

# YENİ MEDYA SANATINDA HİKÂYE ANLATICILIĞI

Veri, Algoritma ve İzleyici Deneyimi Üzerinden  
Yeni Bir Anlatım Biçimi

Sonat ERGÜR



© Copyright 2026

*Bu kitabın, basım, yayın ve satış hakları Akademişyen Kitabevi A.Ş.'ne aittir. Anılan kuruluşun izni alınmadan kitabın tümü ya da bölümleri mekanik, elektronik, fotokopi, manyetik kağıt ve/veya başka yöntemlerle çoğaltılamaz, basılamaz, dağıtılamaz. Tablo, şekil ve grafikler izin alınmadan, ticari amaçlı kullanılamaz. Bu kitap T.C. Kültür Bakanlığı bandrolü ile satılmaktadır.*

\*Bu Kitap, Doç. Dr. Mustafa YALÇIN danışmanlığında Sonat ERGÜR'e ait "Yeni Medya Sanatında Hikâye Anlatıcılığı: Refik Anadol Örneği" adlı yüksek lisans tezinden türetilmiştir.

<b>ISBN</b>	<b>Sayfa ve Kapak Tasarımı</b>
978-625-362-066-0	Akademişyen Dizgi Ünitesi
<b>Kitap Adı</b>	<b>Yayıncı Sertifika No</b>
YENİ MEDYA SANATINDA HİKÂYE ANLATICILIĞI	47518
Veri, Algoritma ve İzleyici Deneyimi Üzerinden Yeni Bir Anlatım Biçimi	<b>Baskı ve Cilt</b>
	Vadi Matbaacılık
<b>Editör</b>	<b>Bisac Code</b>
Mustafa YALÇIN	SOC052000
ORCID iD: 0000-0003-1269-4550	<b>DOI</b>
	10.37609/akya.4190
<b>Yazar</b>	
Sonat ERGÜR	
ORCID iD: 0009-0001-3443-8663	

#### **Kütüphane Kimlik Kartı**

##### **Sonat Ergür.**

Yeni Medya Sanatında Hikâye Anlatıcılığı Veri, Algoritma ve İzleyici Deneyimi  
Üzerinden Yeni Bir Anlatım Biçimi / Sonat Ergür;  
ed. Mustafa Yalçın.

Ankara : Akademişyen Yayınevi Kitabevi, 2026.

159 s. ; 135x210 mm.

Kaynakça var.

ISBN 9786253620660

#### **GENEL DAĞITIM**

##### **Akademişyen Kitabevi A.Ş.**

Halk Sokak 5 / A

Yenişehir / Ankara

Tel: 0312 431 16 33

siparis@akademisyen.com

[www.akademisyen.com](http://www.akademisyen.com)

*Bu kitabı bugüne kadar attığım her adımda emeđi, desteđi ve sevgisi bulunan anneme, babama ve ablama ithaf ediyorum...*

# ÖN SÖZ

Yol gösterici yaklaşımı ve her aşamada sunduğu desteğiyle yanımda olan değerli danışman hocam Doç. Dr. Mustafa Yalçın'a içten teşekkürlerimi sunarım. Akademik birikimi ve yapıcı geri bildirimleri, bu araştırmanın kuramsal ve yöntemsel çerçevesinin oluşmasında önemli bir rol oynamıştır. Ayrıca, değerli görüşleri ve katkıları dolayısıyla Prof. Dr. Elif Korap Özel'e, Arş. Gör. Rabia Şimşek'e ve tüm bölüm hocalarıma teşekkür etmeyi borç bilirim.

Yoğun programına karşın görüşme talebime olumlu yanıt vererek, yeni medya sanatında anlatı biçimlerinin dönüşümüne ilişkin sorularımı yanıtlayan ve bu yönüyle araştırmama katkı sunan değerli sanatçı Refik Anadol'a teşekkür ederim.

Her koşulda desteğiyle, emeğiyle ve sabırla çalışmayı sürdürmemi mümkün kılan aileme ve arkadaşlarıma teşekkürlerimi sunarım.

Bu araştırmanın, yeni medya sanatı ve dijital hikâye anlatıcılığı alanında yapılacak gelecekteki araştırmalara mütevacı da olsa bir katkı sunmasını dilerim.

Sonat ERGÜR

İzmir-2026

# İÇİNDEKİLER

<b>GİRİŞ .....</b>	<b>1</b>
--------------------	----------

## **BÖLÜM 1**

### **YENİ MEDYA SANATI VE DİJİTAL HİKÂYE ANLATIMI.. 5**

1.1. Geleneksel Medya ve Yeni Medya Kavramları .....	6
1.1.1. Geleneksel (Konvansiyonel) Medya .....	11
1.1.2. Yeni Medya.....	17
1.2. Yeni Medya Sanatının Tarihsel Gelişimi.....	23
1.3. Dijital Teknolojilerin Sanata Entegrasyonu .....	29
1.4. Hikâye Anlatıcılığı Kavramı .....	39
1.4.1. Hikâye Anlatıcılığının Evrimi .....	42
1.4.2. Modern ve Dijital Anlatı Yaklaşımları.....	48
1.5. Yeni Medya Sanatında Hikâye Anlatıcılığı.....	59

## **BÖLÜM 2**

### **TEKNOLOJİ, SANAT VE REFİK ANADOL'UN YENİ MEDYA SANATINDAKİ YERİ .....**

**65**

2.1. Teknolojinin Sanatla İlişkisi.....	65
2.2. Yapay Zekâ Kavramı ve Veri Odaklı Sanat Pratikleri.....	72
2.3. Mekânsal Estetik ve Dijital Enstalasyonlar .....	84
2.4. Refik Anadol'un Yeni Medya Sanatındaki Yeri .....	90
2.4.1. Refik Anadol'un Sanat Anlayışı.....	93
2.4.2. Sanatçının Kullandığı Teknolojik Araçlar ve Yöntemler.....	97
2.5. Inner Portrait (Portreler: İç Dünyaya Yolculuk) .....	103
2.5.1. Inner Portrait Eserinde Hikâye Anlatımı .....	106

<b>SONUÇ VE TARTIŞMA .....</b>	<b>113</b>
<b>KAYNAKÇA .....</b>	<b>121</b>
<b>EK .....</b>	<b>147</b>

## KAYNAKÇA

- Aarseth, E. (2012). A Narrative Theory of Games. *FDG '12: Proceedings of the International Conference on the Foundations of Digital Games*, 129-133. doi:<https://doi.org/10.1145/2282338.2282365>
- Aarseth, E. J. (1997). Ergodic Literature. *Cybertext: Perspectives on Ergodic Literature* (s. 1-23). içinde Baltimore: Johns Hopkins University Press.
- Abbing, H. (2024). Blurred boundaries Art in the age of social media. *Research Outreach*. doi:10.32907/RO-139-5721365639
- Adams, J. C. (2025). *Longevity in Light: Philipp Frank's Artistic Process*. Eylül 11, 2025 tarihinde Scorpions: <https://scorpions.com/stories/interview-philipp-frank> adresinden alındı
- Akengin, G., & Arslan, A. A. (2021). Çağdaş Sanatta İfade Unsuru Olarak Dijital Enstalasyon. *Sanat Eğitimi Dergisi*, 9(2), 129-138. doi:10.7816/sed-09-02-04
- Aktaş, C. (2007). İnternetin Gazeteciliğe Getirdiği Yenilikler. *Selçuk İletişim*, 5(1), 30-41. doi:<https://doi.org/10.18094/si.15544>
- Al, B. (2019). Generatif Sanat Kavramı ve Görsel Sanatlarda Sayısal Yaratıcılık. *Tasarım Enformatiği*, 1(2), 78-85.
- Aldemir, A. (2023). Sosyal Medya Kullanımı ve Yaratıcılık: Sanatçı Odağında Bir Perspektif. *Yeni Medya*(15), 209-225.
- Alexander, B. (2011). No Story Is a Single Thing; or, The Networked Book. *The New Digital Storytelling: Creating Narratives with New Media* (s. 125-138). içinde Bloomsbury Academic. doi:10.5040/9798216979456
- Alsaleh, A. (2024). The Impact of Technological Advancement on Culture and Society. *Scientific Reports*, 14(32140), 4-6. doi:10.1038/s41598-024-83995-z
- Al-Saqaf, W., & Seidler, N. (2017). Blockchain technology for social impact: opportunities and challenges ahead. *Journal of Cyber Policy*, 2(3), 338-340. doi:10.1080/23738871.2017.1400084
- Anadol, R. (2019, Ekim 18). Insight: We Are Visualizing the Memories of Machines. (E. S. Demers, Röportaj Yapan) VML. Ekim 21, 2025 tarihinde <https://www.vml.com/insight/refik-anadol-media-artist-and-director-refik-anadol-studio> adresinden alındı

- Anadol, R. (2020). Synaesthetic Architecture: A Building Dreams. *Architectural Design*, 90(3), 76-85. doi:<https://doi.org/10.1002/ad.2572>
- Anadol, R. (2021, Mart 19). “Hala En İyi Hayallerimi Ülkeme Geri Getiriyorum” Refik Anadolu Buyrun Benim’de. *Video*. (Pena, Röportaj Yapan) Pena. Youtube: <https://www.youtube.com/watch?v=BeYvLUlcayE> adresinden alındı
- Anadol, R. (2022, Nisan 18). Digital Prometheus: Artist Refik Anadolu Imbues Artificial Intelligence with Creativity. *UCLA*. (M. Fricano, & E. P. Smith, Röportajı Yapanlar) Ekim 4, 2025 tarihinde <https://newsroom.ucla.edu/stories/digital-prometheus-artist-refik-anadol-imbues-artificial-intelligence-with-creativity-2724911> adresinden alındı
- Anadol, R. (2022, Aralık 20). Refik Anadolu on AI, Algorithms, and the Machine as Witness. *MoMA Magazine*. (M. Magazine, Röportaj Yapan, & M. Magazine, Düzenleyen) MoMA Magazine. Ekim 1, 2025 tarihinde MoMA Magazine: <https://www.moma.org/magazine/articles/821> adresinden alındı
- Anadol, R. (2022). Space in the Mind of a Machine: Immersive Narratives. *Architectural Design*, 92(3), 28-37. doi:<https://doi.org/10.1002/ad.2810>
- Anadol, R. (2024, Aralık 1). ‘Painting’ with Data: How Media Artist Refik Anadolu Creates Art Using Generative AI. *WIPO - World Intellectual Property Organization*. (J. Nurton, Röportaj Yapan) 7 Ekim, 2025 tarihinde <https://www.wipo.int/web/wipo-magazine/articles/painting-with-data-how-media-artist-refik-anadol-creates-art-using-generative-ai-67301> adresinden alındı
- Anadol, R. (2024, Haziran 20). Refik Anadolu ile Yolculuğun Sanatsal Portresi: “Inner Portrait”. (F. Çelik, Röportaj Yapan) Oggusto. Ekim 3, 2025 tarihinde <https://www.oggusto.com/sanat/sanatci/sanatci-sohbetleri-refik-anadol> adresinden alındı
- Anadol, R. (2024, Temmuz 22). Refik Anadolu On His Inner Portrait Collaboration With Turkish Airlines. *Forbes*. (K. McInnis, Röportaj Yapan) Forbes. Ekim 27, 2025 tarihinde <https://www.forbes.com/sites/kaitlynmcinnis/2024/07/22/refik-anadol-on-his-inner-portrait-collaboration-with-turkish-airlines/> adresinden alındı
- Anadol, R. (2024, Temmuz 9). Refik Anadolu ve Rafet Fatih Özgür ile “Inner Portrait” Projesi Üzerine. (G. Y. Ersu, Röportaj Yapan) Alem. Aralık 17, 2025 tarihinde <https://www.alem.com.tr/roportajlar/refik-anadol-ve-rafet-fatih-ozgur-ile-inner-portrait-projesi-uzerine-1083539> adresinden alındı
- Anadol, R. (2024, Mayıs 15). Refik Anadolu: “I’m Imagining a Different World”. *Röportaj*. (The Talks, Röportaj Yapan) Eylül 20, 2025 tarihinde <https://the-talks.com/interview/refik-anadol/> adresinden alındı
- Anadol, R. (2024, Temmuz 24). Seyahat Etmenin Duygusal İzdüşümü. (D. Bengi, Röportaj Yapan) Based İstanbul. <https://www.basedistanbul.com/seyahat-etmenin-duygusal-izdusumu> adresinden alındı
- Anadol, R. (2025, Aralık 17). Ek 1. Yapılandırılmış Görüşme. *Yapılandırılmış Görüşme*. (S. Ergür, Röportaj Yapan)

