her participation, for the second time, at NUIT Blanche Paris, in the Saint-Ambroise church, her solo exhibition EMPREINTE COSMIQUE at the DIX9 gallery in Paris, and finally through the Festival Planches Contact in Deauville. Sandra Matamoros will be exhibiting on the beach her work resulting from the residency organized by the festival and supported by the PHOTO 4 FOOD foundation. She also took part in the group show [In]Material, during PARIS + PAR ART BASEL, curated by Dominique Moulon, as well as the Biennale D'issy, for which her photo was featured on the poster. In 2022, she took part, among others, in the exhibition Le rêve du scaphandre / parcours VIP de Paris + par Art Basel, organized by CulturFoundry. She was a finalist in a 1% artistic commission for the Collège Sévigné. In June 2022, her installation Envol d'étourneaux was chosen for the hall of the Villa Namouna at the Deauville American Film Festival.

FAIRE PLEURER LES NUAGES (MAKE THE CLOUDS CRY)

Marie-Luce Nadal



*Color print on RC satin, 17 x 22 in (43x56cm),
Edition of 50 (actuellement number 4)*



Marie-Luce Nadal

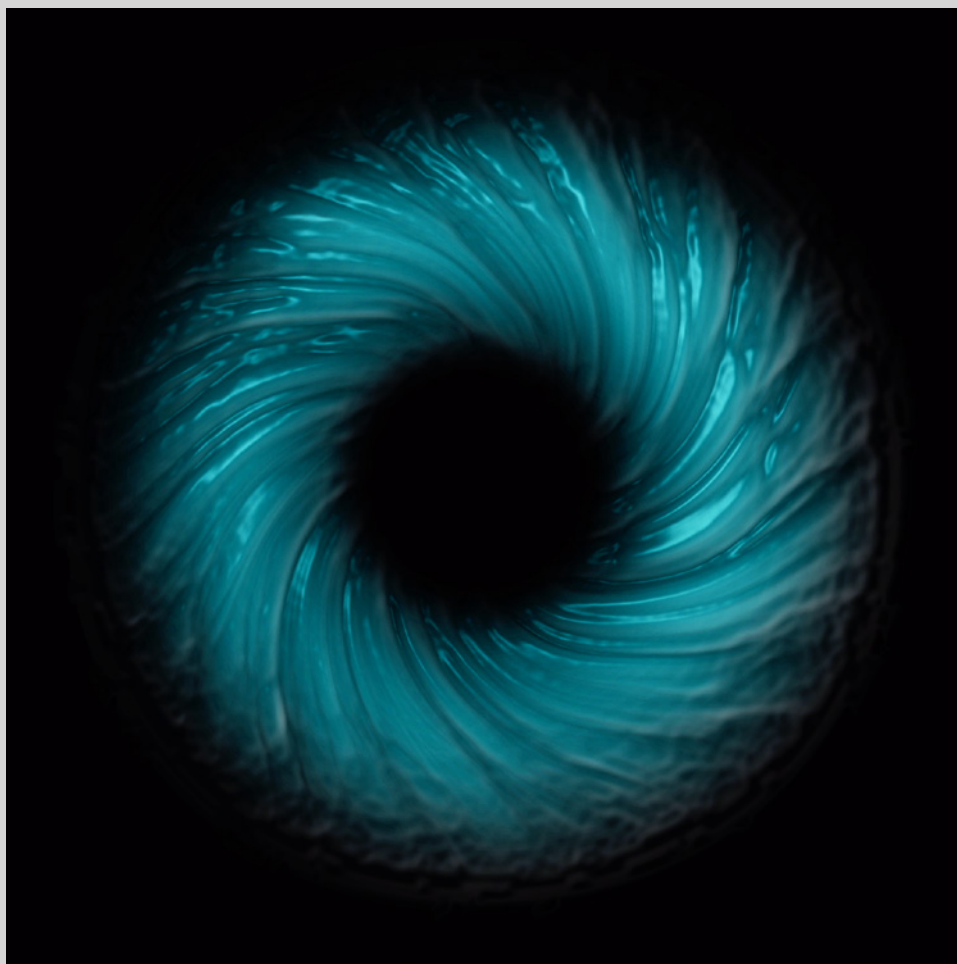
She is a French Catalanian artist and researcher, explores the intersection of Art, Science, and Myths in her work. With a lineage of winegrowers, she endeavors to master the sky, using installations and artworks to infuse the sky with symbolic and political significance, exploring themes of gender and ecology.

Her artistic practice blends uniqueness of form, scientific inquiry, and poetic expression, showcasing the multifaceted nature of artistic and scientific research. Through narratives, machine-based creations, and performances, she engages with the vastness of the universe, evoking a sense of connection and fascination.

Nadal's installations constitute a narrative ensemble exploring the unknown, dreamlike, and poetic dimensions of human existence when confronted with the transcendent. Her art confronts the intertwining scales of life, revealing a profound interconnectedness between terrestrial and divine forces. In her exploration of the atmosphere, Nadal raises fundamental questions about our relationship with nature, unraveling the artificial landscapes that surround us. Her work revolves around the human obsession with control and dominance over the natural world, extracting essences from storms, domesticating flies, and conjuring clouds.

Wormholes

Nicolas Tourte



In this installation I focus my reflection on a theoretical object, the wormhole, which we would find in the cosmos. Ideally this would start with a black hole and end with a white hole. It would connect two distinct regions in space-time. This is a poetic proposal of the entrance to this “hole”. It is a question of perception and what we call “artists’ views”: When the spectacular views of the James Webb telescope are offered to the general public, they are often presented colorized, whereas the images coming from this new tool are actually monochrome, this is due to the infrared shooting mode.

(2022)

pigment ink printing / 40 x 40 cm



Nicolas Tourte

Nicolas Tourte was born in 1977 in Charleville-Mézières, he lives in Lille and works everywhere.

In 2015 he resided in Rome (Wicar Prize) and imagined the monumental video installation “Lupanar” inaugurated during the Interstice #10 festival, Caen. In 2016, “Stratigraphic Views”, a series of photomontages put connection with trench warfare, is the subject of the personal exhibition “Twilight State”, at the Musée de la Piscine, Roubaix. In 2017 “Intermediate Visions”, an exhibition at the Château d’Hardelot looking like a retrospective. In 2018, he was invited to the Gran Taipei / Taiwan Biennale and exhibited his research on natural phenomena in Katowice / Poland during COP 24, Cooldown with French Alliance. HYAM chooses Nicolas Tourte in 2019 for carte blanche on the island of Hydra (Greece). He participates in the exhibition “Plein vent!” (curatorship / COAL) at the Sugar Hall, Dunkirk. In 2020 he designed Éllipses, commissioned by the Route des Villes d’Eaux du Massif Central, presented at Vidéoformes, Clermont Ferrand. In 2021 a corpus of his drawings will join the collections of the FRAC Picardie In 2022 he joined the Regard d’artistes sur l’urbanisme program with “No shelter”, sculpture in public space In September 2023, he is invited to the Shenzhen Art Museum, China, to present a new configuration of his work “Lupanar”. In 2024, he will join a residency program at the Rimbun Dahan Art Center, Selengor, Malaysia

DAM Projects

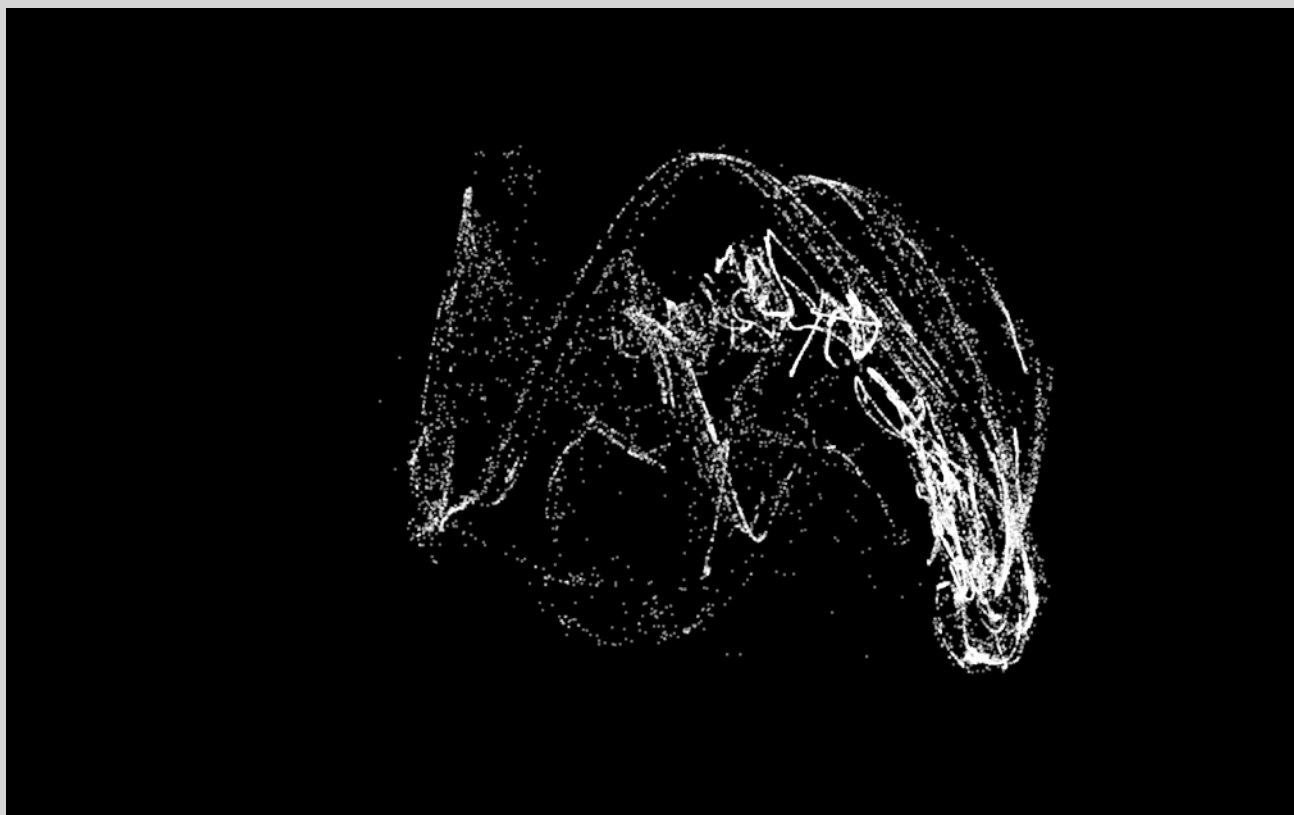
Berlin

Wolf Lieser is the founder and director of DAM Projects. After several years of working as a freelance art consultant and gallerist in Wiesbaden, he launched the Digital Art Museum (DAM) as an exclusively web-based museum in 1998, which was a revolutionary innovation at the time, developing it in collaboration with London Metropolitan University. At the same time he ran Colville Place Gallery alongside Keith Watson, the first ever gallery with focus on Digital Art. In 2003, DAM Gallery (now DAM Projects) was established in Berlin, followed by the DAM DIGITAL ART AWARD in 2005. Since 2006, DAM cooperates with Sony Center at Potsdamer Platz, Berlin, where Digital Art is presented on a public video screen in the patio several times a day.

DAM Projects emerged from the Digital Art Museum (DAM), a virtual museum and archive devoted to the documentation and mediation of this influential, avant-garde art form. DAM Projects functions as an economical expansion of the scientific orientation of the Digital Art Museum and its objective is to mediate digital art and make it widely available. Along with the DAM DIGITAL ART AWARD, which was created to honor important pioneers, these three pillars form DAM.

Restless Mess

Antoine Schmitt

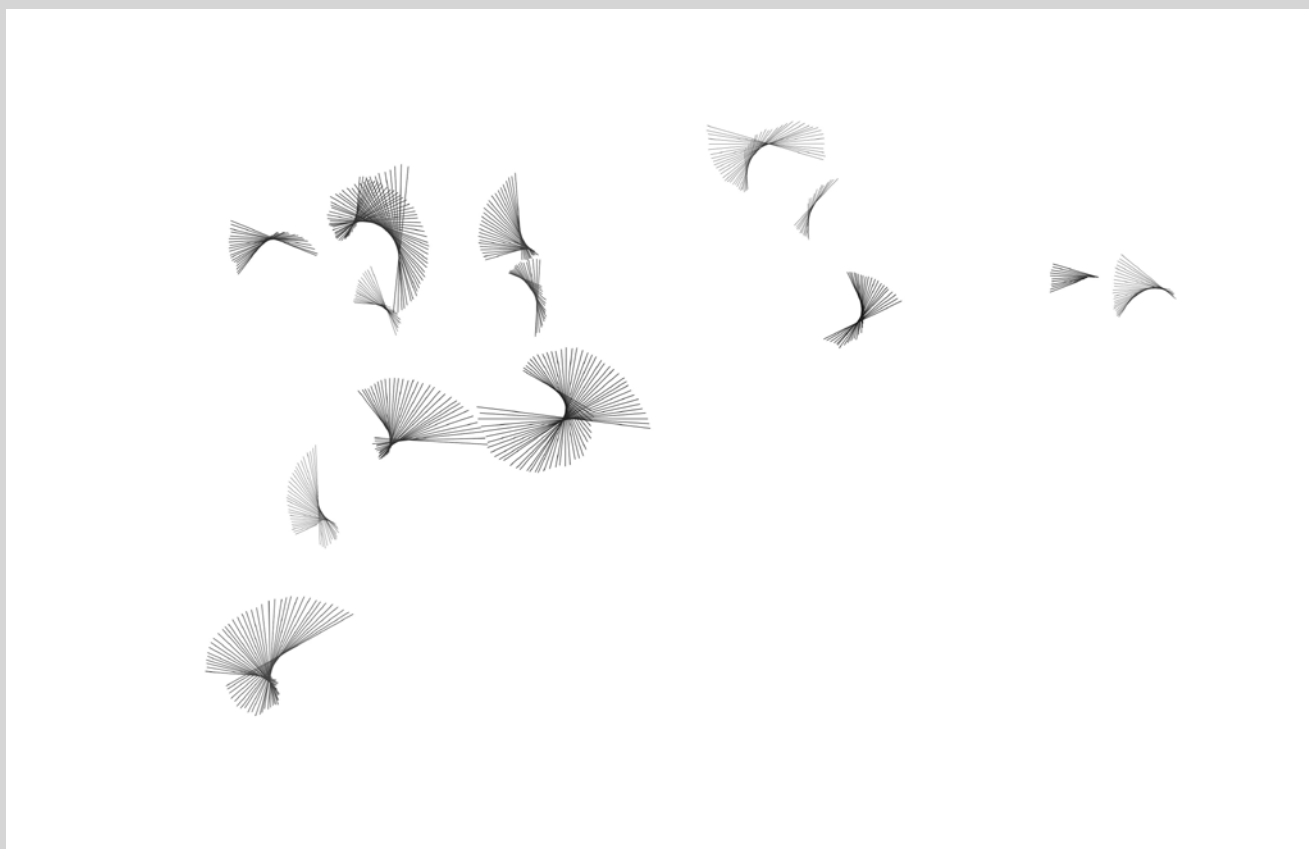


(2022)

generative software, edition of 5 + 1 A/P,

Geradenscharen

Frieder Nake

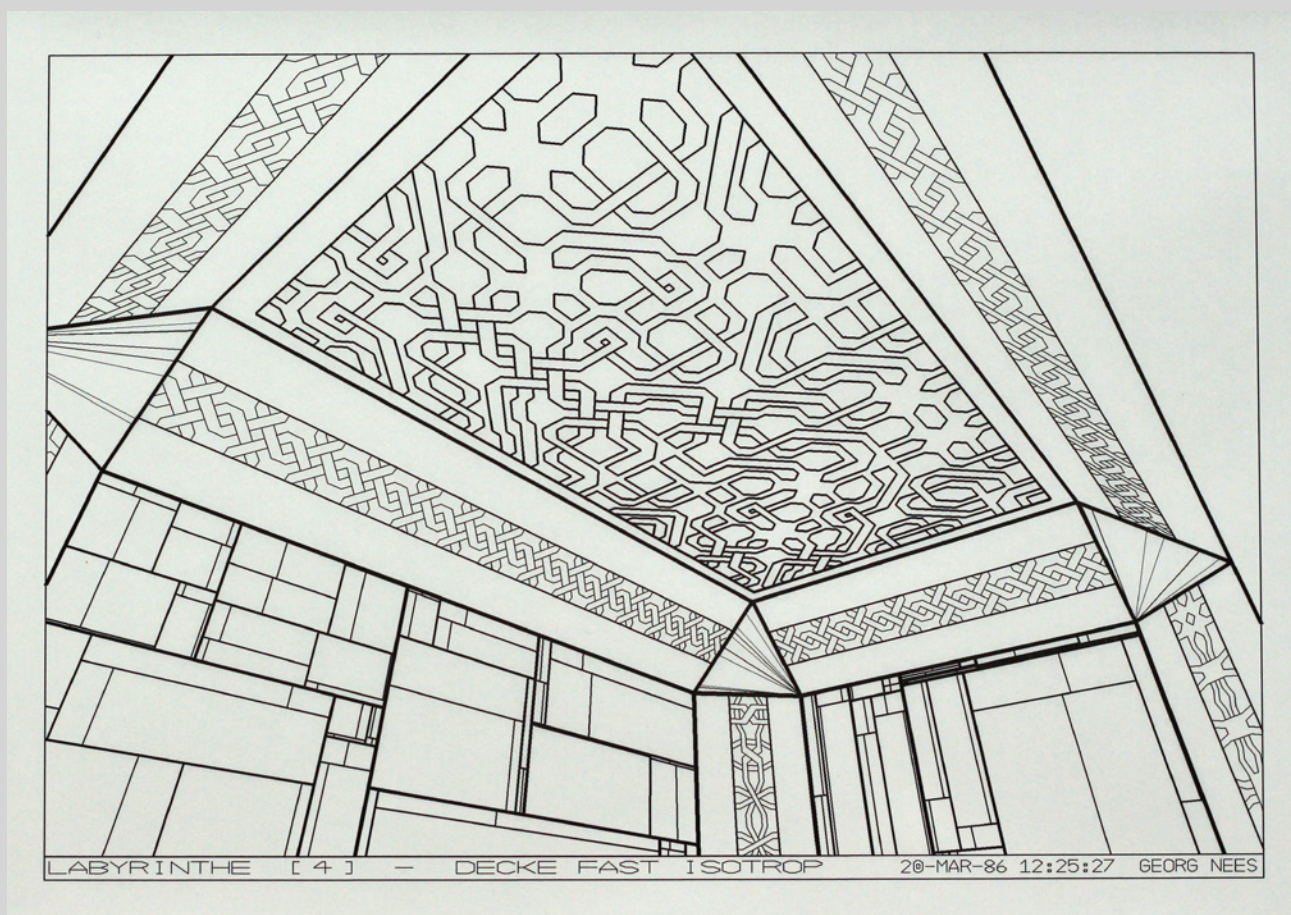


(2018)

InkJet print, 32 x 50 cm

Labyrinth [4]

Georg Ness

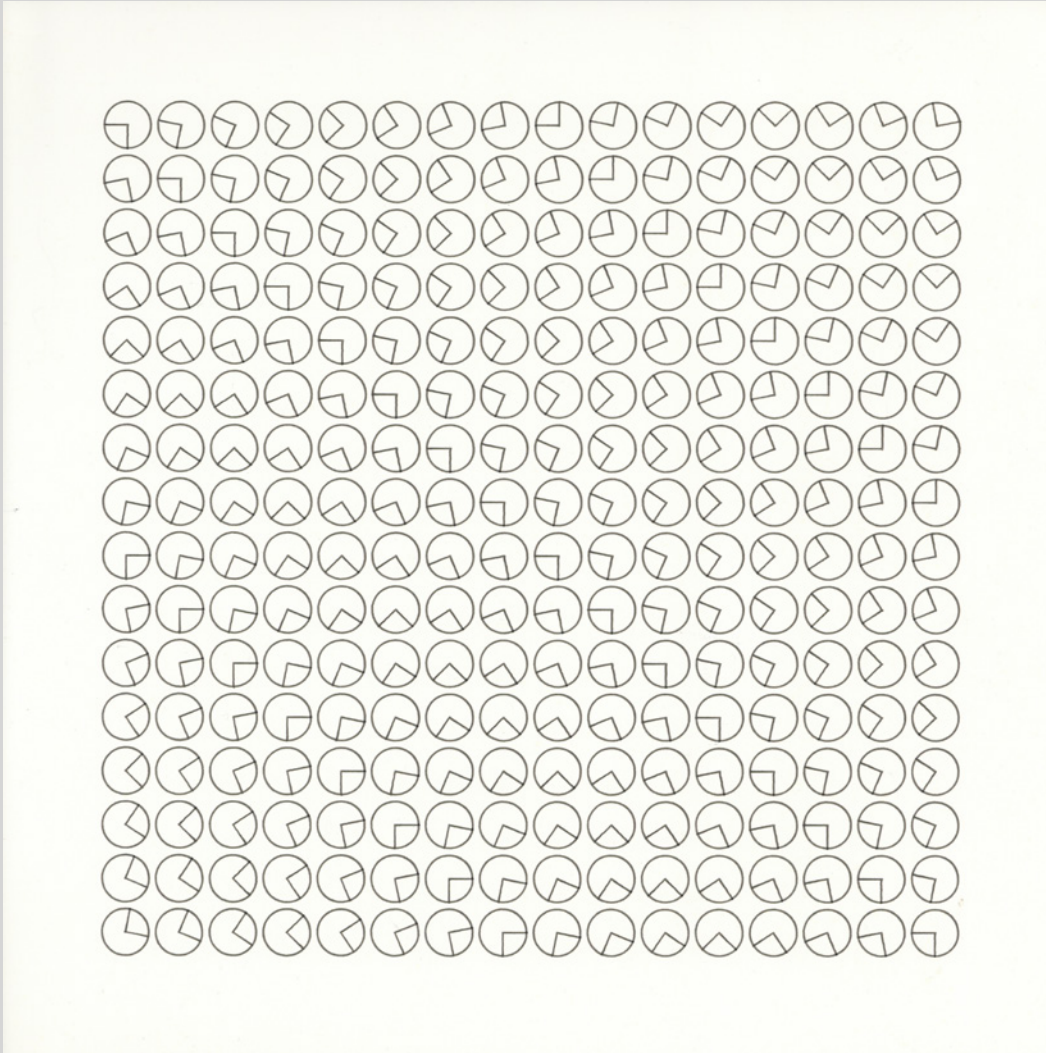


1986

Decke Fast Isotrop, laser print, 25 x 26, edition of 2

Untitled

Horst Bartnig

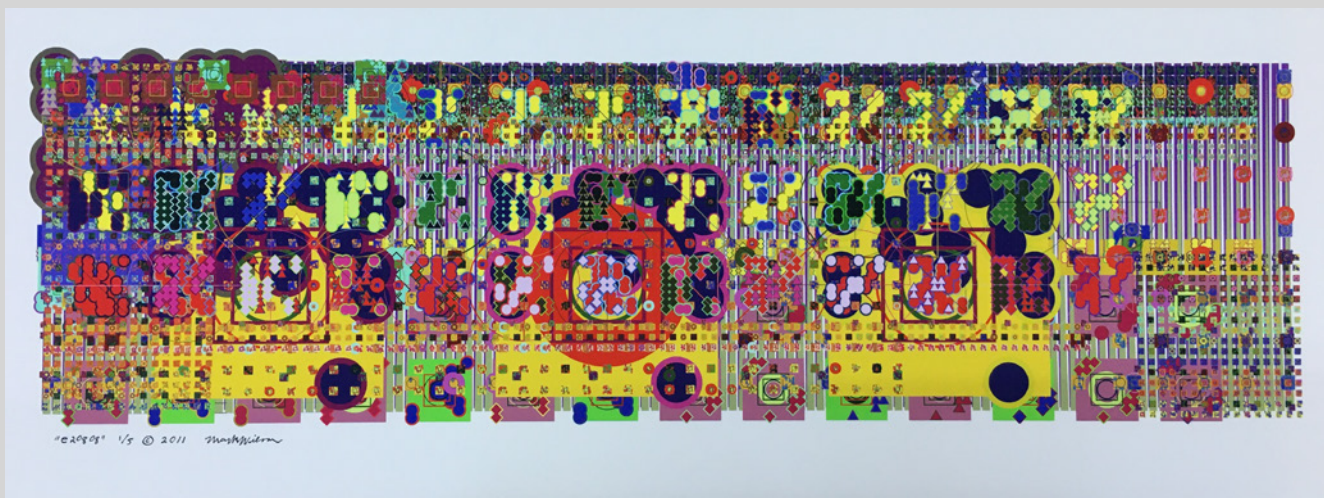


(1985)

