The tension between contemporary and modern art: The emergence of new media in Turkey, the development of digital art and the changing institutions/institutional structure

Ezgi Tokdil   ID

Assoc. Prof. Dr., Burdur Mehmet Akif Ersoy University, Faculty of Education, Department of Fine Arts Education, Türkiye,
e-mail: ezgi.tokdil@gmail.com

Abstract

As a new art form of a new world that technology has changed and transformed, new media art and other forms of creation associated with it have different stages of development in different countries. Questions such as the development of this form in Turkish art, the visibility of the artists working in this field in the international art field, what qualities the created works have and what stages they have passed through to capture the current digital identity (aesthetics) have not yet been fully clarified in the literature. In this context, the research takes an important role in filling the gap in the literature by chronologically addressing this change process in Turkish art and analyzing the progress of new media art from past to present. In accordance with this purpose; first of all, the relationship between modern art and contemporary art and the changing dimensions of cultural structure are examined. In this context, new media arts and digitalized art creations, which exist as a new form of contemporary/contemporary art, are included in the research through the development of the screen phenomenon and analyzed. In the continuation of the research, the development of new media in Turkey, the pioneering steps taken in this context, the first exhibitions, different creation mechanisms, collaborations in the formation process, alternatives for exhibition strategies are analyzed. Then, the development of new media and the process of change in institutions and institutional structures are discussed in two different aspects in terms of the exhibition process of the work and the creation process, and the collaborations of different disciplines in the creation process of digital art are examined with examples from the world and Turkey. The research, in which the foundations of the change between contemporary and modern art are analyzed through new media art and digitalized art creations, is a qualitative research using the relational analysis method and the analyzed works are included in the research with purposeful element sampling.

Keywords: New Media, Digital Art, Contemporary Art, Screen Phenomenon, Culture Industry, Technology-based Creation

Corresponding Author/ Sorumlu Yazar:
Ezgi Tokdil
E-mail: ezgi.tokdil@gmail.com

1. INTRODUCTION

The complex relationship between modern art and contemporary art, their distinction and sameness in essence, is too comprehensive a subject to fit into a short research article. Nevertheless, the phenomena underlying these complex relationships are tried to be briefly defined in the axis of the interactive structure of different periods by making a short orientation to the long history of art that connects conceptual art with new media art by transcending postmodernism that started with modernism. In this context, when we look at the different conceptions of art and its structural qualities on the axis of historical progress, social development, and cultural change, we can find countless sources on modern art -and even emphasizing the greatness of modern art at every opportunity- while contemporary art has remained in its shadow. The reason for this is that the concept of contemporary art, both in terms of form and content, involves processes that are too complex to fit into certain molds, is based on an intellectual foundation, and has a dynamic form. In contrast to postmodernism's return to modernist principles at every opportunity, contemporary art has turned its face towards the future - although, of course, modernist principles have not been completely rejected. The biggest reason for this change is social and technological developments. These developments have shifted the direction of change in the field of culture to a different position than in the past. While contemporary art, which continues to exist within the contemporary, continues the forms of creation of the previous period such as conceptual expansions and installations - just as capitalism has been replaced by digital capitalism in the social dimension - at the same time, great steps have been taken towards adopting the digital tools of the technological society, and countless examples of media art that have emerged by combining art with technology and science have been presented as the creations of the new century.

In this new cultural environment, as Susan Sontag describes in her book *On Photography* (1977), "the world is overflowing with images and signs in which the boundaries between medium and fact disappear". According to Belting (2020: 261); "in contemporary art, the reality of media invites artists to reflect on a ready-made world of signs and appearances, just as the reality of nature did before". Thus, nothing has changed in the basis of thinking, but the medium through which thinking takes place has changed - just as the basic dynamics of capitalism have not changed, but in the information society, it has taken on a new form called digital capitalism. Whereas modern art questions "nature as the surface of sensory experience", contemporary art does so by "questioning the technical mediums that produce a peculiar informational reality between our gaze and the world" (Belting, 2020: 261). Therefore, in new media art, nature has been replaced by the tools of technology. The world of facts has replaced images, virtual realities have increasingly replaced physical reality, and individual culture has been replaced by the mass and global. According to Zamlıy, who defines technology as a tool in this process, its introduction "changed the functioning of the mind and intentions and provoked creativity" (2012: 255). According to the author, "each new tool has created new types of images" and beyond that, "the image, which was previously static, has become dynamic" and "although each tool was created to solve a certain problem, it has given rise to many ideas and genres that were previously unthinkable" (2012: 255). However, the components of the works that constitute this new cultural form and the audience-artwork interaction have also diverged from the principles of modern art. The receiver, who was in a passive position in the face of traditional art, has gradually moved to a dynamic and dynamic-interactive dimension, and while the reality around it is recreated, the change of this reality is transferred to the control of the viewer. When virtual reality replaces physical (real) reality, all concepts and meanings defined concerning art have lost their validity, and this new form of contemporary art has reached a form that offers countless possibilities at the same time.

1.1. Purpose and Scope

In this context, the research first focuses on the foundations of this change. Then, it examines the historical development of new media arts as

a new form of contemporary art shaped within contemporary art together with various institutional developments, new strategies developed by museums and galleries, exhibitions, festivals, and events. The analysis aims to define the dialogue of this new art form, which has emerged relatively recently, with the past by addressing the developmental stages of new media art and digital culture products that diversify in the context of media from two different fronts in terms of development in the world and development in Turkey.

1.2. Method

The research, in which the foundations of the change between contemporary and modern art are analyzed through new media art and digitalized art creations, is a qualitative research using the relational analysis method and the analyzed works are included in the research with purposeful element sampling.

1.3. Findings and Conclusion

As a result of the research; the emergence of interactive installations of digitalized art - in terms of the process of transforming the image into a sign - is not only in the form of forming understandings of traditional art or the adaptation of art forms to the present (network society); it can be defined as an indicator of the change experienced as a whole, from thinking practices to life styles, from interaction environments to social behaviors, from cultural demands to economic accumulations.

2. MODERN AND CONTEMPORARY ART

2.1. Fundamentals of Change that Distinguish Contemporary Art from Modern Art

Just as there is no precise explanation of when modernism gave way to postmodernism and this process does not define an uninterrupted transition with definite boundaries and scope, change in the field of art defines a process that develops under the influence of different dynamics, where there are reversals but the steps forward are always greater. While the cultural structure of modern art lasted until the 1950s, a new cultural form emerged after the 1960s, which some writers and art historians call postmodernism and others call contemporary art, but as mentioned, the interim periods between these dates witnessed economic, social, political and social changes that served as a bridge between the past and the future and formed the historical background of change. However, as Belting notes, "the epilogue written about an earlier paradigm measures the present according to models for which it cannot be adequate" (2020: 20). For this reason, the culture of the current century, whether defined as postmodern or contemporary art, is in a form that rejects all definitions, rejects all definitions on the condition of accepting that it is separate from modernism in terms of formal and intellectual structure, changes rapidly due to its dependence on technology, and will be replaced by new formations just as rapidly. Therefore, it would not be wrong to define contemporary art as the end of postmodernism. Concerning this, it can be concluded that structures such as conceptual art, installation art, performance art, and land art - contrary to popular belief - are not only related to postmodern art but can also be defined within the scope of contemporary art. Of course, contemporary art points to the end of postmodern art at a certain point, just like the long-term debates on the end of modernism. As stated, this change defines a process in which there are flashbacks[1], in which old forms and conceptions of shaping are tried again2 , in which ways of seeing are relational, but it also brings up different perspectives, the cooperation of different disciplines, and the mechanization of the creative dynamics in the transformation of thought into form - with the effect of communication technologies. The mechanization of art - the foundations of which were laid in modernist culture with constructivist forms - has led to technology becoming more and more the dependent variable of creation, and developments in information and communication technologies have mediated the emergence of new forms that diversify under the umbrella of new media arts. Just as modernism continues its existence by changing its form within the postmodern culture, it can be defined that postmodern culture has regained visibility within the scope of new media arts that exist under the umbrella of contemporary art as