- Anadol, R. (2025, Aralık 14). TIME 100 kapağında bir Türk. *Video*. (TRT Haber, Röportaj Yapan) TRT Haber. Aralık 14, 2025 tarihinde <https://www.youtube.com/watch?v=A7ksAMBhhvQ> adresinden alındı
- Anadol, R., & Kıvrak, P. (2023). Machines that Dream: How AI-Human Collaborations in Art Deepen Audience Engagement. *Management and Business Review*, 3(1&2), 101-107. <https://ssrn.com/abstract=4597317> adresinden alındı
- Anadol, R., Reas, C., Kuo, M., & Antonelli, P. (2021, Kasım 15). *Modern Dream: How Refik Anadol Is Using Machine Learning and NFTs to Interpret MoMA's Collection*. (M. Magazine, Dü.) Temmuz 19, 2025 tarihinde MoMA Magazine: <https://www.moma.org/magazine/articles/658> adresinden alındı
- Anadolu Ajansı. (2024, Kasım 28). *THY'nin Refik Anadol ile hazırladığı "Inner Portrait" eseri AKM'de tanıtıldı*. (Ö. Limon, Düzenleyen) Anadolu Ajansı: <https://www.aa.com.tr/tr/kultur/thynin-refik-anadol-ile-hazirladigi-inner-portrait-eseri-akmde-tanitildi/3407057> adresinden alındı
- Anadolu Ajansı. (2024, Kasım 28). *THY'nin Refik Anadol ile hazırladığı "Inner Portrait" eseri AKM'de tanıtıldı*. Ekim 21, 2025 tarihinde Anadolu Ajansı: <https://www.aa.com.tr/tr/kultur/thynin-refik-anadol-ile-hazirladigi-inner-portrait-eseri-akmde-tanitildi/3407057> adresinden alındı
- Anantrasirichai, N., & Bull, D. (2021). Artificial Intelligence in the Creative Industries: A Review. *Artificial Intelligence Review*(55), 598-601. doi:<https://doi.org/10.1007/s10462-021-10039-7>
- Anzures, F. S., & Marques, L. (2022). The LED Lamp Metaphor: Knowledge and the Creative Process in New Media Art. *Poetics*, 92(Part B), 2-3, 6-7. doi:<https://doi.org/10.1016/j.poetic.2022.101644>
- Aristotle. (1995). *Aristotle Poetics*. (S. Halliwell, Dü., & S. Halliwell, Çev.) London: Harvard University Press.
- Artut, S. (2019). Yapay Zeka Olgusunun Güncel Sanat Çalışmalarındaki Açılımları. *İnsan ve İnsan*, 6(22), 767-783. doi:<https://doi.org/10.29224/insanveinsan.478162>
- Auge, M. (1995). *Non-Places: An Introduction to Supermodernity*. London & New York: Verso.
- Avlonitou, C., & Papadaki, E. (2025). AI: An Active and Innovative Tool for Artistic Creation. *Arts*, 14(3), 16-17. doi:<https://doi.org/10.3390/arts14030052>
- Awad, M., & Khanna, R. (2015). *Efficient Learning Machines: Theories, Concepts, and Applications for Engineers and System Designers*. Apress. doi:10.1007/978-1-4302-5990-9
- Aytaş, M., & Ulutaş, S. (2024). Tuvalin Ötesinde: Refik Anadol ve Generatif Sanatın Veri Odaklı Yeniden Keşfi. T. Bozdağ, & L. İskenderoğlu (Dü) içinde, *21.Yüzyılda Sanat Yorumları* (s. 40, 47-48). Ankara: İksad Publishing House. doi:10.5281/zenodo.10307386
- Aziz, A. (2013). *Televizyon ve Radyo Yayıncılığı Giriş*. İstanbul: Hiperlink Yayınları.

- Badqode.* (2024). Nisan 2, 2025 tarihinde <https://www.badqode.com/> adresinden alındı
- Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays.* (M. Holquist, Dü., M. Holquist, & C. Emerson, Çev.) University of Texas Press.
- Bal, M. (2009). *Narratology: Introduction to the Theory of Narrative.* (C. v. Boheemen, Çev.) University of Toronto Press.
- Barthes, R. (1975). Introduction to the Structural Analysis of Narratives. *Image, Music, Text* (S. Heath, Çev., s. 79-82). içinde New York: Hill and Wang.
- Batur, M., & Yaseen, K. (2024). The Impact of NFT Technology on Digital Art: Revolutionizing Exhibition, Preservation, Distribution, Communication, and Artistic Possibilities. *Safran Kültür ve Turizm Araştırmaları Dergisi*, 7(3), 423-432.
- Bekele, M. K., Pierdicca, R., Frontoni, E., & Malinverni, E. S. (2018). A Survey of Augmented, Virtual, and Mixed Reality for Cultural Heritage. *Journal on Computing and Cultural Heritage*, 11(2), 1-36. doi:<https://doi.org/10.1145/314553>
- Benjamin, W. (2008). *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media.* (M. W. Jennings, B. Doherty, & T. Y. Levin, Dü) London: Harvard University Press. doi:<https://doi.org/10.2307/j.ctv1nzfgns>
- Bietti, L. M., Tilston, O., & Bangerter, A. (2018). Storytelling as Adaptive Collective Sensemaking. *Topics in Cognitive Science*, 11(4), 2-4. doi:10.1111/tops.12358
- Binark, M. (2007). *Yeni Medya Çalışmaları* (1. b.). Ankara: Dipnot Yayınları.
- Bishop, C. (2005). *Installation Art: A Critical History.* London: Tate Publishing.
- Bishop, C. (2012). Delegated Performance: Outsourcing Authenticity. *Artificial Hells: Participatory Art and the Politics of Spectatorship* (s. 219-240). içinde London: Verso Books.
- Bishop, C. M. (2006). *Pattern Recognition and Machine Learning.* New York: Springer. Eylül 4, 2025 tarihinde <https://link.springer.com/book/9780387310732> adresinden alındı
- Blackwell, T., Bown, O., & Young, M. (2012). *Computers and Creativity.* (J. McCormack, & M. d'Inverno, Dü) Springer. doi:10.1007/978-3-642-31727-9
- Boden, M. A. (1998). Creativity and Artificial Intelligence. *Artificial Intelligence*, 103(2), 347-356. doi:[https://doi.org/10.1016/S0004-3702\(98\)00055-1](https://doi.org/10.1016/S0004-3702(98)00055-1)
- Boden, M. A. (2004). *The Creative Mind: Myths and Mechanisms.* London: Routledge. doi:<https://doi.org/10.4324/9780203508527>
- Boden, M. A., & Edmond, E. A. (2009). What is Generative Art? *Digital Creativity*, 20(1-2), 21-46. doi:10.1080/14626260902867915
- Boettger, S. (2002). The West as Site and Site Art. *Earthworks: Art and the Landscape of the Sixties* (s. 103-128). içinde Berkeley, Los Angeles, London: University of California Press.

- Bomba, F., & Angeli, A. (2025). Agency and authorship in AI art: Transformational practices for epistemic troubles. *International Journal of Human-Computer Studies*, 205, 103652. doi:<https://doi.org/10.1016/j.ijhcs.2025.103652>
- Borgesius, F. J., Trilling, D., Moeller, J., Bodo, B., de Vreese, C., & Helberger, N. (2016). Should we worry about filter bubbles? *Internet Policy Review*, 5(1), 2-10. doi:[10.14763/2016.1.401](https://doi.org/10.14763/2016.1.401)
- Bostrom, N. (2019). *Süper Zeka: Yapay Zeka Uygulamaları, Tehlikeler ve Stratejiler*. (F. B. Aydar, Çev.) Koç Üniversitesi Yayınları.
- Bourriaud, N. (2002). *Relational Aesthetics*. (S. Pleasance, & F. Woods, Çev.) Les Presses du réel.
- Bowen, G. A. (2009). Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, 9(2), 27-40. doi:<https://doi.org/10.3316/QRJ0902027>
- Boyatzis, R. E. (1998). Developing Themes and Codes. *Transforming Qualitative Information: Thematic Analysis and Code Development* (s. 29-53). içinde SAGE Publications, Inc.
- Bozdag, E. (2013). Bias in algorithmic filtering and personalization. *Ethics Inf Technol*, 15, 3. doi:<https://doi.org/10.1007/s10676-013-9321-6>
- Briggs, A., & Burke, P. (2009). *Printing in its Contexts*. Polity Press.
- Bruner, J. (1991). The Narrative Construction of Reality. *Critical Inquiry*, 18(1), 4-7, 11, 15. doi:<https://doi.org/10.1086/448619>
- Bruns, A. (2008). The Key Characteristics of Prodisage. A. Bruns içinde, *Blogs, Wikipedia, Second Life, and Beyond: From Production to Prodisage* (s. 10-35). New York: Peter Lang Publishing.
- Buckland, W. (2009). *Puzzle Films: Complex Storytelling in Contemporary Cinema*. Wiley-Blackwell.
- Buolamwini, J., & Gebru, T. (2018). Gender Shades: Intersectional Accuracy Disparities in Commercial Gender Classification. *Proceedings of Machine Learning Research (PMLR), Volume 81* (s. 77-91). New York: PMLR.
- Burkut, E. B., Tekin, S., & Dal, M. (2025). Art and Museums in the Digital Age: An Overview of the Concepts. *Online Journal of Art and Design*, 13(1), 75-76. doi:[10.30935/ojad/2513005](https://doi.org/10.30935/ojad/2513005)
- Burnham, J. (1968). *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of This Century*. New York: George Braziller.
- Büyükkaragöz, T. (2025). Sanatta Yapay Zeka ve Bir Öncü: Refik Anadolu'nun Veri Estetiği. *Social Sciences Studies*, 11(8), 1380-1382, 1386-1389.
- Caled, D., & Silva, M. J. (2022). Digital Media and Misinformation: An Outlook on Multidisciplinary Strategies Against Manipulation. *Journal of Computational Social Science*, 5(1), 175-195. doi:<https://doi.org/10.1007/s42001-021-00118-8>
- Cançat, A. (2018). Yeni Medya Sanatı Üzerine. *Güzel Sanatlar Enstitüsü Dergisi*, 166-169.
- Carey, J. W. (2009). *Communication as Culture: Essays on Media and Society*. Routledge.