Plotter drawing, 30 x 30 cm

e20808

Mark Wilson

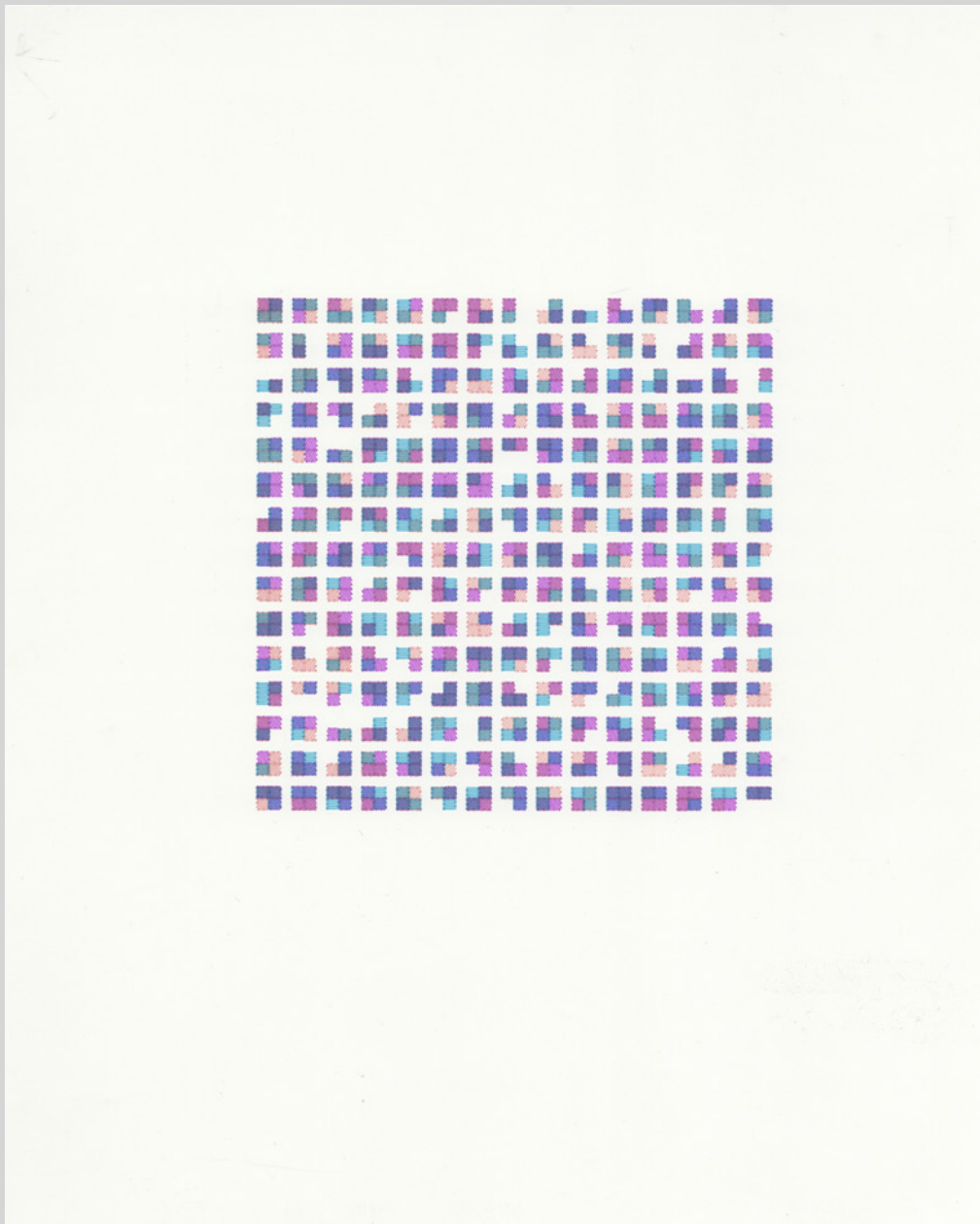


(2011)

archival InkJet print, 23 x 61 cm, edition of 5

Untitled

Peter Beyls

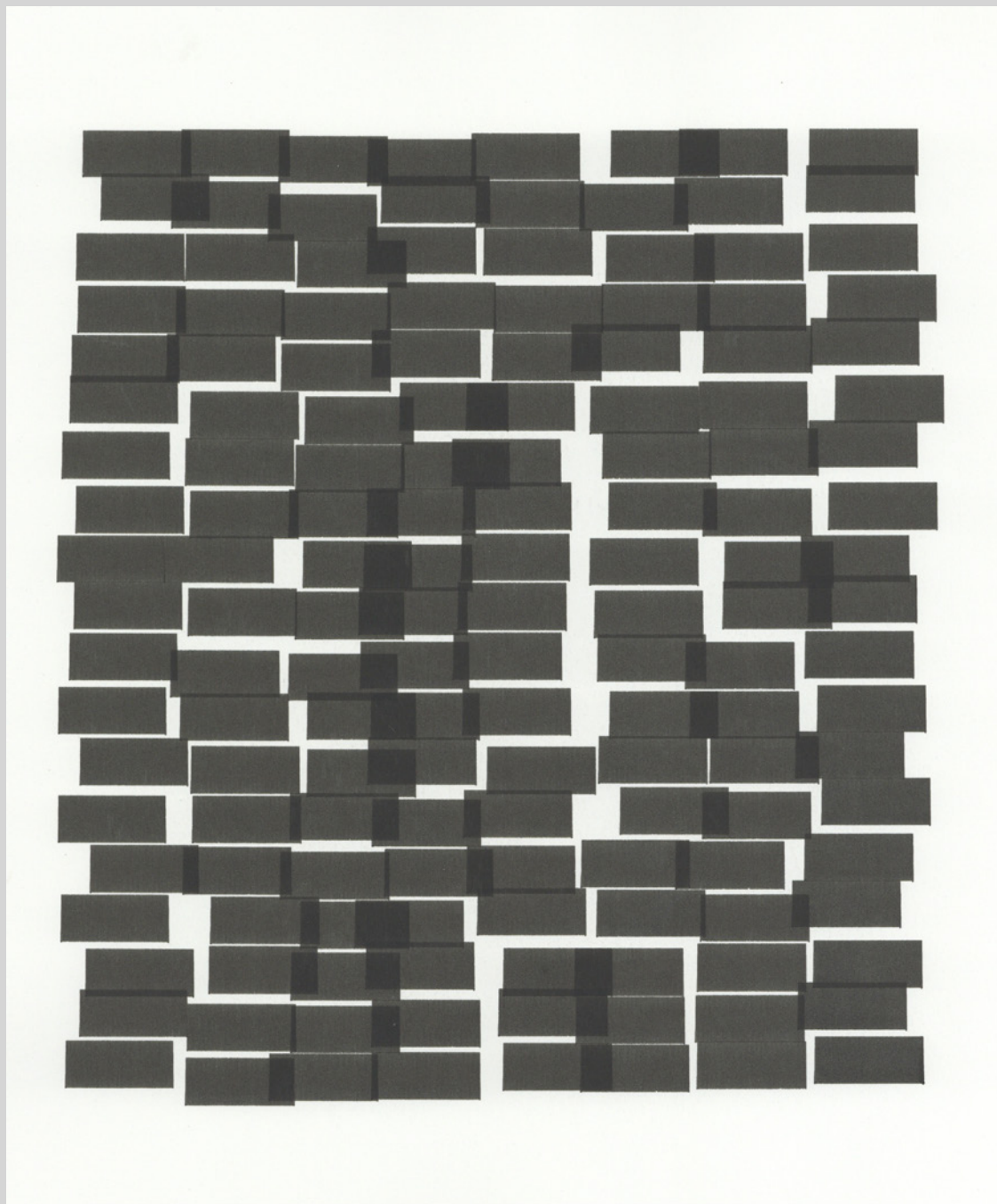


(1985)

plotter drawing, 15 x 15 cm

Nil

Vera Molnar



(1984)

plotter drawing, 26 x 23 cm

Galerie Dix9

Hélène Lacharmois

Paris

Located in Le Marais in Paris, Galerie Dix9 is now 16 years old. Hélène Lacharmois, after studying political sciences in Paris, specialized in contemporary art and cinema during her studies at Ecole du Louvre and the Sorbonne University.

Following its editorial line, Galerie Dix9 aims to introduce emerging artists to local and international audiences, paying attention to institutions, curators and art critics as well as collectors. It has often held their first solo show. It may occasionally promote some mid career artists not represented in France. Their ideas start from the « real », whether treated realistically or not. Their work concentrates on passages and mutations, looking for the past in tomorrow's world, somewhere between illusion and objectivity, reality and fiction, memories and the forgotten. It's a matter of duration and time, whether intimate, social or political. And it's a matter of image and identity, the conditions of its manifestation and perception.

The gallery holds 6 exhibitions a year and participates in various international art fairs.

The Plot sequence #6

Nemanja Nikolic



The sequence is made of 53 drawings made with ink on maps of Belgrade (50's). The film source for the drawings is "Moonraker", James Bond series by Lewis Gilbert (1979)

(2020-2022)

ink on maps of Belgrade
88 drawings (50x35 cm each)

Unique artwork

Nemanja Nikolic

Nemanja Nikolić (born 1987) lives and works in Belgrade, Serbia. He is graduated from the Faculty of Fine Arts in Belgrade in 2010, department of Painting.

He finished his PhD studies at the same faculty in 2019. Nemanja has presented his works on solo exhibitions since 2010: Gallery Dix9 Helene Lacharmoise in Paris, the Art Gallery of the Cultural Center of Belgrade, ERD Gallery in Seoul, Center for Contemporary Art of Montenegro, Rima Gallery in Belgrade, U10 Art Space in Belgrade, etc. He has participated in many institutional exhibitions in the country and abroad such as Caixa Forum in Madrid and Barcelona, Cinémathèque Française Paris, Musée Photo Elysée, Lausanne CH, Paris-Berlin video festival, KunsthalKadE in Amersfoort in the Netherlands, Kunstlerhaus in Vienna, 56th and 57th October Salon in Belgrade (Belgrade Biennale). From 2018 he works on Faculty of Fine Arts in Belgrade as assistant professor. Nemanja Nikolić is initiator of Belgrade based U10 Art Space, an independent artist-run space dedicated to supporting young contemporary artist.

ELEKTRA

Montreal

ELEKTRA presents and promotes works created at the intersections of contemporary art and new technologies, inscribed in the latest aesthetic currents of research and experimentation.

Elektra brings together the three following entities:

The Elektra International Digital Art Festival (Festival Elektra), showcases local, national and international avant-garde digital art since 1999.

The International Digital Art Biennial (BIAN), created in 2012, is a large exhibition featuring unique and innovative works at the intersections of new technologies and contemporary artistic creation.

The International Marketplace for Digital Art (MIAN) is an annual professional gathering that is open to the public. Since 2007, the MIAN invites to Montreal some of the major actors of the international arts and digital cultures ecosystem.

Objects-monde

Sabrina Ratté



Objects-monde is interested in the traces that humans leave on the environment as well as the way in which these become an intrinsic part of our ecosystem. Abandoned objects, such as cars and computer screens, were captured with the help of photogrammetry to create a video collage composed of extracts from reality. These objects are then recontextualized in the video, appearing disproportionately large within distant landscapes, resembling the remnants of monumental architecture. The absence of life as well as the luminous atmosphere of the work create a tension between apocalyptic feeling and nostalgia, between precious objects and waste, between idealized nature and the indelible presence of human traces. These vestiges of the Anthropocene are deployed within an interactive installation in collaboration with Guillaume Arseneault, and a soundtrack composed by Roger Tellier-Craig.

(2022)

Interactive installation

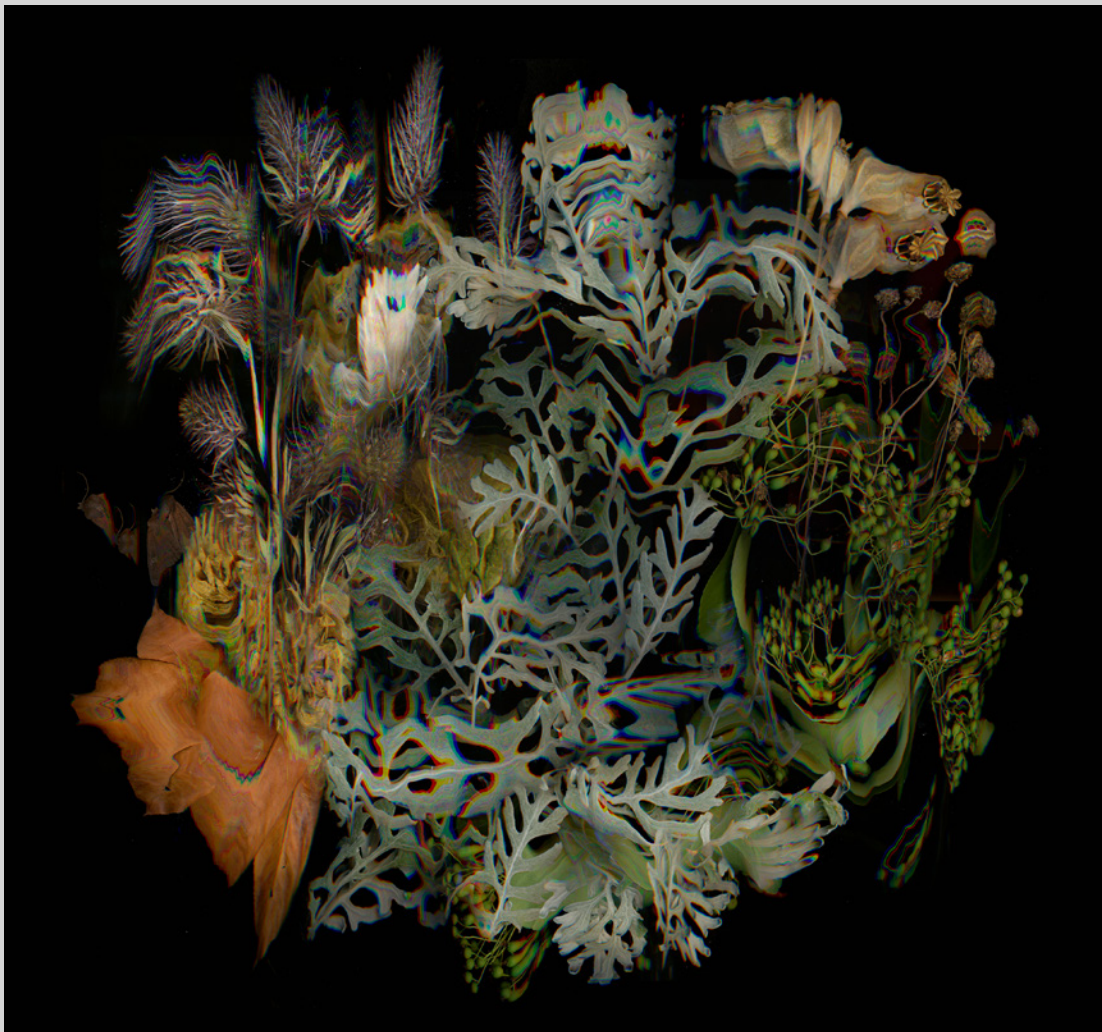
Sabrina Ratté

Sabrina Ratté is a Canadian artist based in Montreal who works with diverse forms of digital imagery including analog video, 3D animation, photography, printmaking, sculpture, virtual reality, and installation. Her work continuously incorporates new techniques and deals with the influence of architecture and the digital environment on our perception of the world, as well as our relationship with the virtual aspects of existence, and the convergence of technology and nature.

Her work has been exhibited in institutions such as the Laforet Museum in Tokyo, the Montreal Museum of Fine Arts, the Centre Pompidou in Paris, the PHI Center in Montreal, the Chronus Art Center in Shanghai, and the Museum of the Moving Image in New York. She has presented solo exhibitions at Gaîté Lyrique in Paris and Arsenal Contemporary Art in Montreal and New York. Notably, her work is part of the collection at the Montreal Contemporary Art Museum and Ratté has received the Canadian Sobey Art Award in 2020.

Seven Sisters National Park series

Katherine Melançon



*(2017 and 2019)
Videoworks (loop)*

Katherine Melançon

She is a multidisciplinary artist who lives and works in Montreal. Her work takes the form of living connected installations, augmented tapestries, moving images and objects that intertwine traditional, obsolete and emerging image making techniques, collaborating with other humans and non-human beings.

Often starting with scanography of natural specimens, these new seeds are planted in various materials, exploring images' fluidity through cycles of metamorphosis between physical and digital soils.

Melançon's work has been exhibited in Canada at Joliette Museum (2023), Fondation Grantham (2022), Fondation Phi (2019) and in Europe at the Max Ernst Museum in Germany (2023), the NovaXX Biennale in France (2021) and Arcadia Missa Gallery, UK (2011), amongst others. In 2022, she was on the Sobey Art Award long list, the contemporary art awards in Canada.

Supply Chain

Oli Sorenson



Supply Chain is a sequence of animations composed of simple geometric shapes in extremely vivid colors. Created in a hybrid style, this video recalls the square layout of Instagram, the pixelated landscapes of Minecraft as much as the works of American painter Peter Halley. Sorenson's images thus feature a multitude of scenes, both abstract and figurative, to illustrate the ubiquity of networks that exert control over our social relationships. Among these fiber optic matrices that feed the global digital economy, the artist tries to interweave other networks: roads, shipping lanes, pipelines, electrical cables and sewers, and the atmosphere saturated with WiFi and Bluetooth signals, in addition to carbon pollutants and pesticides. These conduits and many others contribute to an acceleration of consumption flows at the heart of contemporary societies, particularly through the rapid obsolescence of technological devices.

(2020-2021)

Three-channel video

Oli Sorenson

Sorenson consistently disrupts institutional expectations of the visual artist as a producer of proprietary images. His work exposes the contradictions between limited copyright and massively reproducible media and also asks timely questions about singular authorship in an age of overabundant networked content. Under such conditions, the making of a contemporary work of art involves more distributed processes than isolated generative acts from original authors.

Oli Sorenson's remix art was first recognised in London, after taking part in numerous media art events at the Institute of Contemporary Art (2003-06), Tate Britain (2006), and the British Film Institute (2008-10). He also gradually established an international profile when performing at ZKM (Karlsruhe, 2002), ISEA (Helsinki, 2004), Mapping (Geneva, 2009) and Sonica Festivals (Ljubljana, 2012). After moving to Montreal in 2010, Sorenson redirected his work towards the gallery context and has since exhibited at The Power Plant (Toronto, 2014), FILE (Sao Paulo, 2015), Monitoring (Kassel, 2017) and Art Mûr (Berlin, 2018).

Veillance

Louis-Philippe Rondeau



Veillance is an interactive installation that performs a full-size scan of individuals on a large screen, making an inventory of all the people it has interacted with in a vast mosaic. Originating from Steve Mann, the concept of veillance represents the state of mutual scrutiny that arises between citizens and institutions, each constantly snooping on the other. As we contemplate the scanned images of other individuals, Veillance captures our portrait and adds it to its archive. However, due to the nature of the scanning process, we can evade capture via our gestures, altering our appearance over time and thereby hijacking the scanography process.

(2023)

Interactive installation

Louis-Philippe Rondeau

Louis-Philippe Rondeau is an artist and professor based in Montreal, Quebec.

Rondeau explores the outskirts of photographic portraiture, calling into question certain empirical conventions of the photographic image such as immediacy, vantage point and planarity. His unusual instruments stem from his aspiration to uncover novel means of self-expression and performance in a playful and unconventional manner. Thus, his interactive installations offer a different take on portraiture. Mainly revolving around the mirror's modus operandi, they provide a distorted record of the interactors' appearance via marginal representation apparatuses that seek to question the relationship between viewer and artwork. They compel us to reconsider the conventions employed in the mediation of images, specifically those regarding the representation of space and time.

Rondeau is a professor at the Digital Arts, Animation and Design School of Université du Québec à Chicoutimi (NAD-UQAC), and cofounder of the Mimesis laboratory of immersion, interaction and imagination.

2023-08-13_touchingGrass

Baron Lanteigne



2023-08-13_touchingGrass is part of a series of video recordings of real-time performances with virtual environments. Using motion capture in conjunction with game engines, Baron Lanteigne examines technological resistance, creating moments of ambiguity and imperfection. This on-going process questions the ergonomics of technology and the contortions we undergo upon interacting with it. Developing custom tools for this purpose, plays an essential role here; technical faults, limitations and other unexpected deviations in digital media become an integral part of the aesthetics of the artwork.