an extension of contemporary art. It is seen that installation (installation art), which is an important tool of conceptual art, has transformed into a digital installation form within the scope of new media, and has gained an interdisciplinary quality that restructures the perception of time and space and redesigns the dimensions of space. Therefore, as stated, the elements that form the basis of different paradigms or determine the basic dynamics of these periods are recurring in almost every period of history; however, of course, they vary according to the needs and creation mechanisms of the era, the expectations of the receiver (viewer) and the intellectual basis on which the artist reduces reality.

The dialectic of contemporary-contemporary art, which is articulated in the modernism-postmodernism debate, makes it impossible to make precise definitions and historical classifications in this context, and the categorizations made go no further than presenting an artificial analysis of cultural structures that continue to exist and undergo a transformation in a variable, dynamic system. Instead, it seems more probable to define that the elements that trigger the existence of art over the centuries have remained the same, but that some basic differentiations have emerged in different periods and under the influence of different paradigmatic developments as the reality of the external world has changed - these differentiations can sometimes be evaluated negatively, but mostly they have triggered imagination and become a prerequisite for development. The change in question refers to a differentiation in the mechanisms of vision at the level of the artist, a change in the perception of time and space at the level of the work, collaboration with different fields in the process of creation, and metamorphosis at the level of the viewer from a mere receiver to a complementary position. The speed of this metamorphosis has gradually increased since the 1960s, and with the development of information-communication technologies (information), globalization (as a result of the network society), and other phenomena related to the era, this process has gone beyond acceleration in today's societies. Therefore, as Belting (2020: 282) defines it, "culture has turned into a culture of the past, which no longer represents the posi-

tion reached in the intervening time, at the very moment when a meaning is drawn from it". According to Sönmez, who questions the attitude of contemporary art in the face of the "present" and emphasizes that each artist determines a position for himself by standing next to or against the present; "every work of art has an aesthetic value that will inevitably gain meaning with the political, socio-economic and cultural codes of its own time in the processes of production, interpretation and dating" (2015: 406). Therefore, while the created work is shaped within the value structure of its period, it is also shaped by the conditions of the time (era) in which it was created. This is what formally distinguishes modernism and postmodernism, contemporary-current art, contemporary art, and new media art.

In this context, the breaking point in the art that began in the 1960s represents a reality shaped in a new world transformed by technology. In a social order where information increases rapidly, new information produced is circulated globally through networks, computer-aided production mechanisms emerge, and the interaction and relationship between people are established through screens, it was inevitable at some point for art to change its dimension and for artists to turn to software codes instead of brushes and virtual reality instead of canvas. Therefore, parallel to the increasing speed of technology, art has also turned towards digitalization, seeking new ways of transforming thought and data into a cultural form, and new media arts[3] have become the new cultural production of the age in question. When computers became the means of cultural production and new forms such as virtual reality, digital installations, and projection mapping were accepted as new art products of "contemporary art" in the process that started with video art and continued with multimedia, the software took the place of traditional forms of art such as painting, drawing and sculpture, and a radical change occurred in all processes from the creation process to the resulting product, from the interaction with the audience to the collectivization of the artist. The process of change in question is not only a situation that can be defined by the artist's habituation to technology, it is a much more comprehensive phenomenon.

The change took place gradually with the influence of different fields, such as art productions of different paradigms continuing their existence within each other, and this change brought along many developments, from the emergence of virtual galleries, different platforms, and online biennials to the renewal of museums' exhibition spaces. According to Copper (2022); "The emergence of platforms such as Artsy, Artspace, and Paddle8 is one of the most important indicators that audiences have become accustomed to viewing artworks on screen". Similarly, the fact that museums and galleries are "building new exhibition spaces suitable for digital art installations and projections" is one of the defining elements of the point art has reached in today's reality. However, it is important to examine the historical background of the emergence and development of new media art before moving on to the changing policies, institutions, and formative understandings of today's art.

3. NEW MEDIA ART

3.1. A Historical Overview of the Screen Phenomenon

As stated, new media art is one of the areas of "contemporary" art that has emerged as a result of the reflection of economic, sociological, and political changes in the social dimension on the field of culture, the existence of which is no longer questionable. Underlying these changes is the labor-information relationship of the information society, which has replaced the labor-capital duo of capitalism. Although the current economic system in today's societies is still based on capitalism, it is a capitalism that has changed its form and is a form of government that is integrated with informationalism with developments such as the development of information-communication technologies (ICT)4, globalization, and the transition to a network society. Manuel Castells (1996: 17) defines information as "data that is organized, communicated, and transmitted". With a similar approach, Daniel Bell defines information in terms of communication technologies as "data-data processing" and states that it has replaced capital and labor and become "the source of economic-social relations as well as the collection, access,

and processing of data" (1974: 22). Beniger's terms for this period such as "information revolution, technological society, information economy, post-industrial society, the third industrial revolution, neo-capitalism" contain important messages about the intertwined technological and economic structure of the information society (1986: 4-5). Therefore, the explanations of the change draw attention to the two main distinctions of the information society: the *transformation of society by technology* and *a new economic system*.

While developments in the field of communication cause significant changes in the history of society (the coexistence of capitalism-informationalism), the social and cultural structures that emerge from the new social structure also cause important directions on social systems - this relationship cannot be separated from each other and they both affect and are affected by each other. In this context, the rise of computer technologies and network society has led to the emergence of new media, and this process has paved the way for the digitalization of capitalism. Digital capitalism has restructured the lifestyles it inherited from its predecessors - such as consumer culture and the culture industry - in the virtual environment, and all areas from social life to cultural values, from economic policies to political and political systems have been reorganized. Concerning this, the emergence of new media and its development in different fields has also come to the agenda as a result of "social and economic needs" as Başlar puts it, and "the changes experienced in the new media era have brought about the structural change of cultural products by digitizing them, and the expansion of consumption on a global scale by facilitating consumption" (2013: 781). The process that followed led to the restructuring of culture as well as social and economic systems, written and oral culture was replaced by digital culture, and this reshaped cultural structure was called by different names such as "cyberculture (Levy, 2001), information culture (Manovich, 2001), internet culture (Castell, 2005), virtual culture (Jones, 1998)" (Medin, 2018: 145; Ulusoy, 2022: 164). Media systems, which had a national character in the early 1990s, have gained a transna-

tional dimension since the early 2000s with the development of network technologies and the impact of globalization, and this change has been directly reflected in the process of change of cultural products in art. While the works produced until the 1990s formed the basis for the relationship between media and art based solely on the concept of the screen, gradually the presence of the screen between the viewer and the work disappeared.