- Carvalhais, M. (2021). Breaking the Black Box: Procedural Reading, Creation of Meaning, and Closure in Computational Artworks. P. Machado, J. Romero, & G. Greenfield içinde, *Artificial Intelligence and the Arts Computational Creativity, Artistic Behavior, and Tools for Creatives: Computational Creativity, Artistic Behavior, and Tools for Creatives* (s. 347-362). Cham: Springer. doi:10.1007/978-3-030-59475-6
- Castells, M. (2010). The Information Technology Revolution. *The Information Age: Economy, Society and Culture* (2. b., Cilt 1: The Rise of the Network Society, s. 28-76). içinde Wiley-Blackwell.
- Castells, M. (2015). *Networks of Outrage and Hope: Social Movements in the Internet Age* (2. b.). Cambridge: polity.
- Castells, M. (2015). *Networks of Outrage and Hope: Social Movements in the Internet Age* (2. b.). Cambridge: polity.
- Cetinic, E., & She, J. (2022). Understanding and Creating Art with AI: Review and Outlook. *ACM Transactions on Multimedia Computing, Communications, and Applications (TOMM)*, 18(2), 1-22. doi:<https://doi.org/10.1145/3475799>
- Chadwick, A. (2013). *The Hybrid Media System: Politics and Power*. Oxford University Press.
- Charitonidou, M. (2020). Interactive art as reflective experience: Imagineers and ultra-technologists as interaction designers. *Visual Resources*, 36(4), 383-384. doi:<https://doi.org/10.1080/01973762.2022.2041218>
- Chen, X., & Ibrahim, Z. (2023). A Comprehensive Study of Emotional Responses in AI-Enhanced Interactive Installation Art. *Sustainability*, 15(22), 6-9. doi:<https://doi.org/10.3390/su152215830>
- Chun, W. H. (2011). *Programmed Visions: Software and Memory*. The MIT Press.
- Clottes, J. (2008). *Cave Art*. London & New York: Phaidon Press.
- Colton, S. (2012). The Painting Fool: Stories from Building an Automated Painter. J. McCormack, & M. d'Inverno içinde, *Computers and Creativity* (s. 3-38). Springer. doi:10.1007/978-3-642-31727-9
- Cook, D. A. (2016). *A History of Narrative Film* (5. b.). New York: W. W. Norton & Company.
- Cormode, G., & Krishnamurthy, B. (2008). Key Differences Between Web 1.0 and Web 2.0. *First Monday*, 13(6), 2. doi:<https://doi.org/10.5210/fm.v13i6.2125>
- Coşkun, C. (2017). Bir Sergileme Yöntemi Olarak Artırılmış Gerçeklik. *Sanat Ve Tasarım Dergisi*(20), 62-65, 68. doi:<https://doi.org/10.18603/sanattveta-sarim.370723>
- Couldry, N., & Hepp, A. (2017). *The Mediated Construction of Reality*. Polity Press.
- Craig, A. B. (2013). *Understanding Augmented Reality: Concepts and Applications*. Waltham, Massachusetts: Morgan Kaufmann (Elsevier). Ağustos 7, 2025 tarihinde <https://www.sciencedirect.com/book/9780240824086/understanding-augmented-reality> adresinden alındı

- Crawford, K., & Paglen, T. (2021). Excavating AI: The Politics of Images in Machine Learning Training Sets. *AI & Society*, 36, 1105-1107. doi:<https://doi.org/10.1007/s00146-021-01162-8>
- Creative Boom. (2024, Temmuz 10). *Turkish Airlines collaborates with Refik Anadol to explore the transformative power of travel*. (T. May, Düzenleyen) Haziran 21, 2025 tarihinde Creative Boom: <https://www.creativeboom.com/inspiration/mesmerising-ai-data-paintings-portray-how-travel-impacts-our-minds-and-bodies/> adresinden alındı
- Creswell, A., White, T., Dumoulin, V., Arulkumaran, K., Bharath, A. A., & Sengupta, B. (2018). Generative Adversarial Networks: An Overview. *IEEE Signal Processing Magazine*, 35(1), 53-65. doi:10.1109/MSP.2017.2765202
- Creswell, J. W. (2013). *Nitel Araştırma Yöntemleri: Beş Yaklaşımına Göre Nitel Araştırma ve Araştırma Deseni*. (M. Bütün, & S. B. Demir, Çev.) Ankara: Siyasal Kitabevi.
- Curran, J. (2011). *Media and Democracy*. New York: Routledge.
- Çeken, K. Ş., & Dinç, N. D. (2025). Sanatta Yeniden Üretimde Teknolojinin Payı. *LOKUM Sanat ve Tasarım Dergisi*, 3(2), 307, 314-315.
- Çelenk, A., & Kurak Açıcı, F. (2022). Tasarımda Yeni Yaklaşımlar: Refik Anadol ve Makine Hatıraları. *Akademik Sanat*(17), 73-86. doi:10.34189/asd.2022.17.005
- Çetinkaya, O. (2020). Investigation of the Interaction of Architecture and Digital Art Through the Projection Mapping Installations in Public Spaces. *Yüksek Lisans Tezi*. Eastern Mediterranean University, Faculty of Architecture, Dept. of Architecture. <http://hdl.handle.net/11129/5312> adresinden alındı
- Çınar, S., & Köse, Ö. (2021). Dijital Kurulumlar ve Etkileşimli Mekanlar. *ART-E Sanat Dergisi*, 14(27), 233-238. doi:<https://doi.org/10.21602/sduarte.883648>
- Çokokumuş, B. (2012). Dijital Ortamda Kültür ve Sanat. *International Journal of New Trends in Arts, Sports & Science Education (IJTASE)*, 1(3), 51-66.
- Damala, A., Cubaud, P., Bationo, A., Houlier, P., & Marchal, I. (2008). Bridging the Gap between the Digital and the Physical: Design and Evaluation of a Mobile Augmented Reality Guide for the Museum Visit. *Proceedings of the Third International Conference on Digital Interactive Media in Entertainment and Arts*, 120-127. doi:<https://doi.org/10.1145/1413634.1413660>
- Damala, A., Marchal, I., & Houlier, P. (2008). Museum Guides With Augmented Reality: A Comparative Study. *Personal and Ubiquitous Computing*, 401-411.
- Davies, C. (1995). Osmose: Notes on Being in Immersive Virtual Space. *ISEA* (s. 51-56). Montreal: ISEA International. [https://www.isea-symposium-archives.org/wp-content/uploads/2019/09/1995\\_Davies\\_Osmose.pdf](https://www.isea-symposium-archives.org/wp-content/uploads/2019/09/1995_Davies_Osmose.pdf) adresinden alındı
- Dayan, D., & Katz, E. (1992). Defining Media Events: High Holidays of Mass Communication. *Media Events: The Live Broadcasting of History* (s. 1-24). içinde London: Harvard University Press.

- Demir, Z. M., & Karagöl, R. (2025). Dijital Çağda Sanat Eseri: Yeni İletişim Ekseninde Sanal Sergiler. *İstanbul Aydın Üniversitesi Sosyal Bilimler Dergisi*, 17(3), 420-437.
- Demirci, M. E., & Ertan, İ. F. (2024). Algoritmik Sanat Pratikleri ve Örnek Bir Çalışma. *Karatay Sanat ve Tasarım Dergisi*, 1(1), 1-12.
- Denzin, N. K. (2012). Triangulation 2.0. *Journal of Mixed Methods Research*, 6(2), 80-88. doi:https://doi.org/10.1177/1558689812437186
- Dewdney, A., & Ride, P. (2006). *The New Media Handbook*. London & New York: Routledge.
- Dey, N. C. (2025). Voices Unbound: Empowering The Marginalized Through Social Media In India. *E-Journal of GCSDR*, 1(1), 107, 133.
- Dibia, V., & Demiralp, Ç. (2019). Data2Vis: Automatic Generation of Data Visualizations Using Sequence-to-Sequence Recurrent Neural Networks. *IEEE Computer Graphics and Applications*, 39(5), 33-46. doi:10.1109/MCG.2019.2924636
- Dijk, J. v. (2006). *The Network Society* (2. b.). SAGE Publications.
- Dilmaç, S. (2024). Yapay Zekâ'nın Yaratıcılığı Üzerine Bir Tartışma. *Art Vision*, 30(53), 240-252. doi:10.32547/artvision.1454216
- Dimmick, J., Chen, Y., & Li, Z. (2004). Competition Between the Internet and Traditional News Media: The Gratification-Opportunities Niche Dimension. *Journal of Media Economics*, 17(1), 19-33. doi:10.1207/s15327736me1701\_2
- Dinsman, M. (2015). *Modernism at the Microphone: Radio, Propaganda, and Literary Aesthetics During World War II*. Bloomsbury Publishing.
- Doğanay, A., Ataizi, M., Şimşek, A., Salı, J. B., & Akbulut, Y. (2012). *Sosyal Bilimlerde Araştırma Yöntemleri*. (A. Şimşek, Dü.) Anadolu Üniversitesi.
- Duca, A. L. (2023). Towards a Framework for AI-assisted Data Storytelling. *Proceedings of the 19th International Conference on Web Information Systems and Technologies (WEBIST 2023)* (s. 512-519). Romania: SciTePress - Science and Technology Publications. doi:10.5220/0012251800003584
- Dunbar, R. (1996). *Grooming, Gossip and the Evolution of Language*. London: Faber & Faber.
- Đurić, I., Medić, S., Ecet, D., Grgić, S., & Jeličić, J. A. (2025). Enhancing Public Space Experiences: Evaluating Perception of Digital and Digitized Sculptures in Augmented Reality. *Applied Sciences*, 15(2), 1-3. doi:https://doi.org/10.3390/app15020870
- Edgerton, S. Y. (1975). *The Renaissance Rediscovery of Linear Perspective*. New York: Basic Books Inc.
- Eisenstein, S. M. (1949). Methods of Montage. J. Leyda (Dü.) içinde, *Film Form: Essays in Film Theory* (s. 33-38, 72-83). New York: Harcourt, Brace & Company.
- Elgammal, A., Liu, B., Elhoseiny, M., & Mazzone, M. (2017). CAN: Creative Adversarial Networks, Generating "Art" by Learning About Styles and Deviating from Style Norms. *Proceedings of the International Conference on*