The work 2023-08-13_touchingGrass utilizes this not only on a visual level, but also on a content level. Touch Grass is a colloquial expression used in online and youth culture. It can be understood as an invitation to detach oneself from digital life and make real contact with nature; or used in a humorous or ironic way to indicate that someone is spending too much time online and needs a break outdoors. The aesthetic appearance of the visual worlds conveyed by his work does not suggest a relaxing contact with nature; the imagery appears cold, uncanny.

(2023)

Single channel video
Sound credit: SPIME.IM

Baron Lanteigne

Baron Lanteigne hijacks digital technologies to reveal their materiality and potential. The traces resulting from this research take the form of sculptural screen portals opening in unison onto interconnected virtual worlds.

The very essence of his work is a significant emergence from his many collaborations and impregnations within multiple Internet communities.

His work is an integral part of online collections and events such as The Wrong Biennale, Real-fake.org, Electrofringe, SPAMM, Glitch Artist Collective, FeltZine, MoCDA and many others. A connected practice, presented around the world in renowned venues such as the Ludwig Museum in Budapest (HU), the Centre Culturel Canadien in Paris (FR), the Centre des Arts d'Enghien-les-Bains (FR), the Gwangju Media Platform (KR), the Kunsmuseum in Bonn (BE), and many others. Baron Lanteigne's work has been shown at many digital art events, including ISEA 2023, Mapping Festival (CH), Mirage Festival (FR), MUTEK (CA; JP), Dutch Design Week (NL), Sónar+D (ES), CPH:DOX (DK), and the 6th International Digital Art Biennial by ELEKTRA (CA).

Julie Caredda

Paris

The Julie Caredda gallery was born out of a desire to promote and encourage dialogue between contemporary artists on the French and international scenes, in both the physical and digital worlds, with a resolutely eclectic artistic approach. The gallery is located in the Matignon Saint-Honoré district. The aim of this space is to be closer to the west of Paris and to be part of the dynamic of a strong artistic center in Paris, which includes the Grand Palais, international galleries and auction houses.

Jacques

Anne Horel



(2023)

Print on ceramics + NFT 15 x 15 cm

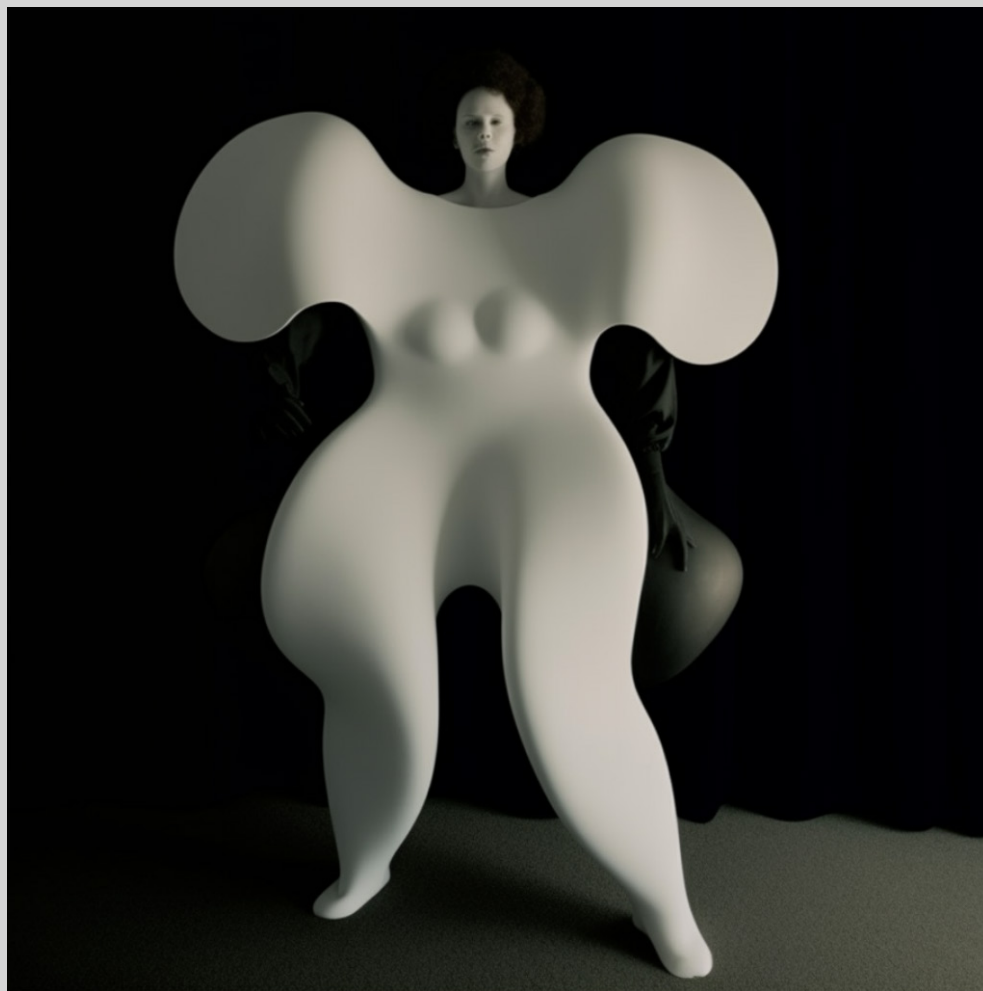
Anne Horel

Anne Horel, born in 1984, lives and works in Paris. In 2011, she graduated from the DNSEP program at ENSAPC with honors. The same year, she was selected for the Salon de Montrouge.

Winner of Audi Talents Awards in 2017, Anne Horel is a multi-awarded digital artist, whose collage practice is declined according to her explorations with animation, AI, augmented reality and virtual reality. Her work has traveled the world in museums (Palais de Tokyo, The Eye Museum, TODA, Max Ernst Museum, Gaîté Lyrique, Friche Belle de Mai, Le 104, NFT Factory, Le Bel Ordinaire), fairs (Art Basel Miami, SPRING/BREAK Art Show), galleries (Galerie W, Avant Galerie, Galerie Charlot) and festivals (212 Photography in Istanbul, Minato AR Festival in Yokohama, Festival de la Imagen in Bogota, Nuit Blanche in Paris, Museum Night in Amsterdam, KIKK in Namur, AWE in Lisbon).

Goddess Embodiment

Hermine Bourdin



For Hermine Bourdin, the Goddess Embodiment photography series was created by feeding an artificial intelligence model with a set of images of her sculptures and photos of her performances where she embodies a goddess through a "living sculpture" she has made. The resulting fusion highlights the possibilities of digital art and the synergy between human creativity and artificial intelligence, capturing the essence of the goddess in a new form.

2023,
impression fineart sur papier hahnemühle 308g,
avec cadre 30 x 30 cm 1_7 + EA

Hermine Bourdin

Hermine Bourdin was born in France in 1988. She lives and works in the Paris region.

Hermine Bourdin is a sculptor known for her abstract sculptures and digital work. She is interested in the Paleolithic and Neolithic periods. Her favorite material is clay, a direct reference to the female matrix.

Her digital art has been exhibited at CADAF Digital Art Month in Paris, at Art Basel Miami, at the Musée des Arts Décoratifs and the Musée des Archives in Paris during Paris Design Week, in New York City and in Lisbon.

SUNPATH XIII

Vidya-Kélie



Every second, people who are connected to the social network Instagram post new photos to #Sun. Vidya Kélie's SUNPATH sculpture series is somewhere between an emotional map and a real-time data repository; the photos posted on the #SUN feed are arranged on a timeline and geo-located, revealing new trajectories of a digital sun making visible a new frenetic energy that becomes unpredictable.

gold sunburst 24-carat gold-plated brass 26 cm wide Series of 8

Vidya-Kélie

Transmedia artist Vidya-Kélie is a graduate of the Beaux-Arts d'Angers. She develops her art/science practice around communication.

Her often interactive productions are vehicles for poeticizing the complex relationships between the human body and its environment. She acts as artistic advisor to HARDDISKMUSEUM, and is a member of the contemporary art collectives "Kind of Kin" and the Biennale de l'Image Tangible 2023 (BIT20.paris). Exhibiting internationally, this year she has been nominated by ORLAN for the OPLINE-PRIZE INTERNATIONAL prize, of which she is the "Prix du Public 2022/2023" winner.

Booth No

A7

K011

On-chain creative studio

K011

Booth No

A7

Morning

Alice Gordon



(2023)

Fine Art Print Unique Size: 45 x 30 cm

Accompanied by a unique 1/1 NFT



Alice Gordon

Alice Gordon is an introvert. She is very shy. And she is anxious all the time. She is a raw AI maximalist.

She is a part of the esteemed "Post Photographic Perspectives" artist roster curated by the Fellowship. She has gained recognition for her collections "Disproportionate Anxiety" and "Cognitive Behaviour." She has a passion for the surrealist movement and calls her distinctive style "absurdist surreal lonerism." Her art occupies the silent gaps in conscious thoughts, probing the quietest corners of existence and repression. Her creative process is a mixture of experimentation and spontaneity. She is on a journey to reflect the human psyche in a distinctive way.

She was machine-hearted series

Ivona Tau



'She was machine-hearted' is a curated selection, born from Ivona Tau's previous long-form project 'Machine-hearted'. While originating from the realm of 'Machine-hearted', these 12 works take on a fresh and profoundly feminine dimension. They evoke contemplation about the silent suffering experienced by women, encompassing the myriad emotions they bury deep within due to the stigma associated with issues like endometriosis, PCOS, infertility, and postpartum depression. Society often imposes the expectation that women must conceal these emotions, leading to a silent fracture of their inner selves as they strive to embody qualities of independence, success, and confidence. The curated pieces serve as a means of giving voice to these suppressed emotions, offering a literal interpretation driven by artificial intelligence. They shed light on the intricate emotional states marked by feelings of brokenness, shattering, and being torn apart. In doing so, 'She was a machine-hearted' becomes a poignant exploration of the hidden and often unspoken struggles that women face, providing a platform for the expression of these complex and deeply personal experiences. All works are accompanied by a signed print, on request.

(2023)

*Fine Art Prints, Unique,
Accompanied by unique NFTs*



Ivona Tau

Dr. Ivona Tau is a generative A.I. artist from Vilnius, Lithuania, who works with neural networks and code as a medium in experimental photography and motion painting. Her goal is to find and evoke emotions through artificially intelligent tools.

She creates universally relatable memories by transforming her experiences captured on analog and digital film through generative neural networks (GAN).

Tau comes from the intersection of arts and technology, with 15 years of combined experience in professional photography and A.I. research. She was awarded the best award in the Digital Ars 2020 contest for art created with AI, the Computer Animation category award in Computer Space International Computer Art Forum 2021, and elected as one of the TOP 10 Women in AI 2022 by the Women in Tech Foundation. Tau's work has been exhibited widely, including Art Basel Miami Beach, SCOPE, CAFA, Art Week Shenzhen, Vellum, Bitforms New York, Venus Over Manhattan, The House of Fine Art, Bright Moments Berlin, and Sotheby's New York.

Ivona Tau is active in the research community and holds a Ph.D. in Artificial Intelligence from the Polish-Japanese Academy of Information Technology. She published multiple scientific papers in the field of Computer Vision and Artificial Neural Networks.

Post-Human Cinema

Mark Amerika, Will Luers and Chad Mossholder



The PHC artist collective (Mark Amerika, Will Luers, and Chad Mossholder), in human-AI symbiosis, is happy to exhibit their first collaborative art project, Posthuman Cinema, a collection of ten cinépoèmes that playfully experiment with AI as a form of otherworldly alien intelligence.

In Posthuman Cinema, language and diffusion models come to life, vis-à-vis original text and image prompts that are designed to situate the works in the history of avant-garde and auteur-driven cinema art. All of the works are intentionally composed as moody black and white films that are reminiscent of the filmmakers that have most influenced the PHC artists including Agnes Varda, Michelangelo Antonioni, Ingmar Bergman, Chantal Ackerman, Maya Deren and Andy Warhol.

The imaginary bodies depicted in the AI-generated moving images are haunting, ghostly, uncanny, queer (in many senses of the term) and distorted. These phantom figures that appear to be women, men, trans, and cyborgs, are conceptualized as literal ghosts in the machine or what what Marcel Duchamp, writing about his famous artwork, *La mariée mis à nu par ses célibataires, même* (La boîte verte), referred to as an apparition of an appearance.

As long-time digital artists with a deep affinity for and knowledge of the history of underground film, art, and literature, the PHC collective strategically uses their poetic art language skills to prompt the various AI systems to generate source material that is then post-produced into a series of artworks that are at times sensual, erotic, mystical, disturbing and ethereal.

(2023)

10 Video works

10 x 15 Editions, NFTs

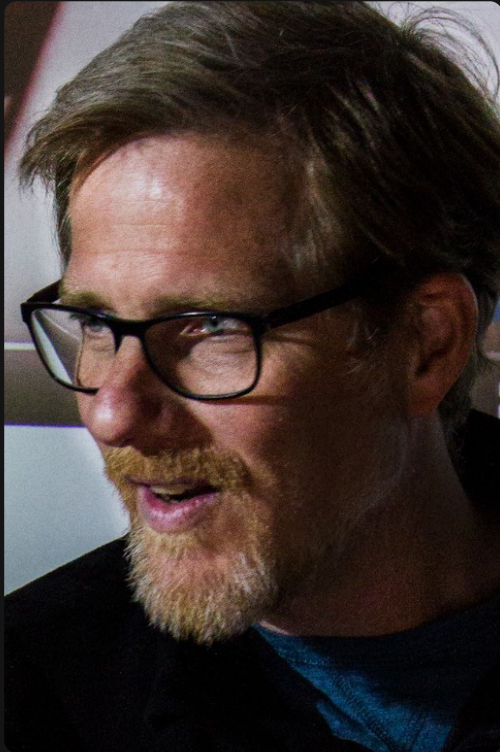


Mark Amerika

Mark Amerika has exhibited his art in many venues including the Whitney Museum of Art Biennial, the Denver Art Museum, ZKM, the Walker Art Center, and the American Museum of the Moving Image. His solo exhibitions have appeared all over the world including the Institute of Contemporary Arts in London, the University of Hawaii Art Galleries, the Marlborough Gallery in Barcelona, the Norwegian Embassy in Havana, and the Estudio Figueroa-Vives art gallery.

Amerika has had five early and/or mid-career retrospectives including the first two Internet art retrospectives ever produced (Tokyo and London). In 2009-2010, The National Museum of Contemporary Art in Athens, Greece, featured Amerika's comprehensive retrospective exhibition entitled UNREALTIME including his groundbreaking works of Internet art GRAMMATRON, PHON:E:ME and FILMTEXT as well as his feature-length work of mobile cinema, *Immobilité*. In 2012, Amerika released his transmedia narrative, *Museum of Glitch Aesthetics (MOGA)*, a multi-platform net artwork commissioned by Abandon Normal Devices in conjunction with the London 2012 Olympic and Paralympic Games.

In addition to his works of conceptual, digital, and net art, Amerika is known for having directed and produced the first feature-length art film shot entirely on a mobile phone. The artwork, *Immobilité*, is a story about a future world where the dream of living in utopia can only be sustained by a nomadic tribe of artists and intellectuals. In *Immobilité*, Amerika expands on his interest in mashing up the language of "foreign films" with British abstract expressionist landscape painting and literary metafiction. The work was composed using an unscripted, improvisational method of acting, and the mobile phone images are intentionally shot in an amateurish or DIY [do-it-yourself] style similar to the evolving forms of video distributed in social media environments such as YouTube. By interfacing this low-tech version of video making with more sophisticated forms of European art-house movies, Amerika both asks and answers the question "What is the future of cinema?"



Will Luers

Will Luers is a digital artist, writer, and educator specializing in recombinant, computational, and AI cinema art. His work and collaborations have garnered international recognition and been featured in festivals and conferences such as the Electronic Literature Organization, FILE(Brazil), and ISEA. "novelling," a generative work made in collaboration with poet Hazel Smith and sound artist Roger Dean, won the 2018 Robert Coover Award for Electronic Literature.

Luers holds an MFA in Film from Columbia University and has taught cinema history, theory and practice for over 20 years. He has maintained a particular research interest in web-based video and has published numerous essays about evolving forms of digital cinema. He was awarded Best Screenplay at the 2005 Nantucket Film Festival, and in 2010, a fellowship at the Vectors-NEH Summer Institute for the development of his database video documentary, "The Father Divine Project."

Luers teaches web development, digital cinema and multimodal publishing in the Creative Media & Digital Culture program at Washington State University Vancouver. He is the founder of the international online journal, The Digital Review, and will edit its 2024 issue on AI creativity. Luers is also the current Managing Editor at the electronic book review.

Chad Mossholder

Chad Mossholder is a BAFTA-nominated composer and sound artist renowned for his ability to seamlessly bridge the worlds of art and commercial creative endeavors.

With a career spanning over two decades, his diverse portfolio encompasses experimental electronic music composition, audio/visual art installations, and the dynamic realm of video game music and sound design. His critically acclaimed and experimental electronic music project “Twine” has performed all over the world and has released six full length albums as well as numerous mini-albums and EP’s on such labels as Schematic, Hefty Records, Bip-Hop Records and Ghostly Records.

His sound designs span a diverse range of high-profile game titles including DOOM, DOOM Eternal, EverQuest, EverQuest II, Star Wars Galaxies and DC Universe Online.

For more than 20 years, Chad has maintained a fruitful collaboration with acclaimed artist and writer, Mark Amerika. Their collaborative works have appeared in prestigious exhibitions on a global scale, solidifying their presence within the international art scene.

KATE VASS

Zurich

Since its establishment in 2017 in Switzerland, Kate Vass Galerie has positioned itself at the forefront of generative and new media art. The gallery has been showcasing a blend of physical and digital artworks from internationally established and emerging artists.

At the NOISE Media Art Fair, the gallery presents mixed media artworks by acclaimed local and international artists like Memo Akten, Emre Meydan, David Young, Mario Klingemann, and Kevin Abosch. The exhibition features a diverse range of installations, live performances, video works, prints, and plotter drawings, created using technologies from advanced AI to traditional methods like plotter machines.

This array of works offers an immersive experience where art and technology intersect, open a dialogue on socio-political themes, ecological concerns, and the role of technology in art. Each artwork is a unique exploration of how these artists perceive and reinterpret the world through the lens of technology.

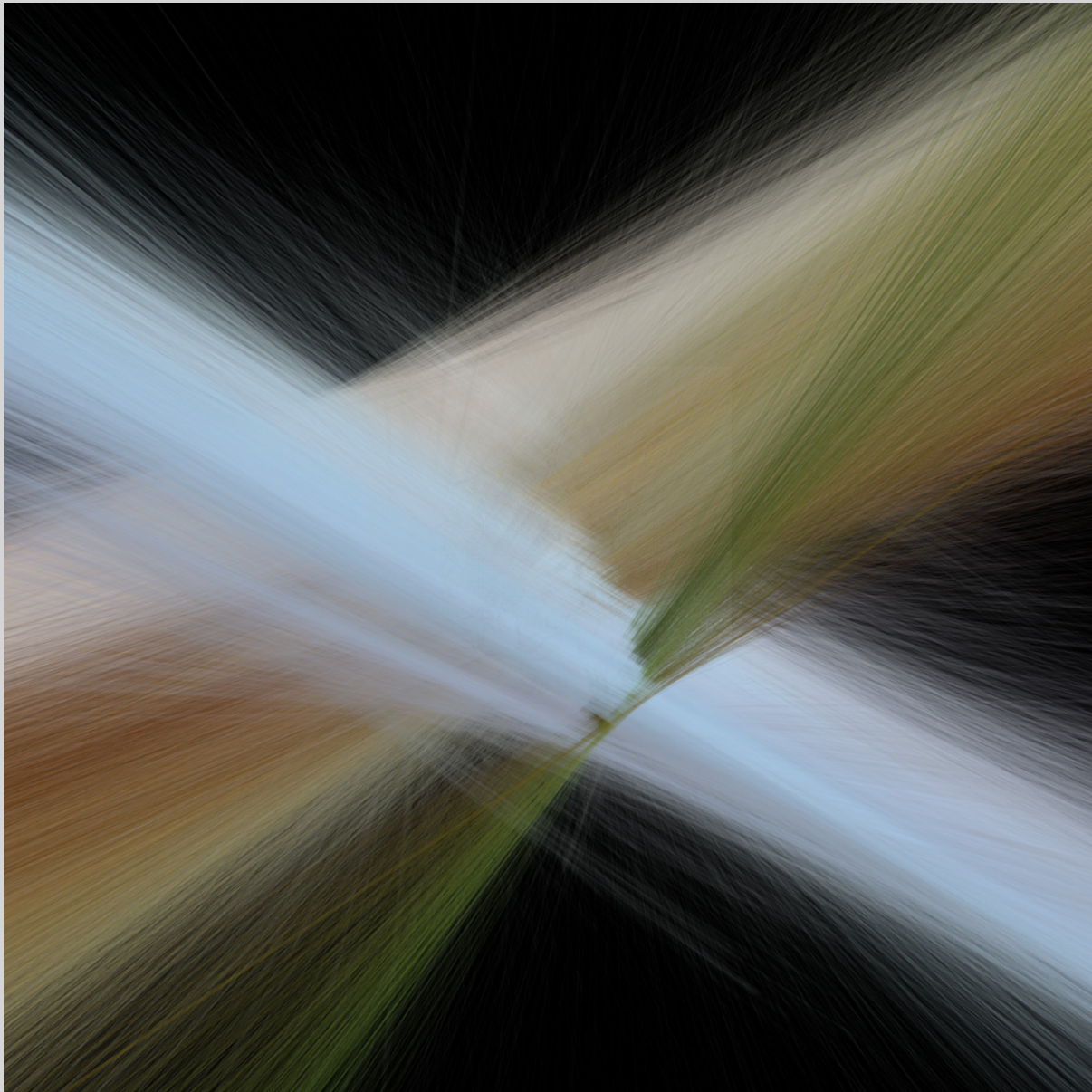
KATE VASS

Booth No

A9

Hallucinations series

David Young



2023 - (ongoing)

Manipulated AI / Machine Learning generated images



David Young

David Young has spent his entire career at the leading edge of emerging technologies. Throughout all of his work – from projects at the dawn of the web or using early supercomputers, to contemporary global innovation and artistic initiatives – David has been a champion for new forms of creativity and expression enabled by technology.