According to Manovich, who states that new media has two different branches in the context of cultural and computer technologies, new media (2001: 19) is defined as "media that directs the existing media, in general, to transform it into digital data interactively and enables production, distribution and sharing through computers". Therefore, the fact that cultural products are produced through these media, meet with their audiences in these media, circulate through communication technologies, and are shared with users through the tools of technology has paved the way for digitalization in all processes from the production process of the work of art to the work created and its exhibition. However, with the development of internet technologies, computers have rapidly become "a gateway to participate in an international environment of artists, critics, collectors, and other art lovers" (Tribe, 2006: 11; Erkayhan and Belgesay, 2014: 48). According to Tribe (2006: 11), while some artists have used the medium as a mere sharing space, others have approached the internet as a unique medium, a new field of work5.

As Erkayhan and Belgesay state, video art, which emerged in the 1970s, "was a nexus point in the transition to new media art. Just as the internet was a tool for new media artists, the portable camera was a similar tool for video artists" (2014: 48). In this context, when it is accepted that the first examples of new media emerged as video art, it can be defined that Nam June Paik's video installations in the 1970s (the placement of television screens in the gallery space and the movement of the image -traditional painting-) reconfigured the direction of cultural history.

**Figure 1.** Nam June Paik, TV-Buddha, 1974, Stedelijk Museum, Amsterdam

The artist's *TV-Buddha*, which was first exhibited at the Stedelijk Museum, Amsterdam in 1974, can be considered one of the first examples of video art. In the installation, a Japanese Buddha figurine was placed permanently in front of a television screen designed in the shape of an astronaut's helmet, and while the camera was filming the statue, it was the statue itself that was reflected on the screen. In this way, a mirror image is created, while at the same time referring to the passive position of the viewer in the face of technology. However, ironically, although the work is one of the first examples of new media art developed within the scope of contemporary art, it also highlights the traditional viewer-artwork relationship of modernist culture. While the image reflected on the screen becomes indistinguishable from a painting in any gallery, the medium through which the content is represented and presented differentiates and keeps pace with the age. Therefore, it can be defined that modernist principles are still present in contemporary art.

However, Garry Hill's 1990 video installation (Figure 2) differs from the works of other artists in that it has a fragmentary structure in which the image is divided into fragments instead of being projected directly and each fragment is transmitted to the viewer from a different screen as unrelated. Here, Hill reflects the visual representation of sixteen parts of his own body with an arrangement of sixteen screens of different sizes. Therefore, the artist has disrupted the existential structure of the human being as a singular form, fragmented it for the viewer to complete, and the viewer "has the unexpected

opportunity to extract and release the idea of a human existence from the totality of the image" (Belting, 2020: 153). In this respect - in terms of the viewer entering into a dialogue with his consciousness and the consciousness of the work, thus coming together with the artist at an intellectual point, but analyzing the semiotic language of the fragments in his perception dimension and reaching only his reality - Hill's work can be defined as one of the first examples of interactive designs of new media. Since the 1990s, the development of information and communication technologies, the increasing involvement of technology in art, and the production of visual representations of creation through computers with the support of codes and databases have led to the gradual development of digital designs and the diversification of new media art in many subcategories.

Figure 2. Garry Hill, Inasmuch As It Is Always Already Taking Place, Video Installation, 1990, Metropolitan Art Museum, New York
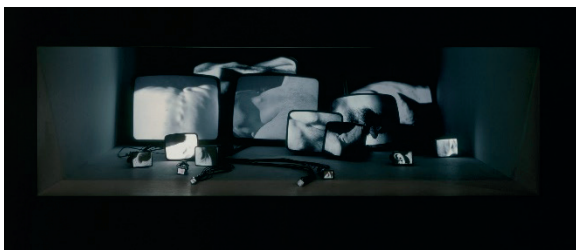
Belting (2020) - citing video artists such as *Garry Hill and Bill Viola*6; emphasizes the loss of text in the video by stating that "as before, they place themselves in the image with the body of a living medium, as actors playing themselves, as if they can and want to maintain a silent dialogue with the viewer through art". Here, the loss of text corresponds to the universal language of

traditional art, whereas in the new art, there are individualities and gaps. Therefore, "individual consciousness is an ambiguous place of agreement, and the calculated magic of the image of the artist's textless idea takes advantage of a free space where meaning and meaninglessness stand close to each other" (Belting, 2020: 145). According to the author, the static (passive) position of the viewer in traditional art in front of the work develops in the form of a silent dialog and this is one of the basic foundations of the existence of art. However, today, with the introduction of the concept of the screen between the viewer and the work, the balance of this relationship has been disrupted and not only the image viewed, the content of the work but also the viewer's reaction to the reflected image has changed. This reaction is not only negative; the fixed reaction (emotion) felt in the face of a painting is replaced by the complementary effect felt in the face of a video. Therefore, in addition to the existing reality of the work, how the receiver interprets reality has also gained importance. For this reason, in the video art of the 1980s-90s, the artist's effort to interact with the viewer in a mechanized process and an empty painting comes to the fore when the artist transfers himself, fragments of his self-portrait or his own body to the viewer on the screens.

Figure 3. Stan VanDerBeek, Movie Mural, 1968, Dreamlands: Immersive Cinema and Art, 2017, Whitney Museum, New York

In Stan VanDerBeek's video installation *Movie Mural* (Figure 3), created as early as 1968, different images are projected onto multiple screens through projections. While changing images and sound in different temporalities enhance the cinematic effect, a fragmented aesthetic is created,

as in Garry Hill's work. In 2017, VanDerBeek's video installation at the Whitney Museum's *Dreamlands* exhibition, which brought together various cinematic projects from the early 1900s onwards, provides important evidence for questions such as the processes of digitization in different fields, how technology is increasingly adapted to art, and how creation reconfigures the perception of time-space. According to Balsom (2017), the overall title of the exhibition is "a condensation of associations bridging psychic life, popular entertainment, commodity capitalism, and public experience. It is precisely this connection that makes the moving image so fascinating as an art form". But of course, the fragmentation of a cinematic image and the impossibility of assembling each part - as in Hill's work - also means that the present reality of the work must be perceived as something more than an opportunity for play in the relationship of experience with the viewer. Therefore, this "thinking as something more" can be defined as increasingly diversifying the forms of creation of the formative understandings underlying new media arts.

Figure 4. Museum of the Moving Image, Leeser Architecture, Queens, New York

In the history of new media art, which began with Nam June Paik's video installations in the 1970s, it can be defined that the concept of the screen has gradually grown under the influence of technological developments or in parallel with it, and one of the most important indicators of development is embodied in the form of watching this situation. As seen in Hill's work, screens diversified in the 1990s, became the focus of creation in different sizes, and the phenomenon of the screen expanded as projections gradually found areas of use in art and were included in art. As of the early 2000s, these screens

first reached a size that covered one wall of the gallery or space, then the projected image covered the entire space (the screen became the space itself) in the new spaces created within the scope of the new exhibition strategies of the galleries, and finally, the screen (virtual reality) replaced the real, physical space. In this context, the Museum of the Moving Image, which was established in 1988 in a former film production studio in New York, has a contemporary appearance where digital art projections and interactive installations are placed in all exhibition areas, conference halls, and resting places. As Cooper (2022) describes, the museum aims to celebrate "the history and technology of the film industry with a focus on modern and digital culture" in its different aspects. The sampled image (Figure 4) shows one of these exhibition spaces, and the screen is integrated into the space itself (walls and ceiling). In this way, space expands the viewer's perception dimension by merging with the temporal dimension reflected from the screen, and the reality of the screen alone is reduced to geometric arrays that close on each other as the fourth dimension by merging with the reality of the space. Therefore, it can be defined that the linear perspective of the viewer-artwork interaction of video art, which constitutes the first phase of traditional art and new media art, is replaced by multidimensional perspectives.