- Computational Creativity (ICCC)* (s. 96-103). Atlanta, Georgia: Association for Computational Creativity. doi:10.48550/arXiv.1706.07068
- Enge, K., Rind, A., Iber, M., Höldrich, R., & Aigner, W. (2023). Towards a Unified Terminology for Sonification and Visualization. *Pers Ubiquit Comput*, 27, 1949-1963. doi:https://doi.org/10.1007/s00779-023-01720-5
- Ensslin, A., & Bell, A. (2024). *Reading Digital Fiction: Narrative, Cognition, Mediality*. New York & London: Routledge. doi:10.4324/9781003110194
- Epstein, Z., Hertzmann, A., Herman, L., Mahari, R., Frank, M. R., Groh, M., . . . Russakovsky, O. (2023). Art and the Science of Generative AI. *Science*, 380(6650), 4-5. doi:10.1126/science.adh4451
- Erbay, F., & Uz, S. (2022). Dijital Sanatın Gelişim Süreci: Dijital Sanat ve Dijital Sanat Müzesi Örnekleri. *Dijitalleşen Dünyada Birey, Toplum, Siyaset Kongresi Bildiri Kitabı* (s. 142-153). içinde İstanbul: Işık Üniversitesi Yayınları.
- Erdoğan, İ. (2011). *İletişimi Anlamak* (4. b.). Ankara: Pozitif Matbaacılık.
- Ernst, W. (2011). *Media Archaeology: Approaches, Applications, and Implications*. (E. Huhtamo, & J. Parikka, Dü) New York & London: University of California Press.
- Falk, B. H., Gu, B., Tsoukalas, G., & Zhang, N. (2024). Economics of NFTs: The Value of Creator Royalties (Working paper). *SSRN Electronic Journal*. doi:https://doi.org/10.2139/ssrn.4284776
- Farman, J. (2012). *Mobile Interface Theory: Embodied Space and Locative Media*. New York & Londra: Routledge.
- Ferrari, S. (2010). From “Work of Art” to “System”: The Procedural Rhetoric of Video Games. *Eludamos. Journal for Computer Game Culture*, 4(2), 183-190. doi:https://doi.org/10.7557/23.42
- Ferrone, V. (2015). *The Enlightenment: History of an Idea*. Princeton University Press.
- Finnegan, R. (2012). *Oral Literature in Africa*. Open Book Publishers. doi:https://doi.org/10.11647/OBP.0025
- Fisher, W. R. (1984). Narration as a Human Communication Paradigm: The Case of Public Moral Argument. *Communication Monographs*, 51(1), 2-4, 8-9. doi:10.1080/03637758409390180
- Flick, U. (2009). How to Design Qualitative Research: An Overview. *An Introduction to Qualitative Research* (4. b., s. 127-146). içinde London: SAGE Publications.
- Flick, U. (2018). *The Discipline and Practice of Qualitative Research* (5. b.). (N. K. Denzin, & Y. S. Lincoln, Dü) SAGE Publications.
- Franceschet, M., Colavizza, G., Smith, T., Finucane, B., Ostachowski, M. L., Scalet, S., . . . Hernández, S. (2021). Crypto Art: A Decentralized View. *Leonardo*, 54(4), 402-405.
- Friedman, H., & Friedman, L. W. (2008). The New Media Technologies: Overview and Research Framework. *SSRN Electronic Journal*, 5-6. doi:10.2139/ssrn.1116771

- Fuchs, C. (2014). *Social Media: A Critical Introduction*. SAGE Publications.
- Furqan, R., & Karnay, S. (2022). The Contribution of User-Generated Online Video to Empower Indonesian Migrant Workers: A Discussion Pape. *Proceedings Of International Conference On Communication Science*. doi:<https://doi.org/10.29303/iccspceeding.v2i1.131>
- Galanter, P. (2003). What is Generative Art? Complexity Theory as a Context For Art Theory. *Generative Art Conference (GA 2003)* (s. 216-231). Milano: In Proceedings of the 6th Generative Art Conference.
- Galanter, P. (2003). What is Generative Art? Complexity Theory as a Context for Art Theory (Observations from the Edge of Chaos). *Proceedings of the 6th International Conference on Generative Art (GA2003)* (s. 216-232). Milano: Generative Design Lab, Politecnico di Milano.
- GAN'ın Mimari Yapısı: Gerçek Veri, Üretici ve Ayırt Edici Ağ Arasındaki Etkileşim*. (2025). Eylül 11, 2025 tarihinde Google Machine Learning “Overview of GAN Structure”: [https://developers.google.com/machine-learning/gan/gan\\_structure?hl=tr](https://developers.google.com/machine-learning/gan/gan_structure?hl=tr) adresinden alındı
- Gatys, L. A., Ecker, A. S., & Bethge, M. (2016). Image Style Transfer Using Convolutional Neural Networks. *IEEE Conference on Computer Vision and Pattern Recognition (CVPR)*, (s. 2414-2423). Las Vegas, NV. doi:10.1109/CVPR.2016.265.
- Gatys, L. A., Ecker, A. S., & Bethge, M. (2016). Image Style Transfer Using Convolutional Neural Networks. *IEEE Conference on Computer Vision and Pattern Recognition (CVPR)* (s. 2414-2423). Las Vegas: CVPR 2016 Proceedings. doi:10.1109/CVPR.2016.265.
- Genette, G. (1980). *Narrative Discourse: An Essay in Method*. (J. E. Lewin, Çev.) New York: Cornell University Press.
- Geray, H. (2003). *İletişim ve Teknoloji: Uluslararası Birikim Düzeninde Yeni Medya Politikaları*. Ankara: Ütopya Yayınevi.
- Gitelman, L. (1999). *Scripts, Grooves, and Writing Machines: Representing Technology in the Edison Era* (Cilt 72). University of Texas Press. doi:<https://doi.org/10.1017/S1537781423000233>
- Glăveanu, V. P. (2014). *Distributed Creativity: Thinking Outside the Box of the Creative Individual*. Cham: Springer. doi:10.1007/978-3-319-05434-6
- Golafshani, N. (2003). Understanding Reliability and Validity in Qualitative Research. *The Qualitative Report*, 8(4), 597-606. doi:<https://doi.org/10.46743/2160-3715/2003.1870>
- Gombrich, E. H. (1995). *The Story of Art* (16 b.). Phaidon Press.
- Goodfellow, I., Pouget-Abadie, J., Mirza, M., Xu, B., Warde-Farley, D., Ozair, S., . . . Bengio, Y. (2020). Generative Adversarial Networks. *Communications of the ACM*, 63(11), 139-144. doi:<https://doi.org/10.1145/3422622>
- Goodfellow, P. (2024). The Distributed Authorship of Art in the Age of AI. *Arts*, 13(5), 6-7, 10-11, 14. doi:<https://doi.org/10.3390/arts13050149>
- Gözütok, T. T. (2021). *Cahit Arf ve Atatürk Üniversitesindeki Halk Konferansları (1958-1960)*. Atatürk Üniversitesi Yayınları.

- Grassi, J. (2022). teamLab Borderless: The Role of Play in Immersive, Interactive Installations. *Concordia University - A Thesis in the Department of Art History*, 1, 12.
- Grau, O. (2003). *Virtual Art: From Illusion to Immersion*. London: The MIT Press.
- Grau, O. (2016). The Complex and Multifarious Expressions of Digital Art and Its Impact on Archives and Humanities. C. Paul içinde, *A Companion to Digital Art* (s. 23-38). Wiley-Blackwell.
- Greene, R. (2004). *Internet Art*. Thames & Hudson.
- Greenhalgh, P. (1988). *Ephemeral vistas: The Expositions Universelles, Great Exhibitions and World's Fairs, 1851-1939*. Manchester University Press.
- Grusin, R., & Bolter, J. D. (2000). *Remediation: Understanding New Media*. Cambridge, Massachusetts: The MIT Press.
- Guljajeva, V., & Sola, M. C. (2024). We Are The Clouds: Blending Interaction and Participation in Urban Media Art. doi:10.48550/arXiv.2406.13883
- Gunning, T. (1990). The Cinema of Attractions: Early Film, its Spectator and the Avant-Garde. T. Elsaesser, & A. Barker içinde, *Early Cinema: Space, Frame, Narrative* (s. 56-61). Londra: British Film Institute.
- Güney, E., & Yavuz, H. (2020). Yapay Zekâ ile Sanatsal Üretim Pratiğinde Sanatçının Rolü ve Değişen Sanat Olgusu. *Sanat ve Tasarım Dergisi*(26), 415-435.
- Habermas, J. (1997). *Kamusalığın Yapısal Dönüşümü*. (M. S. Tanıl Bora, Çev.) İstanbul: İletişim Yayınları.
- Hall, P. A., & Davila, P. (2022). *Critical Visualization: Rethinking the Representation of Data*. London & New York: Bloomsbury Visual Arts.
- Hansen, M. B. (2004). *New Philosophy for New Media*. Cambridge, Massachusetts: The MIT Press.
- Hansen, M. B. (2015). Intensity. *Feed-Forward: On the Future of Twenty-First-Century Media* (s. 83-136). içinde University of Chicago Press.
- Hayati, D. (2012). Transmedia Storytelling: A Study of The Necessity, Features and Advantages. *International Journal of Information and Education Technology (IJIET)*, 2(3), 197-203. doi:10.7763/IJIET.2012.V2.108
- Hayles, N. K. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago & London: The University of Chicago Press.
- Hayles, N. K. (2003). Deeper into the Machine: The Future of Electronic Literature. *Culture Machine*, 5(The E-Issue). Ekim 1, 2025 tarihinde <https://culturemachine.net/the-e-issue/deeper-into-the-machine/> adresinden alındı
- Hayles, N. K. (2012). *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press.
- Henderson, L. D. (1984). The Fourth Dimension and Non-Euclidean Geometry in Modern Art: Conclusion. *Leonardo*, 17(3), 205-210. doi:<https://doi.org/10.2307/1575193>

- Herbrechter, S. (2013). *Posthumanism: A Critical Analysis*. London & New York: Bloomsbury Academic.
- Hertzmann, A. (2018). Can Computers Create Art? *Arts*, 7(2). doi:10.3390/arts7020018
- Hertzmann, A. (2019). Aesthetics of Neural Network Art. *arXiv*, 2-11.
- Hertzmann, A. (2020). Visual indeterminacy in GAN art. *Leonardo*, 53(4), 424-428. doi:https://doi.org/10.1162/leon\_a\_01930
- Hesmondhalgh, D. (2012). The Key Features. *The Cultural Industries* (3. b., s. 64-93). içinde London: Sage Publications.
- Heyer, P., & Crowley, D. (2015). The Media of Early Civilization. *Communication in History: Technology, Culture, Society* (s. 1-34). içinde Routledge.
- Ho, J., Jain, A., & Abbeel, P. (2020). Denoising Diffusion Probabilistic Models. *Advances in Neural Information Processing Systems (NeurIPS 2020)*. 33, s. 6840-6851. Curran Associates, Inc. Eylül 9, 2025 tarihinde https://papers.nips.cc/paper\_files/paper/2020/file/4c5bcfec8584af0d967f1ab10179ca4b-Paper.pdf adresinden alındı
- Hobbs, R. (2010). Digital and Media Literacy: A Plan of Action. 15-16.
- Hockney, D., & Falco, C. M. (2003). Optics at the Dawn of the Renaissance. *8th International Conference on 'Education and Training in Optics and Photonics*. Tucson, Arizona. doi:https://doi.org/10.1117/12.2207326
- Hoelzl, I., & Marie, R. (2014). CODEC: on Thomas Ruff's JPEGs. *Digital Creativity*, 25(1), 79-84. doi:https://doi.org/10.1080/14626268.2013.817434
- Hu, K., Bakker, M. A., Li, S., Kraska, T., & Hidalgo, C. (2019). VizML: A Machine Learning Approach to Visualization Recommendation. *Proceedings of CHI Conference on Human Factors in Computing Systems* (s. 1-12). Glasgow: ACM. doi:https://doi.org/10.1145/3290605.3300358
- Hutson, J., & Olsen, T. (2022). Virtual Reality and Learning: A Case Study of Experiential Pedagogy in Art History. *Journal of Intelligent Learn*(14), 59-61, 67. doi:10.4236/jilsa.2022.144005
- Ifeanyi, N. (2024). Virtual Art Galleries: Redefining Accessibility and Audience Engagement in the Digital Age. *Research Output Journal of Arts and Management*, 3(2), 64-67.
- Inner Portrait. (2024). Refik Anadol Studio: https://refikanadolstudio.com/projects/inner-portrait/ adresinden alındı
- Innocenti, V., & Pescatore, G. (2017). Narrative Ecosystems: A Multidisciplinary Approach to Media Worlds. M. Boni içinde, *World Building: Transmedia, Fans, Industries* (s. 164-166). Amsterdam University Press. doi:10.1017/9789048525317.010
- Iser, W. (1978). W. Iser içinde, *The Act of Reading: A Theory of Aesthetic Response* (s. 275-292). Baltimore, Maryland: Johns Hopkins University Press.
- İspir, B. (2013). Yeni İletişim Teknolojilerinin Gelişimi. B. İspir, H. Birsen, F. M. Binark, F. Z. Özata, G. Bayraktutan, M. C. Öztürk, . . . M. Ayman, & M. C. Öztürk (Dü.) içinde, *Dijital İletişim ve Yeni Medya* (1. b., s. 9-10). Eskişehir: Anadolu Üniversitesi Açıköğretim Fakültesi Yayınları.