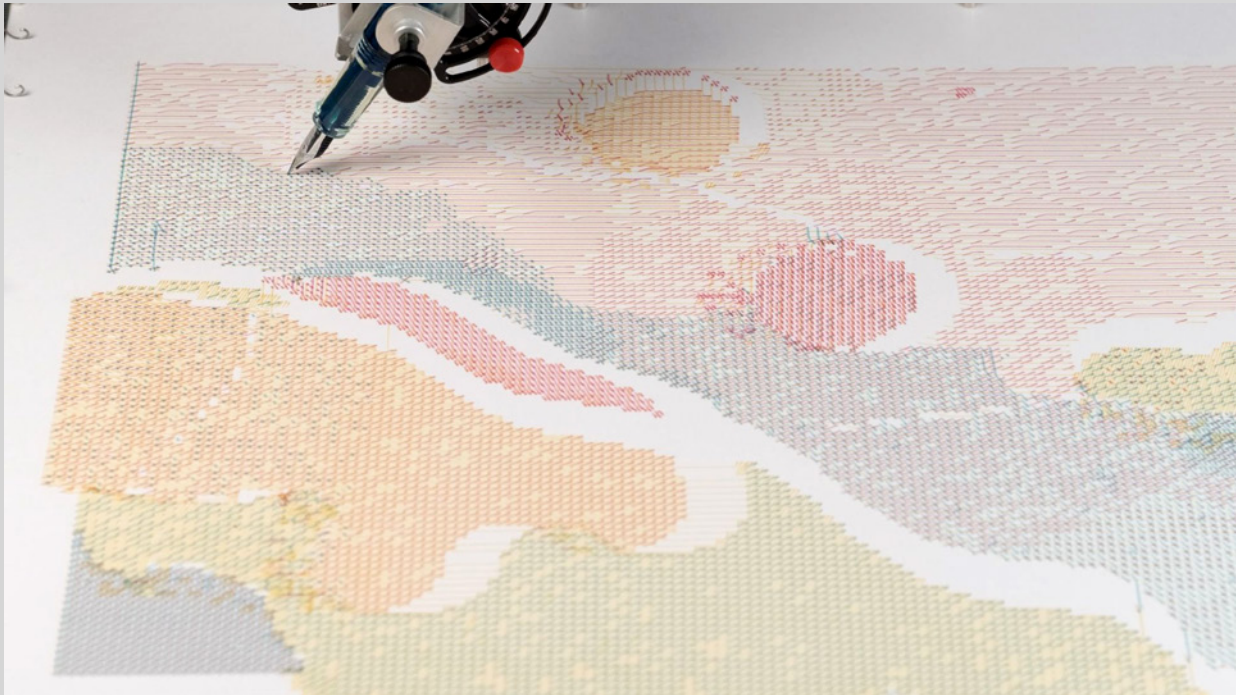
His current work, using artificial intelligence and quantum computing, explores how beauty and aesthetic experiences can give us new intuitions for emerging technologies. The works are also a meditation on “the new” and its inevitable obsolescence.

David has a master’s degree in visual studies from the Massachusetts Institute of Technology’s Media Lab, and a bachelor’s degree in computer science from the University of California, Santa Cruz. He has taught at Art Center College of Design (Pasadena, CA) and Parsons School of Design (New York). His work has been exhibited at, amongst others, Kunstmuseum Bonn, Kate Vass Galerie (Zürich), Schierke Seinecke Gallery (Frankfurt), Geste (Paris), CADAF (New York, Paris, Miami), Terrain (Delhi), Institut (London), Anteism (Montreal), NeurIPS (Montreal), Asia Culture Center (Gwangju), and Nanjing University. His works are in collections including Kunstmuseum Bonn and GENAP Collection (Erlenbach/Zürich). His work has been featured in numerous publications including Artforum magazine, and on the covers of Espace Art Actuel and IEEE Computer Graphics magazines.

David lives and works in New York.

Live Plotter Performance

Emre Meydan



(2023)

Plotter drawing, Unique



Emre Meydan

Emre Meydan, born in Ankara, Turkey in 1982, is an artist renowned for his dynamic exploration of light and color. He often utilizes plotter machines to create generative artworks with multiple inks.

Alongside his generative art, Meydan has an extensive portfolio that includes photography, paintings, video, and sound projects.

In Germany, Meydan pursued his higher education at Hochschule für Künste Bremen, Germany, where he was a master pupil (Meisterschüler) under the mentorship of Heike Kati Barath from 2013 to 2015. Prior to this, he completed his Bachelor of Arts in Painting at Dokuz Eylül University's Faculty of Fine Arts in Izmir, Turkey, from 2006 to 2010.

Meydan's artistic journey is marked by several residencies, awards, and grants, recognizing his talent and contribution to the arts. In 2021, he received the "Neustart Kultur" grant from BBK Bundesverband in Berlin, Germany. He was a resident artist under the "KSN Stipendium" at Northeim, Germany, from 2015 to 2016. In 2014, he was honored with the "Werner Kühl Award" by the Werner Kühl Stiftung in Syke, Germany. Earlier, from 2012 to 2013, he participated in the "Bremer Kunststipendium" artist residency in Bremen, Germany.

Vote

Kevin Abosch

Kevin Abosch's "VOTE" invites viewers to participate as witting and unwitting voters in a decision-making process, through interaction with a series of chalky, white, wall-mounted, monolithic structures.

Each monolith, with its scarred surface, bears alphanumeric characters on two opposing sides, representing different voting options for the viewer to consider. The act of choosing is made physical and explicit, as visitors interact passively with these symbols, drawing them into a silent dialogue of choice and consequence.

Embedded discreetly near these structures are sensors, collecting data on how viewers engage with the work. In some instances, participants knowingly interact with the alphanumeric characters, their choices clear and deliberate. In other cases, the process remains unknown to them, with their unconscious behaviors and movements subtly interpreted as votes.

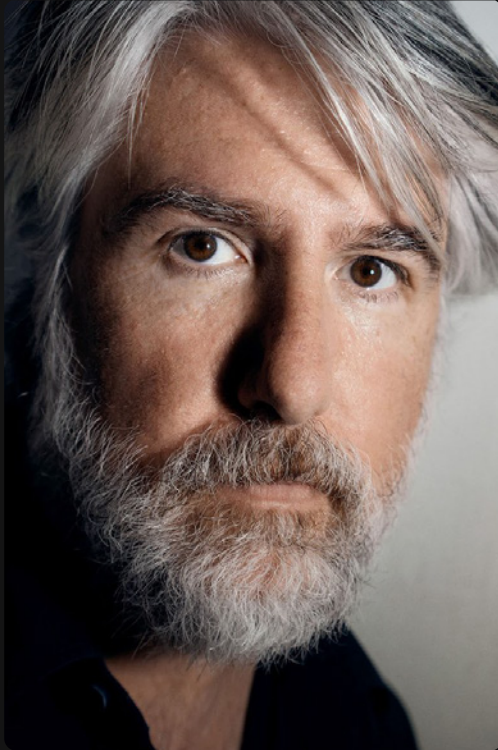


"VOTE" is an exploration of the visible and the hidden in our decision-making processes. It questions the nature of choice, agency, and the unseen influences in our lives. These works stand as a thought-provoking commentary on the act of voting, both in the literal sense and in the broader context of our everyday choices.

Abosch challenges viewers to reflect on the impact of their actions, both conscious and unconscious. The exhibition, in its stark simplicity and interactive nature, becomes a powerful space for introspection and dialogue about the choices we make and the forces that shape them.

(2023)

*Monoliths - Unique, Available in three sizes:
small: (tbc) - medium: 30 x 50 x 10 cm - big: 22 x 52 x 94 cm*



Kevin Abosch

Kevin Abosch (born 1969) is an Irish conceptual artist known for his works in photography, sculpture, installation, AI, blockchain and film.

Abosch's work addresses the nature of identity, value and human currency and has been exhibited throughout the world, often in civic spaces, including The Hermitage Museum, St Petersburg, The National Museum of China, The National Gallery of Ireland, The Irish Museum of Modern Art, The Museum of Contemporary Art Vojvodina, The Bogotá Museum of Modern Art, ZKM (Zentrum für Kunst und Medien) and Dublin Airport.

KATE VASS

Booth No

A9

Neural Abstraction

Mario Klingemann



(2017)

*Fine Art Print - Unique
Size: 50 x 50 cm
Accompanied by unique NFT*



Mario Klingemann

Mario Klingemann is an artist, whose preferred tools are neural networks, code, and algorithms. His interests are manifold and in constant evolution, involving artificial intelligence, deep learning, generative and evolutionary art, glitch art, data classification and visualization, or robotic installations.

If there is one common denominator, it's his desire to understand, question, and subvert the inner workings of systems of any kind. He also harbors a deep interest in human perception and aesthetic theory.

From 2016 to 2018, he was an artist in residence at the Google Arts & Culture Lab. He has also been helping institutions like the British Library, Cardiff University, and the New York Public Library with the processing and classification of their vast digital archives. He received an honorary mention at the Prix Ars Electronica 2020 for his work "Appropriate Response," the Artistic Award 2016 by the British Library Labs, and won the Lumen Prize Gold 2018 for "The Butcher's Son". His works have been shown at the Ars Electronica Festival, the Mediacity Biennale Seoul, the ZKM Karlsruhe, the Museum of Modern Art New York, the Metropolitan Museum of Art New York, the Photographer's Gallery London, the Centre Pompidou Paris, and the British Library.

Layers of Perception: Meditation

Memo Akten



Continuing from my 2017 “Learning to see” series, “Layers of perception” continues my exploration into using state-of-the-art Machine Learning (AI) technologies to investigate human perception, and more broadly speaking, our self affirming cognitive biases, our inability to see the world from others’ points of view, and the resulting social and political polarization.

We see the world through a very specific lens. A lens shaped by both our evolutionary history and biology, and our upbringing and culture.

We have evolved to perceive space at certain scales, scales relevant to our ancestors, prey, predators and immediate environment. Animals, rocks, trees; ranging from grains of sand to mountains. We do have the incredible capacity to build tools to sense scales much smaller and much larger. But we cannot intuitively comprehend these scales, the quantum weirdness of the subatomic realm, or the dynamics of supermassive galactic structures many light years across.

Similarly, we have evolved to perceive time at certain scales, timescales relevant to our ancestors and their activities. And again, though we are able to build tools to sense timescales much smaller and much larger, we cannot comprehend the femtosecond timescales of subatomic particle dynamics, or the geological timescales of erosion, or the cosmic timescales of star and galaxy formation.

The lens through which we see the world is also shaped by our upbringing and culture. It is a very convincing illusion that the reality which we perceive is the truth, the full truth, and nothing but the truth. This illusion, that our individual perceived “reality” is the one true reality, is not compatible with the global communities in which we live, and leaves us vulnerable to political manipulation and polarization, distracting us from the crises we need to solve together.

“Layers of perception” bridges vastly different realities and scales of space and time. For a brief moment, the commonalities between radically different worlds are brought together, and shown in a unified vision. And in doing so, similar to “Learning to see”, the piece works on dual layers. It uses the natural limitations of our neurobiological perception and related biases, as a metaphor to reflect on the limitations of our higher level cognition, how we make meaning, and what we consider to be the truth, and our “reality”.

(2023)

NFT Video work - Unique



Memo Akten

Memo Akten is a multi-disciplinary artist, musician, and researcher creating Speculative Simulations and Data Dramatizations investigating the intricacies of human-machine entanglements.

His work explores perception and states of consciousness; the tensions between ecology, technology, science and spirituality; and for more than a decade he's been working with Artificial Intelligence, Big Data and our Collective Consciousness as scraped by the Internet, to reflect on the human condition.

He writes code and uses algorithmic / data-driven design and aesthetics to create moving images, sounds, large-scale responsive installations and performances.

He holds a PhD from Goldsmiths University of London, specializing in artistic and creative applications of Artificial Intelligence, and he is currently Assistant Professor of Computational Art at University of California San Diego (UCSD). Akten has received numerous awards including the Prix Ars Electronica Golden Nica, his work has been widely exhibited and performed internationally and featured in major publications.

MoTA

Museum of Transitory Art

Ljubljana

MoTA - Museum of Transitory Art is presenting exclusive limited pieces by artists represented in MoTA Collection at the Noise Media Art Fair Istanbul.

Artists presented: Baraga & Fraction, Adam Basanta, Uršula Berlot, Andy Lomas, Tristan Perich & Zimoun.

Noise Patterns

Tristan Perich



The work *Tone Patterns Study #2* is an addition to Perich's project *Noise Patterns*, in which he is researching the shaping and stressing of digital sound. In *Tone Patterns*, cascading harmonies of 1-bit tones create dense binary interference patterns, generated by Perich's custom-built audio hardware. In response to the abstract, rhythmic textures of his recent *Noise Patterns*, *Tone Patterns* now extends this approach to his original musical language: pitch. His first new electronic project to explore tone and harmony since *1-Bit Symphony* (2009), *Tone Patterns* is a new solo presentation of Perich's intuitive musical processes.

(2018)

Custom circuit board (stereo audio, 1-bit), silkscreen on paper 26 x 40 in / 66 x 101.6 cm, silkscreen Edition of 50 Signed and numbered

Tristan Perich

Tristan Perich is a composer and visual artist inspired by the aesthetic simplicity of math, physics and code.

1-Bit Music, his 2004 release, was the first album ever to be released as a microchip, programmed to synthesize his electronic composition live. His work is exhibited, performed and lectured all over the world, at Sonár festival and Ars Electronica in Linz, among others.

Attractions – Similarities

Uršula Berlot



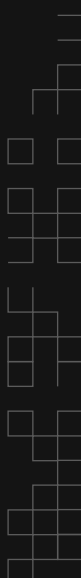
Uršula Berlot is searching for subtly perceptual, invisible, intangible, but indeed very much present organisational principles in nature and our perceptions. Multimedia project Attractions – Similarities is focusing on magnetism as a physical phenomenon, which is being visualised in different ways – with kinetic objects, video recording, drawings and photographs of exaggerated configurations of particles. The consequences of this invisible natural activity – audio and visual recordings of movement of magnetic particles – metaphorically speak about strange internal order of vaguely coincidental or chaotic (natural and mental) phenomena and simultaneously question the certainty of our cognitive abilities to distinguish between animate and inanimate, natural and unnatural.

kinetic objects with magnet and metal particles

Uršula Berlot

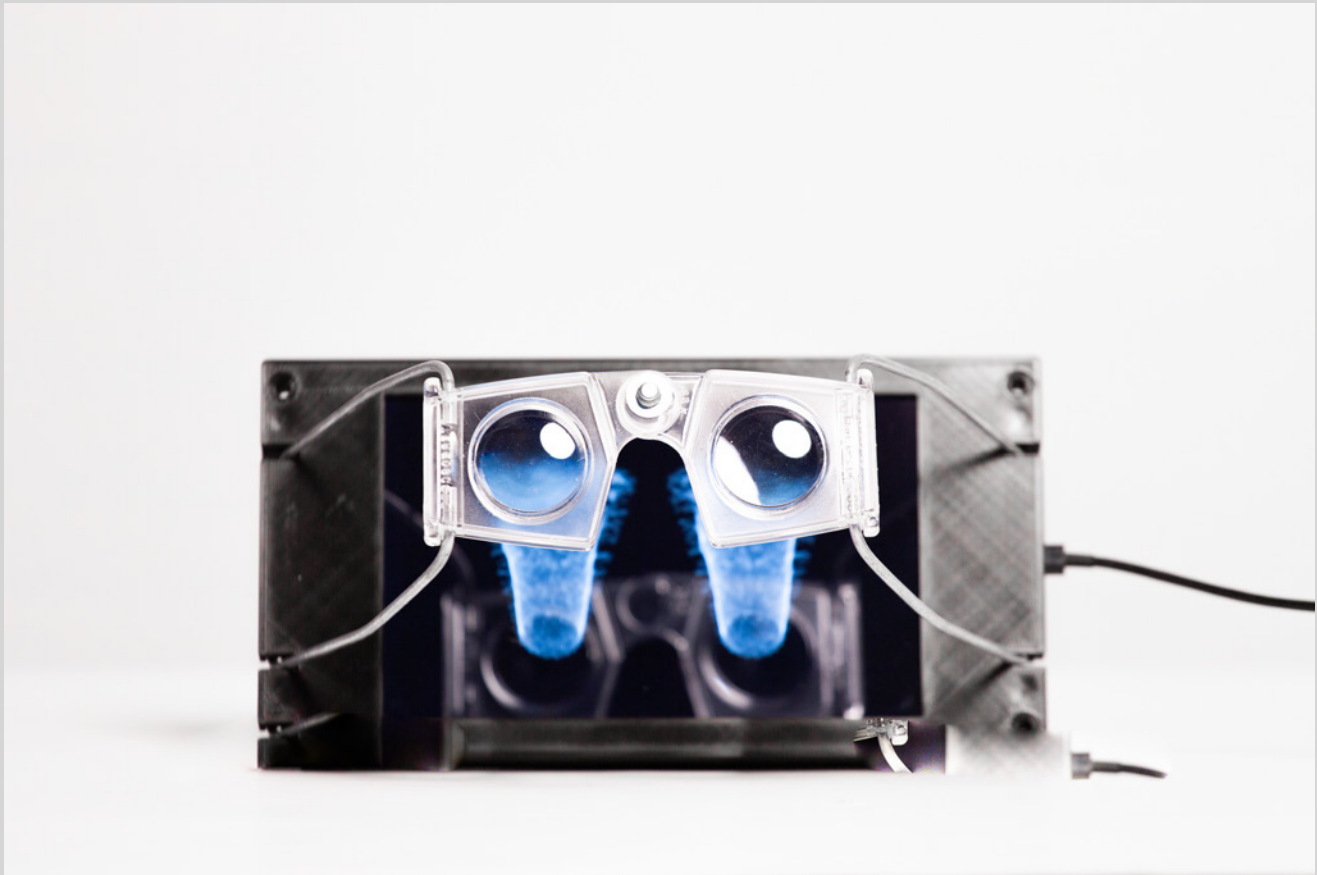
Uršula Berlot is a visual artist, theorist of art and lecturer, with an interest in the intersections of art and science.

Her artistic practice is related to perception and conditions of consciousness, her light and kinetic installations investigate forms of cerebral landscapes, simulated nature and relationships between body and technology.



Constrained Forms

Andy Lomas



Inspired by the work of Alan Turing and D'Arcy Thompson, Constrained Forms is the latest stage of an artistic exploration into creating form through digital simulation of morphogenetic processes. Computational simulation of growth through cellular division is used to generate complex emergent forms.

These forms explore how constraints and influences can be used to try to influence growth processes to create structures with desired properties, sometimes with deeply unexpected results. The desire is to keep rich emergence, navigating through the space of possibilities to achieve aesthetic goals through iterative experimentation rather than explicit directorial control.

*High definition stereoscopic video, Android tablet,
3D printing, folding stereoscope 12x22cm*

Andy Lomas

Andy Lomas is a computational artist, mathematician and Emmy award winning supervisor of computer generated effects.

His art work explores how complex sculptural forms can be created emergently by simulating growth processes. Inspired by the work of Alan Turing, D'Arcy Thompson and Ernst Haeckel, it exists at the boundary between art and science. He is currently based in London, developing his art practice as well as working as a Visiting Research Fellow at Goldsmiths, University of London.

DROP

Martin Bricelj Baraga



DROP is an audiovisual installation that sonifies the melting of ice in time through days, months, years - using the lycra textile that forms a levitating drop as a projection surface. DROP is based on a data visualisation and sonification piece developed by Baraga and Fraction - a composition in time, about the disappearance of our most valuable natural element - ice.

The installation visualises and sonifies the melting of ice in time through years, months, days. The composition that visualises drops as a metaphor of melting ice transforms rapidly as we move towards the present moment - clearly reminding us of its urgency. The dataset is used from project IMBIE, a collaboration between scientists supported by the ESA (European Space Agency) and the NASA (National Aeronautics and Space Administration).

Sound design: Fraction

80x80x80cm, metal, textile, magnets, speaker

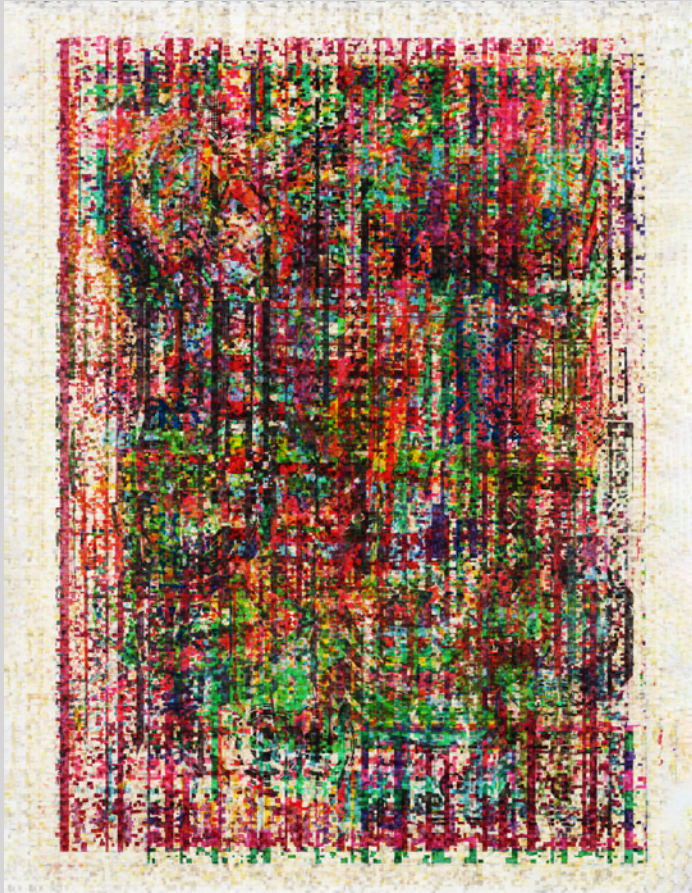
Martin Bricelj Baraga

Slovenian artist and curator Martin Bricelj Baraga creates interactive works and sculptures that explore spaces between environment, nature, technology and humans.

By using urban and natural environments together with light, sound and movement he creates kinetic large-scale installations for public interaction, which can be mostly seen in public spaces and in unusual architectural contexts. He focuses on creating atmospheres that challenge our perceptions and question symbols and myths as a series of time and space-based experiments.

Tate colour field (after Paolozzi)

Adam Basanta



Database paintings is an ongoing body of post-photography digital work using no original pixels; a re-imagining of “democratized” museum databases through the lens of data-aggregation technologies.

Each image is created by aggregating pixels from freely available images of artworks, sourced from the permanent collections of The Tate, Guggenheim, and Reina Sofia Museums. Using custom software, metadata filtering, and machine learning techniques, groupings of pixels are “mosaicked” from the original artworks onto a new canvas, creating images that articulate a space between recognizability and emergence; images that reveal both specific details of historically significant works as well overarching statistical features.

These new, original works, retain underlying associations while reconstituting them within a digital realm of preservation: a virtual simulacrum in dialogue with notions of originality, intent, style, and historicity.