Figure 5. teamLab, Black Waves: Immersive Mass, 2020, Digital Installation, Continuous Loop, Sound: Hideaki Takahashi

The transformation of the space itself and its transformation into an element supporting the presented reality (digital creation) has initiated a process in which the space has become the

virtual reality itself since the first decade of the 2000s. Digital installations and digital data visuals, which were initially limited to a screen located in the space, have gradually transformed into larger-scale designs that include the space, the data obtained by different sensors have carried the work to an interactive dimension, and the ability to create more complex algorithms with the continuous development of technology has enabled the creation of a more experimental and freer creation environment. The digitalization of the installation has also transformed the content into a dynamic and fluid reality and an interactive form. Digital art installations "offer new opportunities for viewers to actively participate in the artwork. Artists and designers have the opportunity to play with the 'real-virtual' boundary between the viewer or 'user' and the digital dimension. Touch, physical participation, and social interaction become essential qualities" (Cooper, 2022). In this context, TeamLab, a design studio founded in Japan in 2001, realized the digital installation *Black Waves: Immersive Mass* (Figure 5), a digital installation realized in 2020 by TeamLab, a design studio founded in 2001 in Japan, transformed the waves of classical East Asian art into an installation that also encompasses space. Based on the idea that "all oceans and all waves in the world are interconnected" and that "each wave is part of a larger flow", the installation offers an immersive experience with its constantly moving walls. Therefore, the viewer entering the exhibition space becomes part of this wave mass by integrating with the work and "creates a single, uninterrupted existence" (TeamLab, 2020).

Figure 6. Ouchhh, Atlas Ocean Data/Immersive Experience, 2020, Bordeaux, France
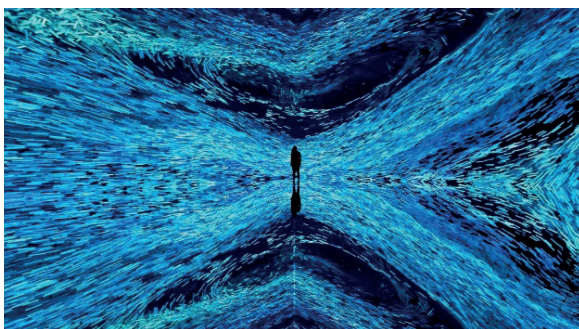
The digital installation *Atlas Ocean Data* (Figure

6) realized in 2020 by the Turkey-based design studio Ouchhh, which offers important indicators of the approach of replacing the screen (virtual reality) with the real, eliminates boundaries by resizing the real space, and brings virtual reality into a real-time experience. In the sampled work of the team, which produces works in different forms of new media such as "interactive new media platforms, kinetic sculptures, immersive experiences, sound designs, and data-driven art installations", the data obtained from the Atlantic Ocean and the Bay of Biscay and Bordeaux are translated into a visual language with algorithms and different software programs, becoming an attempt and an exploration to raise awareness for the viewer to integrate with the ocean and respond to its needs by feeling it. Therefore, art, science, and technology are integrated. However, the chosen location is also of great importance in creating this effect; the location of the installation in Les Bassins de Lumières, the world's largest digital art center located in the Bordeaux submarine base built by the Germans during the Second World War, and the completion of the data visual by reflecting it in the water of the pool here can be defined as allowing the boundaries of space to be completely erased and virtual reality to create a new dimension in real reality (Ouchhh, 2020). In this project, it is seen that the receiver is in a passive position in terms of the audience-artwork relationship, but the dynamic form of the work distinguishes the work from other digital installations sampled as an element that enables the dialog between the two. Since the second decade of the 2000s, with the increase in the possibilities offered by technology, digital installations have gradually developed, more comprehensive and interactive designs have been produced, and a new cultural form has emerged in which the data obtained from different sensors constantly changes the work while the viewer is moved to an active position. These examples are discussed in the following chapters, which address issues such as the requirements of institutional structures for the development of new media and the reorganization of exhibition spaces.

3.2. The Modern-Contemporary Art Dilemma in Turkey: The Development Process of New Media

Compared to Western art, this process of change in Turkey has taken place with relatively slow steps and has not progressed as a natural continuity as in Western art. However, at certain points and after a certain date, it is seen that Turkish art followed the radical changes in Europe and America at its own pace. It is a reality that can be defined with a glance at history that after a phase of modern art that developed under the influence of Western art, postmodern art emerged together with contemporary art in Turkish societies and the art scene, conceptual works were created for the first time relatively recently, in the late 1950s-60s, and video works, which form the basis of new media art, were not seen in Turkish cultural history until the late 1970s. The most important of the institutional structures that were influential in changing the direction of art at this time was the State Academy of Fine Arts' (DGSA) *Yeni Eğilimler Sergileri (New Trends Exhibitions) (1977-87)*, which were important in terms of exhibiting and promoting works produced within the scope of conceptual art and being part of international developments. *2000 Yılına Doğru Sanatlar Sempozyumu (The Arts Towards the Year 2000 Symposium) (1977)*, which took place at the same time, was among the important steps taken in the development, support, and recognition of contemporary art. While the first *Istanbul Biennial* took place in 1987, *Sanat Tanımı Topluluğu (The Art Definition Society)*, founded in 1978 by Şükrü Aysan, Serhat Kiraz, Ahmet Öktem, and Ani Yamaner, came into being. With the joint initiative of this group and other artists who joined them, the *Öncü Türk Sanatından Bir Kesit Sergileri (Pioneering A Section of Turkish Art Exhibitions) (1984-1989)* and the *A.B.C.D Sergileri (A.B.C.D. Exhibitions) (1989-1992)* became the most important representatives of the path toward contemporary tendencies in Turkish art. The MSU Painting and Sculpture Museums Association, which was founded in 1979, organized important exhibitions supporting the new generation and young artists. Among the conceptual artists who participated in these exhibitions were Cengiz Çekil, Alpaslan

Baloğlu, Ahmet Gezgin, Gülsün Karamustafa, Füsun Onur, Ergül Özkutan, Adem Yılmaz and İsmail Saray (Madra, 2011: 9).

When this process is traced back to the emergence of conceptual art and the first installations, the exhibition *Kavramsal Bir Miras: Öncü Yerleştirmeler (A Conceptual Legacy: Pioneering Installations)* exhibition in 2011 has a special significance. The reason for this is that the exhibition presents to the audience as a whole the changing conceptions of formalization in the field of cultural production in the 1960s-70s and the accumulation that became evident in the 1980s. Consisting of the conceptual installations produced by Canan Beykal, Serhat Kiraz, Ayşe Erkmen, Erdağ Aksel, Ahmet Öktem, and Selim Birsel during this period, the exhibition is not only a retrospective archive but also an opportunity to observe the changes that took place in the period until 1995 - and thus until the emergence of new media art.