- Jana, R., & Tribe, M. (2006). *New Media Art*. Taschen.
- Janik, R. A. (2023). Aesthetics and Neural Network Image Representations. *Scientific Reports*, 13(1). doi:<https://doi.org/10.1038/s41598-023-38443-9>
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York & London: New York University Press.
- Jiang, X., Wu, Q., Jia, Q., & Jiang, Z. (2025). Research on the Influential Elements of User-Centred Digital Art Design for Public Space. *Scientific Reports*, 15, 2. doi:<https://doi.org/10.1038/s41598-025-99821-z>
- Joyce, M. (2011). Seeing through the Blue Nowhere on Narrative Transparency and New Media. R. Page, & B. Thomas (Dü) içinde, *New Narratives: Stories and Storytelling in the Digital Age* (s. 95).
- Kalender, E., & Alp, S. (2023). Yeni Medya Sanatı'nın Türkiye'deki Gelişimi. A. T. Bayram, & M. S. İpar (Dü) içinde, *Sosyal Bilimlerde Akademik Araştırma ve Değerlendirmeler I* (s. 143-146). Gaziantep: Özgür Yayınları.
- Kaprol, T. (2016, Haziran 8). *Geçmişten Günümüze Yeni Medya ve Türkiye'deki Yansımaları*. Haziran 13, 2025 tarihinde Artful Living: <https://www.artfulliving.com.tr/sanat/gecmisten-gunumuze-yeni-medya-ve-turkiyedeki-yansimalari-i-6667> adresinden alındı
- Karahan, S., Uca, S., & Güdük, T. (2022). Nitel Araştırmalarda Görüşme Türleri ve Görüşme Tekniklerinin Uygulanma Süreci. *Nitel Sosyal Bilimler*, 4(1), 78-101. doi:<https://doi.org/10.47105/nsb.1118399>
- Karaman, S. Y., & Balcı, Ş. (2025). Medya Okuryazarlığının Medya Ön Yargıları, Yalan Haber Paylaşımı ve Medya Haberlerine Güven Üzerindeki Etkileri. *MANAS Sosyal Araştırmalar Dergisi*, 14(3), 1171-1174. doi:<https://doi.org/10.33206/mjss.1667855>
- Karras, T., Aila, T., Laine, S., & Lehtinen, J. (2018). Progressive Growing of GANs for Improved Quality, Stability, and Variation. *International Conference on Learning Representations (ICLR 2018)*. Vancouver: ICLR.
- Karras, T., Laine, S., & Aila, T. (2021). A Style-Based Generator Architecture for Generative Adversarial Networks. *IEEE Transactions on Pattern Analysis and Machine Intelligence*, 43(12), 4217-4228. doi:10.1109/TPAMI.2020.2970919
- Karras, T., Laine, S., Aittala, M., Hellsten, J., Lehtinen, J., & Aila, T. (2020). Analyzing and Improving the Image Quality of StyleGAN. *IEEE/CVF Conference on Computer Vision and Pattern Recognition (CVPR 2020)*. Seattle, WA: IEEE. doi:10.1109/CVPR42600.2020.00813
- Kaymakçı, S., & Sever, İ. A. (2024). Dijital Sanat Eserlerinin Sergileme ve Mekânsal Farklılıklarının Seçilen Eserler Üzerinden İncelenmesi: Refik Anadol Örneği. *ART/icle: Sanat ve Tasarım Dergisi*, 4(3), 304-324. doi:<https://doi.org/10.56590/stdarticle.1457315>
- Keser, N. (2009). *Sanat Sözlüğü* (1 b.). Ütopya Yayınları.

- Khokhar, M. S., Ayoub, M., & Zakria. (2025). Generative AI as a Philosophical Mirror: Machine Hallucination and the Aesthetics of Algorithmic Representation. *Contemporary Visual Culture and Art*, 1(1), 55-57. doi:<https://doi.org/10.63385/cvca.v1i1.98>
- Kılıç, N. (2019). Geleneksel Medya ile Yeni Medyanın Karşılaştırılması: Kuantal Bir Analiz Çalışması. *Sosyal Bilimler Dergisi*(36), 228-229. doi:<https://doi.org/10.16990/SOBIDER.4923>
- Kılıçoğlu, B., & Kahraman, M. E. (2022). Sanat ve İzleyici Deneyimi Üzerine Bir Araştırma: “Makine Hatıraları: Uzay” Sergisi Örneği. *İdil Sanat ve Dil Dergisi*, 11(93), 745-759. doi:10.7816/idil-11-93-09
- Kim, E., & Stewart, J. (2024, Aralık 9). *Refik Anadol x Turkish Airlines Visualize the Transformational Power of Travel in Groundbreaking Installation*. My Modern Met: <https://mymodernmet.com/refik-anadol-inner-portrait/> adresinden alındı
- Kıral, B. (2020). Nitel Bir Veri Analizi Yöntemi Olarak Doküman Analizi . *Siirt Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 8(15), 170-189.
- Kris, E., & Kurz, O. (1979). *Legend, Myth, and Magic in the Image of the Artist: A Historical Experiment*. Yale University Press. <https://www.jstor.org/stable/j.ctt32bh6g> adresinden alındı
- Krizhevsky, A., Sutskever, I., & Hinton, G. E. (2017). ImageNet Classification with Deep Convolutional Neural Networks. *Communications of the ACM*, 60(6), 1-2. doi:10.1145/3065386
- Kwastek, K. (2013). *Aesthetics of Interaction in Digital Art*. Cambridge: The MIT Press.
- Kwon, M. (2002). *One Place after Another: Site-Specific Art and Locational Identity*. London: The MIT Press.
- Lambert, J. (2013). *Digital Storytelling: Capturing Lives, Creating Community*. New York & London: Routledge.
- Laughey, D. (2007). Modernity and Medium Theory. *Key Themes in Media Theory* (s. 33-34). içinde Open University Press.
- Lawhead, E. (2023). Continuity: Sharing Space in teamLab’s Digital Ecosystems. *Arts*, 12(2), 1-2. doi:10.3390/arts12020074
- LeCun, Y., Bengio, Y., & Hinton, G. (2015). Deep Learning. *Nature*, 521(7553), 436. doi:<https://doi.org/10.1038/nature14539>
- Lee, J. Y. (2018). Infinitesimal to Infinity: Ryoji Ikeda’s Data Composition and Space of Sensing. *Story Brook University - Doctor of Philosophy in Art History and Criticism*, 29, 60.
- Lewis, T. (1992). “A Godlike Presence”: The Impact of Radio on the 1920s and 1930s. *OAH Magazine of History*, 6(4), 26-28. doi:<https://doi.org/10.1093/maghis/6.4.26>
- Lewis-Williams, D. (2002). *The Mind in The Cave*. Thames & Hudson.
- Lister, M., Dovey, J., Giddings, S., Grant, I., & Kelly, K. (2009). *New Media: A Critical Introduction* (2. b.). Routledge.

- Livingstone, S. (2004). The Challenge of Changing Audiences: Or, What is the Audience Researcher to Do in the Age of the Internet? *European Journal of Communication*, 19(1), 79-81. doi:<https://doi.org/10.1177/0267323104040695>
- Lotz, A. D. (2017). *Portals: A Treatise on Internet-Distributed Television*. Michigan: Michigan Publishing. doi:<https://doi.org/10.3998/mpub.9699689>
- Lourenço, J., & Almeida, F. (2011). eCreation of Value with Web 3.0 Technologies. *6th Iberian Conference on Information Systems and Technologies (CISTI 2011)*, (s. 1-4). Chaves.
- Lozano-Hemmer, R. (2001). *Body Movies - Relational Architecture 6*. Ağustos 22, 2025 tarihinde Lozano-Hemmer: [https://www.lozano-hemmer.com/body\\_movies.php](https://www.lozano-hemmer.com/body_movies.php) adresinden alındı
- Machine Hallucinations*. (2022, Kasım 19). Refik Anadol: <https://refikanadol.com/works/machine-hallucination/> adresinden alındı
- Machine Memoirs: Space*. (2021). Ağustos 21, 2025 tarihinde Refik Anadol: <https://refikanadol.com/works/machine-memoirs-space/> adresinden alındı
- Mann, J. (1973). *Chaucer and Medieval Estates Satire*. London & New York: Cambridge University Press.
- Manovich, L. (2001). London: MIT Press.
- Manovich, L. (2001). *The Language of New Media*. Cambridge, Massachusetts: The MIT Press.
- Manovich, L. (2006). The Poetics of Augmented Space. *Visual Communication*, 5(2), 220-221, 237. doi:<https://doi.org/10.1177/1470357206065527>
- Manovich, L. (2009). The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production? *Critical Inquiry*, 35(2), 325-327. doi:<https://doi.org/10.1086/596645>
- Manovich, L. (2013). *Software Takes Command*. Bloomsbury Academic.
- Manovich, L. (2016). Artistic Visualization. C. Paul içinde, *A Companion to Digital Art* (s. 426-430). Wiley-Blackwell.
- Manovich, L. (2018). *AI Aesthetics*. Moskova: Strelka Press.
- Manovich, L. (2020). *Cultural Analytics*. Cambridge: The MIT Press. doi:[https://doi.org/10.51480/1899-5101.14.2\(29\).9](https://doi.org/10.51480/1899-5101.14.2(29).9)
- Manovich, L., & Arielli, E. (2024). *Artificial Aesthetics: Generative AI, Art and Visual Media*. <https://manovich.net/index.php/projects/artificial-aesthetics> adresinden alındı
- Masdari, F., & Hosseini, S. H. (2020). The aesthetics of Instagram Exploring the aesthetics of visual and semantic aspects of Instagram. *Journal of Cyberspace Studies*, 5(1), 60-63, 66-70. doi:10.22059/JCSS.2021.325552.1060
- Masdari, F., & Hosseini, S. H. (2020). The aesthetics of Instagram Exploring the aesthetics of visual and semantic aspects of Instagram. *Journal of Cyberspace Studies*, 5(1), 65, 76. doi:10.22059/JCSS.2021.325552.1060
- Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*. Durham & London: Duke University Press.
- Mazzone, M., & Elgammal, A. (2019). Art, Creativity, and the Potential of Artificial Intelligence. *Arts*, 8(1), 2-8. doi:<https://doi.org/10.3390/arts8010026>