*Archival pigment print, 70x50cm. Ai assisted,
computer-generated aggregate-collage using 30 images
from the Tate Museum collection.*

Adam Basanta

Adam Basanta is an artist based in Montreal. Originally studying contemporary music composition, he has developed a broad, autodidactic artistic practice in mixed-media installations, sculpture, and print media.

Across various media and techniques, he investigates technology as a meeting point of concurrent, overlapping systems; a nexus of cultural, computational, biological, and economic forces. He is particularly interested in the troubled intersections of quantitative and qualitative methodologies, and often seeks to confuse, balance, and synthesize these seemingly oppositional approaches.

1 prepared DC-motor, cotton ball, cardboard box 23x23x6cm

Zimoun



Using simple and functional components, Zimoun builds architecturally-minded platforms of sound. Exploring mechanical rhythm and flow in prepared systems, his installations incorporate commonplace industrial objects. In an obsessive display of simple and functional materials, these works articulate a tension between the orderly patterns of Modernism and the chaotic forces of life. Carrying an emotional depth, the acoustic hum of natural phenomena in Zimoun's minimalist constructions effortlessly reverberates.

Zimoun

Zimoun, born in Switzerland in 1977, lives and works in Bern. His work has been presented in solo and group shows as well as performances internationally.

Zimoun has been awarded different art prizes and residencies and has served as a guest lecturer. In 2003 Zimoun co-founded Leerraum.ch – a platform publishing works which explore forms and structures based on reductive principles and systems.

NADO

Curatorial Agency

International

NADO Curatorial Agency is an independent creative team with focus on projects at the intersection of art, science and new technologies. We create unconventional educational formats, curate festivals and exhibitions, and speak about complicated things in a simple and engaging way. Among our projects is an award-winning exhibition “HYDRA. New Media Art in the Context of Eco-Anxiety”, premier of the personal exhibition of artist Maotik, a series of digital exhibitions exploring the new format of the Metaverse, and collaboration with such international brands as Nike, Martini, and more.

Co-founders of the NADO Curatorial Agency is Olga Vad, curator, Assoc. Prof. and Head of the Art & Science Masters' program at ITMO University, and Yulia Loginova, creative producer.

At Noise Art Fair, NADO represent an international list of established artists working in a various of new media, such as Maotik (FR), Quadrature (DE), ::vtol:: (RU/SI), Nohlab (TR), Studio Above&Below (UK), Aristarkh Chernyshev (RU), ephemera ONE (AT), Mariia Fedorova (RU), Anastasia Alekhina (RU), Decol (TR).

Red Pixel

Anastasia Alekhina



“Red Pixel” is an electronic mask that simulates facial rashes. This object offers a look at one of the possible scenarios for the development of beauty trends, when interference in one’s own appearance becomes more profound and controlled. It can be assumed that ‘imperfections’, such as acne and wrinkles, which are now usually resisted, will become a new tool for creating an image and a unique style. Fashion has often exploited ‘naturalness’ by imitating them. What could be more ‘natural’ than acne?

(2018)

Medical silicone, electronics, plastic, felt, parachute line

18 x 25 x 8 cm

Anastasia Alekhina

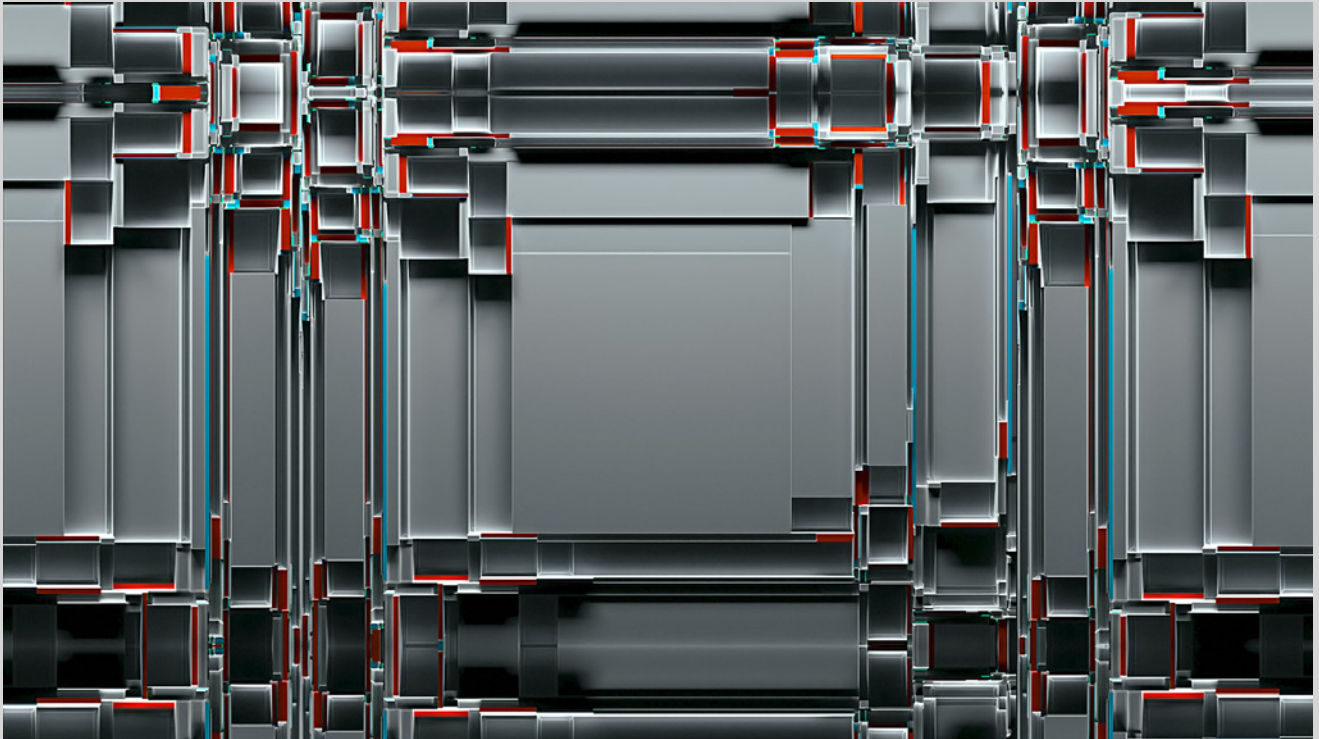
Anastasia Alekhina is a transdisciplinary artist and researcher. Graduated from MMOMA (the Laboratory of Media Performance) in 2012 and Rodchenko Moscow School of Photography and Multimedia (the faculty of New Media Arts) in 2015.

She works in the technological genres of art at the intersection of various disciplines and explores the aesthetic and existential issues of contemporaneity and the future of wearable devices and corporeality. She works with sound in experimental directions, using self-made analog instruments, computer algorithms and “found sounds”.

Her artworks are in the fund of the Multimedia Art Museum (Moscow) and the permanent exhibition of the I.P. Pavlov Institute of Physiology of the Russian Academy of Sciences (art & science project “New Anthropology”. Saint Petersburg). She is the finalist of the grant program “Art and Technology 2019” Museum Garage and the finalist of the contest “Nova Art 2019”.

Fractalized

Nohlab, Gökalp Kanatsız



This video presents a constantly shifting paradoxical environment where the boundaries of time and space blur. It envisions a future where our perception of reality merges with alternative dimensions, causing materiality to dissolve and unveiling fresh possibilities. The forms within this piece continuously generate and evolve, mirroring the dynamic processes found in nature.

Everything within the artwork exists in a state of interdependence, giving rise to one another in a complex interconnectedness. Within this new future and space depicted by the artwork, the perception of scale undergoes constant transformation. Like a living organism, the forms within the artwork evolve, invoking the intricate dance of life and growth seen in the natural world, where every element depends on the others for its existence.

Sound by Gökalp Kanatsız.

(2020)

Audiovisual installation

1:03 min

Nohlab

Nohlab is a studio, focused on producing interdisciplinary experiences around art, design and technology. It builds a bridge between the digital and the physical reality, while examining the relationship of technology with art and design. It produces tools, designs and stories in which the connection between the human and technology reflects in many different ways.

The works of the studio have been in numerous international festivals & events such as ISEA, Signal, OFFF, TedX, Vivid, Sonar Istanbul, World Government Summit, and received awards from Culturespaces, ARS Electronica and Japan Media Arts Festival. The studio also worked with many brands and organizations including Chanel, Pink Floyd, Target, Audi, Nike, Scriabin Museum, Atelier des Lumieres and EA Theater.

Nature Cognita series

éphemEra ONE with Elena Mitrofanova, Ivan Mitrofanovna



Nature Cognita is an R&D project that integrates biological and digital ecosystems and builds installations that turn nature into a digital artist. Living plants in these installations generate electricity and power environmental sensors. Each new portion of sensing data is transformed into a generative art that represents the life of the plants.

Nature Cognita 2.0 series is a collection of abstract 3D-models of plants generated from harvested data. The algorithm created by éphemera ONE team communicates layers of information into a visual and spatial representation of the real plant. The artworks Digital Plant_State 001 and Digital Plant_State 504 display the states of existence of a digital plant through its morphings according to the sensor's data variations. The renderings printed on acrylic are accompanied by an AR layer showing the 3-D model of each of the states.

(2023)

UV print on Acrylic,
Augmented Reality App, 47 x 50 cm

éphemEera ONE

éphemera ONE is the metaverse art and architecture studio, specialising in hybrid and ephemeral experiences. They work at the tension in-between virtual and physical realities to produce new tangible spatial senses. The studio consists of architect Daria Smakhtina and engineer Vadim Smakhtin. The duo's skillset covers a mix of disciplines, which allows them to innovate with intent and freedom from both design and engineering perspectives mixing innovative spatial design with new kinds of technological ideas.

Daria Smakhtina

architect and artist with a wide experience in architecture and urban design. Daria is responsible for space creation and the artistic part of the work. She is experimenting with non-physical spaces while searching for new forms of cross-species communication and environments that they can inhabit.

Vadim Smakhtin

creative engineer, doctoral candidate at the Synthetic Landscape Lab, IOUD, University of Innsbruck. Works with spatial data and its artistic representation. Vadim is responsible for data analysis and technical tasks like constructing an updatable VR spaces from various data sources. He is also experienced in creative engineering, working on various technological art projects.

Orbits

Quadrature



The aesthetics of man-made objects in space, including their orbits, are transformed into a minimal audiovisual performance, depicting the poetic dance of satellites and their debris as they revolve around us. Chaotic paths shift into organic patterns, driven solely by physical necessity.

Initially, artists relied on US Air Force-maintained satellite data. However, through the Union of Concerned Scientists, they discovered omissions. Classified satellite data emerged from passionate amateur astronomers observing night skies.

By merging these sources, striking a balance between artistic freedom and scientific rigor, the artwork becomes an aesthetic, intuitive experiment, unveiling a new facet of human infrastructure.

(2016/2024)

Video, sound

16:30 min

Quadrature

Quadrature's artistic research focuses on data and physical experiments. The Berlin based artist duo understands technology as means to read and write realities. Together they pursue a transdisciplinary approach, using various media such as time-based performance and installation as well as classical sculptural and two-dimensional works.

For some years, the artists have been working on the methods and stories involved in exploring our world and the cosmos around us. For Quadrature the universe represents an intangible but very real place for their reflections, evoking both the most elemental emotions and the most advanced scientific theories. The boundaries and limitations the human mind and its physical representations encounter resonates in all their work.

The members Juliane Götz, Sebastian Neitsch and formerly Jan Bernstein (until 2016), have won several awards and scholarships for their artistic practice, including recognition by the Prix Ars Electronica in 2015 and 2018, scholarships from the Kunstfonds Bonn, Akademie Schloss Solitude and LaBecque, as well as a fellowship from PODIUM Esslingen and the Hertz-lab of the ZKM Karlsruhe (Centre of Art and Media). Their works are shown around the world in various festivals and exhibitions.

Hope

::vtol::



“Hope” is a small cybernetic sculpture – a crying angel hopeful for better times, with each fallen tear triggering a sound.

The technical concept involves meeting the formal criteria of an audiovisual installation, but using the simplest electronic components available. The graphics are created using a character LCD, while the sound is generated by the most affordable and basic microcontroller. Both the sound and the imagery are generative, rather than pre-recorded, which is another crucial characteristic of this genre.

(2023)

Plastic, electronics, metal

30 x 30 x 50 cm

::vtol::

Dmitry Morozov aka ::vtol:: (b.1986) is a transdisciplinary artist and researcher. He focuses on contemporary media arts including sound, robotics and installation, placing special emphasis on the link between emergent systems and new kinds of technological synthesis.

His works have been exhibited at museums and galleries worldwide, including the NCCA, MMOMA, Garage Museum of Contemporary Art, Tretyakov State Gallery, Electromuseum, Laboratoria Art&Science Space, Laznia Center for Contemporary Arts (Gdansk), ZKM Zentrum (Karlsruhe), Boulder Museum of Contemporary Art (Boulder), National Taiwan Museum of Fine Arts (Taichung), Kapelica gallery (Ljubljana), ArtScience Museum (Singapore) etc., in 4th MBCA (Moscow), SIGGRAPH 2016 (Anaheim) and in festivals such as Mirage (Lyon), Ars Electronica (Linz), Future Everything (Manchester) and CTM (Berlin).

He is the award winner of the Sergei Kuryokhin Prize (Russia, 2013 and 2020), Innovation (Russia, 2020), Prix Cube (France, 2014) and also received honorary mentions at VIDA 16.0 (Spain, 2014) and Prix Ars Electronica (Austria, 2015, 2017).

Aquateque

Studio Above&Below



AQUATEQUE is a short film and multimedia installation exploring the river Ruhr through a variety of new media technologies.

The diverse ecosystem of the surrounding is captured through audio, visual and 3d modelling tools and transformed into a generative augmented space.

The project explores themes such as digital material ecology and neural networks as artistic tools to dream about alternative and fantastical worlds in which nature, machines and humans collide.

(2021)

Short film, self generated audio visual dataset, GANs, CGI, Cinema4D, Houdini

8:23 min

Studio Above&Below

Studio Above&Below is a London based art and technology practice founded by Daria Jelonek (DE) and Perry-James Sugden (UK) after graduating from the Royal College of Art. Their work combines Mixed Realities experiences (XR), digital art and data in order to grow potential connections between humans, machines and the environment – working towards preferred future interactions with our surroundings.

Believing in research based art, Studio Above&Below often works with science, technology, communities and ecologies to push the boundaries of digital media for future living. Established in 2018, over the last years the duo has created groundbreaking large-scale public artworks using advanced technologies with live data inputs in order to make invisible phenomena visible and give our environment a voice to express itself.

The duo's work has been exhibited internationally at institutions such as the Royal Academy, Tate Modern, V&A London, Photophore during the Venice Biennale, London Design Festival, MEET Milan, UCCA Shanghai, WRO Biennale, SONAR+D Barcelona, Hyundai Motorstudio Beijing and NRW Forum Düsseldorf.

Silver Horse

Mariia Fedorova



The series addresses the topic of co-evolution of people, machines and animals, the awareness of interspecies interconnectedness and the degree of human responsibility for the further course of evolution of the cosmic body of the Earth and near-Earth space. The 3D printed figures are cyborgized creatures sent by man to explore space. The images of the figures - the Cyborg Wolf and the Cyborg Horse - were created on the basis of heroes from Russian folk tales - the Gray Wolf and the Golden-Maned Horse, who helped the main characters in overcoming obstacles. In this series, old fairy-tale images are intertwined with images of advanced technologies and refer to experiments in which, to study the effect of weightlessness on living organisms, people sent animals into space. Taking as a basis the images of helping heroes from fairy tales, the series refers to the ethical problem of human use of other living organisms for their own purposes.

(2021)

3D printing, PLA, aluminum pipe 25 x 25 mm, 24 x 5.5 x 26 cm

Mariia Fedorova

Mariia (Masha) Fedorova works at the intersection of art, UI/UX design and architecture, exploring a formation of new relational aesthetics throughout the coevolution of humans and technology and a confluence of Virtual Reality and Real life.

Her artworks have been exhibited in Europe, Asia, South America and Russia, including: the Russian pavilion at the XXII Milan Triennial, Bienalsur 2021 — the biennale in Argentina, the Tate Exchange public program at the Tate Modern gallery in London, Living Matter at the New Tretyakov Gallery in Moscow, World On A Wire exhibition curated by Rhizome of the New Museum (NYC) and Hyundai Motor Company.

In the spring of 2023, Mariia worked on her art project at the Swiss residence Pro Helvetia and won the digital art competition Rosbank Future Cities 2023 (Opening in August 2023). Both works were completed in the Metaverse.

Fluid Transformations series

Aristarkh Chernyshev



The 'Fluid Transformations' series consists of videos featuring a moving anthropomorphic figure, which appears to the viewer in new states each time. These transformations reflect the quest for balance between the technogenic aspects of our civilization and the desire for harmony with nature. The figure shifts from an organic state, encompassing the plant and animal world, through various culturally symbolic states, to neon lights, whimsical ornaments, technical structures, and even cosmic nebulae.

As the anthropomorphic figure shifts and evolves, viewers are taken on a journey through the annals of artistic innovation, echoing the transformative works of Arcimboldo and Nam June Paik. Like Arcimboldo's surreal composite portraits made from objects such as fruits, vegetables, flowers, and fish, this series plays with the boundaries of form and perception, weaving natural elements into a tapestry of visual poetry. In a nod to Nam June Paik's pioneering video art, 'Fluid Transformations' uses modern technology not just as a medium, but as an active participant in the narrative, challenging the viewer to see the digital realm as an integral part of our natural ecosystem.

(2023)

Looped video, M4V, 4K 1:12 min

Aristarkh Chernyshev

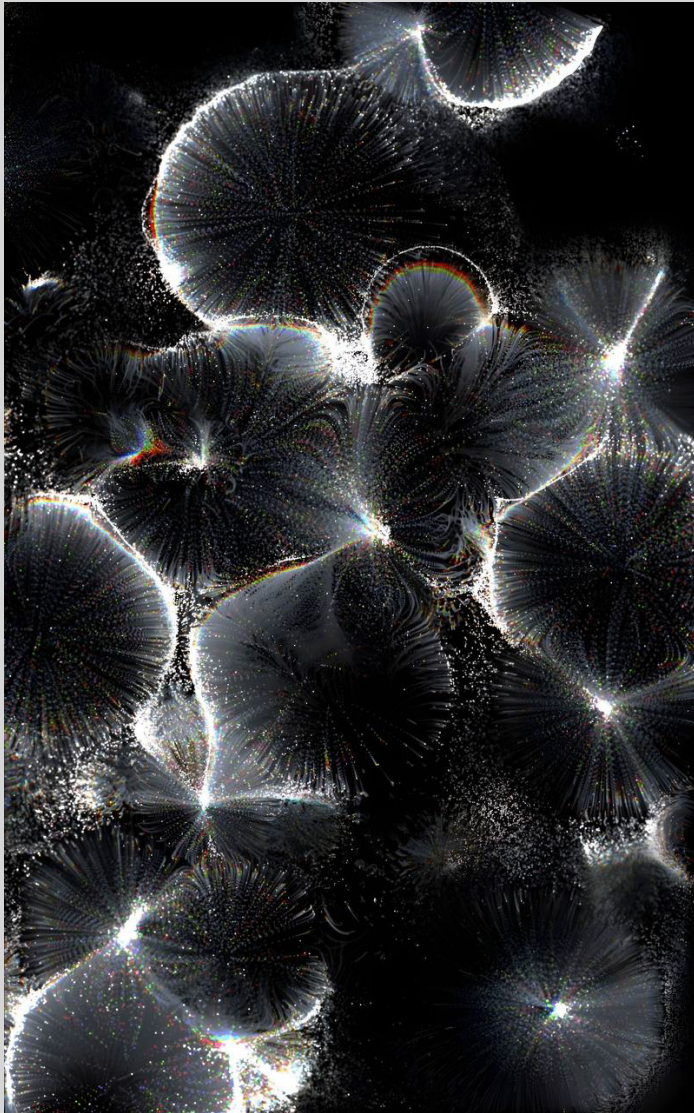
Aristarkh Chernyshev (1968, Lugansk), one of the pioneers of media art in Russia, began his artistic career in 1991, immediately after graduating from the Bauman Moscow Higher Technical University with a degree in mechanical engineer, designer of satellite systems.

Creates media sculptures, interactive objects, mixed media objects that combine 3D printing and other technologies, videos and conceptual projects in the field of Sci-Fi and speculative art. The subject of his work is information in a broad sense, in his projects he comprehends and deconstructs information flows, creates the concepts of gadgets and new services related to the development of social networks, genetic engineering and other technologies.

He is a participant of the 4th Moscow Biennale curated by Peter Weibel, Asian Art Biennale Meditation 2011, 5th Seoul International Media Art Biennale, winner of the 2009 Kandinsky Prize. Works created from 2005 to 2018 entered various museum and private collections, including MAMM, MMOMA, the Stella Foundation, the Ekaterina Foundation. His collaborative works with Alexei Shulgin were exhibited at the London Science Museum, the Center for Contemporary Art in Trondheim, the Telemuseum Oslo, Aros Aarhus Kunstmuseum, at numerous festivals including Transmediale, Archstoyanie.

The 4th State of the Matter: Plasma

Maotik



This generative artwork, which premiered at Noise Art Fair, explores the unpredictability and organic flow of plasma, the fourth state of matter. Through digital abstraction, it captures the vibrant essence of charged particles and connects the dots between artistic expression. Each swirl and burst of color in the piece represents the constant motion and complex interactions within plasma, inviting viewers to contemplate the unseen forces that shape our reality.

(2024)

Video, sound

5:00 min

Maotik

Mathieu Le Sourd, also known as MAOTIK, is a French digital artist focused on creating immersive environments, interactive installations, digital architectural sculptures, and audiovisual performances which play at the intersection of art, science, and technology.

MAOTIK is best known for using computer-generated algorithms to create reality-shifting environments, he performs with his own audiovisual tools by generating graphic elements in real-time, in order to transform the perceptions of space. In constant collaboration with artists from other disciplines and scientists, he investigates the relation between arts and technology, exploring new artistic languages.

Over the last few years, his work has been presented at international festivals and institutions worldwide, such as Mutek, Sonar, Oi Futuro in Rio, Art Basel, Frieze London, FIAC Paris, Signal Festival in Prague, the British Film Institute in London, ARS Electronica in Linz, Miraikan Science Museum in Tokyo, B39 in Seoul, Funkhaus in Berlin or Philharmonie in Paris.

Mirora: Unfold

Ahmet Said Kaplan with Decol



“Mirora: Unfold” is a dynamic installation transforming nature’s subtle elements into a digital narrative through sensitive sensors. Capturing environmental nuances like light, shadow, and wind, it creates a unique, evolving visual symphony. This installation, enriched by sound, offers a harmonious, reflective experience, blending sight and sound. It uses anamorphic techniques to add depth, reshaping perception and allowing exploration of space. It invites viewers to reinterpret nature’s beauty, merging it with digital art to transform everyday scenes into extraordinary experiences.