Figure 7. Nil Yalter, Harem, 1979, Video-installation, 45.00 min, Motinternational Gallery

Looking at the history of new media art in Turkey, it can be defined that video art, the first examples of which can be traced back to the 1950s in the West, began in Turkish art only in the 1970s with the experiments of artists such as Nil Yalter and Teoman Madra. New media art, which has developed and turned into an expression since the 1980s with the works of pioneering artists around the world, the abundance of exhibitions questioning technology, and the integration of the possibilities offered by computers into art in parallel with the de-

velopment of technology at an ever-increasing pace, developed in the early 2000s with a delay of 20-30 years compared to the West, excluding the cautious experiments whose first examples were encountered in the late 1970s, and in the first decade of the new century, new media trends in Turkey have been able to catch up with the developments in the world by showing a rapid development (Ertan, 2015). According to Erkayhan and Belgesay (2014: 50), the first examples of technology changing the production environments of art were seen in Turkey in 1995 at the Concrete Visions exhibition organized by the UN Contemporary Art Center as part of the 4th International Istanbul Biennial. The exhibition featured names such as Teoman Madra, Fatih Aydoğdu, Onur Eroğlu, Arye Wachsmuth, Ergul Özkutan, and Angela Melitopoulos6 , followed by the XAMPLE exhibition held in 1996 under the direction of Beral Madra, was among the pioneering exhibitions in the field of new art. Since the 2000s, there have been many developments in direct proportion to the increasing interest and knowledge(!) in new media art, and in 2009 Santral Istanbul organized the exhibition *Uncharted: User Frames in Media Arts* exhibition organized by Santral Istanbul in 20097 , Borusan Contemporary's exhibitions featuring new media works in 2010 and 2011, *Lost Paradise* exhibition held at Istanbul Modern in 2011 are important exhibitions that took place in this context, while Akbank Sanat, Pera Museum8 , UN Contemporary Art Center, SALT are among the other museums that provide institutional support for the development of new media art and play an active role in laying the foundations of this change in this sense. In this process, galleries have also had a significant impact on the development of new media arts. Istanbul-based galleries such as Pilevneli Project, CDA Project, PG Art Gallery, American Hospital Gallery, Pilot Gallery, and Sanatorium have played an important role in the spread of new media and the adoption of digital arts in Turkey by featuring the works of new media artists in their halls and supporting young generation artists (Erkayhan and Belgesay, 2014: 50-53).

In addition, Visual Communication Design departments, which have been established in uni-

versities since the 1990s, have also played a major role in the adoption of contemporary trends in Turkey. The Visual Communication Design (VCD) department at Bilgi University played a pioneering role in this sense, and many artists who are actively working on information and communication technologies today have also received their education here. Until 2011, *Track* exhibitions took place regularly and, as Ertan (2015) states, "raised widespread awareness of digital technologies among young people". The most influential exhibition of the Track exhibitions, which took place in 2005, was opened in Linz as part of Ars Electronica, which was a major development for the development of new media art at the university and cultural interaction in this sense. In the 81st issue of *Sanat Dünyamız (Our World of Art)* magazine published in 2001, Faruk Ulay's article titled *Tek Başına Ama Hep Birlikte: Net.Art (Alone But All Together: Net.Art)*, Melih Katıkol's *Dondurulmuş Konuşma (Frozen Speech)* and Cem Gencer's article *Net-Art? What is it?* and these articles were the first academic studies on new media and digitalization processes in Turkey (Ertan, 2015: 3). In addition, prominent researchers and academics in the field include Ekmel Ertan, Başak Şenova, Ali Miharbi, Murat Germen, Beral Madra, Bager Akbay, Ebru Yetişkin, Burak Arıkan and Genco Gülan, who have carried out important studies on the theoretical foundations of new media and played an important role in ensuring academic development as well as practice (Kaprol, 2016).

Figure 8. Uncharted: User Frames in Media Arts, 2009, Santral Istanbul, Turkey

When the development process of new media in Turkey is analyzed, the effects of festivals, online exhibition platforms, and independent initiatives, which have been increasing since

the early 2000s, on this process of change are important. Among the prominent events in this context, NOMAD, which was founded as an independent organization in 2002 and produced works by exploring new possibilities of digital art, organized Turkey's first sound art festival named *Ctrl_alt_del* in 2003. In 2003, the Web Biennial, an international contemporary art exhibition organized by the Istanbul Museum of Contemporary Art on the *World Wide Web (www)* and founded by Genco Gülan, was the first example of a biennial organized online, bringing together academics and artists working theoretically on new media. Among the festivals that pioneered the development of digital arts in Turkey, the *TECHNE Dijital Performans Platformu (Digital Performance Platform)*, organized by Ekmel Ertan and Aylin Kalem in 2006, was an important beginning consisting of exhibitions, performances, seminars, and workshops. With the support of researchers from different professions who participated in this festival, *Beden İşlemsel Sanatlar Derneği* (The *Body Operational Arts Association (BİS)* was founded in 2007 as the first non-governmental organization working in the field of new media, and its first event was *Sanat ve Teknoloji Festivali (the AMBER Art and Technology Festival)* in the same year. As Ertan, one of its founders, describes it, AMBERFEST has been an important breakthrough "in terms of providing international visibility to the field of art, technology, and new media in Istanbul, contributing to the dissemination of new media art in Turkey, creating a network in Istanbul, and mobilizing many new initiatives" (2015: 7). In addition, the most important function of these festivals has been to introduce local works and young artists to the international art scene. The *Intercult Playface* exhibition10 organized by AmberPlatform at the Museum Quarter in Vienna in 2011 and the *Müsterekler Zamanı: Türkiye'den Yeni Medya Sanatı* (*Commons Time: New Media Art from Turkey*)11, as Erkayhan and Belgesay (2014: 53) describe it, "for the first time, examples of new media art from Turkey began to be mentioned on an international platform". Again in 2011, *KURYE International Video and Digital Arts Festival* brought together artists working in the field of new media and producing works in sub-categories such as video and animation. Although the festival,

which focused on the subject of games, did not continue, its founders Irmak Arkman and Ceren Arkman organized a media art platform called *PlugIn* within Contemporary Istanbul, and this initiative played an important role in the international recognition of new media production in Turkey. Again in 2011, ISEA12, one of the oldest and most influential festivals in the field of new media, was brought to Istanbul by Sabancı University and undertook an important task for the development of international collaborations and the spread of digital arts in Turkey (Erkayhan and Belgesay, 2014: 33-34).

The 2015 video installation *Crafted Logic* (Figure 9) in the exhibition *I Work Therefore I Am* organized by AmberPlatform is an important indicator to understand that the textual structure of digital art does not lag behind its formal effect and to define that video and screen phenomenon still represent the digital structure of conceptual works alongside interactive digital installations in cultural production in the early 2000s. Focusing on work and labor, the exhibition showcased works shaped around topics such as how the digitalization process has changed labor, how the relationship between labor and capital is shaped, society's attitude towards its labor, the role of digital technologies in the deepening class divide, and the labor of robotic developments, and featured artists such as Ebru Kurbak & Irene Posch, Bager Akbay, Serkan Demir, Ioana Păun, Rafet Arslan, Onur Sönmez, Ellie Harrison and Sam Meech (Saha, 2015).

Figure 9. Ebru Kurbak & Irene Posch, Crafted Logic, 2015, Laboro Ergo Sum-I Work Therefore I Am!, Amber'15

Under the influence of all these developments, it is seen that new media art in Turkey proved its existence in the international art market in the second decade of the 2000s, and the exhibitions opened not only used technology formally but also transformed it into a tool as a result of thought practices focusing on different themes. In addition, X Media Art Museum, established in Istanbul in 2022 in cooperation with DasDas, is Turkey's first digital art and new media museum, bringing together different forms of art diversified by the combination of technology, science, and art. The museum also hosts the NFT Biennial, which will be held for the first time in different countries in February 2023, and the Immersive Exhibition to be opened within the scope of the biennial13.