- Mazzone, M., & Elgammal, A. (2019). Art, Creativity, and the Potential of Artificial Intelligence. *Arts*, 8(1), 2-8. doi:<https://doi.org/10.3390/arts8010026>
- McCarthy, J., Minsky, M. L., Rochester, N., & Shannon, C. E. (2006). A Proposal for the Dartmouth Summer Research Project on Artificial Intelligence: August 31, 1955. *AI Magazine*, 27(4). doi:<https://doi.org/10.1609/aimag.v27i4.1904>
- McCoy, K. (2022). Art and NFTs: Past and Future. *Columbia Journal of Law & the Arts*, 45(3), 353-360. doi:<https://doi.org/10.52214/jla.v45i3.10009>
- McHugh, S. (2022). *The Power of Podcasting: Telling Stories Through Sound*. New York: Columbia University Press.
- McInnes, L., Healy, J., & Melville, J. (2018). UMAP: Uniform Manifold Approximation and Projection for Dimension Reduction. *Journal of Open Source Software*, 29. doi:<https://doi.org/10.48550/arXiv.1802.03426>
- McLuhan, M. (1994). The Medium is the Message. *Understanding Media: The Extensions of Man* (s. 7-21). içinde Massachusetts: The MIT Press.
- McQuail, D. (2010). The Mass Communication Process. *McQuail's Mass Communication Theory* (6. b., s. 80-90). içinde London: Sage Publications.
- McQuail, D., & Deuze, M. (2020). *McQuail's Mass Communication Theory* (7. b.). (M. Ainsley, Dü.) London: SAGE Publications.
- Melting Memories*. (2018). Ekim 2, 2025 tarihinde Refik Anadol: <https://refikanadol.com/works/melting-memories/> adresinden alındı
- Menkman, R. (2010). *The Glitch Moment(um)*. Amsterdam: Institute of Network Cultures (INC).
- Merriam, S. B. (2009). *Qualitative Research: A Guide to Design and Implementation*. John Wiley & Sons.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: A Methods Sourcebook* (2. b.). SAGE Publications.
- Miles, M. B., Huberman, A. M., & Saldana, J. (1994). *Qualitative Data Analysis: A Methods Sourcebook* (2. b.). SAGE Publications.
- Millard, D. E., Packer, H., Howard, Y., & Hargood, C. (2020). The Balance of Attention: The Challenges of Creating Locative Cultural Storytelling Experiences. *Journal on Computing and Cultural Heritage (JOCCH)*, 13(4), 1-24. doi:<https://doi.org/10.1145/3404195>
- Miller, A. I. (2019). *The Artist in the Machine: The World of AI-Powered Creativity*. London: The MIT Press.
- Mirza, M., & Osindero, S. (2014). Conditional Generative Adversarial Nets. *arXiv preprint*.
- Mithen, S. (1999). *The Prehistory of the Mind: The Cognitive Origins of Art, Religion and Science*. Thames & Hudson.
- Mittler, J. (2006). Narrative Complexity in Contemporary American Television. *The Velvet Light Trap*, 58(1), 29-40. doi:[10.1353/vlt.2006.0032](https://doi.org/10.1353/vlt.2006.0032)
- MoMA. (2022, Kasım 19). *Refik Anadol - Unsupervised*. MoMA: <https://www.moma.org/calendar/exhibitions/5535> adresinden alındı

- Mondol, T., & Brown, D. G. (2021). Computational Creativity and Aesthetics with Algorithmic Information Theory. *Entropy*, 23(12), 1654. doi:<https://doi.org/10.3390/e23121654>
- Mordvintsev, A., Olah, C., & Tyka, M. (2015). Inceptionism: Going Deeper into Neural Networks. *Google Research Blog*. <https://research.google/blog/inceptionism-going-deeper-into-neural-networks/> adresinden alındı
- Morgan, H. (2022). Conducting a Qualitative Document Analysis. *The Qualitative Report*, 64-77. doi:10.46743/2160-3715/2022.5044
- Moritz, D., Wang, C., Nelson, G. L., Lin, H., Smith, A. M., Howe, B., & Heer, J. (2019). Formalizing Visualization Design Knowledge as Constraints: Actionable and Extensible Models in Draco. *IEEE Transactions on Visualization and Computer Graphics*, 25(1), 438-448. doi:10.1109/TVCG.2018.2865240
- Munster, A. (2011). *Materializing New Media: Embodiment in Information Aesthetics*. Dartmouth College Press.
- Munster, A. (2013). *An Aesthesis of Networks: Conjunctive Experience in Art and Technology*. Cambridge, Massachusetts: The MIT Press. doi:<https://doi.org/10.7551/mitpress/8982.001.0001>
- Murray, J. H. (2012). *Inventing the Medium: Principles of Interaction Design as a Cultural Practice*. London: The MIT Press.
- Murray, J. H. (2017). *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. Cambridge: MIT Press.
- Murray, T. (2008). *Digital Baroque: New Media Art and Cinematic Folds*. University of Minnesota Press.
- Mütterlein, J., & Fuchs, C. (2019). Digital Technologies and their Influence on Spaces. *23rd Pacific Asia Conference on Information Systems (PACIS)* (s. 1-2, 9-10). Xi'an: Association for Information Systems.
- Nabirye, K. (2025). Digital Storytelling: Transforming Narratives in the 21st Century. *Eurasian Experiment Journal of Humanities And Social Sciences*, 6(2), 35-38.
- Nagy, G. (1996). Homer and Oral Poetry. *Homeric Questions* (s. 15-21). içinde University of Texas Press.
- Nake, F. (2012). Construction and Intuition: Creativity in Early Computer Art. J. McCormack, & M. d'Inverno içinde, *Computers and Creativity* (s. 73, 93). Springer. doi:10.1007/978-3-642-31727-9
- Narin, B. (2018). Kişiselleştirilmiş Çevrimiçi Haber Akışının Yankı Odası Etkisi, Filtre Balonu ve Siberbalkanizasyon Kavramları Çerçevesinde İncelenmesi. *Selçuk İletişim*, 11(2), 245-246. doi:<https://doi.org/10.18094/josc.340471>
- National Geographic. (2025, Temmuz). Inner Portrait with Refik Anadol: An Immersive Art Experience. *National Geographic*. National Geographic. Kasım 2, 2025 tarihinde <https://www.youtube.com/watch?v=0KQAFvzXURs> adresinden alındı
- Newhall, B. (1949). *The History of Photography*. The Museum of Modern Art.
- NFTmetria. (2023, Mart 21). *Merge by Pak: An NFT project where owners collect NFT Mass that's worth millions of dollars*. Mayıs 9, 2025 tarihinde NFT

- Metria: <https://nftmetria.com/nft-collections/merge-by-pak/> adresinden alındı
- Ning, A. (2017). The Concept of Art and Interactive Computer Art. *Furman Humanities Review*, 69-82.
- Nowell, L. S., Norris, J. M., Moules, N. J., & White, D. E. (2017). Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods*, 16(1), 1-13. doi:<https://doi.org/10.1177/1609406917733847>
- Oberg, K. (1960). Cultural Shock: Adjustment to New Cultural Environments. *Practical Anthropology*, 7(4), 177-182. doi:<https://doi.org/10.1177/009182966000700405>
- Obrist, M., & Velasco, C. (2025). Multisensory Experiences: Formation, Realization, and Responsibilities. *Communications of the ACM*, 68(4), 50-58. doi:<https://doi.org/10.1145/3699594>
- Obvious and the Interface Between Art and Artificial Intelligence*. (2018). Eylül 4, 2025 tarihinde Christie's: <https://www.christies.com/en/stories/a-collaboration-between-two-artists-one-human-one-a-machine-0cd01f4e-232f4279a525a446d60d4cd1> adresinden alındı
- O'Doherty, B. (1999). *Inside the White Cube: The Ideology of the Gallery Space*. Los Angeles & London: University of California Press.
- Oktan, A., & Akyol Oktan, K. (2024). Refik Anadol's AI-Based Digital Art and Its Intellectual Connotations. *Galactica Media: Journal of Media Studies*, 6(3), 19-21, 30, 37-38. doi:<https://doi.org/10.46539/gmd.v6i3.478>
- Onay, A., & Bal, D. (2018). Yeni Medya ve Dijital Hikaye Anlatıcılığının Geleceği. *16th International Symposium Communication in the Millenium*. Eskişehir.
- Ong, W. J. (1982). *Orality and Literacy: The Technologizing of the Word*. London: Methuen Young Books.
- O'Reilly, T. (2007). What is Web 2.0: Design Patterns and Business Models for the Next Generation of Software. *Communications & Strategies*(65), 34-35.
- Ouchhh Studio. (2021). *AI VAN GOGH / AI DATA PAINTING - Immersive Experience*. Ouchhh Studio: [https://ouchhh.tv/AI-VAN-GOGH\\_IMMERSIVE-DATA-PAINTING](https://ouchhh.tv/AI-VAN-GOGH_IMMERSIVE-DATA-PAINTING) adresinden alındı
- Özakçaoğlu, N. (2021). Özakçaoğlu, N. (2021). Endüstriyel Gelişme: Modernleşme Bağlamında Sanat Eseri ve Sanatçının Dönüşüm Süreci. *STAR Sanat ve Tasarım Araştırmaları Dergisi*, 2(2), 58-65.
- Özdal, M. A. (2024). Teknolojik Yeniliklerin Hareketli Grafik Tasarımına Etkisi. *İstanbul Aydın Üniversitesi Güzel Sanatlar Fakültesi Dergisi*, 10(19), 37-47.
- Özden, M. (2024). Content and Thematic Analysis Techniques in Qualitative Research: Purpose, Process and Features. *Qualitative Inquiry in Education: Theory & Practice*, 2(1), 64-81. doi:<https://doi.org/10.59455/qietp.20>
- Özkan, U. B. (2023). Doküman İnceleme Yönteminde Geçerlik ve Güvenirlik: Eğitim Bilimleri Araştırmaları Bağlamında Kuramsal Bir İnceleme. *The Journal of Buca Faculty of Education*(56), 832-835. doi:<https://doi.org/10.53444/deubefd.1258867>