Concept & Design : Ahmet Said Kaplan
Sound Design: Akkor
Manager: Nebi Cihan Çankaya
Producer: DECOL

(2023)

Realtime custom software
Continuous loop



Ahmet Said Kaplan

with Decol

Ahmet Said Kaplan is an artist known for his innovative work in new media art. He focuses on real-time visual programming, performances, and interactive installations.

He gained international recognition for his audio-visual shows in Istanbul's experimental music scene, which transport audiences into unique and immersive worlds of image and sound.

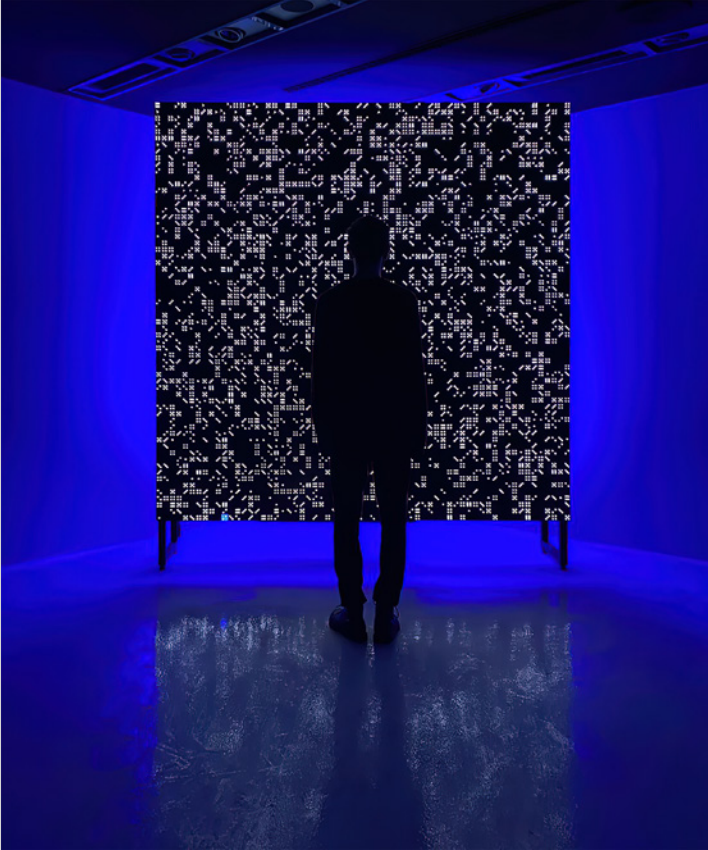
His works have been exhibited at prestigious events and venues such as Contemporary Istanbul, Sonar Istanbul, Light Art Museum, Beijing Public Art, Enter Experience, Athens Digital Arts, and the Dark Festival.

As a founding artist of DECOL Studio, Kaplan continues to explore new ways of blending technology with human expression, leading the development of new forms of interaction. He is illuminating the path towards a bold and new artistic future.

DECOL, Turkey's First New Media Arts Cooperative, is an acronym for Digital Experience Collective. It is an independent digital art scene and design platform for developing multi-sensory experiences, media architects, and public arts.

PATTERNS OF POSSIBILITIES V2

Candaş Şişman



Patterns of Possibilities v2 is a continuation of Candaş Şişman's previous project from 2015 with the same title. It is created through a generative algorithm which randomizes, and selects new dice values and cells, to reveal a random-relational pattern on the digital canvas.

The revealed pattern emerges from the accumulation of many probabilities through different time fragments of ~8 minutes total experience — in which the algorithm undertakes a performative process. When the time cycle ends, the system resets and starts over to create a new, unique pattern. The system is also coupled with sounds, specific to each possibility created on the screen to form an auditory pattern.

The participant is given a chance to observe a total of 5,184 new patterns within a cycle - and an invitation to question probability, order, chaos, and uncertainty. The project stands as a reminder that we exist as a result of coincidences, within a capillary system of possibilities.

(2023)

Installation

Real-time Generative system, 4K Display, Generative Sound



Candaş Şişman

Candaş Şişman is an artist, who uses digital and mechanical technologies as a medium for expression.

Directed by his curiosities, Şişman's works touch many different fields such as multisensory and immersive installations, sound installations, kinetic sculptures, animations and audiovisual performances. Candaş Şişman aims to manipulate our notion of time, space and motion by his work, using digital and mechanical technologies.

In 2011, he co-founded Nohlab, a studio producing interdisciplinary experiences around art, design & technology. Since 2014 he gives lectures about soundart in various universities and he is also a member of NOS Visuals, which is a collaborative platform that creates real-time, sound-reactive audiovisual performances.

He has received Honorary Mention from Prix Ars Electronica and Jury Selection Award from Japan Media Arts Festival. He participated in many exhibitions and festivals, such as Venice Architecture Biennale, Ars Electronica, TEDX, File festival and Today'sart. The artist lives and works in Istanbul.

PILOT

Istanbul

Located on Siraselviler Caddesi, PILOT aims to support creative works, expanding the definition of a gallery and providing an inter-disciplinary platform for the arts. It strives for presenting avant-garde artworks from Turkey and abroad, as well as artworks that have made a mark on the history of contemporary art.

PILOT defines itself as a pioneering, responsible and risk-taking gallery. It assumes all the meanings its name denotes; it is a zone for testing the new, a trailer, and a pathfinder and transporter.

With its role as a mediator between museums, art institutions and curators, PILOT aims at the advancement of the artists, as well as the art scene through making it vital, visible and internationally known/referable.

Whispering

Ali Miharbi



Whispering (2016-2022) is a series of sound installations where acoustic resonators designed after human vocal tract models create whisper-like sounds by the air flowing through them.

Whispering III (2022) consists of aluminum tube resonators, pneumatic valves, hoses, an air compressor, and a microprocessor controlling the air flow. The shapes of acoustic resonators are based on simplified vowel models producing the sounds A, E, O, U, and I. The sound sequences they produce are random.

(2016-2022)

Electronical & pneumatic equipment, 3-d print acoustic resonators, duck calls

Ali Miharbi

Ali Miharbi was born in 1976 in Istanbul where he currently lives and works. He graduated from Northwestern University with a degree on Electronic and Computer Engineering as well as Art Theory and Practice. He earned his MFA in Kinetic Imaging at Virginia Commonwealth University.

His work can take many forms from photographic, graphic or sculptural pieces to dynamic systems driven by live or stored data. Using his background in engineering, Miharbi takes systems within the fields of economy, management, psychology, sociology, computer science, and linguistics; where top-down and bottom-up approaches are used in conjunction, to create fruitful feedback loops or conceptual short-circuits. Miharbi was a resident artist at the Saha Studio in 2022 and Delfina Foundation London in 2017. His solo exhibitions include "Degrees of Freedom", Pilot Gallery, Istanbul (2022), "Pneuma", Pilot Gallery, Istanbul (2017), "Stroke", Schaurraum, MQ Vienna (2014), "On the Mechanical Operation of the Spirit", Pilot Gallery, Istanbul (2013) and "Séance", Interstate Projects, New York (2011).

Recent group exhibitions include: Metamorphoses from Causal Relations to Incognitodexical Signs, Sanatorium, Istanbul (2022), Tempo Incognito: On Flows, Rhythm, and Movement, Depo, Istanbul (2021), Intergalactic, Anna Laudel, Istanbul (2019), Machine Culture, Pittsburgh International Festival, SPACE, Pittsburgh (2018), Anger is a solution, if anger means kittens, D21 Kunstraum Leipzig (2018), Fog: In the blink of a bird, Depo, Istanbul (2017), Play is Freedom, Yapı Kredi Bomontiada, Istanbul (2016), Grammagraph, Tüyap, Istanbul (2016), Stay with Me, Corridor Project Space, Amsterdam (2016), Colomboscope 2016 – Testing Grounds: Art and Digital Cultures in South Asia and Europe, Former General Post Office, Colombo (2016), Trocadero, Nesrin Esirtgen Collection, Istanbul (2014), Home/s, Benaki Museum, Athens (2013), Turkish Art New and Superb, TANAS, Berlin (2012), When Ideas Become Crime, Depo, Istanbul (2010).

SANATORIUM

Istanbul

Established in 2009 as an artist initiative, SANATORIUM has continued its innovative attitude after its transformation into a gallery and has hosted many national and international curatorial exhibitions in cooperation with various institutions, artists and curators.

SANATORIUM focuses on projects that center on critical thinking and experimentation, that are capable of presenting a new aesthetics and contribute intellectually to the artistic scenery. SANATORIUM participates in many international art fairs and organizes events across various media such as printed materials, tours, talks, art gatherings and performative works.

SANATORIUM contributes to the cultural scene by supporting artists it represents and art initiatives it partners with in terms of their projects outside the gallery space. SANATORIUM continues to offer free art events in its two venues in Karaköy.

My dear Soul

Kerem Ozan Bayraktar



Kerem Ozan Bayraktar's video installation "My dear soul" (2020) shows cheap toy fish moving on a blue nylon surface. In their pseudo-pond, these toy fish present an aesthetic reminiscent of aquarium screensavers from the early 2000s. Despite their mass-produced appearance and simple mechanisms, the movement of the fish occasionally implies intention, prompting reflection on life, energy, vitality and animation. While the elements Bayraktar uses in his work are reminiscent of Far Eastern perspectives, which attribute agency to inanimate objects such as rocks, the mass-produced fish and artificial background music create an absurd environment.

(2020-2023)

Video projection (03'43"), sound, wash basins, led lights

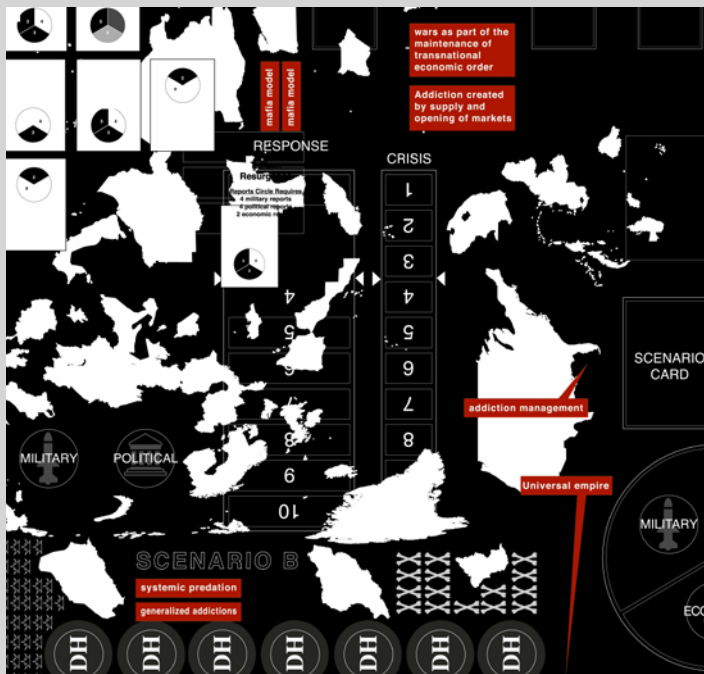
Kerem Ozan Bayraktar

Kerem Ozan Bayraktar is an Istanbul based artist. Bayraktar's works focus on spheres of influence, individuation, and transformation of objects. He uses multi-part and distributed forms of expression with an intense emphasis on relationality and fluidity.

His most recent installations and research have involved objects of various scales and qualities, such as weedy urban plants, invading ships, generative images, and robot toys. Bayraktar who participated in BAK, Fellowship for Situated Practice, 2022; SAHA Studio, Istanbul, 2020 and Berlin Senate Residency Program, ZK/U, Berlin, 2019 completed his MFA and PhD at Marmara University Institute of Fine Arts. Some of the group projects that he recently participated in include Hosting Bodies, Sanatorium, Istanbul, 2021; Sentient Matter, D21, Leipzig, 2021; Busan Sea Art Festival, Ilgwang, 2021; 2021 and Sandstorm – And Then There Was Dust, Galerie im Körnerpark, Berlin, 2021. Bayraktar is a faculty member at Marmara University and his latest publications are the Spirits on the Ground, 2021 and Maps of the Worlds [Turkish], 2021.

Night Music 1 (Wandering)

Ludovic Bernhardt



Designed as a wall map inspired by a board game created by the CIA to train its agents, Night Music 1 blends geopolitical imperialist data with critical key phrases (in red) and poetic writing, underpinned by the atmosphere of a confused global labyrinth. This cynical game, which reflects the representation of the world by the US intelligence services and their allies and is part of the continuum of the 19th century Prussian strategy game, is reproduced and reimagined by the artist to be transformed, parasitized and fragmented into a kind of labyrinthine game with no apparent rules.

The work is characterized by a geopolitical analysis in which war, politics and economics are closely linked. This analysis, which includes some pragmatic geopolitical concepts taken from Alain Joxe's books, is also underpinned by a poetic aesthetic that marks the experience of reticular writing. This wall map, wrapped in textual and graphic networks, references the work of writers and artists such as Sylvia Plath (*Lady Lazarus*, 1965), Georg Trakl (*De Profundis*, 1912), and Öyvind Fahlström (*Night Music* series), as well as Bernhardt's own experimental writings.

Night Music 1 (Wandering), on the other hand, is a video animation that wanders through the details that make up the elements of this imperialist strategy game such as cards, maps, pawns, data, acronyms and military-political-economic goals. First shown at the 5th Wrong Biennial; Fabien Zocco and Berenice Serra Pavilion, the atmospheric electronic sound and music design surrounding this work belongs to KAOSMOS.

2021-2022

HD video with stereo audio, 10'' 20' loop

Music by KAOSMOS

Ludovic Bernhardt

Ludovic Bernhardt is a French artist & poet, graduated from Studio National d'art contemporain Le Fresnoy, France. Resident at La cité d'artistes Guy Loë / Fondation des artistes, France and the winner of the Grand Prix SGDL 2022 for poetry (Society of People of Letters, Paris).

He produces various installations, objects, paintings, texts and graphics - political diagrams, crashed financial graphs, maps... In parallel with his artworks, the artist has publications titled *Reacteur 3 Fukushima* (ed. LansKine), *Work Bitch* (Jou éd.), and *Inversion* (éd. Gravitons). Bernhardt who collaborates with the art initiative space Plateforme Paris and has participated in several exhibitions and Art Fairs in Europe, has been co-curator of the exhibitions *Hyphologie* and *Fragments Of A Hologram Rose*. He performs public readings in France, notably at the Centre d'art contemporains *Databaz*, *Les Tanneries*, and *Art Brussels*, *Festival Bifurcations #5 / Nouveau Studio Théâtre Nantes*, *Centre d'art contemporain Tignous*, *L'ours et la vieille grille*, etc. and he is writing a thesis in research-creation, at the University of Paris 8, *EDESTA*, *Labo AIAC*.

SIYAH BEYAZ

Ankara

Siyah Beyaz, the oldest contemporary art gallery in Turkey, continues its journey with its second generation manager. For 40 years, the gallery has been meeting with its audience on two floors of the family apartment building in Ankara, and as an alternative venue in İstanbul, it undertakes the representation of Turkish artists in the international arena in the area located in the auto industry. After the death of its founder Faruk Sade, the Sade family launched the Faruk Sade Art Fund, which supports artists, architects, researchers, and art critics under the age of 35, and continues to support national and international artists with this fund.

Disruption

ha:ar



(2022)

Marble Sculpture collaboration with AI

ha:ar

ha:ar was founded by the Istanbul and New York-based sculptor Hande Sekerciler and new media artist Arda Yalkin, with the passionate drive to bring together the classical approach to art with the new technologies.

Their enthusiasm to master their production and investigate new possibilities of expression enabled the duo to create in a wide range of disciplines including not only the conventional ones like painting and sculpture but video, animation, music, generative art, and even artificial intelligence. The main theme of ha:ar's works that search for a new and unique way of expression in a combination of each of the artist's individual practices can be summarized as "the conflict between the civilization and technology created by humankind and its ways of existing" ha:ar was invited and attended some of the most prominent artist's residency programs in the USA: Residency Unlimited (NYC) Artist Alliance International (NYC) and 18th Street Art Center (LA). Opening their first solo exhibition as a duo in New York in 2018, they participated in Art Miami in 2019. Their following solo shows include Ankara (CerModern), Venedik (GAD), Milano (Scalo Lambrate), İstanbul (Contemporary İstanbul) all taking place in 2021, and London (J.D. Malat Gallery) in 2022. Their artist's book "Electric Mannerism" covering their exhibitions in Italy was published the same year. ha:ar is the cofounder of Pikel New Media Artist's Residency Program HYPERLINK "<http://www.pikel.ist/>" www.pikel.ist), a not-profit non-governmental organization with the mission of teaching young artists about new media art. Their works have been exhibited in galleries, fairs, museums, and international exhibitions in Turkey, the USA, Spain, Italy, France, the UK, Hungary, Greece, and Russia.

WHITE NOISE

Seoul

WHITE NOISE was founded in 2018 at the basement in Seoul, South Korea, as a space for various artistic experiments and exchanges. By exploring contemporary art scenes with new grammar and questions, we strive to blur the classification and hierarchies in arts. Furthermore, WHITE NOISE aspires to be a platform that extends beyond the physical space, providing a flexible and sustainable community of artists who can support each other in working on diverse fields with their own artistic directions.

In this NOISE, WHITE NOISE presents Kai Oh who is exploring how photography can be transformed as physical materials. Her recent works, photography as a digitized data, attempts to camouflage and make presence in our real life with printed fabrics, sometimes combining with traditional artistic methods. Light silky, delicately woven works are similar to the structure of the digital world and its casual invasion with joy on border.

Morning Park Snail

Kai Oh



(2023)

*Cotton, wool, cotton thread, polyester thread and pigmented print on
voile fabric, 241x175cm*

Kai Oh

Kai Oh's artistic focus revolves around expanding the boundaries of photography, capturing the non-human-centric life force in urban spaces through her lens.

She places a particular emphasis on the fluidity of digital images, exploring their inherent possibilities. By bringing digital images from the computer into physical space, Oh challenges conventional norms and the historical values linked to flat images/surfaces on the wall, crafting otherworldly scenarios within the space.

Kai Oh graduated from Seoul National University, Nuremberg Academy of Arts in Germany, and is currently in graduate school at Columbia University in New York. Along with the solo exhibition Half Sticky (IBK Industrial Bank of Korea, 2023), and Softsharp (Cylinder, Seoul, KR, 2021), Kai Oh attended numerous group exhibitions such as Autohypnosis (G Gallery, Seoul, KR, 2023), Rales, wheezed and crackles (Doosan Gallery, Seoul, KR, 2022), Super-fine (Ilmin Museum of Art, Seoul, KR, 2021), Foam Talent (Foam Amsterdam, 2017). Her works have been introduced internationally in various media such as It's Nice That (London), Unseen Amsterdam (The Netherlands), Huck Magazine (London), and Numéro Berlin (Germany).

ZETO ART

Paris

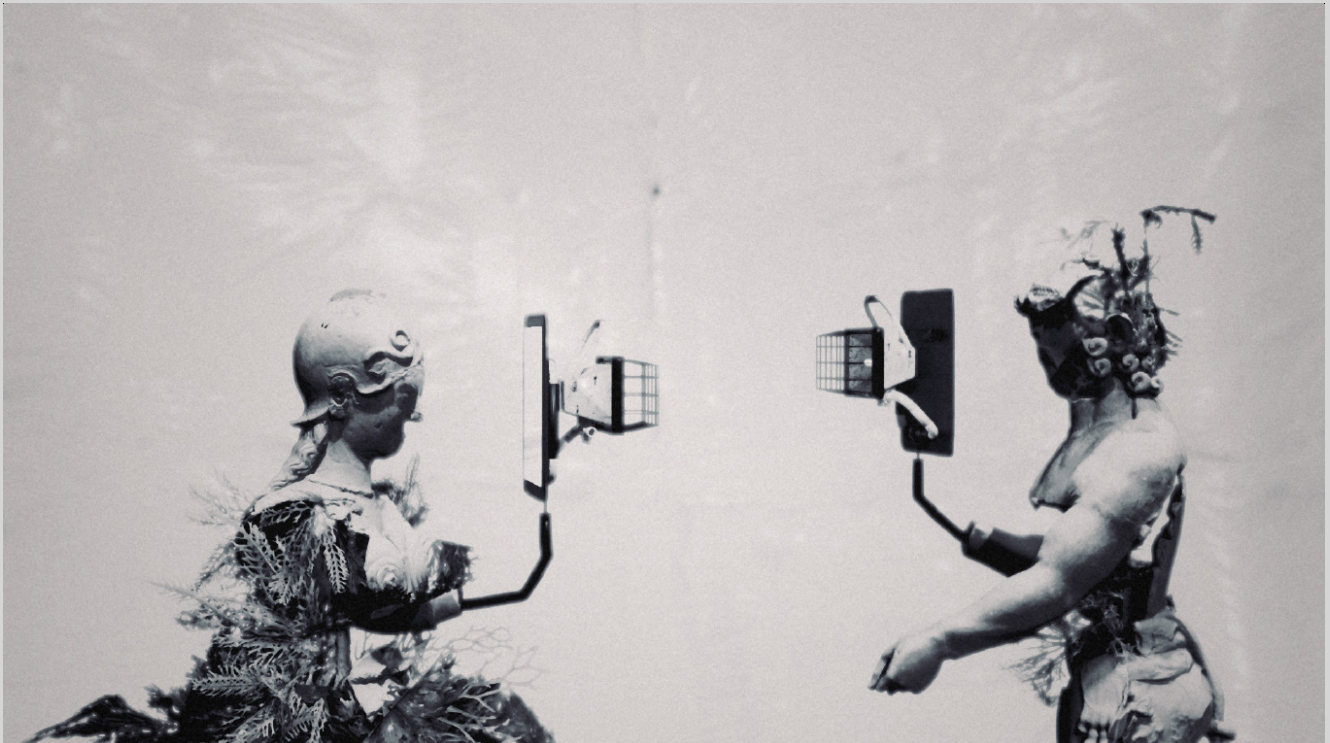
ZETO ART, established in Paris in 2017, located in the 3rd arrondissement of Paris, is dedicated to forging a curated connection between Asia and France, with the primary goal of fostering the growth of emerging artists from both Asian and French backgrounds.

Since its inception, ZETO ART has effectively curated numerous exhibitions and cultural exchanges between China and France. These efforts have been made possible through collaboration with a variety of partners, including galleries, schools, art centres, museums and government agencies. The support of the French and Asian media has been crucial in expanding the impact of these initiatives.