Since the 2010s, with the exhibitions, festivals, and faculties that have been opened rapidly in universities, providing an academic infrastructure education, it is seen that new media has become more and more widespread in Turkey and contemporary art as a new cultural form has turned into a new means of expression. In addition to this, with the development of international collaborations and dialogues in this process, with technology providing artists with new possibilities of creation, and with the gradual development of technology-supported art, galleries, and museums have reorganized their exhibition spaces according to this new art form and created new spaces. New media works in Turkey have gradually expanded starting from the phenomenon of the screen, as in the development process in the world examined in the previous title, and have turned into more comprehensive, interactive, and interactive creations in parallel with technical and technological developments. In this process, some institutions, organizations, art laboratories, or design agencies (teams of computer programmers, engineers, architects, designers, and curators) have started to be established since the 2010s to meet the requirements (software, design, equipment, etc.) needed during the production phase of digital installations, interactive art, and interactive media creations, and have started to sign major projects on international platforms by providing the necessary support to artists in Turkey, and

these structures/infrastructures are discussed in detail in the following section.

Figure 10. Candaş Şişman, From the "01" Exhibit, 2013, PG Art Gallery, Istanbul, Turkey
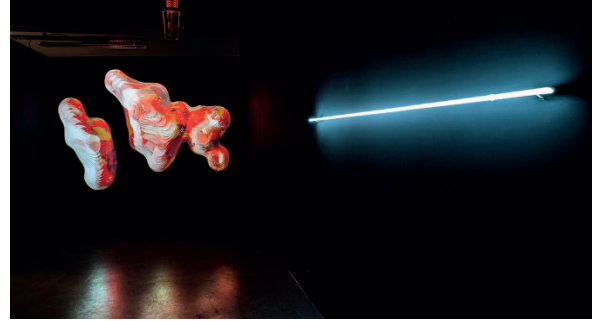
Before moving on to the production mechanisms of institutional structures and design laboratories, it is important to mention the individual initiatives and solo exhibitions of artists who produce works in the field of new media in Turkey. In this context, Burak Arıkan's one-work exhibition (2009) in which he visualized the network systems he would later work on digitally, Selçuk Artut's exhibitions at the American Hospital in 2010, Refik Anadol's exhibition *Şüpheli Müdahaleler (Suspicious Interventions)* at Pilevneli in 2012, Ali Miharbi's exhibition at Pilot Gallery in 2013, and Selçuk Artut's exhibition titled *Verisel Gerçeklik (Data Reality)* in 2014 were the first individual steps taken towards new media art in Turkey. In 2015, the exhibition opened at Blok Art Space curated by Ebru Yetişkin is also an important exhibition in terms of including the works of many new artists in addition to the artists mentioned before. *Post Dijital Tarihçeler: 1960'ların ve 1970'lerin Medya Sanatından Kesitler (Post Digital Histories: Sections from the Media Art of the 1960s and 1970s)*, curated by Ekmel Ertan and held at Akbank Sanat in 2014, offered a retrospective look at the history of new media art, which developed in Turkey with a 20-30 year delay compared to the West (Ertan, 2015: 11).

Figure 11. Refik Anadol, Serpenti Metamorphosis, Milan, 2021
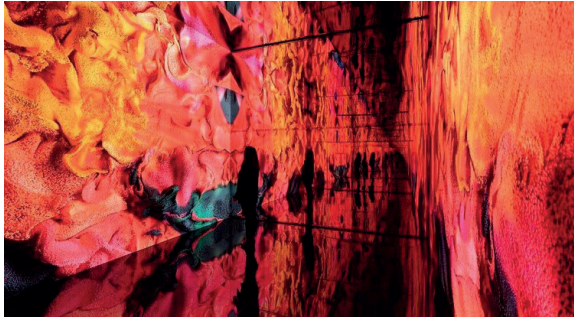
In this context, Refik Anadol, who completed his education in the VCD department of Bilgi University and became an internationally recognized artist by continuing his work on mapping and moving data visuals, should also be mentioned. The reason for this is that the development of new media in Turkey since the early 2000s can be observed only through Anadol's productions. As stated when evaluating the developments in this field in the world through the screen phenomenon, technology was initially adapted to art through multimedia designs. The ongoing process has brought about the growth of screens, the expansion of space, and finally the elimination of the dimensions of physical reality by virtual reality. Interactive designs and interactive installations followed. Traces of this continuity can also be found in Anadol's work. While new media was initially a tool, it has gradually become a creation itself. In 2021, his work *Serpenti Metamorphosis* exhibited in Milan (Figure 10) and his solo exhibition *Machine Memoirs* at Pilevneli Gallery in the same year are important digital art productions that can be considered in this context.

However, there are also points of divergence on the artist front in the creation process of this "new" art in Turkey, in which digital contents are transformed into mechanisms of creation. Some of the artists working in this field use new technologies as a tool in the production of artworks - these artists are the ones who not only produce works with digital tools, but also include the possibilities of technology as a supporting element in their conceptual works, and when the history of media arts in Turkey is examined, it is seen that the first media-based

creations were produced by these artists. On the other hand, for a younger generation, technology is treated as an end in itself and new media is seen as the cause of all social, economic, and cultural change, while these tools are glorified and other creative mechanisms are left out of the stream - which leads to the perception of new media as a countercurrent. This is the most important factor that leads to the division of cultural production into contemporary art and new media art. While the former is included in the literature under contemporary art, the title of new media art or artists is mostly attributed to the latter. However, it is wrong to make this distinction for defined reasons, and if a part of contemporary art is accepted as a new media tendency, as in the modern-postmodern dichotomy, it should be accepted from the beginning that the contemporary continues to exist within the contemporary. Therefore, when defining the existence of this new cultural structure today, it is important to accept the integration of changing and developing technologies into art and the mechanisms of creation, ways of seeing, and the work that it changes - as in the cultural accumulation of the past - as a continuation of the process and perhaps the beginning of a new paradigm.

4. CHANGING INSTITUTIONS AND INSTITUTIONAL STRUCTURE

4.1. The Position of Art in This Change

Before moving on to the changing strategies of institutions in exhibiting the diversifying cultural forms within new media art, it is important to examine the institutional developments that have played a role in the development of new media art. As Manovich (2001b) describes, although the SIGGRAPH (Special Interest Group on Computer Graphics and Interactive Techniques) Conference in the US and the Ars Electronica Festival in Austria have been important sources for artists working in this field since the late 1970s, it is necessary to observe the late 1980s for new media to truly take shape culturally. In this context, it is seen that new media art has started to be supported by many institutions and institutional structures since the late 1980s. The first steps taken in this sense were the es-

tablishment of the ZKM-Center for Art and Media (Zentrum für Kunst und Medientechnologie Karlsruhe) in Germany in 1989, the start of the Frankfurt New Media Institute in 1990 and the establishment of the ISEA (Inter-Society for the Electronic Arts) in the Netherlands in 1990. Again in 1990, the International Communication Center Tokyo in Japan started activities related to new media art, and in this context, Europe and Japan stood out as the countries where the first examples of new media studies were seen and their theoretical foundations were laid. In addition, festivals such as ISEA, Ars Electronica, and DEAF have become important gathering places for artists working in the field of digital interactive or digital installation, musicians focusing on electronic music developed with computer technologies, media curators, and critics (Manovich, 2001b: 13). Conferences and workshops on the cultural dimension of new media have also made significant contributions to the development and dissemination of new media art. In this context, the *American Academy of Arts and Science* and the *Princeton Institute of Advanced Studies* have carried out important activities, new media collaborations of important institutional structures such as the Rockefeller Foundation and the Social Science Research Council since the early 2000s have been important steps in the expansion of the field, and the MIT (Massachusetts Institute of Technology Press) publishing house has contributed to the academic development of new media with important publications. Since 1995, exhibitions organized by major museums and galleries such as the Walker Art Center, Whitney Museum of Art, and New York and San Francisco Museums of Modern Art since the early 2000s have been important in the spread of new media, as well as the first examples of the transformation of institutional structures (Erkayhan and Belgesay, 2014: 52-53).

