


Chapter 1

The Transformative Role of New Media Technologies on Art and Photography

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ABSTRACT

The rapid development of new media technologies has led to a profound transformation in the production of art and photography. This book chapter aims to examine the effects of new media dynamics on art and photography through aesthetic, ethical, and social dimensions. It offers a comprehensive analysis of how digitalization influences creative processes, the aesthetic values of these processes, and the transformative roles of online platforms in shaping creative practices. Prepared with both theoretical and practical approaches, this study draws on art theory, media studies, and visual culture to provide an in-depth exploration of its subject matter. Supported by qualitative analysis methods and case studies, this book serves as a significant resource for academics, students, and creative professionals seeking to understand how traditional paradigms of art and photography are being reshaped.

INTRODUCTION

In today's world, where digital technologies are advancing rapidly, the transformation observed in the fields of art and visual culture profoundly affects not only technical processes but also the social, aesthetic, and conceptual frameworks

DOI: 10.4018/979-8-3373-1967-4.ch001

of production. In particular, the emergence of new media technologies has led to significant ruptures across a wide spectrum—from artistic creation to audience experience, from the role of the artist to the meaning of visual representations. This transformation redefines the relationship between visual production methods and traditional tools and techniques, repositioning practices such as art and photography within a multilayered, interactive, and pluralistic context. New media, through the flexibility and generative potential offered by digitalization, provides artists not only with new tools but also with alternative modes of expression and experiential domains. In this context, the evolution of photography from its analog phase to digital platforms can be interpreted as a significant rupture in the domains of knowledge production, identity construction, and social participation. This study aims to provide a comprehensive evaluation of the transformative effects of new media on art and photography through a historical, aesthetic, and critical lens, contributing to a deeper understanding of the dynamic nature of contemporary artistic production.

What is New Media?

The most commonly used term in the literature for *yeni medya* is “New Media.” Depending on its areas of use and contextual references, it may also appear under different names such as “Digital Media,” “Interactive Media,” “Social Media,” “Online Media,” or “Internet Media.” New Media has emerged alongside the widespread adoption and advancement of communication and digital technologies. One of the primary features distinguishing New Media from traditional media tools is its digital foundation and its structure oriented toward individual users. The internet, which led to radical changes during the transition to the digital age, has played a crucial role in shaping New Media. With the emergence of the internet in the 1990s—a vast network of data—it became possible to produce, distribute, and access visual content much more rapidly compared to traditional methods. Moreover, New Media has evolved into a platform that enables individual users to share and generate content, thus redefining the nature of media interaction and participation.

Lev Manovich provides a detailed account of its development in his seminal work *The Language of New Media*. According to Manovich, the *Analytical Engine* and the *Daguerreotype* represent two foundational innovations in the genealogy of new media. The *Daguerreotype* is announced as the first usable photographic technique (Manovich, 2001, p. 21). Arago proclaimed the extraordinary developments this major invention would bring with the following statement: “When observers begin to use a new device in the study of nature, the results obtained and the multitude of discoveries made possible through its application turn out to be vastly greater than initially anticipated” (Freund, 2008, p. 29). Arago’s remarks regarding the connection

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