ZETO ART is working on a young and professional art platform by integrating resources from Asia and France. Striving to attract the participation of more young artists and art projects.

Bassin d'attraction

Jonathan Pêpe



Basin of Attraction, black and white produced in computer-generated image, presents itself as a fake wild-life documentary. The film questions the sacred relationship to objects and the different statuses conferred on them throughout their lives. Precious objects - votive offerings from the National Etruscan Museum in Villa Giulia - ornaments from churches or Roman sculptures, as well as contemporary detritus come together and evolve together in a kind of amniotic fluid. Usually inert forms have evolved into autonomous creatures: these composite beings interact, gesticulate, attract each other, react. By adopting the point of view of objects, by infusing them with a dose of desire, by giving them a semblance of soul, the artist reconsiders the border between the living and the non-living.

(2021)

Blender, UE4, Ableton live, 15 minutes

Jonathan Pêpe

Jonathan Pêpe, born in Toulouse in 1987, was trained at the National School of Art in Bourges then at Fresnoy, National Studio of Contemporary Arts.

Since 2022, he teaches at ENSAD de Valenciennes as a digital arts teacher and at ITECOM Art and Design as a 3D teacher. His works, in perpetual mutation, can take the form of drawings, films, installations that can be interactive, evolving or robotic. Jonathan Pêpe produces fictions by diverting contemporary techniques such as "soft-robotics", through works such as Exo-biote (2015) or Haruspices (2019), which feature moving silicone sculptures fainting to breathe. Often produced in collaboration with research laboratories (INRIA, CNRS), Jonathan Pêpe's works question from different angles the cursors where we, humans, place the border between the living and the non-living. He has exhibited his works in many places, including Paris, Brussels, Madrid, Rome, Moscow, Budapest and Kaoshiung...

Série Augures

Thomas Garnier



Lithophany is a porcelain imaging technique popularized in the 19th century, from the ancient Greek words λίθος (líthos, 'stone') and φανός (phanós, 'light'). Lithophanies were engraved relief plates that allowed light to pass through, defining an image through the transparency of these reliefs.

Augures is a project developed by the artist during a residency focused on generating images through artificial intelligence at Werktank in Louvain, Belgium. During these experiments, the artist trains an algorithm based on engravings and illustrations of vegetation and idyllic natural environments but requests the algorithm to incorporate contemporary technological elements such as servers, cryptocurrency farms, surveillance posts, and more. The images compose a form of anachronistic fiction, a hybridization of technology and nature. We are left uncertain whether this world is more advanced or more archaic than our own, whether it emerges from blissful communion or a massive collapse, plunging it into perpetual return to a technological Middle Ages.

(2023)

*UV Resin Lithophane, Custom Light System, 3D Printed Frame,
with the support of Werktank Factory. Edition of 3 + 2 AP*

Thomas Garnier

Born in 1991, Thomas Garnier is a french contemporary and visual artist initially trained as an architect. He then graduated from the Fresnoy, Studio National des Arts Contemporains (specialized in cinema and digital art) where he was awarded the special prize «Révélation Art Numériques» by the ADAGP, society of french artists for his graduating installation «Cénotaph».

His work has since been shown at international events, festivals and biennials such as the Nuit Blanche (Belgium), the WRO biennial (Poland), the Scopitone festival and the Nemo biennial (France), and in foundations such as the Fosun Foundation (Shanghai) and the Fimenco Foundation (Paris) where he was resident for a year.

His practice is that of an artist but also of a researcher or a heterotopologist, as defined by Foucault in his text «les espaces autres». This search and construct of meaning in the “liminal” or “l’entre deux” brings him to produce automated and collapsing sculptures, infinite moving images that loop on themselves, displays that randomly compose linguistic accumulations and etchings of digitally corrupted files.

He thus seeks singular and distant places, social and material motives which question the conscious and unconscious manufacture of space and image, the problematic nature of the utopian/dystopian duality, the radical manifestations of the contemporary in man-made geometry and power dynamics. The critical nature of the works develop through wandering, and the observation of real spaces. In Thomas Garnier’s work we seem to witness the archaeology of a drifting and derived world, caught between and obsessed by the congregation of multiple timeframes and techniques, derived from nonexisting primal-futurism, retro-additivism, multi-brutalism, supra-romantism or any word accumulation that you could dream of by yourself. Born in 1991. Lives and works in Paris.

01_Emerge 01

Curated by
Hande Şekerciler

Alara Başar
Beyza Dilem Topdal
Carlotta Aoun
Ceren Su Çelik
Cinzia Campolese
Doğa Ünyaylar
Ethel Lilienfeld
Kira Xonorika
Merve Mepa
Rocio Berenguer

18.01 —
18.02.24
ALAN KADIKÖY



New, Independent & Unseen

We give great importance to the participation of emerging and unrepresented artists within Noise, aligning with our objective of uniting all aspects of media art.

As a result, every year, we gather these artists under the banner of Emerge, providing them with the opportunity to showcase their work alongside galleries from all over the world, receive artist fee and installation support for their artworks.

Artists under the age of 35 without gallery representation are welcome to participate in Emerge, which is a curated exhibition.

Hande Şekerciler

OI_Emerge Curator

Alara Başar

Now We Are Safe

Alara Başar



“Human Creations”, deals with artificial intelligence photography works where human and machine-made humans experience human scenarios. In the majority of works, the story to be told is in the background. These produced characters, who are closest to being human, position the experience with the audience in various places, sometimes in front of the story, sometimes behind the story, and sometimes in the center of the story. Sometimes they are created entirely as the story itself.

(Human Creation Series)
AI, Photo, 50x50cm, 2023



Alara Başar

She was born in Sakarya in 1998. She worked as a columnist in local and online newspapers between 2014-2016. She graduated from Duzce University, Department of Art Design and Architecture. She is currently continuing her master's degree at Duzce University Fine Arts Institute.

During her art education she produced works in different disciplines such as painting, photography and computers. Recently she has been producing current works with 3D programs and artificial intelligence tools. In her projects, she takes personal experiences and combines them with a discipline we have just met.

Beyza Dilem Topdal

Interspecies Chronicle

Beyza Dilem Topdal



“Interspecies Chronicle” is a video installation that merges the realms of history, ecology, and speculative fiction. Crafted using archived photographs of Istanbul from the 1940s to 1960s, this piece transforms historical imagery with advanced AI techniques, intertwining them with representations of marine life that seem both surreal and uncanny.

At the core of this work lies an exploration of the rich marine biodiversity that once flourished in the Bosphorus. Based on narratives from local fishers and historical accounts, the installation brings to life the species that were once native to these waters but have since vanished or decreased.

Familiar scenes of Istanbul are juxtaposed with these fictional creatures, creating a dissonance that is both intriguing and unsettling. The piece stands as a speculative archive of past and future probabilities.

2024

Old TVs, Led Lights, sound, Various sizes



Beyza Dilem Topdal

Beyza Dilem Topdal (1991, İstanbul) is an artist and a researcher working with interdisciplinary methodologies.

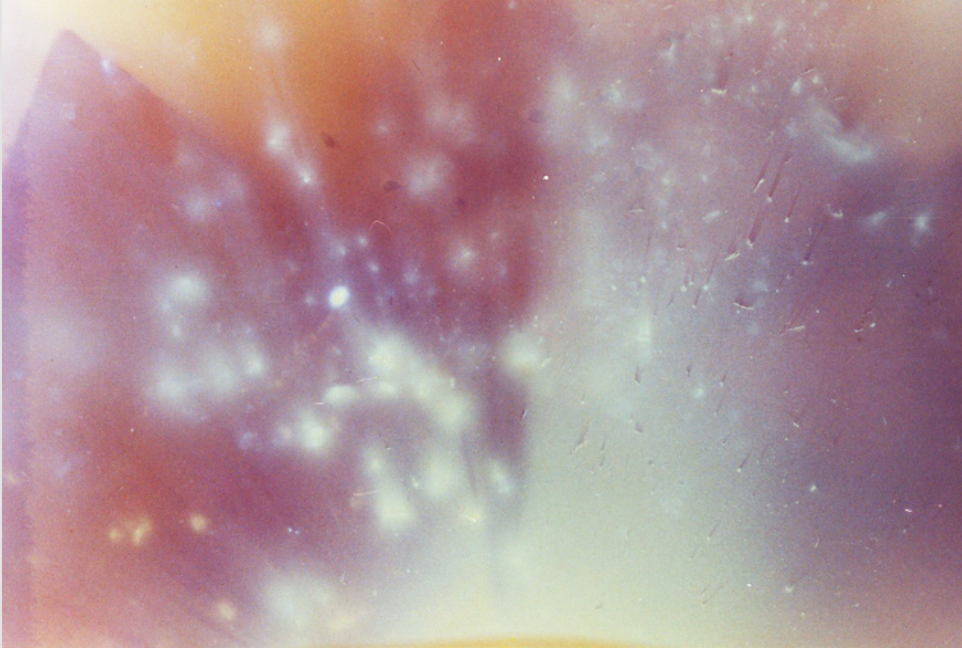
Holding a BFA in industrial product design, she completed her MFA in Design and Technology at Parsons, The New School (2017). Interested in theories of cyborg, ecofeminism, biophilosophy, new materialism(s); her practice aims to deconstruct and reconstruct local to global narratives by following the natureculture encounters.

She is one of the award-winning artists in the Rotary Art Fund 2021-2022 period. She is a selected artist of Piksel New Media Residency Program 2022, Daire Open Studio 2023 and Residency Unlimited 2024. She also works as exhibitor relations representative for Noise Media Art.

Carlotta Aoun

Post-planetary Landscapes

Carlotta Aount



Post-planetary Landscapes (2016 - ongoing) is a series of pulsating plasma images meant to capture a moment of stillness amidst our hyperconnected world.

These shifting landscapes –created from obsolete e-waste– invite us to contemplate both the technoscape and our inner selves, like remnants of thoughts suspended or lost within the depths of metadata, fiber optic cables, and 5G signals. This waste, reflective of our consumption (and thus ourselves) becomes the conduit for something new, turning into an ecosystem of its own.

By subverting the high-speed, high-efficiency, over-exploitative, and stress-inducing aspects of technology, these images transform them into a useless, still, and inefficient –yet beautifully calming landfill. Oscillating between living organism and inanimate object, these “breathing” lightscapes serve as a gentle reminder to slow down. They exist beyond the constraints of space and time, acting as a portal to observe the invisible trail left behind by our interactions with the web: the meta structure of a different world, the thoughts of another planet.

The images were created with the help of Physicist Royce Florian in the FabLab of the UPMC, in Paris.

*Acetate Prints of Plasma Images (e-waste components,
35mm film, corona discharge), arduino, LEDs
Collaborator: Royce Florian Variable Dimensions,*



Carlotta Aoun

Carlotta Aoun's work reflects on the idea of adaptability, and in particular how human, non-human and more-than-human beings adapt to technological changes.

Her work has been featured at The Science Gallery in Dublin, in Solimán López' Harddiskmuseum and in the Design Science Studio's Museum Of Regenerative Art (MORA). She has participated in numerous panels and talks including at La Gaité Lyrique, Stéréolux, RIXC Festival - among others, and been published in Acoustic Journal and FLAT Journal.

As the world races to cope with technological progress, Carlotta's questions evolve around real and imagined techno-mutations endured by bodies, psyches and landscapes. What happens when the digital world permeates through material reality? A digital mutation? A symbiosis? Or perhaps an interference?

Her research imagines the effects of technological change in behaviors and interactions, language and sensitivity, as well as reception and transmission of information. Her work defines an odd being possessed and consumed by technology and its underlying architecture. A being that embodies several identities, several spaces and several timelines, and that worships technology by becoming technology. A mutated entity born in the conjunction of interface and skin, transcending organic qualities and natural evolution. An entity that is born in social media, the web of the self, reflecting its ego, its fragmented identities, its images of what it was, what it is, what it could be. An entity that is born again from the data feeding neural networks, from our empty interactions, mutating into a life of its own, becoming an operating system with a life of its own. An entity that is born again, and again, a collective mesh, a complete symbiosis. An entity that is born again, and again, and again, forgetting all previous attempts, aiming higher, aiming to abstraction, to post-planetary becomings.

Carlotta was born from an ethnical and racial fusion in Caracas, Venezuela in 1991, a country that in her lifetime transitioned from a flourishing oil economy towards political, social and economical instability. These changes repeatedly challenged her identity, dreams, expectations and sense of home. She learned to adapt, start anew, and embraced an impermanent cycle of creation, destruction and constant change. After studying Fundamental Physics in the Pierre et Marie Curie University (UPMC) in Paris she graduated from the MFA Design and Technology at Parsons - The New School.

Ceren Su Çelik

Freely Changing Space

Ceren Su Çelik



The artwork uncovers post-human concepts through an island, born from the dreams of two individuals living under a bridge. Via shoes in Van Gogh's "A Pair of Shoes" painting, the narrative transitions to an island where reality and imagination intermingle, home to 3D hybrid creatures produced in collaboration with artificial intelligence. The video exhibits an autonomous production space within a dynamic and constantly evolving ecosystem. This computer-generated area, emerging as a bio-graphic space in the artwork, delves into forms of post-natural life. The island's creatures, a blend of biological and technological elements, blur the distinctions between organic and inorganic, aiming to establish a new concept of "creature." Here, unlike death being an external threat, the creature is seen as an internal deformation or deficiency threat, serving as an intrinsic limitation of life. They are not devalued beings; their significance emerges through contrast. These creatures expose the fragility of life's stability and stand in opposition to species-specific reproduction, morphological regularity, and structural achievement. Furthermore, they represent a counter-stance to the pursuit of preserving the myth and integrity of the "normal human."

*Computer-generated video and sound,
4-channel, 3' 08'', 4k, 2023*



Ceren Su Çelik

She is a versatile artist delving into the nexus of cybernetic theory and art forms. She endeavors to merge boundaries across various mediums like painting, computer-based visualization, sound, video, and artificial intelligence.

Her work investigates the coevolution of humanity and technology in the modern world. Çelik's art, which integrates cyborgs and hybridized elements, embody process-focused expression and probes the continuous dialogue between the natural and artificial worlds. Her goal is to create forms that transcend logic, encouraging viewers to generate new perspectives, detached from established narratives.

Çelik's works never fully reveal their structure, offering viewers a space to shape their own interpretations, free from historical constraints. Her pieces possess a quality that invites us to reassess them as part of a reactive or sometimes autistic environment, often commenting on prevalent themes in contemporary society. She currently resides in Istanbul and continues her artistic endeavors there.

Cinzia Campolese

Cinzia Campolese



The work features a series of modified, upcycled LCDs of different brands and models. Each of these screens, through direct sight, emits a full and colored light without showing any content.

The Led lighting system, which is normally used to display visual content in LCDs, is replaced with a custom one and controlled by an integrated circuit that creates interference patterns that are only visible through the camera of our smartphones. The visual outcome is created by the interplay between the default rolling shutter speed of the camera and the duty cycle of the led system installed inside the screens. By asking us to look through another screen to experience the work, and by exploiting the inherent limit of both the camera and the viewer's visual system, the piece challenges us to re-evaluate our relationship with technology as a mediator of experience and consider how it shapes our perceptions of the world around us.



Cinzia Campolese

She is an Italo-Canadian visual artist based in Tiohtià:ke/Montreal. Her work delves into the intersection of digital and physical space and their impact on our social and cultural interactions.

Working across installations, sculptures, web, videos, and prints, Campolese's pieces often explore the relationship between light, technology, and the environment, creating immersive and captivating experiences for viewers. Prior to her move to Montreal in 2016, Campolese spent five years in Paris, where she worked with new light technologies relevant to the practice of audio-visual performance and installation, as well as large-scale architectural projections. During this time, she also co-founded a creative label with other architects and designers. The group's work encompassed object creation, architecture and art installations. Since 2015, she has produced her own pieces and continued to develop her multidisciplinary approach in Montreal.

Campolese's work has been showcased in a variety of esteemed cultural institutions, galleries, and events worldwide, including the Goethe Institut in Montreal, B39 space in Seoul, Wood Street Gallery in Pittsburgh, Biennale Chroniques in Marseille, Stereolux in Nantes, Rotondes in Luxembourg, NEW NOW in Essen, Centre Wallonie-Bruxelles in Paris, and Art Souterrain, Mutek and Phi Center in Montreal.

Dođa Ünyaylar

Acousmatic Painting / Brown Noise

Dođa Ünyaylar



In her 'Acousmatic Painting' series, which she started in Austria in 2022, artist Dođa Ünyaylar focuses on the term "acousmatic", whose name means unseen and/or unidentifiable, and the intersections of audiovisual media. In the continuation of the series, Ünyaylar plays brown noise consisting of lower frequency and bass tones than other types of noise through a speaker placed in the centre of a blank canvas. By taking sound recordings from howling winds and river currents, the artist invites the viewer to an experience in which multi-sensory perception is activated simultaneously by considering the extended existence of brown noise within a visual medium.

*Sound composition and installation Duration: 10:00 (loop)
Canvas, 130x100 cm - Amplifier, cable*



Doğa Ünyaylar

Doğa Ünyaylar, (Istanbul, Turkey) grew up in a musician family. She graduated from Marmara University Fine Arts Education Department.

During her undergraduate education, she participated in various group exhibitions and took courses such as experimental art, sound art and interactive media at KunstUniversität Linz with the erasmus program. She held her first solo exhibition titled “Neither In Not Out Of Time” at KunstUniversität Linz. Ünyaylar organized sound walks in Austria and Turkey. She also does jazz improvisations and vocal performances. She continues to work with the universal collective Speculative Sound Studio. Ünyaylar’s work explores the relationship between sound production and its different contexts, as well as experience, space and contemporary visual arts practices.

Ethel Lilienfeld

BETWEEN RITA AND MY EYES, A PORCELAIN BED

Ethel Lilienfeld



The portrait of a woman appears on a luminous screen in space. She is crying white tears. The flesh and milky tones of the video plunge us into an intimate and delicate universe in contrast with the silent violence of the pale tears rolling down her cheeks. Her posture recalls that of the Madonnas, a recurring theme in religious painting. Almost motionless, the immaculate liquid coming out of her eyes is disturbing: Is it milk? The ambiguity is prolonged in her nocturnal dress stained by her tears. The work combines softness and a crack in a boudoir atmosphere.

Credits

Cast: Delphine Roy

Director: Ethel Lilienfeld

Assistant: Maxime Rouchet



Ethel Lilienfeld

Born in France in 1995 and living in Brussels, Ethel Lilienfeld's work questions the growing impact of the virtual body on reality and everyday life. She creates strange images that exacerbate the tension between fantasy and madness.

She questions aesthetic standards, social norms, notions of identity and gender. The body occupies an important place in most of the depictions arranged by the artist. While she uses photography, video installation, or film, her devices are nonetheless related to sculpture and the relationship to space is crucial. In her videos, Ethel Lilienfeld modulates with the actors, the sets and the objects by drawing alternately from fiction and reality.

After completing a Master's degree in Visual Arts at La Cambre in 2020, Ethel Lilienfeld graduated from Le Fresnoy in 2023. She has recently won several awards : Villa Albertine Grant / Étant Donnés Contemporary Art(2023) ; PrixFintroPrijs / Audience Award and Jury's Second Prize (BE, 2023) ; Production Grant from the Fédération Wallonie (BE, 2022) ; Audience Award, Brussels Videonline Festival #2 at LA CENTRALE (BE, 2021) ; Cocof Award (French Community Commission) at Médiatine (BE, 2021) ; Prix des Amis de La Cambre (BE, 2020).

Kira Xonorika

Underwater

Kira Xonorika



In this series, Xonorika breaks free from artistic norms, pushing the boundaries of digital expression. It's a departure from the ordinary, challenging our visions of the future often shaped by Western sci-fi's linear narratives. Xonorika embraces 'protopianism,' championing collaboration, experimentation, and regeneration—a vision of co-creation between humans and non-human intelligences. Drawing inspiration from mythological water figures embodying supernatural powers and femininity, Xonorika reimagines profound narratives, infusing them with renewed meaning.



Kira Xonorika

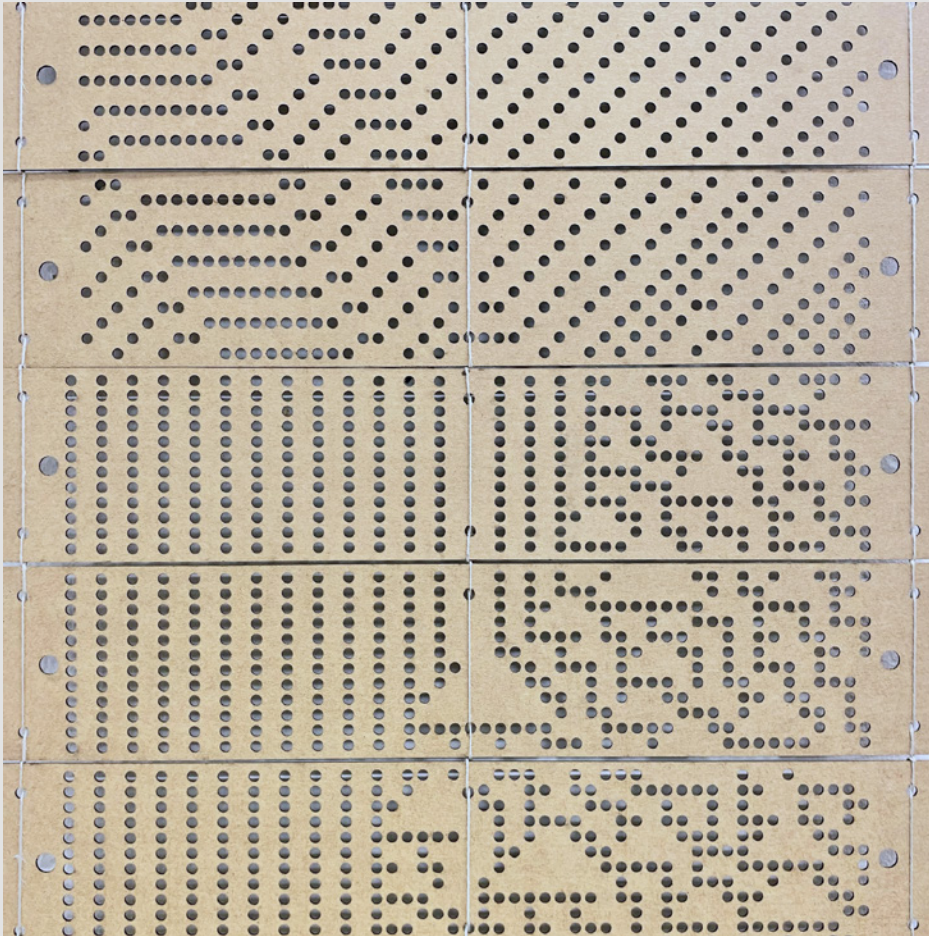
Kira Xonorika is a cross-disciplinary artist, writer and researcher. Their work explores the multidimensional connections between ancestry, temporality, world-building, restorative ecologies and magic.