Figure 12. TeamLab, Borderless (Au-delà des limites), 2018, Grande Halle de La Villette, Paris

However, design laboratories, which emerged as a result of the need for perspectives and expertise from multiple perspectives in the production process of new media art (digital art needs coding education and experience), have started to develop since the early 2000s, especially in Japan, followed by the emergence of many institutional structures in Europe. In Turkey, these institutional structures, developed in partnership with artists and theorists specialized in different professions, began to be seen in the early 2010s. Although there are many examples of these collaborations all over the world today, some design laboratories that are actively involved in the art market have been sampled. Among these, *TeamLab*, founded by Toshiyuki Inoko in Japan in 2001, *Studio ANF*, founded by Andreas Nicolas Fischer in Berlin in 2008, *Onformative*, founded by Julia Laub and Cedric Kiefer in 2010, also based in Berlin, *KuflexLab*, founded in Russia in 2011, and *SpecterLab*, founded in France in 2014 under the leadership of Marc Vidal, Jerome Serane and Philippe Granier, stand out.

TeamLab is an interdisciplinary team of artists, programmers, engineers, animators, mathematicians, architects, programmers, engineers, animators, mathematicians, and architects who create works at the intersection of art, science, technology, and the natural world. The team, which aims to examine the relationship between human consciousness and nature on the axis of technology and art, has produced works that try to overcome the limits of perception about the universe in the continuity of time, and has opened extensive exhibitions in different coun-

tries of the world and has won many awards. The 2018 interactive digital art installation *Borderless* (Figure 12) is an example of new media art based on the idea that just as people can move freely, communicate, and interact within the physical reality in which they live, artworks can also relate to people (receiver/viewer), move, and reconstruct time.

Founded by designer and media artist Andreas Nicolas Fischer, *Studio ANF* provides international corporate support to new media artists and brands in areas such as digital design, data visualization, interactive installations, public space installations, digital sculptures, animation, and graphic design, transforming the combination of art and technology into creative experience environments. *Onformative is* another artist collective and digital art/design studio founded with a similar purpose. With projects in the fields of interactive media installations, generative design, and dynamic visuals, data-driven narratives, the team has a variable and unique language and aims to push the boundary between art and technology more and more with the collaborations they have developed. *SpecterLab*, based in France, is a technology company that provides software requirements for the production processes of artists and designers with a similar approach. Founded by Marc Vidal, the team consists of art director and motion designer Jerome Serane, motion designer Philippe Granier and Valeria Visus, who is responsible for the production phase, and continues to work actively on many projects in different fields of digital art.

Kuflex Lab is a Russia-based design laboratory/ studio founded in 2011 that produces interactive design and audiovisual works working with video, sound, light, tracking technologies, and generative graphics. In addition to producing its designs, it has collaborated with many artists by providing the necessary technological support, and its works have been exhibited in different countries around the world, including Turkey, Israel, Greece, USA, China, the Philippines, etc. In 2015, *Quantum Space* (Figure 13), an interactive digital installation exhibited in Moscow, uses interconnected projections, motion tracking cam-

eras, and OpenFrameworks software to enable the viewer to watch and control their reflection through quantum physics. In the installation, the gallery walls function as a digital mirror, creating "not just a reflection, but a temporary body of swirling light, neon geometry and particles" that is shaped by the viewer's presence and movement (Mufson, 2015).

Figure 13. KuflexLab, Igor Tatarnikov (Sodazot), Quantum Space, 2015, M'ARS Gallery, Moscow, Interactive Art Installation

In Turkey, *Ouchhh* design studio, founded in 2011 by Ferdi Alıcı and Eylül Duranağaç, is the first design laboratory, whose works have been exhibited in different countries and festivals and have won many international awards. Similarly, *Illusionist*, founded in the same year under the leadership of Ahmet Gürbüz, is among the important steps taken in this sense and is an organization that provides the necessary support to artists in important projects. In 2011, another prominent design studio was *NohLab, a* partnership between Candaş Şişman and Deniz Kader. Founded in 2014 by the VCD Department of Istanbul Bilgi University, *DECOL (Digital Experience Collective)* and *VOID*, which started its activities in the same year, are among the design studios sampled within the scope of the research and are structures that play an active role in the development of new media in Turkey. In this context, it is important to examine the works and trends of these sampled digital art and design studios in detail to observe the development of new media art, a relatively late emerging field in Turkey, in the international art scene. *Ouchhh*, Turkey's first new media lab, aims to explore "the intersection of multidimensional worlds as a hybrid environment that redefines the future of art," according to their website. By bringing science, technology, and art together in their work, they have produced works and realized projects

in different forms of new media such as "interactive new media platforms, kinetic sculptures, immersive experiences, sound designs, and data-driven art installations" (Manifold, 2019). As an award-winning digital art and design studio, *Illusionist* works with an interdisciplinary team of sound and image designers, coders, and creative writers, producing works and managing large projects in many sub-categories of new media technologies such as video, animation, and interactive digital installations.

Figure 14. Nohlab, Journey, 2019, Immersive Experience, Atelier des Lumieres, Immersive Art Festival, Paris
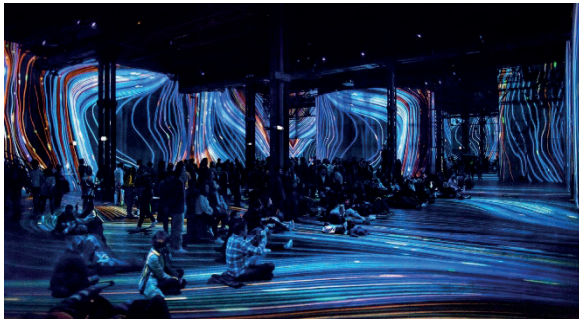
Founded by new media artists Candaş Şişman and Deniz Kader, *NohLab is* a digital art laboratory that focuses on producing and supporting interdisciplinary experiences around the relationship between art, design, technology, and science. While examining the position of technology in art and the limits of this relationship within the new cultural structure, different dimensions of experience are revealed by bridging physical reality and digital reality. *Journey* (Figure 13), which the team realized as part of the *Immersive Art Festival* in Paris in 2019, offered the audience an immersive visual and auditory experience. The work told "the story of photons, the primary element of light, from the moment they approach the eye until the brain reconfigures them into perceptible forms" and won awards such as Grand Prix, Jury Special Prize, and Best Sound Design Prize (NohLab, 2019).