- Özkartal, M., & Kıvrak, M. N. (2022). NFT ve Günümüz Dijital Sanat Kavramı Arasındaki İlişki. *Oğuzhan Sosyal Bilimler Dergisi*, 4(2), 193-202. doi:https://doi.org/10.55580/oguzhan.1225115
- Özkuyumcu, S. A., & Önaç, A. K. (2025). Performance Analysis of Artificial Intelligence Tools in Digitization of Lost Cultural Heritage: Saray-I Amire. *Turkish Journal of Forest Science*, 9(1), 12-24. doi:https://doi.org/10.32328/turkjforsci.1676049
- Özselçuk, S. (2023). Dijital Sanat Bağlamında Yapay Zekâ Algoritmalarının Kullanımına Yönelik Eleştirel Bir İnceleme: Refik Anadol'un "Makine Hatıraları: Uzak" Sergisi. *Uluslararası İktisadi ve İdari Akademik Araştırmalar Dergisi*, 3(1).
- Öztay, O. H., & Koç, F. (2020). An Investigation on the History of Written Communication and its Cultural Impacts. *Turkish Studies - Social Sciences*, 15(7), 230-235. doi:https://doi.org/10.47356/TurkishStudies.47376
- Pachet, F. (2012). *Computers and Creativity*. (J. McCormack, & M. d'Inverno, Dü) Springer. doi:10.1007/978-3-642-31727-9
- Page, R. E. (2012). *Stories and Social Media: Identities and Interaction*. Cambridge: Routledge.
- Page, R., & Thomas, B. (2011). *New Narratives: Stories and Storytelling in the Digital Age*. Lincoln & London: University of Nebraska Press.
- Pandey, U. S. (2024). Immersive Experiences Through Transmedia Storytelling. S. Dahiya, & K. Trehan (Dü) içinde, *Handbook of Digital Journalism* (s. 321-330). Singapore: Springer Nature. doi:10.1007/978-981-99-6675-2\_27
- Panofsky, E. (1991). *Perspective as Symbolic Form*. New York: Zone Books.
- Pariser, E. (2011). *The Filter Bubble: What The Internet Is Hiding From You*. New York: The Penguin Press.
- Park, S. (2024). The Work of Art in the Age of Generative AI: Aura, Liberation, and Democratization. *AI & Society*. doi:10.1007/s00146-024-01948-6
- Parry, R. (2024). Episteme and Techne. *The Stanford Encyclopedia of Philosophy*. Mayıs 21, 2025 tarihinde https://plato.stanford.edu/archives/win2021/entries/episteme-techne/ adresinden alındı
- Patel, V. (2019, Ekim 22). *Artist Refik Anadol's Immersive Installations Blend Architecture, Photography, and Machine Intelligence*. Ekim 4, 2025 tarihinde APAC: https://apalmanac.com/commentary/artist-refik-anadols-immersive-installations-blend-architecture-photography-and-machine-intelligence-6152 adresinden alındı
- Patton, M. Q. (2002). *Qualitative Research & Evaluation Methods*. SAGE Publications.
- Paul, C. (2008). *Digital Art* (2. b.). Thames & Hudson.
- Paul, C. (2015). From Immateriality to Neomateriality: Art and the Conditions of Digital Materiality. *21st International Symposium on Electronic Art (ISEA2015)* (s. 552-555). Canada: ISEA International.
- Paul, C. (2016). From Digital to Post-Digital Evolutions . C. Paul (Dü.) içinde, *A Companion to Digital Art* (s. 1-20). Wiley-Blackwell.

- Piper, A. (2023). A Quantitative Study of Non-Linearity in Storytelling. *Poetics*, 98(2). doi:10.1016/j.poetic.2023.101793
- Plain, A., Eynon, R., Hjorth, I., & Osborne, M. A. (2019-2021). *AI and the Arts - How Machine Learning Is Changing Artistic Work*. University of Oxford, Department of Engineering and Oxford Internet Institute.
- Popper, F. (1968). *Origins and Development of Kinetic Art*. Greenwich, Connecticut: New York Graphic Society.
- Popper, F. (2007). *From Technological to Virtual Art*. The MIT Press.
- Prior, L. (2003). Documents in Action II: Making Things Visible. *Using Documents in Social Research* (s. 70-88). içinde London: SAGE Publications. doi:https://doi.org/10.4135/9780857020222
- Radford, A., Metz, L., & Chintala, S. (2016). Unsupervised Representation Learning with Deep Convolutional Generative Adversarial Networks. *International Conference on Learning Representations (ICLR 2016)*. San Juan, Puerto Rico: ICLR.
- Rees, A.-L. (1999). *A History of Experimental Film and Video*. BFI Publishing.
- Reichardt, J. (1968). *Cybernetic Serendipity: The Computer and the Arts*. Studio International.
- Reiss, J. H. (1999). *From Margin to Center: The Spaces of Installation Art*. Cambridge, Massachusetts & London: The MIT Press.
- Rezk, A. M., & Haahr, M. (2020). The Case for Invisibility: Understanding and Improving Agency in Black Mirror's Bandersnatch and Other Interactive Digital Narrative Works. H. Koenitz, T. N. Leonard, & G. E. Mitchell (Dü.), *International Conference on Interactive Digital Storytelling (ICIDS 2020)* içinde (s. 178-189). Bournemouth: Springer. doi:https://doi.org/10.1007/978-3-030-62516-0\_16
- Riessman, C. K. (2008). *Narrative Methods for the Human Sciences*. SAGE Publications, Inc.
- RMCAD. (2024, Ekim 17). *The Evolution of Animation Techniques: From Traditional to Digital*. Temmuz 14, 2025 tarihinde Rocky Mountain College of Art + Design: <https://www.rmcad.edu/blog/the-evolution-of-animation-techniques-from-traditional-to-digital/> adresinden alındı
- Robin, B. (2008). Digital Storytelling: A Powerful Technology Tool for The 21st Century Classroom. *Theory Into Practice*, 47(3), 220–228. doi:https://doi.org/10.1080/00405840802153916
- Rombach, R., Blattmann, A., Lorenz, D., Esser, P., & Ommer, B. (2022). High-Resolution Image Synthesis with Latent Diffusion Models. *IEEE/CVF Conference on Computer Vision and Pattern Recognition (CVPR 2022)* (s. 10684-10695). New Orleans, Louisiana: IEEE/CVF (Institute of Electrical and Electronics Engineers / Computer Vision Foundation). doi:10.1109/CVPR52688.2022.01042
- Rozental, S., Dartel, M. v., & Rooij, A. d. (2025). How Artists Use AI as a Responsive Material for Art Creation. *International Symposium on Electronic/Emerging Art (ISEA2025)* (s. 2-8). Seoul: Proceedings published by ISEA International.

- Rush, M. (2005). *New Media in Art* (2. b.). Thames & Hudson.
- Russell, S., & Norvig, P. (2010). *Artificial Intelligence: A Modern Approach* (3. b.). New Jersey: Pearson Education.
- Ryan, M.-L. (2001). *Narrative as Virtual Reality: Immersion and Interactivity in Literature*. The Johns Hopkins University Press.
- Ryan, M.-L. (2004). *Narrative Across Media: The Languages of Storytelling*. University of Nebraska Press.
- Ryan, M.-L. (2015). *Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity*. Baltimore: Johns Hopkins University Press.
- Sak, R., Şahin Sak, İ. T., Şendil, Ç. Ö., & Nas, E. (2021). Bir Araştırma Yöntemi Olarak Doküman Analizi. *Kocaeli Üniversitesi Eğitim Dergisi*, 4(1), 233-235. doi:<https://doi.org/10.33400/kuje.843306>
- SALT, & Anadol, R. (2017, Mayıs 25). Konuşma: Refik Anadol “Arşiv Rüyası” | SALT Galata. *Archive Dreaming*. Youtube. Eylül 24, 2025 tarihinde Salt Online: <https://www.youtube.com/watch?v=1yhYUFJD9oA&t=316s> adresinden alındı
- Scharf, A. (1974). *Art and Photography*. Penguin Books.
- Segel, E., & Heer, J. (2010). Narrative Visualization: Telling Stories with Data. *IEEE Transactions on Visualization and Computer Graphics*, 16(6), 1139-1148. doi:10.1109/TVCG.2010.179
- Sevim, Z. (2019). Toplumsal Bir Hafıza Yaratma Gücü: Medya / “Yeni” Medya. *Uluslararası Sosyal Araştırmalar Dergisi*.
- Shahriar, S. (2022). GAN Computers Generate Arts? A Survey on Visual Arts, Music, and Literary Text Generation Using Generative Adversarial Network. *Displays*, 73, 1-3. doi:<https://doi.org/10.1016/j.displa.2022.102237>
- Shanken, E. (2002). Art in the Information Age: Technology and Conceptual Art. *Leonardo*, 35(4), 433-438. doi:10.1162/002409402760181259
- Shanken, E. A. (2003). From Cybernetics to Telematics: The Art, Pedagogy, and Theory of Roy Ascott. R. Ascott, & R. Ascott (Dü.) içinde, *Telematic Emb-race: Visionary Theories of Art, Technology, and Consciousness* (s. 26-28). University of California Press.
- Shin, J. (2024). A Study on the Interaction between Human Consciousness and Artificial Intelligence in Refik Anadol’s Quantum Memories: The Creation of Quantum Memories by the Many Worlds Interpretation of Quantum Physics. *International Journal of Creative Multimedia*, 5(1), 111-115. doi:10.33093/ijcm.2024.5.1.7
- Shiner, L. (2001). *The Invention of Art: A Cultural History*. The University of Chicago Press.
- Simon, C., & Geraint, W. (2012). Computational Creativity: The Final Frontier? *Proceedings of the 20th European Conference on Artificial Intelligence (ECAI 2012)* (s. 21-26). Montpellier: IOS Press. doi:10.3233/978-1-61499-098-7-21
- Sivertsen, C., Salimbeni, G., Løvlie, A. S., Benford, S. D., & Zhu, J. (2024). Machine Learning Processes As Sources of Ambiguity: Insights from AI Art.

- Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems* (s. 5-7). Honolulu: Association for Computing Machinery. doi:<https://doi.org/10.1145/3613904.3642855>
- Sivri, M., & Tüfekçi, Ş. (2017). Etkileşimli Dijital Anlatı ve Anlatının Yeni Bişenleri: Yazınsal ve Dijital Arasında Çatışma. *Researcher*, 5(2), 201–217.
- Slater, M., & Sanchez-Vives, M. V. (2016). Enhancing Our Lives With Immersive Virtual Reality. *Frontiers in Robotics and AI*, 3, 4-5, 34-35. doi:<https://doi.org/10.3389/frobt.2016.00074>
- Slater, M., & Sanchez-Vives, M. V. (2016). Enhancing Our Lives with Immersive Virtual Reality. *Frontiers in Robotics and AI*, 3. doi:10.3389/frobt.2016.00074
- Soon, W., & Cox, G. (2020). *Aesthetic Programming: A Handbook of Software Studies*. Open Humanities Press.
- Söylemez, M. (2011). Yeni Medya Sanatı ve Kuramsal Açılımlar. *Güzel Sanatlar Enstitüsü Dergisi*(24), 137-146.
- Spielmann, Y. (2008). *Video: The Reflexive Medium*. The MIT Press.
- Spigel, L. (1992). *Television and the Family Ideal in Postwar America*. Chicago & London: The University of Chicago Press.
- Standage, T. (2014). *The Victorian Internet - The Remarkable Story Of The Telegraph And The Nineteenth Century's On-line Pioneers* (2. b.). Bloomsbury.
- Sterne, J. (2003). *The Audible Past - Cultural Origins of Sound Reproduction*. Durham & London: Duke University Press.
- Stocker, G., Jandl, M., & Hirsch, A. (2021). *The Practice of Art and AI*. *Ars Electronica*. Ağustos 19, 2025 tarihinde <https://ars.electronica.art/newdigitaldeal/files/2021/08/artandai.pdf> adresinden alındı
- Sun, M., Meng, X., & Hu, W. (2023). Comparing the Effects of Traditional Media and Social Media on General Trust: The Mediating Role of Social Capital. *International Journal of Communication*, 17, 1935-1955.
- Sun, Z. (2023). What Does CGI Digital Technology Bring to the Sustainable Development of Animated Films? *Sustainability*, 15(14), 1-3, 11. doi:<https://doi.org/10.3390/su151410895>
- Südor, S. (2022). Dijital Sanat Çalışmalarında NFT ve Güvenilirlik. *Uluslararası Disiplinlerarası ve Kültürlerarası Sanat*, 7(15), 188-192.
- Şahin, S. B. (2022). Sözlü Kültür Kapsamında Radyo Tiyatrolarından Podcast Serilerine Yönelimin Kültürler Arası İncelemesi. *Global Media Journal TR Edition*, 12(24), 30-34, 38-41.
- Şimşek, O., Balkan, S. A., & Koca, A. (2022). Mekânsal Deneyimlerde Sinestazi (Çoklu Duyusal Algı) Kavramı ve Teknolojiyle Değişiminin İncelenmesi. *Journal of Architectural Sciences and Applications*(7), 41-42, 49-50. doi:<https://doi.org/10.30785/mbud.1020096>
- Tapscott, D., & Tapscott, A. (2016). *Blockchain Revolution: How the Technology Behind Bitcoin Is Changing Money, Business, and the World*. Portfolio.
- Taşçı, F. (2024). *Baçini Sanat Dergisi*, 2(4), 101-122.
- Taşçı, F. (2024). Sanatın Yeni Bir Üretim Biçimi Olarak Yapay Zekâ. *Baçini Sanat Dergisi*, 2(4), 101-122.