Through transcultural and AI-collaborative frameworks, Xonorika weaves worlds that center multi-species intelligence to reindigenize relations history. Kira has been the recipient of the Ars Electronica State of the ART(ist) award (honorary mention) and has exhibited internationally across the United States, Europe, Asia and South America including the Ars Electronica Festival in Linz, Austria; Frieze Seoul, Korea; Ford Foundation Gallery, NY; Vellum Los Angeles, CA; Kampnagel Hamburg, Germany and Arebyte, London, UK. In 2023 she became a resident at Dreaming Beyond AI and a Momus/Eyebeam Critical Writing Fellow. Their work has been published by e-flux, Momus, GenderIT, Cambridge University and the Fashion Studies Journal. She's been a speaker at multiple universities and conferences including King's College London, UK; the Salzburg Global Seminar, Austria; University of Eau Claire, WI; Universidad de Buenos Aires, Argentina and the World Summit on Arts and Culture, Stockholm, Sweden. Her work and practice has been covered by e-flux, Dazed, Hyperallergic and The New York Times.

Merve Mepa

N/A-A

Merve Mepa



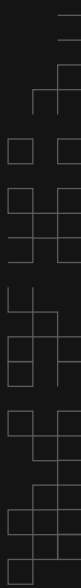
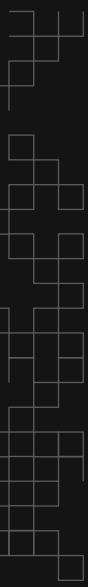
“N/A-A” (2023) is an installation in which the punch cards of Jacquard looms are reproduced. The empty and filled spaces on the cards correspond to zeros and ones, as well as presence and absence on a grid (matrix) system. The patterns created by the Cellular Automaton algorithm, which reproduces itself according to neighbourhood relations in matrix systems, become a form of reproduction capable of weaving itself.



Merve Mepa

Merve Mepa explores the interactions between material forms and social discourse in fields such as handcraft production practices, drawing, printmaking, internet networks, video and experimental electronics.

She focuses on the historical evolution of tradition, labour, cultural sciences, and modes of production of technologies and their methods. She lives and works in Istanbul.



Rocio Berenguer

Mineral Love Story

Rocio Berenguer



Mineral Love Story is a video artwork created by Rocio Berenguer. Rocio Berenguer is an author and transdisciplinary artist. She creates prospective narratives, questioning imaginaries of the future, primarily focusing on the themes of technology and ecology. In Mineral Love story, Rocio proposes with a short poem a new cosmogony where the mineral kingdom is the origin of life and the unique form of intelligence on Earth.



Rocio Berenguer

Rocio creates prospective narratives, questioning imaginaries of the future, mainly on the themes of technology and ecology.

For each new work, Rocio Berenguer begins by researching with scientists, generating a text that she then combines with other materials: texts, dance, videos and digital art.

Her creations mainly take the form of interactive installations and shows. Since 2013, he has collaborated on several art and science projects related to interactive devices, language models, robots and chatbots.



0I_Focus 01

Korean Media Art

Curated by
Jungmin Cho

Haena Yoo

Sima Kim

Unknown Kim

Youngho Jeong

Yunju Park

18.01 —

18.02.24

HALIÇ SANAT/
FENER EVLERİ

Haena Yoo

Immortelle Divine

Haena Yoo



Immortelle Divine mines the methodology behind the concept of “wellness”, the promise of health as a capitalist vehicle, and the limitations of these rigid constructions as unsustainable formats with a core drive to hasten and restrict outcomes. It shows aspirational prosperity and wellness of two specific cultures, within the scope of Neo-globalization. The soap wax sculptures are formed with traditional Korean herbal medicine and contemporary health supplements suspended along with tubes filled with liquor from local markets and salt water from the Mediterranean Sea. While the liquid is circulated in the space as the viewers are allowed to explore it from within, the absurdity of the playful arrangement leads to the strategies of multicultural consumerism.

mixed media (crystal wax, Korean herbal medicine, Ganoderma lucidum (a.k.a herb of immortality), vitamin pill, vinyl, meat hook, brass, pvc tube, water pump, brass-plated ginseng, gold leaf, glass bottle, prints on rice paper, polyester film, wine, and Mediterranean ocean water), variable size, 2023

Haena Yoo

Haena Yoo is a multidisciplinary artist who works between Seoul and Los Angeles. Yoo explores the notion of well-being through the prism of circularity: the relationship between dependence and interdependence, the capitalist flows associated with it, the dissonances between need and resources.

Through the activation of this installation, Yoo suggests a visual oscillation while foreshadowing a collision of personal desire and control in a game of global scarcity. Her work can be read through recurring patterns that feed on materials and objects from minority cultures, dedicated to expressing his vision of Neo-globalization.

A recipient of a 2018 Emerging Artist Grant from the Rema Hort Mann Foundation, Yoo has had solo exhibitions and projects at Gallery Shilla, Seoul (2022); Murmurs, Los Angeles (2021); P.bibeau, New York City (2021); u's, Calgary (2020) among others, and she presented a collaborative exhibition with Erin Carla Watson at As It Stands (2019); Sterling Wells at AWHRHVAR, Los Angeles (2018). Selected group exhibitions have been held at Eli Klein, New York City (2022); Other Places Art Fair, San Pedro (2019); Torrance Art Museum, Torrance (2018); Leroy's, Los Angeles (2018); AALA, Los Angeles (2018).

Sima
Kim

It's Now Safe To Turn Off Your System

Sima Kim



It's Now Safe To Turn Off Your System is a video game that embodies a digital afterlife. The audience can freely move around the space and experience the virtual world by operating the controller. The process of dying is transformed into a physical synesthesia through screens, speakers, and controllers, blurring the boundaries between reality and fiction. The unfamiliar fear derived from the fictionalized situation leaves the question of 'what is the true state of death'.

Sima Kim

Sima Kim is a multimedia artist based in Seoul. He has been creating music based on his exploration of rhetoric, and has since experimented with expanded senses of sight, hearing and tactility through video games and sculptures.

He creates fluid narratives by paying attention to the physicality of digital media and behaviors of dynamical systems. He has performed and lectured at various music festival such as Paris Music Week and Rewire Festival, and his musical works has been featured on several Album of the year lists. He is the director of the art game <Space out> (2021) which was selected for Art Center Nabi's Open Call, and the exhibitions Proto Carbon (2022) and Soft Carbon (2023), which were supported by the Arts Council Korea. He has published research such as <Cybernetics Music for Human and Machine> which was selected for Sounds On of the Seoul Art Space Mullaee.

Unknown Kim

Land, Ghost, and the Rumor

Unknown Kim



One city's memory, history, culture, and political layers constantly interact. And sound plays a role as a memory tool, activating it from the depths. <Land, Ghost, and the Rumor> is an immersive sound installation that includes fiction about a ghost surrounded by rumors, which has been wandering around the area of Seoul for a long time (10,000 years). It is an artistic exploration of urban space through sound, encompassing a critical awareness and attitude towards flat or material interpretations of the city. The city, containing numerous identities, a history of dramatic changes, and geopolitical layers, peeks into this invisible city through the rumors of ghosts that have lived here since ancient times.

In this exhibition, Unknown Kim varied her work in collaboration with Hosu Lee's drawings. Hosu Lee counted objects in the fiction and drew them on paper to stitch the space between fiction and reality, and the spectral and the tangible.

Unknown Kim

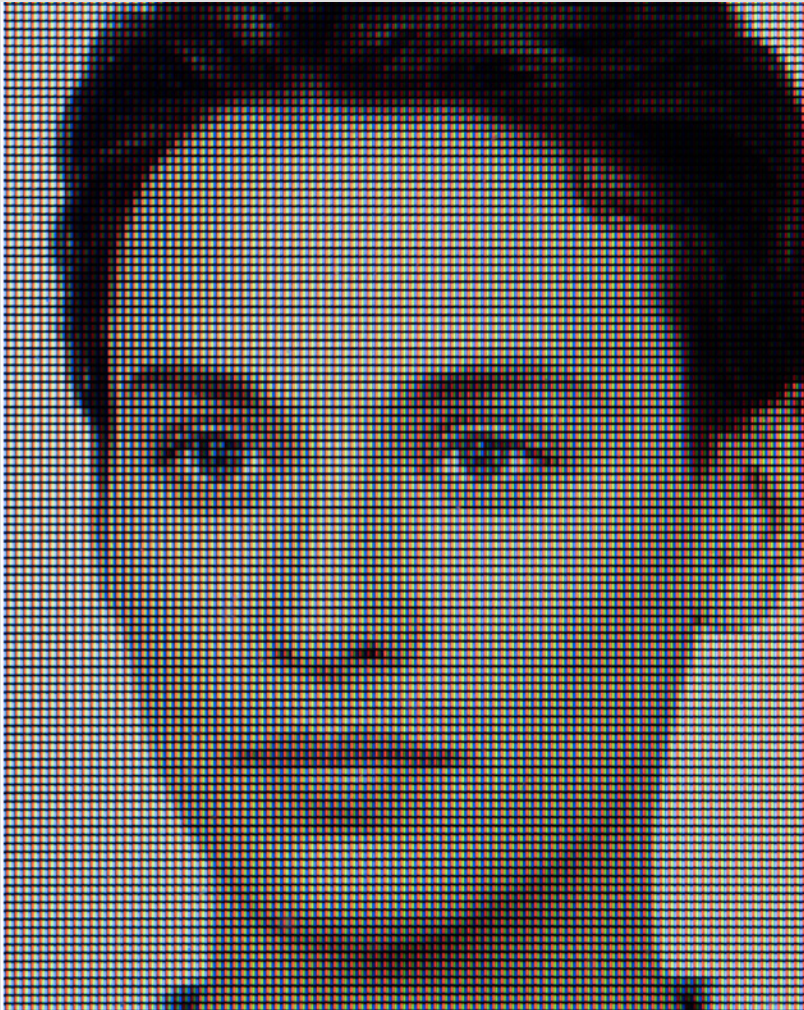
Unknown Kim is a researcher, a sound artist and a founder of the record label Acoustic Territories based in Hague and Seoul.

Her work mainly focuses on sound and music revealed via communication between environments and humans while exploring sounds of psycho-geography.

Youngho Jeong

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Youngho Jeong



To sense the gap between the reality and virtual reality, 'Face Shopping' series focuses on how technologies influence human perceptions. These AI-generated portraits are captured by close-up photos of smartphone screen. Searching a thousands of portrait on commercial imaging company, they are founded, collected, downloaded, and flickering on screen exposing the gray area of reality. Each name of works come from original download file names.

Youngho Jeong

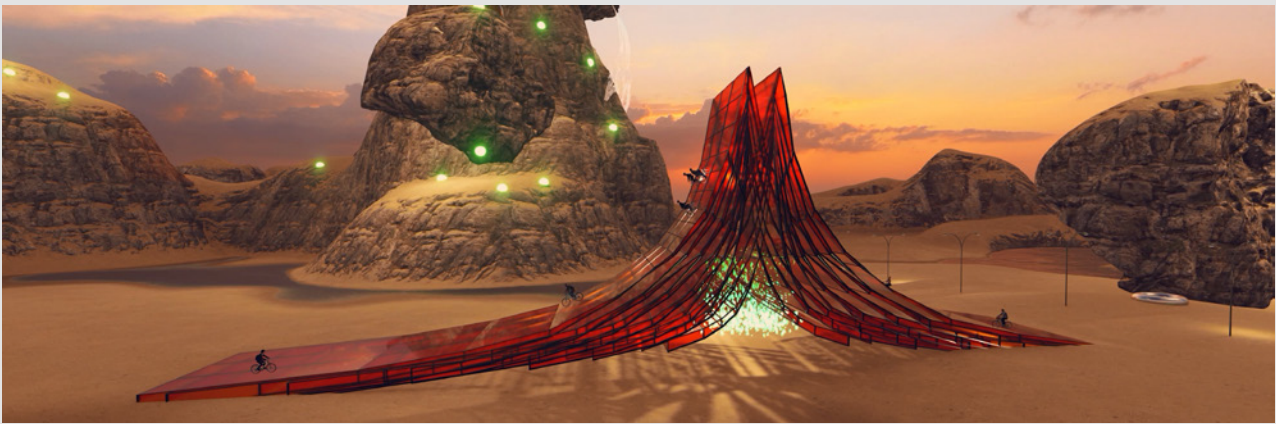
Youngho Jeong's interest is the impact of contemporary mechanical devices on our way of understanding and sensing the world based on the medium of photography. He focuses on the gap between the world of electronic experiences through the screen and the world of direct experience through the eyes, which is trying to reveal the relationship between them by overlapping the two worlds.



Yunju Park

Acid to Yolk

Yunju Park



Yunju Park presents *Acid to Yolk* (2022), which focuses on the disappearance of an identity of a place and its characteristics that is tied to the dissolving nature of acidic materials. The video shows mixed architectural forms, which are three-dimensional renditions of traditional architectural icons. The work displays both the physical and metaphorical displacement of objects and places that disperses, shatters and penetrates the narcissism of the times through the architectural fantasy of having all parts placed in an ideal state. Only incomplete actions persist in a space that perpetually restarts and ceaselessly opens without ever closing.

Yunju Park

Yunju Park is a multimedia artist based in Berlin and Seoul. Her work focuses on the realization of the afterlife and the border between life and death, with the theme of 'vitality of objects' crossing the boundaries of the spatial realm.

Objects gain vitality through the process of movement, mutation, and transformation, and find meaning generated through this process. The story is told in a novelistic mood, incorporating peripheral issues and landscapes. In each narrative, an 'object' is interpreted as a medium that crosses domains and a living being that moves between the dimensions of death and life. In recent years, the virtual realm has been assumed to be the afterlife of dead objects, and heterogeneous worlds have been constructed through virtual architectural design, and the expansion and mutation of the meaning and liveliness of new objects that occur within them have been studied.

OI_Music

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GERMAN
LEGEND

12.01 —

14.01.24

ALAN KADIKÖY

NOISE
_Media Art

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oi_Music

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LEGEND



12 OCAK

THE BUG *FT. FLOWDAN*

ANDY STOTT *(LIVE SET)*

& MARKUS HECKMANN *(VISUALS)*

GRANUL *(DJ SET)*

13 OCAK

MICHAEL ROTHER

PLAYS

NEU! & HARMONIA & SOLO WORKS

TAHA KIREMITCI *(DJ SET)* **& ORDINAIRE X** *(VISUALS)*

14 OCAK

WOLFGANG VOIGT

PRESENTS

RÜCKVERZAUBERUNG LIVE

& ALİM. DEMİREL *(VISUALS)*

İPEK GÖRGÜN

HUMAN SCUM *(DJ SET)*

3 GÜN BOYUNCA

ATÖLYELER · KONUŞMALAR · FİLM GÖSTERİMLERİ
TASARIM & PLAK PAZARI · ALMAN SOKAK YEMEKLERİ

noise.ist/tickets

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KADIKÖY

OI_MUSIC_GERMANLEGEND-12-13-14_OCAK_2024



12.01.24
The Bug ft. Flowdan



12.01.24
The Bug ft. Flowdan



12.01.24
The Bug ft. Flowdan



12.01.24
Andy Stott



13.01.24
Michael Rother



13.01.24
Michael Rother



14.01.24
Wolfgang Voigt
Ali M. Demirel



14.01.24
Wolfgang Voigt
Ali M. Demirel



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 **GERMAN
LEGEND**

Synthetic Cinema

AI Driven Installations
at Kadıköy Kent Müzesi

Imperfect Sheeps

Beyza Dilem Topdal | Göktuğ Güntav

Adventurer

ha:ar

Finding A True Friend

Pelin Erman | Uğur Özdemir

Embracing The Loving Gaze

Dilara Başköylü

**17.01 —
21.01.24**

**KADIKÖY
KENT MÜZESİ**

18:30 İlk Gösterim





0I_Talks

Noise_Media Art

PARİBU

0I_Talks

18.01 —
21.01.24
KADIKÖY
KENT MÜZESİ

NOISE
_Media Art



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PARİBU

oi_Talks


18.01.24

PERŞEMBE - THURSDAY

12.00 - 13.00 - **MEDIA ART AS A CATALYST FOR
INNOVATION AND SOCIETAL CHANGE**
BERNHARD SEREXHE

13.30 - 14.30 - **WHEN IS MEDIA ART
AVANT GARDE?**
CHARLOTTE KENT - KEVIN ABOSCH - KATE VASS

15.30 - 16.30 - **GLOBAL PERSPECTIVES ON
MEDIA ART COLLECTING**
AGAH UĞUR - ALAIN SERVAIS - FERİDE İKİZ

 **Kadıköy Kent Müzesi**



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Ol_Talks

19.01.24


CUMA - FRIDAY

12.00 - **COLONIZATION IN REVERSE: HOW AI IS
13.00 TREATING HUMANS AS INDIGENOUS CULTURE**
TARIQ KRİM - BURCU AĞMA

13.30 - **NEURAL 30 YEARS ANNIVERSARY:
14.30 THE ECOLOGY OF INTERDEPENDENT NETWORK**
ALESSANDRO LUDOVICO

16.00 - **SÜRDÜRÜLEBİLİR SANATTA
17.00 MÜMKÜN MERTEBE**
NERGİZ YEŞİL - BİHTER AYYILDIZ

18.00 - **ARS ELECTRONICA: BUILDING A
19.00 GLOBAL COMMUNITY**
MARTİN HONZİK - BEYZA DİLEM TOPDAL

 Kadıköy Kent Müzesi



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20.01.24

CUMARTESİ - SATURDAY

12.00 - 13.00 **IMMERSIVE EXHIBITIONS: CURATING AT THE INTERSECTION OF ART, SCIENCE AND THE EXPERIENTAL**


YULIA LOGINOVA - OLGA VAD

15.30 - 16.30 **EMERGE SANATÇILARI KONUŞMASI**

MERVE MEPA - BEYZA DİLEM TOPDAL - DOĞA ÜMYAYLAR

17.00 - 18.00 **DIGITAL ART: AT LAST!**

WOLF LIESER - DOMINIQUE MOULON

 **Kadıköy Kent Müzesi**



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PARİBU

Ol_Talks


21.01.24
PAZAR-SUNDAY

12.00- **SANAT VE SİBERNETİK**
13.00 **BAGER AKBAY - DENİZ İKİZLER**

14.30- **EKRANLARIN ÖTESİNDE: KAPSAYICI VE ÇOKLU**
15.30 **DUYUSAL DENEYİMLER YARATMAK**
CANDAŞ ŞİŞMAN - DENİZ KADER - CİHAN ÇANKAYA - HAKAN GÜNDÜZ

16.00- **MÜZELERDE DİJİTAL DÖNÜŞÜM VE ÖTESİ**
17.00 **ÜMİT MESCİ - DENİZ OVA - İPEK YEĞİNSÜ**

17.30- **3PMETRICS, NOISE VE SÜRDÜRÜLEBİLİRLİK**
18.30 **ARDA YALKIN - HANDE ŞEKERCİLER - MERT GÜLLER**

 **Kadıköy Kent Müzesi**



NOISE



18.01.24
CHARLOTTE KENT - KEVIN ABOSCH - KATE VASS



19.01.24
MARTIN HONZIK - BEYZA DİLEM TOPDAL



18.01.24
AGAH UĞUR - ALAIN SERVAIS - FERİDE İKİZ



20.01.24

WOLF LIESER - DOMINIQUE MOULON



20.01.24
MERVE MEPA - BEYZA DİLEM TOPDAL - DOĞA ÜNYAYLAR

OI_EDUCATION

Noise_Media Art

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OI_Education

18.01 —
21.01.24
ALAN KADIKÖY

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OI_Education

18-21 JAN

**TOUCHDESIGNER
FOR INTERACTIVE INSTALLATIONS**

MARKUS HECKMANN

**CANLI GÖRSEL PERFORMANS
TASARIMI**

ALİ M. DEMİREL

**AN INTRODUCTION TO MOTION CAPTURE
FOR VISUAL ARTS AND ANIMATION**

ROCH NAKAJIMA - ARMINAS KAZLAUSKAS

**UNREAL ENGINE VE TOUCHDESIGNER İLE
GERÇEK ZAMANLI ENSTALASYON GELİŞTİRİLMESİ**

AHMET SAİD KAPLAN

**HOUDINI
EKOSİSTEMİNE GİRİŞ**

EMRE BAYAR

Alan Kadıköy

alan
KADIKÖY







NOISE



Ol_Sonic

20.01.2024 - 21.01.2024

📍 YELDEĞİRMENİ SANAT

WORKSHOPS & PERFORMANCES ON SONIC ARTS



NOISE

İTÜ



İTÜ DR. EROL ÜÇER
CENTER FOR ADVANCED STUDIES IN MUSIC
MIAM

oI_Sonic

ATÖLYELER

20.01.2024 ◉ CUMARTESİ
YELDEĞİRMENİ SANAT

ŞEHİRLE SES ÇIKARMAK -
İTERAKTİF SES YÜRÜYÜŞÜ

13:00

AMY SALSGIVER / DANAE PALAKA / METEHAN KÖKTÜRK

TINI PERSPEKTİFLERİ
ENİS GÜMÜŞ

15:00

MÜZİK PRODÜKSİYONUNDA
UZAMSAL SES TEKNOLOJİSİ

17:00

OĞUZ ÖZ / TAYLAN ÖZDEMİR

→ Katılım Ücretsizdir.
Atölye Başvuru Linki Bio'dadır.



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İTÜ DR. EROL ÜÇER
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oI_Sonic | ATÖLYELER

21.01.2024 ◉ PAZAR
YELDEĞİRMENİ SANAT

SES - MEKAN - ALGI
NEVAL TARIM

13:00

BİLGİSAYARLA MÜZİK KODLAMA
SERKAN SEVİLGİN

15:00

GÜRÜLTÜ - SES PEYZAJI
SES TASARIMI - MÜZİK DÖRTGENİ
SAİR SİNAN KESELLİ

17:00

→ Katılım Ücretsizdir.
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20.01.2024
CUMARTESİ

19:00 NİDAL ARAS - BURCU SARAL
DOĞA ÜNYAYLAR
MIN YU
SAİR SİNAN KESTELLİ
ENİS GÜMÜŞ
REVERIE FALLS ON ALL

21.01.2024
PAZAR

MIAM IMPROVISATION ENSEMBLE 19:00
NEVAL TARIM
YAREN EREN BUDAK
SERKAN SEVİLGİN
CEVDET EREK
TOLGA TÜZÜN











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Turkey's First International
Media Art Fair

NOISE
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2024
EDITION.01