Figure 15. ARKHE: A Digital Alchemy Experience, DECOL, and Nohlab, 2019, Interactive Audiovisual Installation, Contemporary Istanbul, Istanbul Congress Center
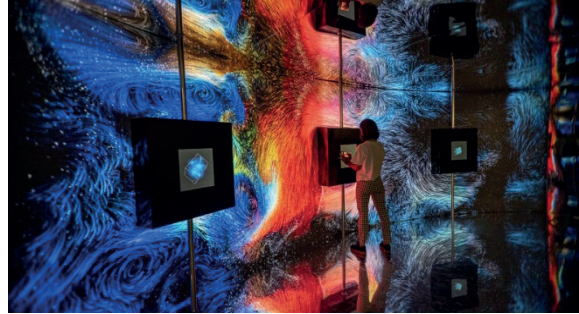
DECOL was established as a new media arts management project under the VCD Department of Bilgi University, focusing on digital production, immersive experiences, virtual reality, augmented reality, gaming technologies, and innovative technologies, increasing collaboration between artists, designers, brands, agencies, cultural and art institutes on an international scale, as well as providing support and solutions to artists in the field of new media with its interdisciplinary staff. *Arkhe: A Digital Alchemy Experience* interactive digital art project (Figure 14), produced as a result of the studio's partnership with No*hLab* in 2019, was presented to the audience at Contemporary Istanbul in 2019 and had an important value in observing the point reached by new media art in Turkey. The design has structural features consisting of special interactive software (sensing stimuli such as touch and sound), a rear projection system, a touch screen, plexiglass, and mirrors. By relinquishing control over matter to the viewer, it "attempts to bring digital and alchemy together, following Newton's efforts to unite alchemy and mechanics" and depicts "human control over nature through computer-machine interaction" (NohLab, 2019).

Founded in 2014, VOID is a design studio that produces projects in the field of digital art such as three-dimensional design, video mapping, and interactive installations. Conceptualizing thinking around technology, science, and philosophy, the team emphasizes that "these disciplines are needed to perceive the present, predict the future, and better understand ourselves". Innovation and developments are happening fast-

er than the world can adapt, and as designers, they provide different ways and perspectives to experience this change by creating immersive experience environments that integrate sound and graphics (Void, 2022).

5. CONCLUSION

Although the study started with the modern-postmodern debate and the examination of the question marks on whether the "end of art" has come or not - and for many art historians and writers, even discussing this has become meaningless - the problem of the "end of the end of art" has started to be discussed now that cultural products have undergone a great structural change at the point reached in 21st-century societies. Although the direction of art has changed rapidly with the development of technology and an effort has been made to produce a new meaning and field that would even exclude art itself phenomenologically, it should not be forgotten that the change experienced is only formal. The only difference between the artworks of the past and the artworks of the past is that in the dialog between the artist and the artwork, a tool or medium that did not exist in the past has been involved in the process. What should not be forgotten at this point is that while art itself continues to exist, the traditional narrative forms of modern art have been replaced by the cultural needs and social expectations of the new century. Therefore, it can be said that it is not the end of art, but the end of classifications defined according to models developed by human beings. Therefore, it can be stated that the terms modern art, postmodern art, contemporary art, and contemporary art do not define conceptions of form that are separated from each other by precise criteria, but different paradigms that determine its form or basic manifesto, but it should also be taken into consideration that these paradigms are not historical periods with definite boundaries and scope. Which direction will art take in the future and where will the digitalization process fit into this change? What arrangements will museums and galleries have for interactive exhibitions? How will technology shape art and how will it change institutions? These are questions that are still waiting to be answered. The

communication dimension of the new media emerging in the interaction of science, art, and technology (the constant change of technology) makes it impossible to predict the status/future of its cultural dimension (on the art front). In an ever-changing and fluid reality, it is certain that new art forms will emerge. However, only the future will show to what extent these forms will involve humans and to what extent they will be dependent on artificial intelligence.

Notes

1 Yılmaz (2013: 519), who talks about an order in which the changing structural qualities between modernism and postmodernism are intertwined and reshaped while defining the aforementioned metamorphosis and sameness between different periods of art, exemplifies his argument by stating that the synthetic branch of cubism mediated the emergence of three-dimensional forms such as installations in postmodern culture. Similarly, abstract expressionism emphasized the eclecticism of abstract art and expressionism, while the suprematist square became the cube form of minimalism. While Dada shows formed the basis of performance arts within postmodern culture, earth art became the starting point of ecological art within contemporary art. For detailed information, see Yılmaz, M. (2013). Modernden Postmoderne Sanat (Modern to Postmodern Art). Ankara: Ütopya Publications.

2 Increasingly since the 1970s, forms of reproduction such as appropriation/appropriation art and post-production are important indicators that modern narratives have reappeared in postmodern culture and have new meaning contents.

3 New media arts is a concept that generally defines technology-based art creations such as video art, multimedia art, internet art (net.art), digital art (digital installation), interactive art, etc. The use of different tools, the involvement of different production mechanisms, the purposefulness of different exhibition areas, the emphasis on different elements such as audience-oriented and artwork-oriented, the software programs used, the data storages accessed, and so on. technology-based creation, which changes with factors such as these, differentiates within itself and forms these art forms.

4 ICT-Information and Communication Technologies.

5 Mark Tribe also stated that Dadaist strategies are reappeared in new media, supporting the argument that the conceptions of formalization defined above while examining the modern-postmodern relationship continue to exist in different paradigms but have a new character (2006: 8). Similarly, Erkayhan and Belgesay associate the war waged by pop art and conceptual

art movements against consumer culture and popular culture, and the replacement of objects with ideas in this new understanding of formalization with the software of new media artists, and exemplify the tendency of art towards dematerialization (2014: 47).

6 Bill Viola's 1992 double-channel video installation *Slowly Turning Narrative is* one of the most important works produced in this context and as a result of this need. Similarly, Garry Hill's *Inasmuch As It Is Always Already Taking Place*, 1990, and Richard Serra and Nancy Holt's *Boomerang*, 1974, are among the examples of video art in which the artist uses himself within the context of video.

7 Curated by Beral Madra and titled "Concrete Foresights (Somut Öngörüler)", this exhibition is also described in some sources as the first exhibition of new media art in Turkey.

8 The 2009 exhibition is recognized as the most comprehensive new media exhibition in Turkey. The exhibition includes the Track exhibition of student works from Bilgi University VCD Department and new media works from the collection of ZKM (Center for Art and Media/Germany). The importance of the exhibition lies in the fact that many student works from Turkey are exhibited side by side with international works from the ZKM collection. Following this exhibition, the Pixelist festival consisting of workshops was organized in collaboration with Helsinki-based PixelAche at Santral Istanbul in the same year.

9 In 2010, the Japanese Media Arts Festival organized at the Pera Museum played an important role in international interaction.

10 Artists from Turkey such as Nagehan Kuralı, Osman Koç, Muharrem Yıldırım, Aytaç Kanacı, Ahmet Türkoğlu, Murat Durusoy and Selin Özçelik participated in the exhibition.

11 Among the artists whose works were exhibited in the exhibition were Candaş Şişman, Bager Akbay, Sedef Aydoğan, Mehmet Erkök, Ebru Kurbak, Onur Sönmez, Selin Özçelik, Nagehan Kuralı, Sertaç Öztürk, Ahmet Sertaç Öztürk and Ebru Kurbak.

12 The International Symposium on Electronic Art (ISEA) was founded in 1990 by a group of academics to host international events in the fields of art, technology and science.

13 The exhibition was curated by Esra Özkan and included works by artists such as Ozan Atalan & Chongha & Peter Le (as Antinomy), Didem Erbaş, Erhan Özden, Hilal Özdemir, Hamza Kırbaş, Nergiz Yeşil, Meltem Şahin, Soliman Lopez.

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