- Taylor, G. D. (2014). The Pioneers of Computer Art. *When the Machine Made Art: The Troubled History of Computer Art* (s. 38-40, 49-51, 54-57). içinde London & New York: Bloomsbury Academic.
- Taylor, G. D. (2014). *When the Machine Made Art: The Troubled History of Computer Art*. New York & London: Bloomsbury Publishing.
- TBWA. (2024). *Inner Portrait*. Ekim 24, 2025 tarihinde TBWA: [https://www.tbwacannes.com/work/inner-portrait/?utm\\_source=chatgpt.com](https://www.tbwacannes.com/work/inner-portrait/?utm_source=chatgpt.com) adresinden alındı
- TBWA\Istanbul. (2025). *TBWA\Istanbul: Cannes Lions Case Inner Portrait*. Kasım 4, 2025 tarihinde TBWA Cannes: <https://www.tbwacannes.com/work/inner-portrait/> adresinden alındı
- teamLab. (2018). <https://www.teamlab.art/e/planets/>. Ağustos 22, 2025 tarihinde teamLab: <https://www.teamlab.art/e/planets/> adresinden alındı
- TED Talks, & Anadol, R. (2020, Temmuz). *Art in the age of machine intelligence*. Eylül 22, 2025 tarihinde TED Talks: [https://www.ted.com/talks/refik\\_anadol\\_art\\_in\\_the\\_age\\_of\\_machine\\_intelligence](https://www.ted.com/talks/refik_anadol_art_in_the_age_of_machine_intelligence) adresinden alındı
- Thompson, K., & Bordwell, D. (2003). *Film History: An Introduction* (2. b.). New York: McGraw-Hill.
- Tire, S. (2022). Artist Refik Anadol Transforming Data Into Art With Artificial Intelligence. *SSD Journal - International Conference on Social Sciences & Humanities*, 7(30), 69-80. doi:<https://doi.org/10.31567/ssd.607>
- Tok, S. (2024). Sanatın Dijital Geleceği: Teknolojinin Sanatı Yeniden Şekillendirmesi. T. Batu, & A. C. Metin (Dü) içinde, *Dijitalleşen Sanat: Plastik Sanatlar* (s. 95-115). İzmir: Duvar Yayınları.
- Toprak, A. (2020). Yapay Zekâ Algoritmalarının Dijital Enstalasyona Dönüşmesi. *Yeni Düşünceler*(14), 47-59.
- Turkish Airlines. (2024, Haziran 11). Press Release. *Turkish Airlines launches Inner Portrait with Refik Anadol at Art Basel*. Turkish Airlines. Ekim 14, 2025 tarihinde [https://d2u3kfw92fzu7.cloudfront.net/NEW\\_Art\\_Basel\\_Press\\_Release\\_v.pdf](https://d2u3kfw92fzu7.cloudfront.net/NEW_Art_Basel_Press_Release_v.pdf) adresinden alındı
- Turner, V. (2011). Liminality and Communitas. *The Ritual Process. Structure and Antistructure* (s. 94-130). içinde Transaction Publishers.
- Türk Hava Yolları. (2024). *Portreler: İç Dünyaya Yolculuk: Seyahatin İnsan Duyguları Üzerindeki Dönüştürücü Gücünü Gözler Önüne Seren Bir Sanat Projesi*. Ekim 21, 2025 tarihinde Türk Hava Yolları: <https://www.turkishairlines.com/tr-tr/innerportrait/> adresinden alındı
- Vada, S., Prentice, C., Hsiao, A., & Scott, N. (2020). Positive psychology and tourist well-being: A systematic literature review. *Tourism Management Perspectives*, 33, 322-330. doi:<https://doi.org/10.1016/j.tmp.2019.100631>
- Vaswani, A., Shazeer, N., Parmar, N., Uszkoreit, J., Jones, L., Gomez, A. N., . . . Polosukhin, I. (2017). Attention Is All You Need. *Advances in Neural Information Processing Systems 30 (NeurIPS 2017)* (s. 5998-6008). Long Beach, California: Curran Associates, Inc. doi:<https://doi.org/10.48550/arXiv.1706.03762>

- Vesna, V. (2007). *Database Aesthetics: Art in the Age of Information Overflow*. University of Minnesota Press.
- Wang, S. (2024). Research on Interactive Narrative Design of Immersive Image from AI Perspective. *International Conference on Human-Computer Interaction (HCII 2024)*. 14702, s. 345–359. Washington, DC: Springer, Cham. doi:[https://doi.org/10.1007/978-3-031-60913-8\\_24](https://doi.org/10.1007/978-3-031-60913-8_24)
- Ward, J. (Dü.). (2025, Mart 21). *The State of Media & Entertainment Streaming 2025*. Nisan 21, 2025 tarihinde Streaming Media Global: <https://www.streamingmediaglobal.com/Articles/Editorial/Featured-Articles/The-State-of-Media--Entertainment-Streaming-2025-168637.aspx> adresinden alındı
- Wardrip-Fruin, N. (2009). *Expressive Processing: Digital Fictions, Computer Games, and Software Studies*. London: The MIT Press.
- Watt, I. (1957). *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Los Angeles: University of California Press.
- WDCH Dreams. (2018, Eylül 29). Refik Anadol Studio: <https://refikanadolstudio.com/projects/wdch-dreams/> adresinden alındı
- Wiessner, P. (2014). Embers of Society: Firelight Talk among the Ju/'hoansi Bushmen. *Proceedings of the National Academy of Sciences*, 111(39), 14027-14030. doi:10.1073/pnas.1404212111
- Williams, R. (1975). *Television: Technology and Cultural Form*. New York: Schocken Books.
- Wind Map. (2012). MoMA: <https://www.moma.org/collection/works/163892> adresinden alındı
- Wirman, H. (2009). On Productivity and Game Fandom. *Transformative Works and Cultures*, 3, 17-19. doi:<https://doi.org/10.3983/twc.2009.0145>
- Wohn, D. Y., & Freeman, G. (2020). Live Streaming, Playing, and Money Spending Behaviors in eSports. *Games and Culture*, 15(1), 74-76. doi:<https://doi.org/10.1177/1555412019859184>
- Wolf, M. J. (2012). *Building Imaginary Worlds: The Theory and History of Subcreation*. New York & London: Routledge.
- Yannakakis, G. N., & Togelius, J. (2011). Experience-Driven Procedural Content Generation. *IEEE Transactions on Affective Computing*, 2(3), 1-5.
- Yaseen, K., & Batur, M. (2024). The Impact of NFT Technology on Digital Art: Revolutionizing Exhibition, Preservation, Distribution, Communication, and Artistic Possibilities. *Safran Kültür ve Turizm Araştırmaları Dergisi*, 7(3), 425-426, 429.
- Yıldırım, A., & Şimşek, H. (2021). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri* (12. b.). Seçkin Yayıncılık.
- Yılmaz, M. S. (2023). Medya Çalışmaları Bağlamında Dönüşen Hikâye Anlatıcılığı: Transmedya Hikâye Anlatısı. *Middle Black Sea Journal of Communication Studies*, 8(1), 49-50, 55-60. doi:<https://doi.org/10.56202/mbsjcs.1192909>

- Yin, R. K. (2018). *Case Study Research and Applications*. SAGE Publications.
- Yuhan, N., Kornyska, L., Suchkov, D., Alforova, Z., & Boiko, V. (2024). Virtual Reality and Interactive Technologies in Contemporary Art: An Analysis of Creative Opportunities. *Journal of Theoretical and Applied Information Technology*, 102(24), 9090-9092.
- Yüksel, İ., & Yüksel, O. A. (2024). Sanatta Yapay Zekâ Devrimi: Yaratıcılığın Yeni Boyutları. *Sanat ve Tasarım Dergisi*, 14(2), 263-266, 280-281. doi:<https://doi.org/10.20488/sanattasarim.1602572>
- Zak, P. J. (2017). *Trust Factor: The Science of Creating High-Performance Companies*. AMACOM.
- Zatorre, R. J., & Halpern, A. R. (2005). Mental Concerts: Musical Imagery and Auditory Cortex. *Neuron*, 47(1), 9-12. doi:10.1016/j.neuron.2005.06.013.
- Zawojski, P. (2025). If and How Do Machines Dream and Hallucinate? The Works of Refik Anadol. *Arts & Cultural Studies Review*, 63(1), 86-95. doi:<https://doi.org/10.4467/20843860PK.25.007.21569>
- Zeki, S. (2001). Artistic Creativity and the Brain. *Science*, 293(5527), 51-52. doi:10.1126/science.1062331
- Zhang, R., Peng, F., & Gwilt, I. (2024). Exploring the Role of Immersive Technology In Digitally Representing Contemporary Crafts Within Hybrid Museum Exhibitions: A Scoping Review. *Digital Creativity*, 35(4), 367-368, 372. doi:<https://doi.org/10.1080/14626268.2024.2398457>
- Zhang, S. (2022). On the Nash Equilibrium of Moment-Matching GANs for Stationary Gaussian Processes. *Proceedings of Machine Learning Research (PMLR)*, 145, 1-26. doi:10.48550/arXiv.2203.07136
- Zhang, Y., Pan, Y., & Zhou, J. (2018). Study on Application of Audio Visualization in New Media Art. *IOP Conference Series: Journal of Physics*, 1098. doi:10.1088/1742-6596/1098/1/012003
- Zuboff, S. (2019). *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. New York: PublicAffairs.
- Zylinska, J. (2020). *AI Art: Machine Visions and Warped Dreams*. London: Open Humanities Press. <https://openhumanitiespress.org/books/titles/ai-art/> adresinden alındı